

Gade
QR Code (Rossi & Rossi), 2012
Buddhist prayer beads on yak wool fabric
100 x 100 cm
GADE0001

Description:

I am concerned with the increasing commercialisation of Tibetan religion and culture. As Tibet has opened up to the world, and as the local tourism industry has developed, our culture has been packaged and sold as a spectacle to viewers. QR Code (Rossi & Rossi)

(2012) transforms ancient prayer beads into the binary modules that form a QR code. If you scan the code with a mobile application, you will be redirected to www.rossirossi.com, which contains information about my art and exhibitions. The transformation of ancient and revered objects into a digital medium mirrors the recent commercialisation of Tibetan religion.



Gade
Serve the People, 2012
Buddhist prayer beads on yak wool fabric
68 x 136 cm
GADE0005

Description:
Serve the People (2012) features a political slogan first coined by Mao Zedong in the 1940s. The prayer beads in these three works are transformed into meaningless materials such as dabs of paint or pixels on a screen, reflecting the impact of modernisation on Tibetan culture.



Tsherin Sherpa
16 Views of Wheel of the Time (Kalachakra), 2014
Acrylic and ink on canvas
16 panels, each 50.8 x 50.8 cm (20 x 20 in)
SHER0005

Description:

16 Views of the Wheel of Time (Kalachakra) (2014) abstracts the image of the deity Kalachakra into multiple zoomed-in pieces. Viewers can no longer experience the piece as a whole, but must put it together in their minds. Some people will have a visual reference—onto which they'll mirror it back—while others will be encountering it for their first time. No two viewers will experience this work in the same way, since everyone will bring their personal backgrounds to our encounter.



Tsherin Sherpa
All Things Considered, 2014
Gold leaf, acrylic and ink on cotton
2134,00 x 3658,00 cm
SHER0004

Description:

All Things Considered consists of two enormous spirit figures hovering above scenes of chaos and play. There's a sense of confusion and protection amongst smothering amounts of fire and smoke. Golden children from different parts of the world are depicted either playing blissfully or in anguish amongst the turmoil, almost as if on a different plane of existence. In today's world, we are all affected in some form of upheaval, be it from poverty, war, genocide, sickness, discrimination or environmental changes. Much of the hatred comes out of our attachment to our individual realities and belief systems. As we draw lines between countries and close our minds to other cultures and their identities, we turn away from our commonalities. Here, I search for equanimity above the current destruction in the world, hoping that the next generation can see past the differences and find some better ground.



Tsherin Sherpa
Form is Emptiness - Emptiness is Form, 2014
Gold leaf, acrylic and ink on cotton
152,4 x 132 cm
SHER0003

Description:

Two works from my 'Protector' series, Multiple Protector II (Red) (2014) and Untitled (2014), carry over this sense of groundlessness. In traditional thangka painting, a formal grid system is used for the placement of a deity's body in the correct posture. Without that grid tradition, the protectors are lost in a swirling vortex, trying to find their new form. Through this process, the chaos begins to subside; to be transformed into some abstract beauty, almost reminiscent of a Japanese ink painting.



Tsherin Sherpa
Multiple Protector II (red), 2014
Gold leaf, acrylic and ink on cotton
122,00 x 915,00 cm
SHER0002

Description:

Two works from my 'Protector' series, Multiple Protector II (Red) (2014) and Untitled (2014), carry over this sense of groundlessness. In traditional thangka painting, a formal grid system is used for the placement of a deity's body in the correct posture. Without that grid tradition, the protectors are lost in a swirling vortex, trying to find their new form. Through this process, the chaos begins to subside; to be transformed into some abstract beauty, almost reminiscent of a Japanese ink painting.



Tenzing Rigdol
With Great Power Comes Great Entertainment, 2014
collage, silk brocade and scripture
183 x 183 cm
RIGD0006

Description:
With Great Power Comes Great Entertainment features images of various superheroes, characters created with qualities to which we should aspire. At once powerful and helpful, they also possess saintlike kindness and the ability to put others before themselves. But their perfection is fiction, which, I believe, is why we love them so much.



