TENZING RIGDOL
DARKNESS INTO BEAUTY
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བསྟན་འཛིན་རིག་གྲོལ།
མཛེས་སྡུག་གསེང་གི་མུན་པ།
Autonomy (detail), 2011
Collage; silk brocade and scripture, 200 x 200 cm (78 ¾ x 78 ¾ in)
Contemporary Tibetan art in recent times has begun to receive great attention from museums and collectors worldwide. This new development marks a very special and exciting movement within the already established rich lineage of Tibetan art history that spans thousands of years. Careful scrutiny, however, reveals that Tibet in the past has been subjected to various stereotypes, some self-inflicted whilst many others mushroomed from the relentless Chinese propaganda that began in 1959. As a consequence, Tibetans somehow lost their intrinsic voice.

The recent manifestation of contemporary Tibetan art, however, has rejuvenated the displaced voice—conceptually personal at its core, yet interwoven within the experience of being a Tibetan in this post-postmodern world. Amongst the field’s many artists, Tenzing Rigdol is, without a doubt, one of the leading avant-garde, producing many exciting, complex and thought-provoking artworks.

Rigdol was born in 1982 in Nepal to a Tibetan refugee family. His late father Norbu Wangdu and mother Dolma Tsering had fled Tibet for India in the late 1960s, when Tibet was in the throes of the Cultural Revolution. His parents later got married and settled in Nepal. Rigdol’s mother worked as a carpet designer at one of the city’s biggest carpet companies, Norsang Carpet Industry, and his father ran a small carpet manufacturing company. At a very young age, Rigdol would draw and paint at his mother’s studio. In an interview, his mother recalls, “My son was a very mischievous and curious kid, only blank papers and colours could tame him…” Under the tutelage of his mother, Rigdol, at a very young age, began to receive commissions for carpet designs.

When he was ten years old and attending a boarding school in India, he would often use his spare time to draw beautiful carpet patterns. His father would hand him a number of prestamped postal envelopes with the family’s address in Nepal printed on them so that Rigdol could mail his recent designs back home. His mother notes, “For auspiciousness, we took the money that we got from selling the first lot of Rigdol’s carpet designs and bought a small altar”.

This young boy who quietly drew and painted in his mother’s studio brought Tibet into the headlines of the world’s major media outlets when, in October 2011, he brought 20,000 kilograms of soil from Tibet into the second Tibetan capital, Dharamshala, India, for the site-specific art installation called Our Land, Our People (2011), installed in the sports field of the Tibetan Children’s Village School.

The new body of work created for this solo exhibition, his second at Rossi & Rossi, reiterates and expresses, without any reservation, the ongoing experience of being Tibetan. Many of the artworks in this exhibition not only engage the history and politics of Tibet but also deal head-on with the self-immolations that are happening in Tibet right now. A triptych of a reclining Buddha, titled Alone, Exhausted, and Waiting (2012), immediately arrests the viewer’s attention. This silk-brocade collage depicts the body of a reclining Buddha consumed by fire, with tongues of flames painfully rising upward, signifying the current state of Tibet. The three pieces come together as one unifying force, and hint at the unified voice of the three Tibetan provinces (cho-ka-gsum). From a distance, the figure appears like a quiet and lonely mountain set against the backdrop of a scripture-filled sky. Though the figure is majestic in grace, attire and size, the placement of an empty begging bowl next to the pillow reminds one of the countless homeless on the streets of India and Nepal.

In another collage work, titled Journey of My Teacher (2011), the image of Gautama Buddha is covered in carefully selected pages of the book, My Land and My People (1963), an autobiography of the fourteenth Dalai Lama. Here, the artist

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4 Interview with Dolma Tsering, 12 November 2012
5 Interview with Dolma Tsering, 12 November 2012

THE NEW FACE OF TIBET
DHONDUP TASHI
REKJONG

The new face of Tibet has been subjected to various stereotypes, some self-inflicted whilst many others mushroomed from the relentless Chinese propaganda that began in 1959. As a consequence, Tibetans somehow lost their intrinsic voice.

