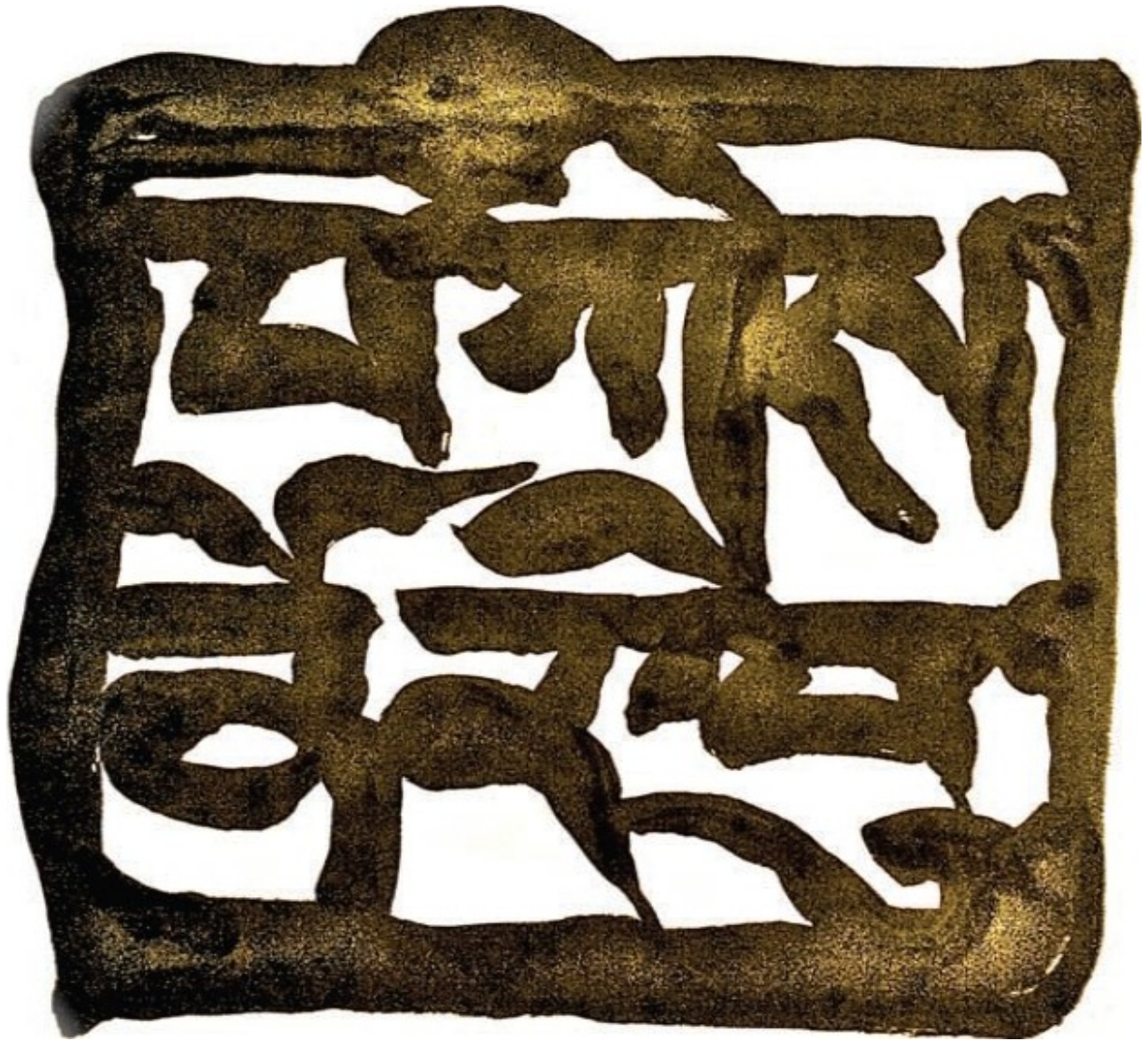


Contemporary Tibetan Art: Tashi Norbu



Blackneck Books

An imprint of TibetWrites



Tashi Norbu

Contemporary Art



Tashi Norbu

Tashi Norbu is an independent – Tibetan born – contemporary artist with the Belgian citizenship and who lives and works in The Netherlands. He is educated as a traditional Tibetan thangka painter and later worked in Dharamsala, India. He completed his art studies in the western world at the Saint Lucas Academy of Visual Arts in Ghent, Belgium.

In the meantime, Tashi Norbu, has developed into an all-round and versatile contemporary artist. His art, however, still shows the fundamentals/basics of his background -Tibet and Buddhism- combined with strong influences from western art forms, western ideas and modern time icons.



Tashi Norbu

<https://www.facebook.com/ltashinorbu?fref=ts>

WWW.TASHINORBU.COM



III ཁུ་འཇུག་
TIBETAN HOUSE

Cultural Center of the Dalai Lama

A TALK WITH ARTIST TASHI NORBU

Poetry reading by Tibetan artist & poet Tenzing Rigdol

FRIDAY, MAY 2, 6-8PM



Apart from being resilient, change gives hope to the Tibetans. If we grow within ourselves, we gain freedom. - Tashi Norbu

Join us as the artist discusses his latest exhibition

Tashi Norbu explores the imagery of modern Tibet, referencing the Buddhist notions of flux and change, interdependence, and absence. Educated as a traditional Tibetan painter and later in contemporary art, Tashi juxtaposes the contemplative aesthetics of traditional painting and photography with the energy of abstraction, surrealism and pop culture.