Tenzing Rigdol
 The 14th Dalai Lama, 2014
 collage, silk brocade and scripture
 122 x 122 cm
 RIGD0005

Description:

The 14th Dalai Lama (2014) pays homage to the present Dalai Lama. In this work, I wanted to capture his life before he rose to his current level of fame. Earlier this year I travelled to the office of the representative of the Dalai Lama in New York, where I had the opportunity to collect some rare digitised images of him. I used these photographs to construct the central Buddha figure. These remarkable photographs capture his life in Tibet, his exilic journey from Tibet to India and the rebuilding of the Tibetan settlement, a journey that mirrors the experiences of many members of the Tibetan Diaspora as they left their beloved home country and established a new life for themselves in foreign lands.



Tenzing Rigdol
 The White Proposal, 2014
 collage, silk brocade and scripture
 122 x 122 cm
 RIGD0004

Description:

The White Proposal (2014) relates to the Tibetan struggle for independence. The central Buddha figure is constructed from excerpts of The Memorandum on Genuine Autonomy for the Tibetan People, which was presented to the Chinese government by the Tibetan government-in-exile. The document argued that Tibetan autonomy could be granted in accordance with the constitution of China; however, the Chinese government and media largely ignored it, leading many Tibetans to question the current path of the Tibetan struggle and our approach to gaining independence.



Nortse
 Dzi Bead (TBC), 2014
 oil on canvas
 130 x 130 cm
 NORT0001

Description:

The four works in *Parallel Realities* are, in many ways, a continuation of the self-portraits included in my 2008 London exhibition, *The State of Imbalance*. In the earlier works, I painted and photographed myself with my facial features often physically obscured by surgical masks or white gauze bandages. These obstructions highlighted the separation of self from reality, serving as references to personal experiences that, to this day, make me uneasy, such as the death of my father when I was young and life during the SARS epidemic. Many of the London works also addressed the conflict between ancient and modern Tibetan culture—the impact of modernisation and industrialisation on our cultural landscape. In this way, the works recounted not only the history of my own soul, but also the history of the innermost being of every single individual that has lived through social changes in Tibet. With this new series, I have again returned to portraiture; however, instead of self-portraits, I have created portraits of my adult son. Like in my older works, I've obscured the figure's face using scarves, paper and surgical masks. But with this new subject, I am now commenting on social changes as they affect a younger generation, one that has not lived through various upheavals, such as the Cultural Revolution, but is also constantly being pulled between its heritage and day-to-day life.

In *Dzi Bead* (2014), a surgical mask obscures my son's mouth and a translucent red scarf covers his eyes and forehead. Another mask hangs from one ear, and he wears a necklace of turquoise beads and a broken dzi bead. In Tibetan culture, ancient dzi beads are believed to protect the wearer. But what happens when the beads break? Furthermore, since these beads are so valuable, modern imitations have appeared on the market over the past two decades—do these commoditised fakes offer the same protection as the authentic ones?



Tenzing Rigdol
For the Love of the Game, 2014
collage, photographs and silk brocade
122 x 122 cm
RIGD0003

Description:

For the Love of the Game (2014) references the more positive aspects of pop culture. It is my tribute to the 2014 Football World Cup. Football is a great equaliser—even the poorest of the poor can afford to play the game. I saw this sporting event unite the world's countries out of love for the sport.



Tenzing Rigdol
 Survival of the fittest, 2014
 collage, photographs and silk brocade
 122 x 122 cm
 RIGD0002

Description:
 Survival of the Fittest (2014) features a central Buddha figure filled with images of logos and products taken from advertisements. This work addresses my concerns about living in an overly product-oriented environment. We are constantly surrounded by images and stories of items that we are told to consume; these objects compete for our attention before our eyes—whether or not we consent to it. In this consumer-based society, our identities diminish: we become what we own and buy.



Tenzing Rigdol
 The whispering storm, 2014
 collage, photographs and silk brocade
 122 x 122 cm
 RIGD0001

Description:
 While the central figure in my works is based on strict traditional iconography for deities, I use each figure as a blank canvas through which I pour my feelings and beliefs. The *Whispering Storm* (2014) addresses my concerns about the environment and the melting of polar ice caps. The central Buddha figure is filled with images of polar animals, ice and water, in addition to global landmarks. This impending environmental crisis will also have a devastating impact on the Tibetan plateau, which has been warming faster than the rest of the world. I worry that if we don't act, then we will face the threat of being washed clean of our human history.