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This unique and awe-inspiring work gave Tibetans, who had long been separated from their homeland, a chance to touch, feel and experience the very soil of Tibet. This bit of earth transformed into a stage: monks prayed, poets recited their poems, dancers danced, activists gave speeches and elders offered their prayers in tears. The artwork also opened the door to new ideas for artists both inside and outside of Tibet. According to Rigdol, his late father was the inspiration for the installation; it was his way of both finding profound closure to his father’s early demise at the age of sixty-four from cancer and providing a personal tribute to the elder generation of Tibetans as a whole.

Recently, at the World Conference on Artistic Freedom of Expression, held in Norway titled ‘All That Is Banned Is Desired’, Rigdol spoke about his individualised approach to his artworks and how the majority of them are connected to Tibetan history. In his soft voice, he said, “When it comes to art, I am a very selfish person. I try to be as selfish as possible, and in doing so, I try to dig out that very self that defines me. But to my humble realisation, I find that self to be inseparable from the history of Tibet…” For him, this statement is consequentely related to what he often calls being ‘honest’. For any artist, Rigdol considers it essential to be honest about one’s own experience, and when an artwork is traced to its conceptual origins, he says, it should land on the experience of the artist.

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In another collage work, titled Journey of My Teacher (2011), the image of Gautama Buddha is covered in carefully selected pages of the book, My Land and My People (1963), an autobiography of the fourteenth Dalai Lama. Here, the artist
transforms the traditional image of Gautama Buddha into a narrative stage, recounting major historical events of Tibet that correspond to the life of the present Dalai Lama. There is some clever interplay of traditional iconographies with Tibetan political events. For instance, on the Buddha’s Bhumi-porn muskha (the Earth Witnessing Gesture), one can read about events concerning China’s invasion of Tibet. On the right foot, one can read about the Dalai Lama’s exile into India.

The use of traditional Buddhist deities as an ‘open stage’ to express what the artist’s mind is, one unifying characteristic element found in all of Rigdol’s collage and pastel artworks. In Autonomy (2011), he depicts the tantric deities in an esoteric union with the male figure covered in Chinese currency and the female figure covered in Tibetan currency, commending on the adoption of the 1988 Genuine Autonomy policy by the Tibetan Government in Exile. He approaches collage mandalas in the same manner. For instance, in Heroes of Our Time (2012), he frivolously plays with the idea of colourful fictional superheroes displacing the real-life, black-and-white character: fictional characters, such as Superman, Iron Man, Hulk and Iron Man. The Incredible Hulk, occupy the sacred inner sanctuary of the traditional artwork but completely changes the details of it, resulting in artworks with a strong, traditional accent that correspond to the life of the present Dalai Lama. However, in this painting, I am dealing with the fourteenth Dalai Lama. I am expressing my anxiety over the thought of not having the current fourteenth Dalai Lama amongst us and wondering what will happen to our Tibetan struggle under such a crisis. Therefore, at the centre of the mandala, I have shown the usual lotus base, but bereft of the crowning deity or his attribution, instead showing just two footprints.

In 2000, when Rigdol first drafted the sketch for this painting, His Holiness was only sixty-five years old. At the time, almost no one in Tibetan society was debating what would happen to the Tibet issue after his passing. Witnessing the question at the young age of eighteen startled me in a very profound way.

In most of his artworks, Rigdol incorporates references from traditional Tibetan art, particularly from the richly coloured Tibetan Buddhist paintings. His artworks are the result of meticulous research in the field of Tibetan traditional art, wherein he attempts to discover the very Tibetan-ness in the great pool of traditional art. He then reinterprets and reevaluates all the formal elements of Tibetan Buddhist paintings that are specifically relevant to him and his time.