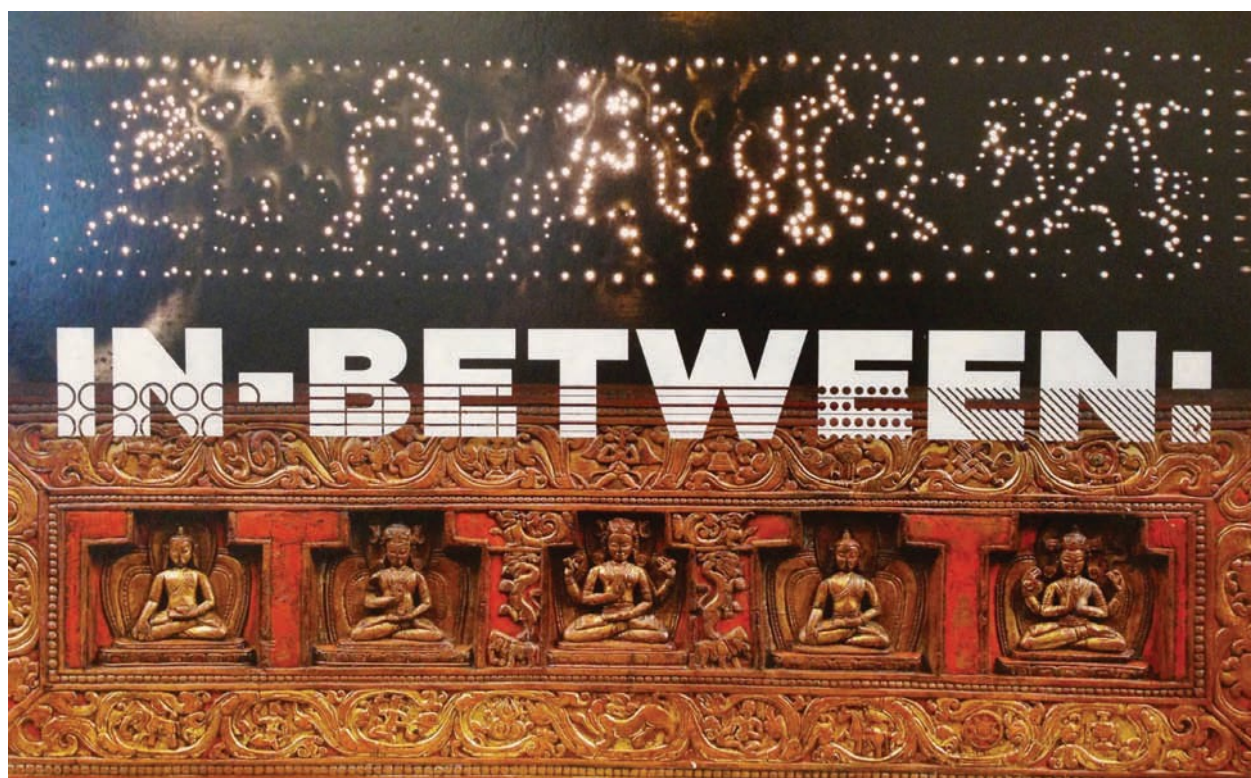
March 14 - May 5, 2014

[click here to RSVP](#)

22 West 15th St., New York, NY 10011 P: 212 777 0703 HOURS: Mon-Fri 10AM-6PM & Sun 11AM-5PM

INDEX

Introduction	3
The Art of Tashi Norbu	7
Tashi Norbu	15
Some examples of Tashi Norbu's most recent artwork	
Under construction	16
Time Travellers	18
Altruism	19
Flamingoes	21
Butterflies	23
Cupid	25
Urban Tibetan	26
Bridge-ing the gap	28
Universe XXL	30
Quantum Entanglement and Law of Attraction	33
Clock-wise	37
Discovery of Life	39
The Traditional Implemented; Transcending boundaries	41
If Alive	44
Dimension Shambhala	45
Thangka in Exile and Thangka in Exile 0.2	47
Unicorn in the blossoms	51
Confession to the Buddha	53
Be the Flower, not the Bee	55
Flames of Justice	57
Burning Away	58
Founding Blocks	59



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ASIAN ART

IN-BETWEEN:

21st century Tibetan artists respond to 12th–15th century Tibetan manuscript covers
 Benchung, Marie-Dolma Chopel, Gade, Losang Gyatso, Tulku Jamyang, Kesang Lamdark, Tashi Norbu, Nortse, Nyandak,
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Inner Child	61
Smiling Buddha	63
No ego, No demon	65
Sacred Circle towards Mindfulness	67
Touching the earth	67
Debate	68
Spring	69
Why do I have to be a monk ?	71
The Marriage, cross culture	73
Silver Buddha	77
Metal Buddha in Bodh Gaya	78
 The Applism	 81
Curriculum Vitae	82
H.H. Dalai Lama XIV	83
Exhibitions	84
Jobs, Initiatives and (co)organization	86
Tulips Culture	87
Publications	88
Mind less ness	89

The Art of Tashi Norbu

Originally educated at the 'court' of the Dalai Lama as traditional thangka painter, the principles of thangka painting are still visible in the contemporary art of Tashi Norbu.

Tibetan thangkas - developed in 11th century in an oral culture - were used to teach and spread the Buddhist philosophy among the people and at the same time as an aid for meditation.

Thangkas visualized in an iconic way the story of Buddha and his enlightenment and stories about the gods. In modern times,

probably a comic strip would be used to tell these stories.

Traveling lamas used these thangkas - which were most of the time scrolled paintings on cotton - to teach about Buddhism. When they arrived at a village, they unrolled a thangka and used it to illustrate their teachings.

Thangkas, Buddha paintings and -sculptures are following an exact grid of measurements and proportions to establish continuity and the correct transmission of figures. In original thangkas, the expression of the painter stayed invisible, because not the painter but the story needed to be in the center of the attention. That's the reason that traditional thangkas are all anonymous.

In modern and contemporary art however it is completely the opposite; the individual expression and signature of the artist is explicitly present and important, which can be seen in the art works of Tashi Norbu also.

Tashi Norbu tells in his contemporary paintings and collages the stories of Buddha and the Buddhist philosophy, but he also shows modern life from a Buddhist point of view. The icons he uses are modern icons in combination with the traditional ones. Because he lives in Holland now, many Dutch icons are used in his paintings as well (wooden shoes, tulips, windmills, traditional costumes, dolls, "Hello Kitty", cars, mobile phones, airplanes and laptops).

Many of his paintings and collages can be read as comic strips, as a complete story. This makes his work very much alive, playful, refreshing and sometimes provocative due to the enclosed statements. When your eyes travel in these works, new elements will reveal themselves each time. Some funny, some serious.

However, it is clear that it's made by an artist who has learned the fundamentals of good painting.

Tashi Norbu constantly seeks to explore the western art that inspires him, in combination with Tibetan motifs and patterns. He tries to bring the energy of abstract expressionism in harmony with the meditative and reflective spirit of Buddhism.

Since 2007, Tashi Norbu lives in The Netherlands and has a studio in Wormer (9Pillars Contemporary Art Studio), in the suburbs of Amsterdam. In 2008 he co-founded Tibet House Holland, an organization for Tibetan artistic culture. In cooperation with the Tibet Art

Catalogue Tibet Art Now:

<http://issuu.com/tibetartnow/docs/tibetartnow>

(Board of TAM Foundation: Paul Hilken, Simonetta Ronconi and Tashi Norbu; Advisory & Support Group: Eckart Dissen (SOTC/FMTC), Rosemarijn Dissen (ArtSite) and Louwrien Wijers (AmSSE))

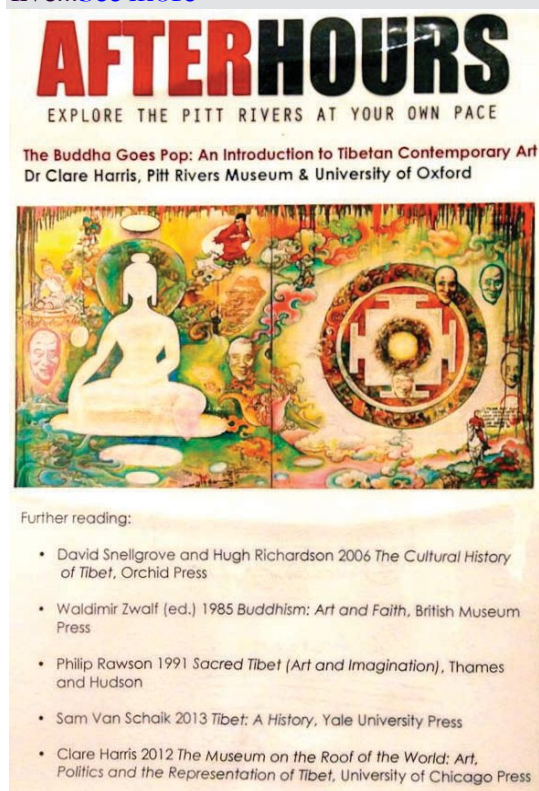
Since then Tashi Norbu has been focusing more on his own development as a contemporary artist. He explored different possibilities to express himself e.g. in ways and methods he admired in other painters, but mainly by taking his own path in an experimental environment leading to personal development and a personal touch in his artwork. Therefore he outgrew the nomination of a Tibetan thangka painter and is nowadays a contemporary artist expressing his ideas and believes in a variety of ways and forms (paintings, collages, statues in metal, 3-dimensional constructions and a mix of all these). In 2014 he started to embed scientific information from the west with traditional Buddhist believes in his work. Often these ideas have been scientifically proven right and the artist uses these elements to attract more people and to visualize that essentially there is no difference in believes or thoughts. We can all learn from each other to grow in knowledge and to become better humans.