Nortse
The Mask Face, 2014
oil on canvas
130 x 130 cm
NORT0004

Description:

The four works in *Parallel Realities* are, in many ways, a continuation of the self-portraits included in my 2008 London exhibition, *The State of Imbalance*. In the earlier works, I painted and photographed myself with my facial features often physically obscured by surgical masks or white gauze bandages. These obstructions highlighted the separation of self from reality, serving as references to personal experiences that, to this day, make me uneasy, such as the death of my father when I was young and life during the SARS epidemic. Many of the London works also addressed the conflict between ancient and modern Tibetan culture—the impact of modernisation and industrialisation on our cultural landscape. In this way, the works recounted not only the history of my own soul, but also the history of the innermost being of every single individual that has lived through social changes in Tibet.

With this new series, I have again returned to portraiture; however, instead of self-portraits, I have created portraits of my adult son. Like in my older works, I've obscured the figure's face using scarves, paper and surgical masks. But with this new subject, I am now commenting on social changes as they affect a younger generation, one that has not lived through various upheavals, such as the Cultural Revolution, but is also constantly being pulled between its heritage and day-to-day life.



Nortse
The Disappearing Face, 2014
oil on canvas
130 x 130 cm
NORT0003

ARNOT

Description:

The four works in *Parallel Realities* are, in many ways, a continuation of the self-portraits included in my 2008 London exhibition, *The State of Imbalance*. In the earlier works, I painted and photographed myself with my facial features often physically obscured by surgical masks or white gauze bandages. These obstructions highlighted the separation of self from reality, serving as references to personal experiences that, to this day, make me uneasy, such as the death of my father when I was young and life during the SARS epidemic. Many of the London works also addressed the conflict between ancient and modern Tibetan culture—the impact of modernisation and industrialisation on our cultural landscape. In this way, the works recounted not only the history of my own soul, but also the history of the innermost being of every single individual that has lived through social changes in Tibet. With this new series, I have again returned to portraiture; however, instead of self-portraits, I have created portraits of my adult son. Like in my older works, I've obscured the figure's face using scarves, paper and surgical masks. But with this new subject, I am now commenting on social changes as they affect a younger generation, one that has not lived through various upheavals, such as the Cultural Revolution, but is also constantly being pulled between its heritage and day-to-day life.

The *Disappearing Face* (2014) depicts a ghostly figure, almost completely obscured: his white shirt, reminiscent of the clothing worn by Tibetan lamas, blends into the white background of the canvas; his face is covered entirely in white gauze. Slipped into the front pocket of his shirt and emerging from the folds of his clothing, however, are advertising stickers usually found plastered on doors, walls and lampposts; these ads form part of our every day experience in Lhasa. I also incorporated this motif into earlier works, including *PVC No. 1* (2011–12). In the present pieces, the figure, despite his Tibetan clothing and, indeed, identity, blends into the white background of the canvas, effectively become a wall plastered with advertisements.



Nortse
The White Mask, 2014
oil on canvas
130 x 130 cm
NORT0002

Description:

The four works in *Parallel Realities* are, in many ways, a continuation of the self-portraits included in my 2008 London exhibition, *The State of Imbalance*. In the earlier works, I painted and photographed myself with my facial features often physically obscured by surgical masks or white gauze bandages. These obstructions highlighted the separation of self from reality, serving as references to personal experiences that, to this day, make me uneasy, such as the death of my father when I was young and life during the SARS epidemic. Many of the London works also addressed the conflict between ancient and modern Tibetan culture—the impact of modernisation and industrialisation on our cultural landscape. In this way, the works recounted not only the history of my own soul, but also the history of the innermost being of every single individual that has lived through social changes in Tibet.