Traditional Tibetan Buddhist art could be seen as being influenced by an influx of artistic ideas, shifting from those of India and Nepal (Newars) to the later dominant China. The postures, ornaments and dresses of the deities in the traditional paintings are derived from Indian art; the painting methods and decorative patterns come from Nepalese art, and the landscapes and scenarios are influenced by Chinese art. Hence, in most of his artworks, Rigdol completely removes the landscape (the Chinese influence) and replaces it with Tibetan script. When asked about the script in his art, he says, “The significance of scripture in my work has more to do with its distinct script. Though there are many different Tibetan dialects, there is only one unifying Tibetan script that binds all Tibetans together. So I consciously remove the landscape, whereby I remove the Chinese influence and replace it with our Tibetan scripture.”

Apart from being a prolific artist, Rigdol is also a published poet, yet his approach to a given subject matter doesn’t adhere to any single method. He is a multidisciplinary artist. His art practice ranges from painting, collage, sculpture and digital art to performance, poetry and film. At times, he crossbreeds these various methods to realise his vision. During my first visit to his studio for an interview, he was working on a collection of poetry for a painting. He said, “I want to make a painting about the ongoing self-immolation by Tibetans in- and outside of Tibet. I am composing one poem to every single brave soul who has self-immolated in Tibet.” At that moment, he was working on the following poem:

I couldn’t smoke a cigarette
I couldn’t burn the incense
Butter-lamp intimidates me
Matchsticks frighten me
Dear Lobzang Lobzain 12,
For how long will you
In silence,
Smile at my futile indulgence?

When asked about his diverse art practice, he wonders for a while and says, “When one thinks of oneself as a hammer, one would start seeing everything as nails. This limits one’s approach to seeing his surrounding at their fullest potential and for me, art is all about possibilities...limitless possibilities.”

As I near the end of this essay, I want to share something that a prominent Tibetan scholar, Puma Bhum, once said to me on a train from New York to New Jersey: “We were talking about Rigdol’s art and his soul installation, and abruptly in his contemplative voice, the scholar said, ‘If only we had fifty individuals like Tenzing Rigdol, Tibet would have no problem leaping forward into the future.’ In a few short years, Rigdol has become the face of contemporary Tibetan art.”

About the Author
Dhondup Tsho Palden is a Tibetan scholar and writer. He is editor of the Tibet Watch Digest, a project of the Modern Tibetan Studies program at Columbia University, which publishes translations of Tibetan and Chinese articles into English. He is also a co-founder and editor of Khashang, a very popular scholarly website that publishes translations of English and Chinese articles into Tibetan. In the past, he worked for three years as the chief editor of Khashang, the most popular Tibetan-language blog in exile. He is also the principal translator for the Tibet Action Institute, and is currently coediting a book titled: The Tibet Reader, to be published in 2013 by Duke University Press.