Tashi Norbu's art was also explained and discussed over in the Pitt Rivers museum in Oxford, U.K. in 2013 in a Power Point presentation and a consecutive panel talk about Contemporary Tibetan Art.

Guest artists @ After Hours: Buddha Goes Pop (Art)

Pitt Rivers Museum Official

Special guests at tonight's After Hours: Buddha Goes Pop (Art) (Wed 6 Nov, 7-10pm), include five...[See more](#)



Official flyer of the exhibition at Pitt Rivers Museum with painting by Tashi Norbu Adventure of my Life, 2013.



Adventure of my Life

(2013; mixed media :Tibetan Scriptures, magazines, acrylic, enamel and oil paint on plywood;
120 x 240 cm / 46 x 94,5 inch; Rossi & Rossi Gallery)



Gala at Asia Week London during the “In-Between” exhibition at Rossi & Rossi Gallery

One of the most important classical art works of Tashi Norbu is permanently exhibited in the Tibetan division of the Wereld museum in Rotterdam, The Netherlands. The Gallery space of the same museum, the art store, shows an ongoing exhibition of his contemporary artwork. Works were also exhibited in one of the leading Tibetan contemporary art galleries of the world in London: Rossi & Rossi. In this gallery, one of the leading Tibetan artists and curator Tenzing Rigdol organized an exhibition under the name IN-BETWEEN: . The complete collection of this exhibition was purchased by a private collector and there are plans that this complete exhibition is going to “travel” over the whole world.

Besides these, a work is permanently exhibited in the museum "Huis van Alijn", (museum of ethnology) in Ghent, Belgium. And one work is permanently displayed in the Museum of Peace in Diksmuide, Belgium.

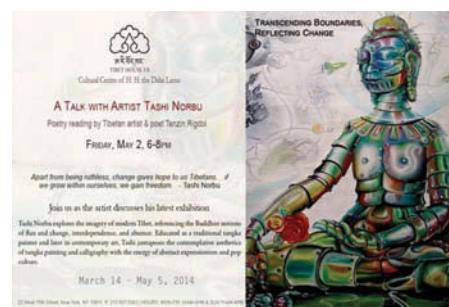
Some of his works are in consignment at the art center / gallery “ Kunstencentrum Zaandam”, Zaandam, The Netherlands.

Tashi Norbu had a solo-exposition in Haus Beda in Germany (2007) and one in the European Parliament house in Strasbourg, Luxemburg (2007).

More recent solo-exhibitions were at Ibiza, Spain (2013), in the Rijksmuseum Volkenkunde Leiden, The Netherlands (2014) and in Tibet House U.S. (museum / gallery), New York U.S.A. (2014).

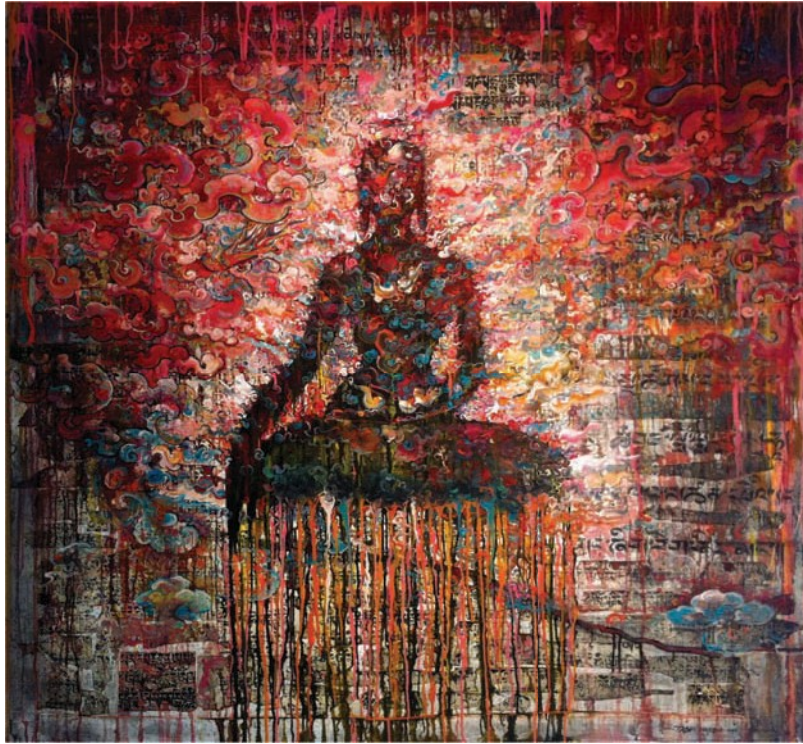
Some of the confirmed exhibitions for the fall of 2014 are:

- Trace Foundation in New York (for their 20th anniversary and includes a collateral exhibition in the MoMA (Museum of Modern Art) - exhibition for the contemporary Asian Art Festival) in cooperation with Benetton. This, in combination with paintings from Tibetan contemporary artists which will also be exhibited at the Venice Biennale of contemporary art.
- Queens museum, in cooperation with the Rubin Museum, in New York. The exhibition is called “Anonymous” and Tashi Norbu will participate with four other Tibetan contemporary artists within the “Kora” – theme (circumambulation or revolution) in the Panorama Gallery.