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Lamdark Kesang
Dorje Drakten Prophecy, 2014
PVC, plastic
220 x 105 x 15 cm
LAMD0007

Description:

Dorje Drakten Prophecy (2014) focuses on the future of Tibet and its people. A bright red transparent figure representing the burnt body of a self-immolated Tibetan hovers above a depiction of the Nechung Oracle, who predicted that the Year of the Tiger, 1950, would be a difficult year for Tibet. He foresaw the Battle of Chamdo, the 1950 invasion of Tibet by the Red Army that ultimately led to the annexation of Tibet by the People's Republic of China. In recent years, since 2009, more than 130 Tibetans around the world have self-immolated. Is this Tibet's new prophecy?



Lamdark Kesang
Kiss, 2014
PVC, Paper
120 x 90 cm
LAMD0006

Description:

My works follow a theme that I like to refer to as 'sex, death and rock and roll'. Sex and death do not carry the same stigma in Tibetan Buddhism as they do in the West. Instead, they are viewed as transitional states of mind (bardo), when life and the mind are suspended, and the spirit has the opportunity to progress or regress. My father is a Rimpoche, a reincarnated lama, so death and mortality have always been very present in my life and in my work. In terms of 'rock and roll', I like to draw references from pop culture. I grew up between the West and the East; it's striking how differently people around the world interpret gestures, words and images.

To highlight these cultural differences, Dorje Drakden (2014) and Kiss (2014) both juxtapose the Tibetan Nechung Oracle, Dorje Drakden, and Gene Simmons, of Kiss fame, performing the same gesture. Images of Simmons—with his face painted and tongue sticking out, a Western sign of rebellion—are instantly recognisable. In Tibet, however, this same gesture is used to greet people, and is regarded as one of respect.



Lamdark Kesang
Dorje Drakkten, 2014
PVC, Paper
180 x 88 cm
LAMD0005

Description:

My works follow a theme that I like to refer to as 'sex, death and rock and roll'. Sex and death do not carry the same stigma in Tibetan Buddhism as they do in the West. Instead, they are viewed as transitional states of mind (bardo), when life and the mind are suspended, and the spirit has the opportunity to progress or regress. My father is a Rimpoche, a reincarnated lama, so death and mortality have always been very present in my life and in my work. In terms of 'rock and roll', I like to draw references from pop culture. I grew up between the West and the East; it's striking how differently people around the world interpret gestures, words and images.

To highlight these cultural differences, Dorje Drakden (2014) and Kiss (2014) both juxtapose the Tibetan Nechung Oracle, Dorje Drakden, and Gene Simmons, of Kiss fame, performing the same gesture. Images of Simmons—with his face painted and tongue sticking out, a Western sign of rebellion—are instantly recognisable. In Tibet, however, this same gesture is used to greet people, and is regarded as one of respect.



Lamdak Kesang
Disorder 2, 2014
Perforated mirror, monitor, MDF, cable
60 x 100 x 8 cm
LAMD0004

Description:
In Disorder 1 (2014) and Disorder 2 (2014), images of sex and death, along with references to pop culture and Tibetan religion, fill lightboxes constructed out of broken televisions. These images have been carefully chiselled to allow light from any local television channel to shine through. The cracks on the screen create a sense of chaos, within which these figures aimlessly float.



Lamdark Kesang
Disorder 1, 2014
Perforated mirror, monitor, MDF, cable
80 x 105 x 8 cm
LAMD0003

Description:

In Disorder 1 (2014) and Disorder 2 (2014), images of sex and death, along with references to pop culture and Tibetan religion, fill lightboxes constructed out of broken televisions. These images have been carefully chiselled to allow light from any local television channel to shine through. The cracks on the screen create a sense of chaos, within which these figures aimlessly float.



Lamdark Kesang
Dorian Dorje, 2014
Lightbox, LED, aluminium, plexiglass mirror, PVC
170 x 80 x 15 cm
LAMD0002

Description:

Dorian Dorje (2014), which references Oscar Wilde's *The Picture of Dorian Gray*, features a plastic figure holding a dorje, a club-shaped ritual implement, in his right hand. Constructed from melted and shaped PVC sheets, the figure tops a lightbox; thin red veins and arteries shine through his body. I see this work as a self-portrait, a reflection of my struggle to find a balance between my Tibetan background and Western upbringing.