1 Interview with Tenzing Rigdol, 15 July 2012
2 Interview with Tenzing Rigdol, 15 July 2012
3 Interview with Tenzing Rigdol, 15 July 2012
4 Interview with Tenzing Rigdol, 15 July 2012
5 Lobzang Lobzain self-immolated and died in Barkham County, Tibet, on 17 July 2012
6 Interview with Tenzing Rigdol, 15 July 2012
7 Conversation with Bhum Puma, 12 December 2011
བསྟན་འཛིན་རིག་གྲོལ་ལགས་ནས། ཁོང་གི་རི་མོ་མང་བེ་ནི་ཆབ་སྲིད་དང་འབྲེལ་བ་ཤུགས་ཆེར་ཡོད་
ད་ལོའི་སྤྱི་ཟླ་བཅུ་གཅིག་པའི་ནང་དུ་ནོར་ལྦེ་རུ་འཚོགས་པའི་འཛམ་གླིང་ཡུལ་གྲུ་གང་སའི་སྒྱུ་རྩལ་བ་
གྱིས་གསུངས་ན། ལས་གཞི་འདིའི་སེམས་ཤུགས་ཀྱི་འགོ་ཁུངས་ནི་ཁོང་གི་ཕ་དམ་པ་དེ་ཡིན་ཟེར་ལ་
པ། རྒན་རྒོན་ཚོས་སྨོན་ལམ་འདབས་པ་བཅས་བྱེད་ཐུབ་ཡོད་ཅིང་། དེ་ཡིས་བོད་ཕྱི་ནང་གི་བོད་རིགས་སྒྱུ་
ཚོས་སྙན་ངག་གྱེར་བ། གཞས་མཁན་ཚོས་ཞབས་བྲོ་འཁྲབ་པ། ལས་འགུལ་བ་ཚོས་གཏམ་བཤད་བྱེད་
སྐབས་བསྐྲུན་ཡོད་ལ།  ས་ཡི་སྟག་བུ་དེའི་སྟེང་དུ་རབ་བྱུང་བ་ཚོས་ཞལ་འདོན་སྐྱོར་བ་དང་སྙན་ངག་པ་
མཚོན་བྱེད་དུ་ནང་ལ་མཆོད་བཤམ་སྙིང་རྗེ་བོ་ཞིག་ཉོས་བ་ཡིན་“ ཟེར།  ལོ་ན་བཅུ་ཡས་མས་ནས་གདན་
ཅིང་། ཁོང་གིས་ཀྱང་སློབ་གསེང་གི་དུས་ཚོད་སྟོང་པ་དེ་འདྲ་སྤྱད་ནས་གདན་གྱི་རི་མོ་སྙིང་རྗེ་བོ་རེ་བྲིས་ནས་
ཐེངས་རེར། ཁོང་གི་ཡབ་ཆེན་གྱིས་ཁོང་གི་ལག་ཏུ་ཡིག་སྐོགས་དང་སྦྲགས་ཐམ་ཕོན་ཆེ་འཇོག་གི་ཡོད་
གི་ལོངས་སྤྱོད་ལ་བསྐྲུན་གྱི་ཡོད་ཅིང་བསྟན་འཛིན་རིག་གྲོལ་ནི་དེའི་གས་ཀྱི་གཅིག་ཡིན། ཁོང་གིས་ཕྱིར་
ལ་འཛམ་གླིང་གང་སར་དོ་སྣང་དམིགས་བསལ་བ་ཞིག་ཡོང་གི་ཡོད་ལ་། དོ་སྣང་དམིགས་བསལ་བ་ཞིག་
ཁྱབ་རྒྱ་ནི་ཧ་ཅང་མགྱོགས་པ་དང་མྱར་བ། ཡར་རྒྱས་ལྡན་པ་བཅས་ཀྱི་ཚད་དུ་སླེབས་ཡོད་པ་མ་ཟད་། དེ་
དེང་རབས་བོད་ཀྱི་རི་མོ་ཉིད་འགོ་འབུས་ནས་དུས་རབས་ཕྱེད་ཙམ་མ་གཏོགས་འགྲོ་གི་མེད་རུང་། དེ་ཡི་
འཛིན་རིག་གྲོལ་གྱིས། བོད་ཀྱི་སྲོལ་རྒྱུན་གྱི་ཁོངས་སུ། སྟོན་པས་གཞན་ལ་ཆོས་དང་ལྟ་གྲུབ་སྟོན་པ་ནང་
སྟོན་པ་ཞེས་བའི་ཚིག་འདིར་ཐད་ཀར་གོ་བ་བླངས་ན། བླང་དོར་གྱི་ལམ་སྟོན་པ་ཟེར་བ་དེ་རེད། བསྟན་
ཡིན་པར་སྐུ་ཡི་སྟོད་སྨད་བར་གསུམ་དུ་འབར་བཞིན་པ་འདིས་ཀྱང་། བོད་ནང་གི་རང་ལུས་མེར་བསྲེགས་དང་
ལྷག་པར་དུ། ཐག་ཉེ་རུ་བཅར་ནས་བལྟས་ན། འབར་ཀྱིན་པའི་མེ་ལྕེ་དེ་ཡང་ནམ་རྒྱུན་ནང་བཞིན། རླུང་
ཡོད་ལག་ཡོད་ཀྱིས་རོགས་སྐྱོར་དང་གདུང་སེམས་མཉམ་བསྐད་བྱེད་མཁན་མེད་པ་དེ་ནི་སྐྱོ་‘ོས་བ་ཞིག་
ལྗོངས་ལ་རྒྱ་ནག་གི་ཤུགས་རྐྱེན་དང་ལུས་ཀྱི་རྒྱན་ཆ་ལ་རྒྱ་གར་བའི་ཤུགས་རྐྱེན་ཡོད་པ་རེད། འོན་ཀྱང་
མ་ཟད་ལུས་ལ་རྒྱན་ཆ་ཡང་མི་འདུག སྤྱིར་བཏང་ནས། བོད་ཀྱི་སྲོལ་རྒྱུན་རི་མོ་མང་པོའི་རྒྱབ་ཀྱི་ཡུལ་
ལས་འདས་བའི་ཚུལ་དེ་ནི་འགམ་པའི་འོག་ཏུ་ལག་གཡས་བ་བཞག་ནས་བཞུགས་ཡོད།