Museum of
Contemporary
Tibetan Art

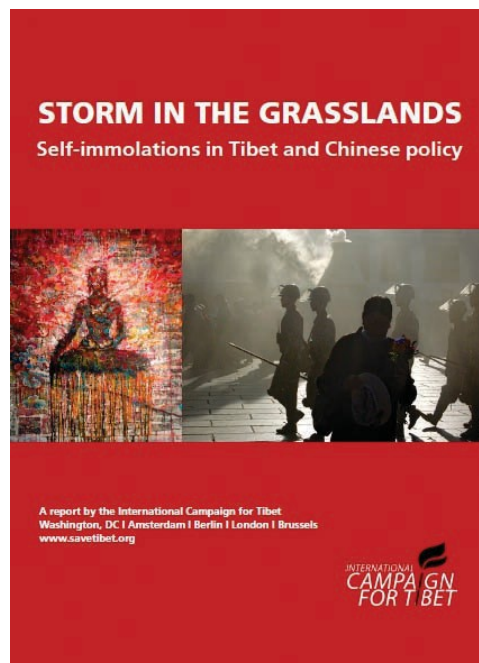


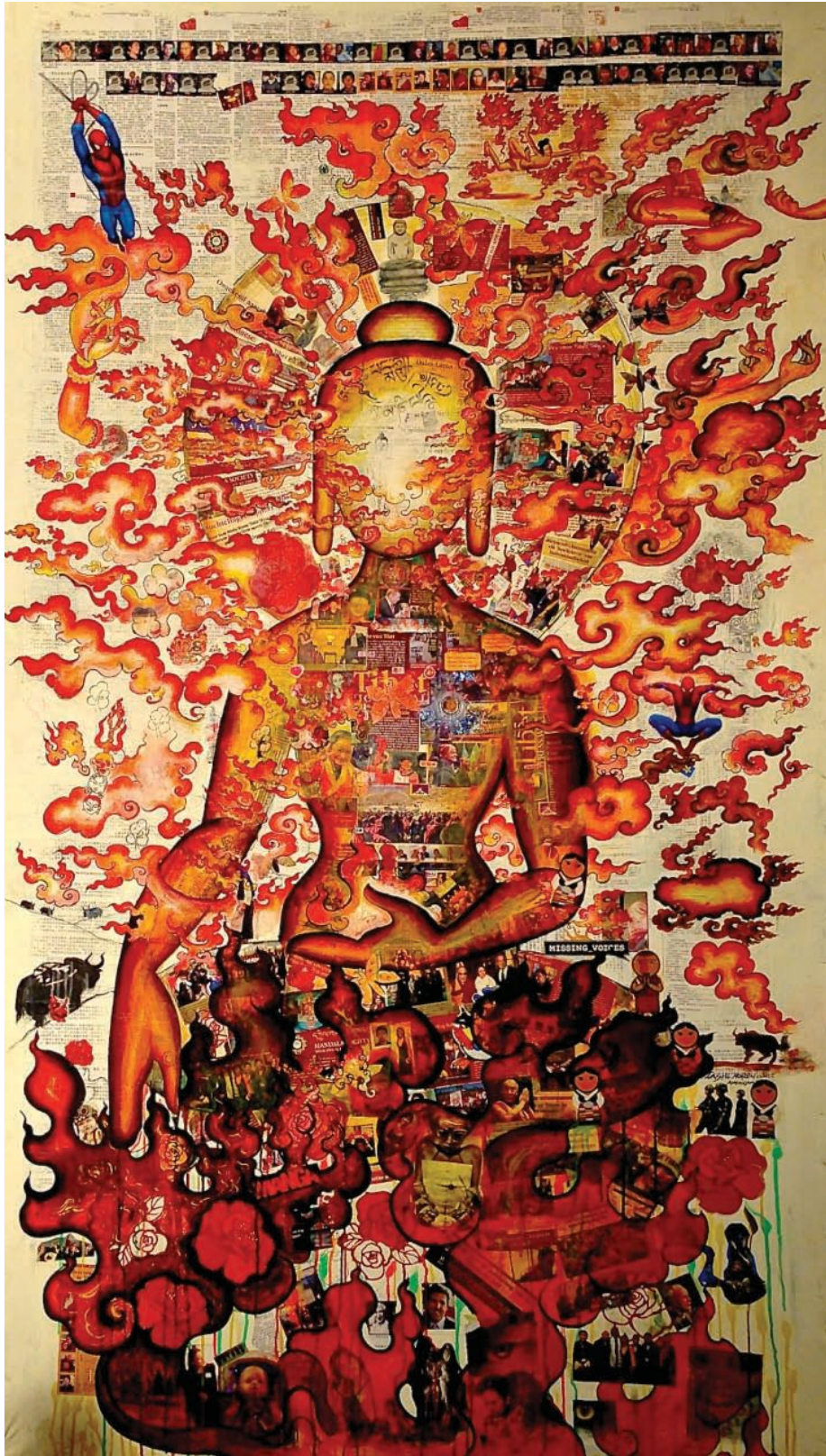
Self-Immolation

(2012; mixed media on canvas , acrylic, scriptures, Indian ink; 167 x 159 cm;

Artist Tashi Norbu)

Report from International Campaign for Tibet about Self-immolations: Storm in the grasslands (2013). On the cover an illustration of the painting “Self-immolation” (2012) by Tashi Norbu. On page 259 of this report a full page is contributed to this painting.





Untitled

Inspired by self-immolation / Gallery Wereldmuseum, Rotterdam, The Netherlands (2013;
mixed media; acrylic, paper cuts, stickers on canvas; 130 x 180 cm / 51.2 x 70.9 inch)

Tashi Norbu

Tashi Norbu (1974) is a Tibetan contemporary artist, from the Netherlands. He has been educated and graduated (1999) as a traditional Tibetan thangka painter in Dharamsala, India.

In 2000 he went to Belgium to study visual arts at the Saint Lucas Art Academy in Ghent (4 years). He also worked full time at the Municipal Museum of Contemporary Art (SMAK) in Ghent (1 ½ year). This enabled him to be close to the contemporary art pieces he admires and experience the wonders of them. In 2005 he opened his studio “Tibet Atelier” in Ghent.

Since 2007 he lives and works in Holland as a contemporary artist. Since 2010 he has his new art studio "9 Pillars" in Wormer, a suburb of Amsterdam.

In 2008 Tashi Norbu co-founded Tibet House Holland, a foundation focusing on Tibetan artistic culture. In co-operation with the Tibet Art Movement foundation he organized in 2009 the TIBET ART NOW exhibition in Amsterdam.

Tashi Norbu is a versatile contemporary artist who not only has painted the traditional thangkas, but gradually evolved to a contemporary way of art in which Buddhism and Tibet still play an important role. His artwork varies from (traditional) paintings, to collages and metal statues; and from thangka-painting combinations to three-dimensional art with objects and performance art.



Some examples of Tashi Norbu's most recent artwork

Unsettled

Artwork under construction, Amsterdam, May 2014; in Studio 9 Pillars
Mixed media: acrylic, Tibetan classical scriptures, collages on denim
1080 x 223 x 5 cm (426 x 87.8 x 1.97 inch)





Time Travellers

Time Travelers

(2015 ; mixed media: raw pigments, scriptures and acrylic on pressure-treated plywood; 122 x 180 cm / 48.5 x 70.5 inch)

The painting 'Time Travelers' represent the true feeling finding the true wisdom or 'altruistic' intention to become enlightened and for compassion and love. The flying monks symbolize the sensation of being able to change their body at will and of levitating through space and of performing miracles. They could freely and without obstacles explore the entire universe from one end to the other visiting all the Buddha realms and listening to the teachings. They are able to fly through space. They are now working for the good of sentient beings (all living creatures). They will rebirth again and again and help and teach sentient beings until they are all enlightened.



Time Travellers, detail

Altruism: empty - emptier- emptiest

(2014; mixed media: acrylic, scriptures, collages on denim; 162 x 205 cm / 64.8 x 80 inch)





detail of : *Altruism: empty – emptier – emptiest* (under construction)

"Emptiness" is a central teaching in Buddhism, but its true meaning is often misunderstood. If we are ever to embrace Buddhism properly into the West, we need to be clear about emptiness, since a wrong understanding of its meaning can be confusing, even harmful. Emptiness is not complete nothingness; it doesn't mean that nothing exists at all. What it does mean is that things do not exist the way our self supposes they do.

In his book on the Heart Sutra the Dalai Lama calls emptiness "the true nature of things and events", but in the same passage he warns us "to avoid the misapprehension that emptiness is an absolute reality or an independent truth." In other words, emptiness is not some kind of heaven or separate realm.

Emptiness is a mode of perception, a way of looking at experience. It adds nothing to, and takes nothing away from, the raw data of physical and mental events. You look at events in the mind and the senses with no thought of whether there's anything lying behind them. Though we perceive a world of concrete and discrete objects, these objects are "empty" of the identity imputed by their designated labels

Finally, since emptiness seems so difficult to understand, why did the Buddha teach it at all? It is because of his profound insight into why we suffer. Ultimately we suffer because we grasp after things thinking they are fixed, substantial, real and capable of being possessed by ego. It is only when we can see through this illusion and open ourselves, in Ari Goldfield's words, "to the reality of flux and fluidity that is ultimately ungraspable and inconceivable" that we can relax into clarity, compassion and courage. That lofty goal is what makes the effort to understand emptiness so worthwhile.