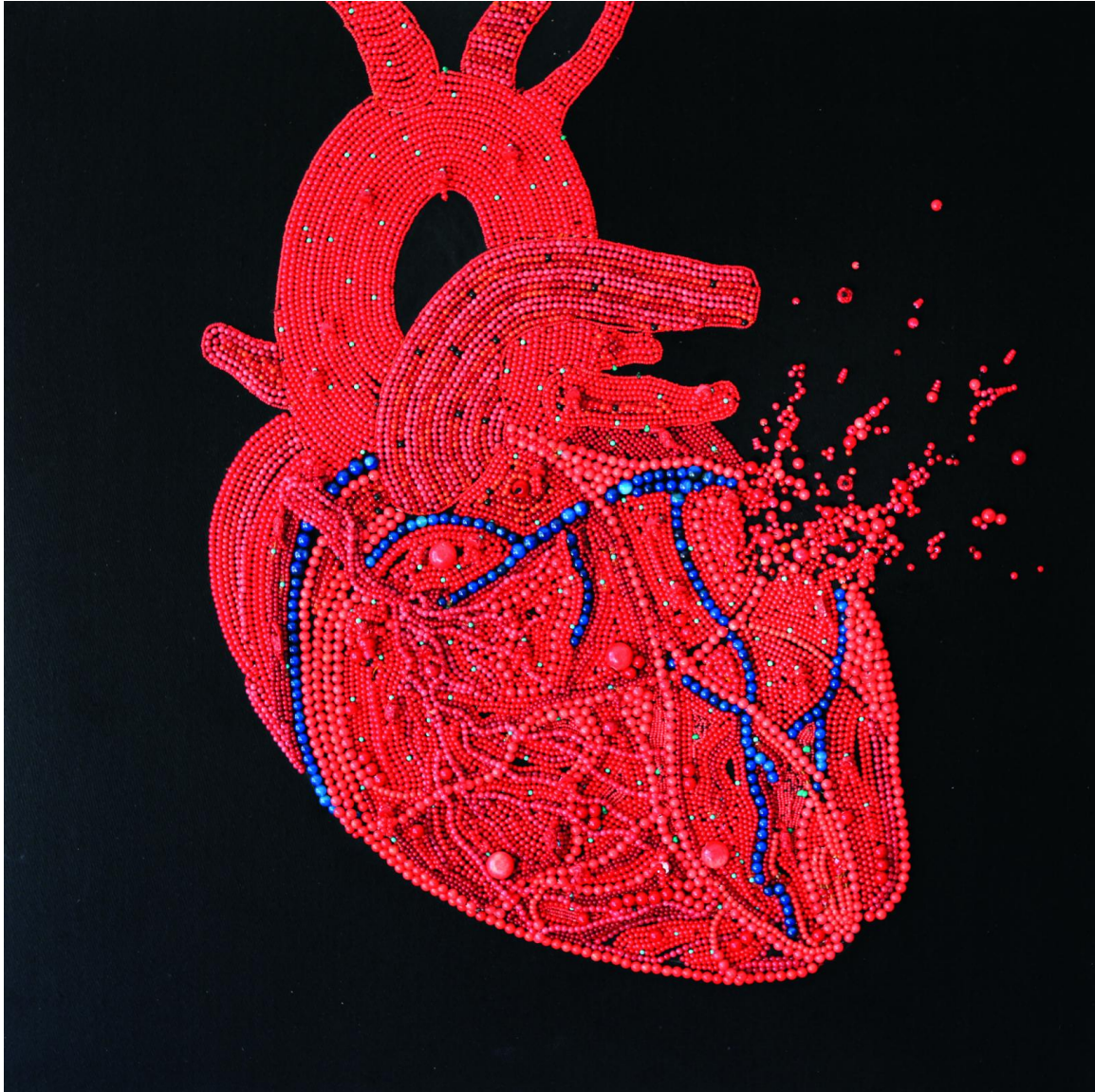


Lamdark Kesang
Kiss the future, 2014
Lightbox, LED, aluminium, plexiglass mirror
47 x 4 in
LAMD0001

Description:

In Kiss the Future (2014), the faces of Simmons and the Nechung Oracle meld, a manifestation of the head of Buddhist protector spirits. Images of Simmons—with his face painted and tongue sticking out, a Western sign of rebellion—are instantly recognisable.