Premise #2 (detail) 2012

75 x 50 cm (29 7/8 x 19 11/16 in)

རོལ་ལོའི་
དོན་ངེ་བོད་ཀྱི་སོགས་ཡིད་འཕྲོག་པའི་སྣང་བརྙན་མང་པོ་གཅིག་རྗེས་འཁོར་གྱི་དབུས་སུ་སྤྱན་རས་གཟྱིགས་མེད་པར་ཁོང་གི་ཞབས་རྗེས་ཙམ་ལས་ལྷག་མེད་པ་དང་། བོད་ཀྱི་གུས་བ་སྒེར་ལ་མཚོན་ན་ཡང་། རི་མོ་འདི་ཐོག་མར་མཐོང་བ་དང་། མིག་འཁྲུལ་བར་བྱེད་པ་དང་ཡིད་འཛིན་ག་གྲོལ་བ་དང་ངས་རང་གི་དཔེ་ཁུག་ས་ལ་གཡུགས་ནས་རི་མོ་འདི་བྲིས་བ་རེད། གཟའ་ཉི་མའི་རི་མོ་འདི་འདྲ་ཡིད་འཕྲོག་པ་དང་ཆེན་པོ་ཁྱེད་ཀྱིས་ཇི་ལྟར་བྲིས་བ་ཡིན་ནམ་ཟེར་ནས་འདྲི་དུས། ཁོང་། འདིའི་ཐོག་མའི་མ་ཟྱིན་དེ་ཕྱི་ལོ་༢༠༠༠ལོར་བཏབས་འདུག ངས་བསྟན་འཛིན་རིག་གྲོལ་སྒེར་ལ་བསྡུས་“ྟེར་བའི་རི་མོ་འདི་རེད། རི་མོ་འདི་ལོ་ངོ་བརྒྱད་ཀྱི་སྔོན་སྟེ་ཕྱི་ལོ་༢༠༠༤ལོར་བྲིས་འདུག་ཅིང་ཡོང་གི་རེད། “ྟེར་བའི་སྐད་ཆ་དེ་ད་དུང་ཡང་ངའི་སེམས་ན་གསལ་ལྷང་ངེར་འདུག མཁས་བ་པད་མ་འབུམ་གྱིས་ཀྱང་། ན་ནིང་དབྱར་ཁར་གུས་བར། “གལ་སྲིད་བོད་ལ་བསྟན་འཛིན་རིག་བའི་དུས་ནས་རི་མོ་འབྲི་བར་དགའ་བ་ཙམ་མ་ཡིན་པར་རི་མོའི་ཐོག་ལ་རོམ་དཔྲོད་ཀྱི་རྩལ་དམིགས་ཆགས་ཡོད་པ་འདི་ནི། ཁོང་ནི་བོད་ཀྱི་སྲོལ་རྒྱུན་རི་མོ་དང་ནུབ་ཕྱོགས་ཀྱི་རི་མོ། ནུབ་ཕྱོགས་མཚན་ཉིད་བསྟན་འཛིན་རིག་གྲོལ་ལགས། བོད་ཀྱི་དེང་རབས་རི་མོ་བའི་མདུན་གལ་བ་དང་ཐོ་རེངས་སྐར་ཆེན་ཞིག་གིས་ཐང་ཀའི་དགེ་རྒན་གགས་ཅན་འཕན་པོ་བསྟན་དར་ལགས་རྙེད་ཅིང་། ཁོང་གིས་འཕན་པོ་བསྟན་དར་ཞིག་ཀྱང་ཡོད། ཁོང་གིས་བལ་ཡུལ་ཐང་ཀའི་སློབ་ག་རུ་ཐང་ཀའི་སྐོར་སློབ་སྦྱོང་མ་མཛད་སྔོན་ལ། ཁོང་མཚན་ཉིད་སྐོར་མཁྱེན་རྒྱ་ཧ་ཅང་གཏིང་ཟབ་པོ་ཡོད་མཁན་ཞིག་ཡང་ཡིན། ཁོང་གིས་སྲོལ་རྒྱུན་གྱི་ཐང་ཀ་བུ་ཞིག་མ་རེད་དམ། དོན་ཐུག་པ་རྟེན་འབྲེལ་ཟེར་བ་དེ་མཚོན་གྱི་འདུག་ཅིང་དེ་ནི་བོད་ཀྱི་སྲོལ་རྒྱུན་རི་མོའི་མ་རྩ་ལྟ་བུ་ཡང་རེད། དེས་དེ། བསྟན་འཛིན་རིག་ལོ ༢༠༠༠ལོར་རེད་འདུག དེའི་སྐབས་ བསྟན་འཛིན་རིག་གྲོལ་གྱིས་རི་མོ་འདི་འགོ་བསླངས་བའི་དུས་ཚོད་ནི། ལོ་ངོ་བཅུ་གཉིས་ཙམ་གྱི་གོང་སྟེ་ཕྱི་འདུག
previous page:

Bonfire
2012
Collage
152 cm x 122 cm (60 x 48 in)

opposite:

Heroes of Our Time
2012
Collage
152 cm x 122 cm (60 x 48 in)
Om Money Padma Hum
2012
Collage
152 cm x 122 cm (60 x 48 in)
ཨོ་མ་ཎི་པད་མེ་ཧཱུམ།

following pages:
Alone, Exhausted and Waiting
2012
Collage with brocade and scripture
122 x 396 cm (48 x 156 in)
ཁེར་རྐྱང་དང་ངལ་དུབ། རེ་སྒུག

ཨོ་མ་ཎི་པད་མེ་ཧཱུམ།

following pages:
Alone, Exhausted and Waiting
2012
Collage with brocade and scripture
122 x 396 cm (48 x 156 in)
Autonomy
2011
Collage, silk brocade and scripture
200 x 200 cm (78 ¾ x 78 ¾ in)
Journey of My Teacher
2011
Collage; silk brocade and scripture
200 x 200 cm (78 ¾ x 78 ¾ in)
ངའི་དགེ་རྒན་གྱི་འགྲུལ་བཞུད།
Premise #1
2012
Collage
75 x 50 cm (29 ½ x 19 ¾ in)
ཐོད་པའི་གཞི།

following pages:

Premise #2
2012
Collage
75 x 50 cm (29 ½ x 19 ¾ in)
ཐོད་པའི་གཞི།

Premise #3
2012
Collage
75 x 50 cm (29 ½ x 19 ¾ in)
ཐོད་པའི་གཞི།
A Ripple in Time #1 Lost
2013
Acrylic on paper
Diameter: 50 cm (19 ¾ in)

A Ripple in Time #2 Cost
2013
Acrylic on paper
Diameter: 50 cm (19 ¾ in)

A Ripple in Time #3 Rise
2013
Acrylic on paper
Diameter: 50 cm (19 ¾ in)
A Ripple in Time #4 Exit
2013
Acrylic on paper
Diameter: 50 cm (19 ¾ in)
A Ripple in Time 84 Fear
2013
Acrylic on paper
Diameter: 50 cm (19 ¾ in)

Following pages:
Brief History of Tibet
2004
Acrylic on canvas
181.5 x 301 cm (71 ½ x 118 ½ in)
Tenzing Rigdol is a contemporary Tibetan artist whose work ranges from painting, sculpture, drawing and collage, to digital, video-installation, performance art and site-specific pieces. He has been widely exhibited internationally, and his art-works are included in museums as well as public and private collections worldwide. He has also published three collections of poetry, “The Frozen Ink” (2008), ‘Anatomy of Nights’ (2011) and ‘Butterfly’s Wings’ (2011), printed by Tibet Writes. He lives and works in New York.