Form is emptiness, emptiness is form

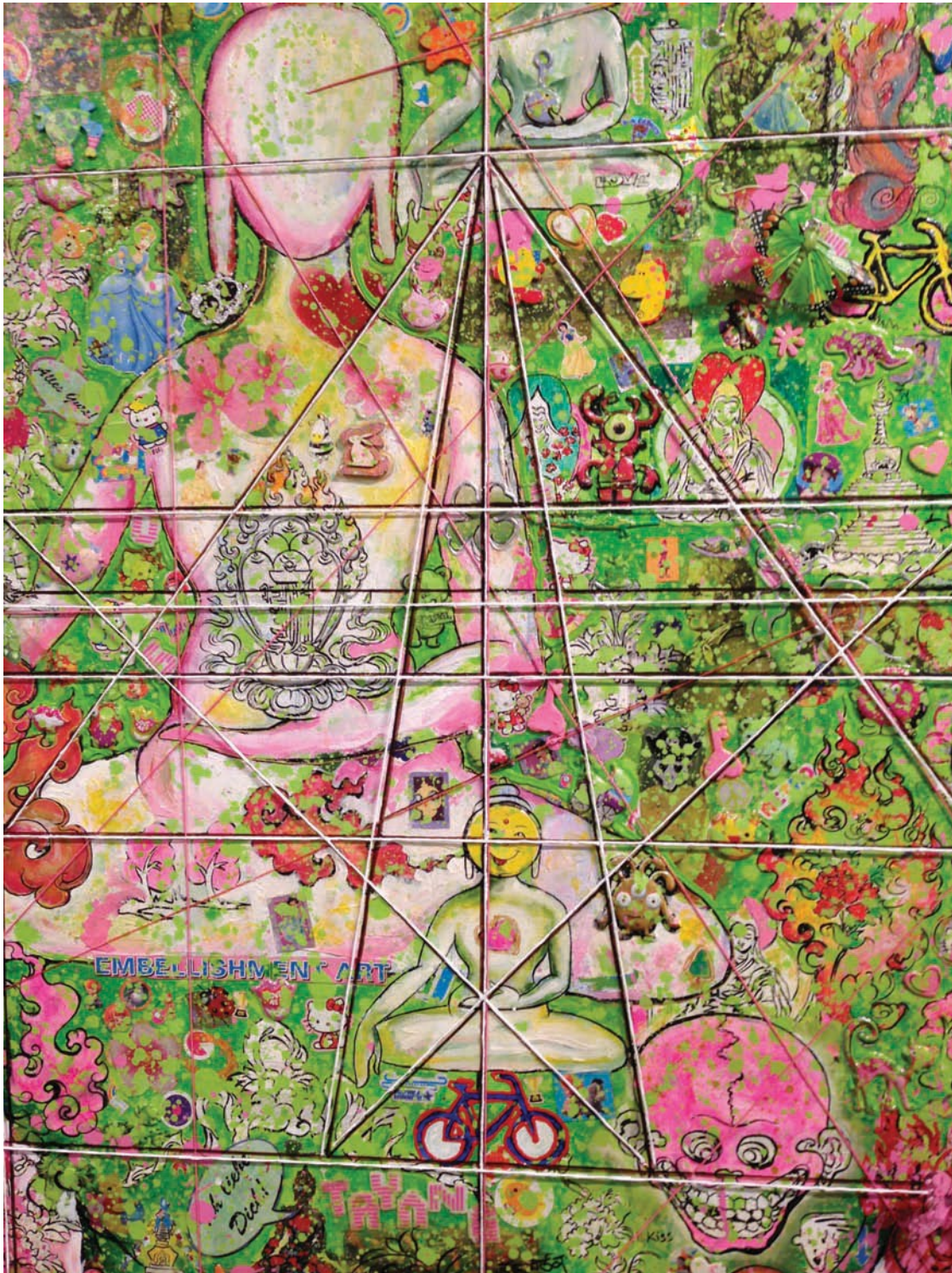
Emptiness is not separate from form, form is not separate from emptiness

Whatever is form is emptiness, whatever is emptiness is form

In general in the Western world people are looking for and searching their God. Due to the concept of emptiness there is no "God" in Buddhism.

Flamingoes

(2014; mixed media on denim (jeans), stickers, collages, acrylic and Indian ink; 130 x 214 cm / 51.2 x 84.3 inch)



Flamingoes, detail



Flamingoes

Butterflies

(2014; mixed material on canvas: acrylic, paper cuts; 150 x 163 cm / 59.1 x 64.2 inch)



Butterflies



Butterflies, details



Cupid

(2015; acrylic on canvas; 115 x 75 cm / 45 X 29,5 inch)



“ ང་ཁོ་མི་མཚན་པུ་ཅི་ལྟ་བུ་དེ་ལྟ་བུ་སྤྲོད་པུ་མཁུ་མཁུ།
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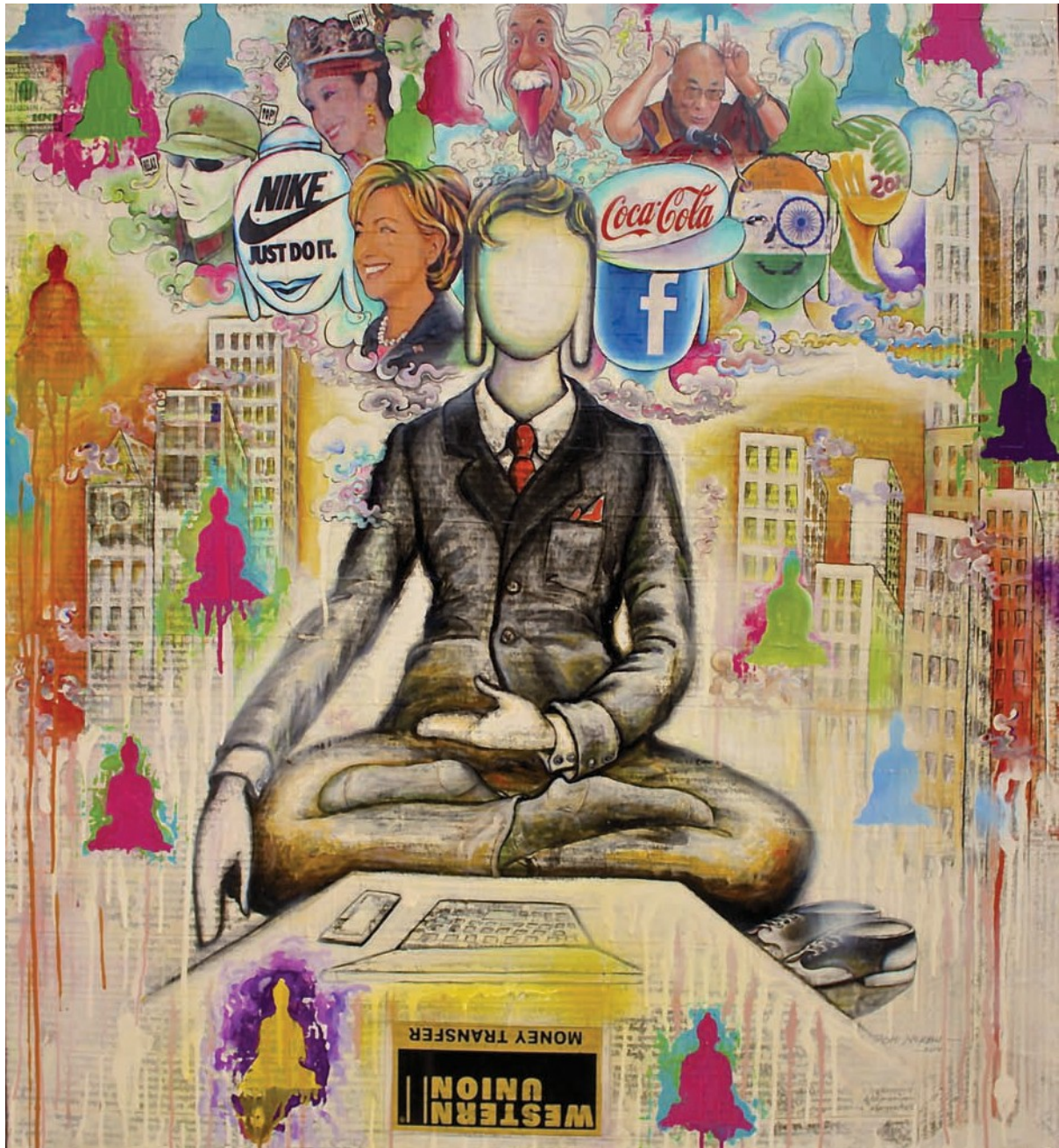
poetry by
Dhondup Tashi Rekjong