In Tibet, however, this same gesture is used to greet people, and is regarded as one of respect.



Gade
Heart, 2012
Buddhist prayer beads on yak wool fabric
100 x 100 cm
GADE0007

Description:

This is a broken heart made of prayer beads. It is my favorite piece of the series. For me, the work transcends ideologies and artistic languages. It exists for its own sake. It is every heart that is broken or is about to break. In the face of globalisation and increasing external cultural influences, Tibetan identity has found itself in crisis. Many of my pieces focus on parts of the human body, not only as markers of identity, but also as universal physical aspects—stripped down to our core, we all look the same. Heart (2012) and Brain (2012), which depict the respective organs, both focus on universal aspects of the body; they transcend ideologies and artistic languages, and exist for their own sake and within each person.



Gade
My Fingerprint, 2012
Buddhist prayer beads on yak wool fabric
150 x 100 cm
GADE0003

Description:

In the face of globalisation and increasing external cultural influences, Tibetan identity has found itself in crisis. Many of my pieces focus on parts of the human body, not only as markers of identity, but also as universal physical aspects—stripped down to our core, we all look the same. My Fingerprint (2012) is based on the print of my right index finger, which I always stamp on my works as part of my signature. Constructed out of prayer beads, this enlarged picture of my fingerprint is, to some extent, a self-portrait. I once planned to gather the fingerprints of Buddhist masters and other great people in Tibet. I wanted to make a series of works of their fingerprints, my attempt at creating portraits of each of them.



Tsherin Sherpa
Lost Spirit, 2014
Gold leaf, acrylic and ink on cotton
80,00 x 1168,00 cm
SHER0001

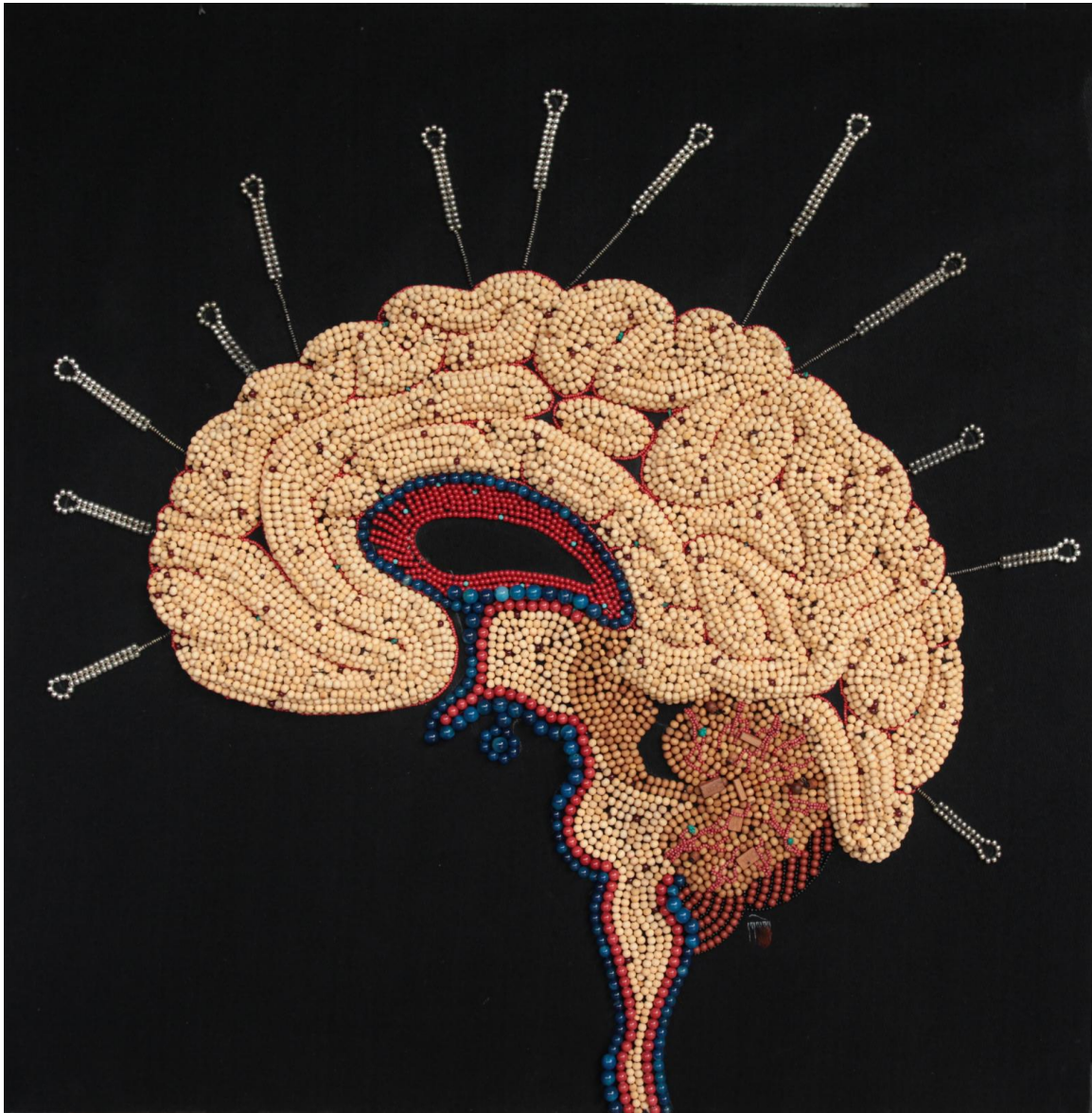
Description:

In Lost Spirits (2014), the figures almost appear to be undergoing a process of merging with the abstract background. In previous works, I would abstract the background by greatly enlarging details of a thangka painting. Some aspects would still come through from the original. Now, that process has become so extreme that its origin has begun to disappear. As I move further into my contemporary work, I'm finding that sometimes I no longer have a set end goal in mind. Sometimes the act of discovery is a process more important than the end piece, which serves as a record of that search. To get through to a new form, sometimes it is necessary to completely let go of old methods.



Gade
Broken Wing, 2012
Buddhist prayer beads on yak wool fabric
100 x 100 cm
GADE0002

Description:
Broken Wing (2012) features the wing of a vulture. For Tibetans, sky burials are the final destination of this life. Vultures are regarded as sacred entities that act as spirit guides. However, fewer vultures now live in rural areas of Tibet. I wonder where spirits go if the guides have lost their wings...



Gade
Brain, 2012
Buddhist prayer beads on yak wool fabric
100 x 100 cm
GADE0008

Description:

In the face of globalisation and increasing external cultural influences, Tibetan identity has found itself in crisis. Many of my pieces focus on parts of the human body, not only as markers of identity, but also as universal physical aspects—stripped down to our core, we all look the same. Heart (2012) and Brain (2012), which depict the respective organs, both focus on universal aspects of the body; they transcend ideologies and artistic languages, and exist for their own sake and within each person.



Gade
The Reclining Buddha, 2012
Buddhist prayer beads on yak wool fabric
80 x 105 cm
GADE0006

Description:
Shakyamuni entered Parinirvana in the reclining pose. The experience of nirvana is said to be free from all negative mental states. It is the achievement of Buddhahood. However, for atheists Nirvana is the end. The reclining Buddha is made of black prayer beads. Its shape also resembles skyscrapers of the modern world. Whether Nirvana here means rebirth or the end, I leave it to the audience to decide.



Gade
Om Mani Padme Hum, 2012
Buddhist prayer beads sewed on fabric made from yak wool
68 x 136 cm
GADE0004

Description:
Om mani padme hum (2012) features the six-syllable Sanskrit mantra associated with the four-armed deity Shadakshari Avalokiteshvara. The mantra is commonly found throughout Tibet, inscribed on rocks, signs and prayer wheels. It is said that all the teachings of the Buddha are contained in this one mantra. Here, however, the prayer beads have been arranged to look like military camouflage.