Education
2005
BFA, Painting and Drawing, and BA, Art History, University of Colorado, Denver, USA
2003
Diploma in Tibetan Traditional Thangka Painting, Tibet Thangka Art School, Kathmandu, Nepal, under the tutelage of Gen Pheno Tendhar and Tenzin Gawa
2002
Tibetan Traditional Sand Painting and Butter Sculpture, Shekar Chorten Monastery, Kathmandu, Nepal, under the tutelage of Lama Thupten la
1999
Tibetan Traditional Collage and Thangka Art, under the tutelage of Tsering Yankyi la

Selected Exhibitions
2013
Darkness into Beauty, Rossi & Rossi, London, UK
2012
Victory! ‘Triumph’ in Classical and Contemporary Asian Art, Rossi & Rossi, London, UK
Art Stage Singapore, Tenzing Rigdol, Rossi & Rossi, Singapore
2011
Roundabout: Face to Face, Tel Aviv Museum of Art, Tel Aviv, Israel
Our Land Our People, in collaboration with Rossi & Rossi, site-specific installation, TCV Dharamshala, India
Tibetan Contemporary Art, Temnikova & Kasela Gallery, Tallinn, Estonia
Tibetan Contemporary Art: Tantric Vision in Modern Self-Expression, Tibet House Gallery, Tibet House, New York, USA
Tibet Art: New Tibetan Art between Tradition and Modernity, Palazzo Nernucci, Rome, Italy
Beyond the Mandala—Contemporary Art from Tibet, Volte Gallery, in collaboration with Rossi & Rossi, Mumbai, India
The Missing Peace: Artists Consider the Dalai Lama, San Antonio Museum of Art, San Antonio, USA
Tradition Transformed: Tibetan Artists Respond, Crow Collection of Asian Art, Dallas, USA
2010
The Missing Peace, Brukenthal National Museum, Sibiu, Romania
Roundabout, City Gallery Wellington, Wellington, New Zealand
Boys and Girls Come Out to Play, summer exhibition, Rossi & Rossi, London, UK
The Missing Peace, Nobel Museum, Stockholm, Sweden
Scorching Sun of Tibet, Songzhuang Art Museum, Beijing, China
Tradition Transformed: Tibetan Artists Respond, Rubin Museum of Art, New York, USA
Art HK 10, Jaishri Abichandani and Tenzing Rigdol, Rossi & Rossi, Hong Kong
Residency/Fellowship
2011
Iowa Writers Residency, University of Iowa, Iowa City, USA
2008
Rubin Museum of Art, Himalayan Artist Fellowship, Vermont Studio Center, Johnson, USA

Selected Publications
2013
Darkness into Beauty, Rossi & Rossi, London, UK

2011
Painting with Poetry, Hong Kong 08, Hong Kong

Consciousness and Form—Contemporary Tibetan Art
Francisco, USA

Tenzing Rigdol: Performance, Aesthetic Deconstruction
Tenzing Rigdol Performance, Aesthetic Deconstruction, Rubin Museum of Art, New Delhi, India

Consciousness and Form—Contemporary Tibetan Art, New York, USA

Tenzing Rigdol: Performance, Aesthetic Deconstruction
Consciousness and Form—Contemporary Tibetan Art, New York, USA