"you slit my tongue
you swallowed my land
but you could never douse
the freedom of fire " .

This Buddha is in flames, in response to the current situation. People setting themselves on fire are represented here by 142 Nataraj pencils “shot” into the Buddha. An off-stage Cupid holds his bow tightly, drawing back not arrows of love to shoot, but pencils. Pencils are signs of education, instruments that might open one to the world, to think about culture, religion in new ways. One says: independence, and another says: Je suis..., connecting people everywhere to advocates of freedom.

Urban Tibetan

(2014; mixed media: Tibetan scriptures, acrylic and East-Indian ink on linen; 100 x 100 cm;
39.4 x 39.4 inch)



Urban Tibetan

This painting represents the new Tibetan generation. High rise buildings instead of typical landscapes. The straight lines used in the background combined with the mixed colors, represent the duality of modern life. The person in the black suit is painted as a tribute to one's own Buddha nature, to find equanimity and peace in modern society. E.g. by taking off your dandy, shiny brogues after work.

The Buddha with many heads! Like a Tibetan in the West adjusting to different responsibilities, interests, attached to obligations...

The artist loves the part in front of the modern Buddha. At his table there is yellow document of “Western Union”. Almost each and every foreigner is aware of its offices because it is used to send money back home to their less fortunate relatives.

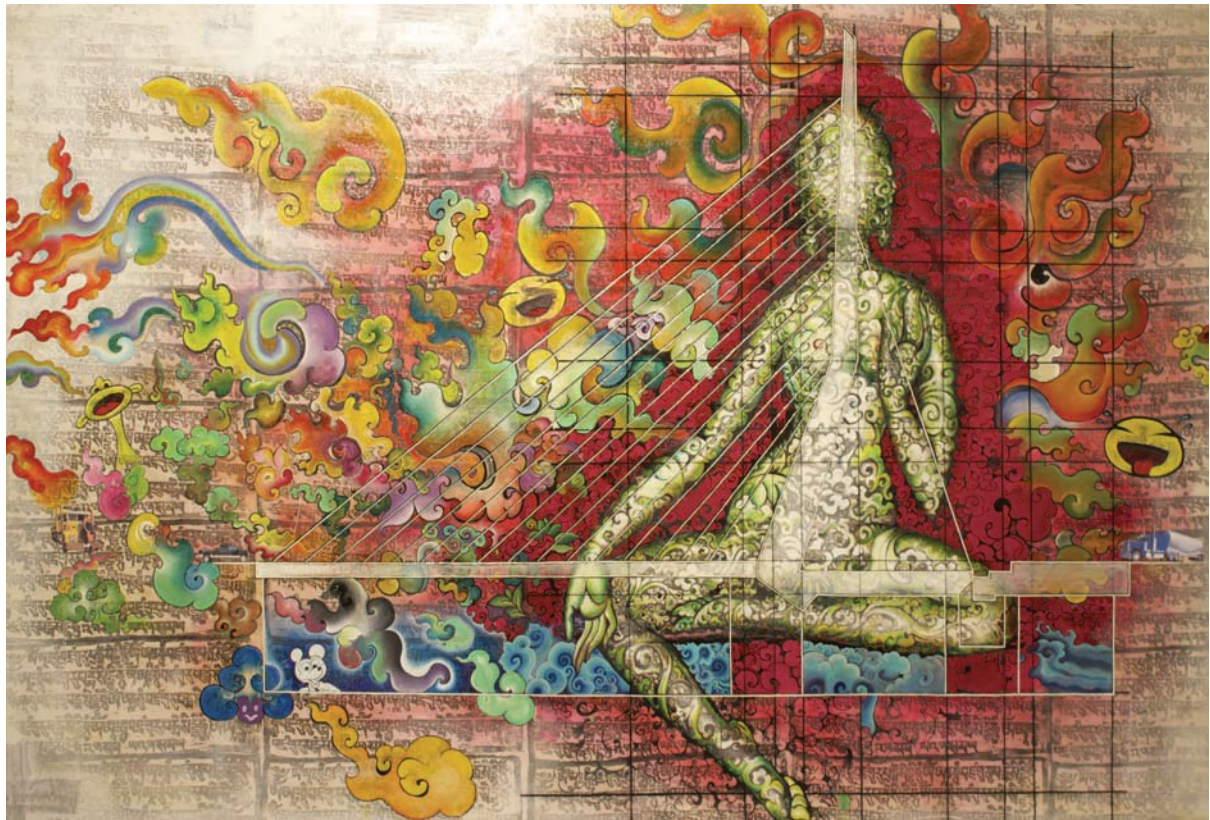
Every Tibetan is coming through Nepal or India (see flag). Every young Tibetan has to wear its uniform at their Tibetan school and - like the young monks- they can only show off with their personal sneakers (a young people’s dilemma while growing to maturity). In the boarding schools they are taught by the lama’s how to perform the Tibetan Buddhist rituals as well as the science from the West. They have to sing the Indian national anthem at their Indian schools. Every Tibetan was attracted in 2014 to see the World Cup soccer in Brazil. Every Tibetan will recognize the possible first female president of the United States. Every Tibetan can watch the Bollywood movies and see Miss World on their television. Every Tibetan is also acquainted with the Coca-Cola business and the Facebook-hype which destroys their personality because it is only used to attract some personal attention. Can we still manage if Facebook goes down ?



Bridge-ing the gap, detail (see opposite)

Bridge-ing the gap

(2014; mixed media; 213 x 130 cm in frame / canvas itself 223 cm x 140 cm ; 87.8 inch x 55.1 inch)



Bridge-ing the gap

This painting shows Tara in her exact classical Buddhist measurements depicted on the exact relative measurements of the famous Erasmus bridge of Rotterdam, The Netherlands. Her backbone and her lower chakras correspond with the contra weight of this bridge.