2007
The Missing Peace, Yerba Buena Center for the Arts, San Francisco, USA
Past and Present Tibetan Art—13th to 21st Century, Christopher Farr, Los Angeles, USA
Consciousness and Form—Contemporary Tibetan Art, Rossi & Rossi, London, UK
The Missing Peace, Emory Visual Arts Gallery, Atlanta, Georgia, USA
The Missing Peace, Rubin Museum of Art, New York, USA
Tenzing Rigdol: Performance, Aesthetic Deconstruction, Rubin Museum of Art, New York, USA
The Missing Peace, School of Visual Arts, New York, USA
Tibetan Encounters: Contemporary Meets Tradition, Neuhoff Gallery, New York, USA
The Missing Peace, Loyola University Museum of Art, Chicago, USA
Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art, CU Museum, Colorado, USA
Tibetan Encounters: Contemporary Meets Tradition, Rossi & Rossi, London, UK

2006
"R"—The Frozen Ink, Tibet Writes, Dharamshala, India
Consciousness and Form, Rossi & Rossi, London, UK

2005
The Missing Peace, Earth Aware, San Rafael, California, USA
Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art, CU Museum, Colorado, USA
Tibetan Encounters: Contemporary Meets Tradition, Rossi & Rossi, London, UK

2004
Fusion Art Volume III, BFA Thesis Show, Emmanuel Gallery, Denver, USA
Young Guns, Plus Gallery, Denver, USA

2003
UCDIEC Alumni Marnott Exhibition, Marnott Gallery, Denver, USA
Fusion Art Volume II, Auraria Library, Denver, USA

2002
The Missing Peace, Frost Art Museum, Florida International University, Miami, USA
50 x 50 Art for Tibet, Art in General, New York, USA
Tenzing Rigdol: Performance, Aesthetic Deconstruction, Rubin, Dichterhofer University Museum of Art, Atlanta, USA
The Missing Peace, Fundacion Canal, Madrid, Spain
Tibetan Contemporary Art from the Collection of Shelley & Donald Rubin, Dichterhofer University Museum of Art, Atlanta, USA

2008
Painting with Poetry, Red Mill Gallery, Johnson, Vermont, USA
New Works by Tenzing Rigdol and Pablen Weisz, Dichterhofer Fine Art Gallery, New York, USA
SH Contemporary OB Art Fair, Shanghai, China
Contemporary Tibetan Art, Hong Kong OB, Hong Kong

2007
The Missing Peace, Yerba Buena Center for the Arts, San Francisco, USA
Past and Present Tibetan Art—13th to 21st Century, Christopher Farr, Los Angeles, USA
Consciousness and Form—Contemporary Tibetan Art, Rossi & Rossi, London, UK
The Missing Peace, Emory Visual Arts Gallery, Atlanta, Georgia, USA
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Tenzing Rigdol: Performance, Aesthetic Deconstruction, Rubin Museum of Art, New York, USA
The Missing Peace, School of Visual Arts, New York, USA
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Tenzing Rigdol Performance, Aesthetic Deconstruction, Rubin Museum of Art, New Delhi, India

Consciousness and Form—Contemporary Tibetan Art, New York, USA

Tenzing Rigdol: Performance, Aesthetic Deconstruction
Consciousness and Form—Contemporary Tibetan Art, New York, USA

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Tenzing Rigdol: Performance, Aesthetic Deconstruction, Rubin Museum of Art, New York, USA
The Missing Peace, School of Visual Arts, New York, USA
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The Missing Peace, Loyola University Museum of Art, Chicago, USA
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"R"—The Frozen Ink, Tibet Writes, Dharamshala, India
Consciousness and Form, Rossi & Rossi, London, UK

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The Missing Peace, Earth Aware, San Rafael, California, USA
Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art, CU Museum, Colorado, USA
Tibetan Encounters: Contemporary Meets Tradition, Rossi & Rossi, London, UK

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Young Guns, Plus Gallery, Denver, USA

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Fusion Art Volume II, Auraria Library, Denver, USA

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Tenzing Rigdol: Experiment with Forms, Rossi & Rossi, London, UK
New Works by Tenzing Rigdol and Pablen Weisz, Dichterhofer Fine Art Gallery, New York, USA
The Missing Peace, Fundacion Canal, Madrid, Spain
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The Missing Peace, School of Visual Arts, New York, USA
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