Tara was a lady from India who wanted to play an active role in Buddhism. However, she was not allowed to do so because some aspects could only be performed by men. She started a feminist revolve (revolution) and she vowed that she would be reborn as a woman until she became enlightened. It took her 21 manifestations. In Tibet, Tara is one of the most popular deities. she fulfills a role as a spiritual mother, more or less like the mother Mary in Roman Catholicism.

Tara is always one step ahead of a situation and ready to help the sentient beings. Therefore she is always depicted with her right foot close to the earth, close to coming into action and with her right hand showing the right path to enlightenment. This figure of the Green Tara has the classical outline, but the inside is adjusted to the artist's ideas and he created a special metallic look which corresponds well with the steel bridge. Tara is always depicted as a 16-year old

teenager growing to maturity and ripening to be able to bear future children. Her left hand shows the three conjoined middle fingers. The index finger correlates to the teachings of the philosophy, the middle finger to the teachings of the Buddha and the ring finger to practicing the dharma by being good.

In Tibet, the circumambulation (a pilgrimage with your mind focused on good thoughts or blessings, counter clockwise around a sacred site or object) is mainly performed by the women. They take care of the practical Buddhism and the household for their family while the men are working outdoors. The artist's sister is circumambulating the palace in Dharamsala, India, twice a day with 3 circles each time. This is her daily little Kora. The women preserve the Buddhist culture of many Tibetans. A well-known circumambulation for the Westerners is the one around the sacred mountain of Kailash, sometimes also performed with full body prostrations.

This stylish, abstract, modern bridge is named after Desiderius Erasmus (born in 1466 in Rotterdam and an influential humanist) and has both anchor points in the solid ground. The Erasmus bridge is a famous landmark in this city with the biggest port of the world and is painted here in a relief structure. This technological Western wonder joins two banks of the river "Nieuwe Maas" and in fact connects two different worlds (spiritual EAST - scientific WEST). Esthetically Tara and the bridge are one, united ; one in action and the other one static, enabling the action:

bridge-ing the gap.

The Coca-Cola and Heineken trucks circumambulate their products over the world and symbolize the materialism of this modern world. At the same time as people walk mindful and slowly over the bridge enjoying the fresh air blowing over the water that has almost reached the sea.

According to Buddhist tradition, not only the water element is presented, but -across-also the fire element. Too much fire burns, but the right amount of fire gives you ripening of fruits and wellbeing for humans. Fire burns the ignorance of the mind into the wisdom-mind. The clouds represent the air and the bridge is built on the solid earth.

In the background the mantra for the universal compassionate mind (Om mani padme hum) is visible.



Bridge-ing the gap (detail)



Installation with the artist himself

Universe XXL

(2014; mixed media: pigments, acrylic, oil, enamel, scriptures on denim; 399 x 140 cm / 157 x 55.1 inch)

The Buddhist view of our cosmos is one of a continuing existence and change. The birth of the cosmos, the expanding growth of it, the planets becoming a place for life of the souls, the collapse of the cosmos and its consecutive rebirth is an idea inherent to its tradition.

It was until the 1920's that in the West was discovered (by Edwin Hubble) with the understanding of the Doppler effect and the color shift of stars in the universe, that our universe has been expanding over time. Based on these experiments, the theory of the "Big Bang" as the birth of the cosmos was developed. In the 1960's this theory was confirmed by telescopes receiving a background noise, which is the sound of the original Bang 13,7 billion years ago. Many, many years were needed for the cosmic structures as we know it now. In the beginning there were only gas clouds, stars exploding and imploding, planets forming etc. It took till the 13th billion year before the first life appeared in the form of bacteria. Relatively recently, life in the form of plants, fish and reptiles developed. Only very recently, the humanoid developed with at the very last the human being as we are familiar with now.

Another very recent 'invention' was one of the famous Albert Einstein. After his conclusion that space and time are closely linked together, he postulated the following equation: $E=mc^2$. In short this means that the Energy (of an object) equals its Mass times the square of the Speed (of light). The consequences of this are that mass, energy and speed (waves) are interchangeable.

The artist applies this idea to the Tibetan situation. The Freedom of Tibet = (Tibetans) x (movements to freedom)².

Although the traditional Buddhist forms of expression are very clearly in this painting (Yaks, Buddhas, traditional deities and the enormous bell in the middle - which is the symbol of emptiness, the female principle and wisdom and symbolizes the transformation of the soul-) together with a modern interpretation of the developing universe starting with the Big Bang at the left of this conical shape. At the end the ultimate progress in evolution: the satellites in our space.

However, for the Tibetans is the year 1950 (and 1959) a negative landmark for their country and their culture. Tibet was invaded by the Chinese army and has since never been the same. Many had to leave Tibet and are now living shattered all over the world.



Universe XXL



Universe XXL, detail

Quantum Entanglement and Law of Attraction

(2014; mixed media; 120 x 274 cm / 47.3 x 108 inch)



Quantum Entanglement and Law of Attraction

This futuristic Buddha on top of our planet earth is still connecting with the universe and holds down his hand on a futuristic human being with its intrinsic Buddha nature. This visualizes the pressing down of the three human ‘poisons’ of ignorance, desire and hatred. The human being, in contrast to other living creatures, has the ability to choose right from wrong and by doing so building it’s personal karma. In fact, we human beings should suppress our own negativity through absorbing the sufferings of the living and non-living beings and putting these sufferings on our own poisons herewith creating a positivism for all, by being compassionate, and exhale this back to the world. It is similar to our mathematics: “negative” times “negative” equals : plus / positive. (- x - = +). See detail of this painting.

Both Buddha and human beings are now “space people”, therefore the halo has become an oxygen mask.

The world is now so much materialized that every mistake you make builds up and make people defensive towards each other. You see Star Wars elements (speak no evil, see no evil, hear no evil), the Russian Sputnik-1 capsule (translated: fellow traveler) of 1957 and the first object in our outer space, a flying bird-object going through the sound barrier cloud and the ‘flying‘ temple in Bodh Gaya, the Mahabodhi temple, the holiest place of Buddhism. The last flower, the symbol of life, love and God. Will this be the future of mankind ? Alone, in a suit of armor and shielded?

The gravitational force makes us stick to the earth, otherwise we would not exist. But we all do have a free spirit. Just like Ai Weiwei, an important Chinese contemporary artist and architect who is in favor of Tibet and its culture.

On the left, as in traditional Buddhist art, the elephants are walking from the dark to the light. The monkeys try to pull them back and keep them bound to the earth's gravitational force of a "heavy" life. They depict the so called monkey-mind of the human being, which in the western science is nowadays called the Dinosaur-mind, which purely acts out of emotion, a wild attitude.

Modern physics is now able to prove the existence of intertwining 'events' (molecules and atoms) and they call it: Quantum Entanglement. In Buddhism this has been a basic knowledge ever since: everything influences everything. The practice of meditation and the doctrine of karma are examples of this way of thinking. Tibetans have been living more secluded over the last ages, focusing on internal, spiritual and personal development and now meet the west in its scientific proof.

You see the gravitational matrix fluctuating around the world. The presence of mass influences this field: the western scientific Law of Attraction. Mass = energy = wavelength = love ? / Einstein's: $E = mc^2$



Quantum Entanglement and Law of Attraction, detail



Quantum Entanglement and Law of Attraction, detail



Ai Weiwei is a Chinese contemporary artist, active in sculpture, installation, architecture, curating, photography, film, and social, political and cultural criticism.(from: www.aiweiwei.com)

Tsering Woesser I took this picture Tashi Norbu gave Ai Weiwei, he replied:. "I am very happy to be in Tibetan paintings."

April 20 at 4:14pm



Tsering Woesser Ai Weiwei replied:"他画的杰出，自由、美好，超然的感受。"Ai Weiwei replied: "he is good, free, good, feeling of detachment. " (Translated by Bing)

April 21 at 2:39am

Google translation:

"He's an outstanding painting, freedom, beautiful, transcendent experience."



Tibet House U.S., New York: presentation by the artist



Discovery of Life exhibited in Tibet House, New York.US

Clock-wise & counter clock-wise

(2014; mixed media; collages of Tibetan newspapers and magazines, acrylic, varnish and gouache on sturdy cotton; 101 x 169.5 cm / 39.5 x 66.5 inch)



Walking your way through life, your personal pilgrimage, coming from a Buddhism background or not. We all have to face this world, decide to take certain cross-roads, short-cuts, roundabouts and may end up in seemingly dead-end streets. We meet other pilgrims, may walk along with them for a while and learn from each other but in the end we each have to follow our own path.

Tibetan Buddhism presents believes and thoughts of how to proceed your journey. During ages, Tibet functioned as a safe-keeper for these values. In the last decades however, it has become clearer that this is not going to be so for the future. We have the advantage that Tibetan Buddhism is coming to the rest of the world and we do not have to visit Tibet anymore. In fact, Tibetan Buddhism becomes a worldwide practice: a pilgrimage without going back to the origin and roots where it once flourished.

Therefore it encounters the practices of mono-God-religions, such as a pilgrimage of Muslims around their sacred Kaaba and modern Disney symbols, depicting their own traditional believes. In this painting the three poisons of man of the wheel of life are presented (the pig resembles the human ignorance, the starting and most powerful force of these three poisons; the -continuous water picking- bird resembles the attachment or desire and the snake resembles the aversion or hatred). These three aspects influence each other in each step a human takes during his/ her life (and all sentient beings being trapped in samsara)

sometimes strengthening one aspect, other times focusing on the other. This in itself is a circumambulation.

A pilgrimage is meant to teach you something on your way, which you are probably not learning during your regular, daily life routine. This is why so many religions promote a pilgrimage, a time-out, a sabbatical, a retreat in a monastery, kibbutz, ashram or a desert. Or a fast period in which you focus on the other human beings, prayer, meditation and being good.

In this painting a lot of collages are used in the background. They present the exile journey of Tibetan Buddhists and their fellow travelers. You can see the travelling Tibetan monks who still carry the Tibetan flag in their bags, but who present the Buddhist flag to the world ! The three poisons of man are also depicted in the fire extinguisher next to the Buddha figure. The Muslims circumambulating the Kaaba are depicted in the many shapes and forms in purple.

This all represents the revolution and evolution that is meant by the Tibetan word “Kora”.



Clock-wise & counter clock-wise, detail

Discovery of Life

(2014; mixed media: oil on canvas; 239 x 260 cm / 94 x 102 inch)



Discovery of Life

In the common day metropolitan life in India in cities like New Delhi and Mumbai, many religions are practiced peacefully alongside each other. Modern, western life is integrated with older traditions (Buddhism, Hinduism, Bollywood films, jeans and bikinis). Based on the traditional Buddhist ratios of the kunsang yabyum the Discovery of Life in general is depicted here.

The flow of Life starts with the water molecule (H₂O) on the far low left (the human body consists of more than 70% of this molecule) and it flows into the lady (mother earth) as an umbilical cord, then around her and then circulates behind the deities, through nature (butterflies) and through the umbilical cord into a robotic type futuristic baby, already meditating and under the yoga influence. This stream of water/ life is leaving the baby again and circumnavigates the yabyum figure, a common Tibetan theme of two deities in sexual union. This image represents the union of the masculine and the feminine principle. By concentrating on this image, the person who meditates fuses the masculine and feminine qualities within himself. The flow ends via the little icons clownfish Nemo and the blue fish Dory, in search for Nemo's home and overcoming many obstacles in his life, into the pond. At the same time the pond is a spring and filled with the caressed water leaving the lady's hands.

The Tibetan clouds may or may not reveal what is going on outside our human senses. The small Buddhas in the background help us to be aware of our own, personal Buddha nature and to remind us to further develop this existing nature.



Discovery of Life, detail

The Traditional Implemented; Transcending boundaries

(2014; mixed media: colored sand, oil on denim jeans; 181 x 277 cm / 71.4 x 109 inch)



The Traditional Implemented; Transcending boundaries

Centered is a mandala of compassion, but in the middle sits Amitayus instead of Avaloketeshvara. Amitayus (Tse-pameh in Tibetan) is considered the samboghakaya form of Amitabha and reflects infinite life. Since 2011 the 14th Dalai Lama, as a reincarnation form of Avaloketeshvara, shares his responsibilities. He carried on being the Spiritual leader of his people in the world, but he stopped his governmental-political duties trying to deepen the authority of the movement's democratic government, which is based in Dharamsala, by a chosen prime minister. It has to benefit the Tibetans in the long run.

A constructed mandala is a celestial residence of a meditation deity and every aspect of it has a deeper meaning. The doorways in all four directions represent the Four Immeasurable Thoughts: love, compassion, joy and equanimity. The mandala also represents the universe, which is dependent on the exact ratio of the four elements (fire, water, earth and air). E.g. too much fire burns, too less makes it cold and the right amount makes growing and flowering possible. This is both taught in Buddhism as well as in the western science education.

We, human beings, do not understand everything in our world. The clouds present us a veil behind which many 'secrets' are hidden. In fact, they are not tangible with our senses, but

they may reveal through meditation and development of a higher Buddhist nature. An optimal society as the mythical Shambhala (a fourth dimension?) is therefore also represented in this mandala.

However, with their feet on the ground in this world, the Tibetans evolved from not having wheels (up till the 1920's, cars) and living a nomadic life into a modern, western life around the world and driving accessible cars like everybody else on this earth. Although they also enjoy driving a Porsche, there will always be a contradiction.

The modern icon of Superman is there to link the traditional Tibetan art of Buddhism with the western visualization of a benefit for all. In the latest Superman movies the S symbol stands for the Kryptonian symbol for hope. In Tibetan Buddhism there is not one truth. It is a democratic philosophy for a free individual, it is open to further development and for the benefit of all. The Super-boy discovers Pure Land.



The Traditional Implemented; Transcending boundaries, detail



The Traditional Implemented; Transcending Boundaries, detail



Exposition Gallery B12, Ibiza

If alive, Songtsen Gampo

(2015; mixed medium on canvas: acrylic, Tibetan scriptures, raw pigments and gold paint; 50 x 50 cm / 19,7 x 19,7 inch)



Poetry by Tenzing Rigdol (poet and contemporary artist, New York, US)

*``In your embrace, who would have thought,
I would gain the warmth and the softness of your touch, but would loosen the spirit of my root in the coming years...
In being one with you, in love and lust,
Who would have thought,
Your fellow countrymen would one day wash their bloody hands in our names... ``*

Dimension Shambhala

(2014; mixed media: acrylic; Indian ink and Tibetan block printing technique; 170 x 160 cm / 66.9 x 63 inch)

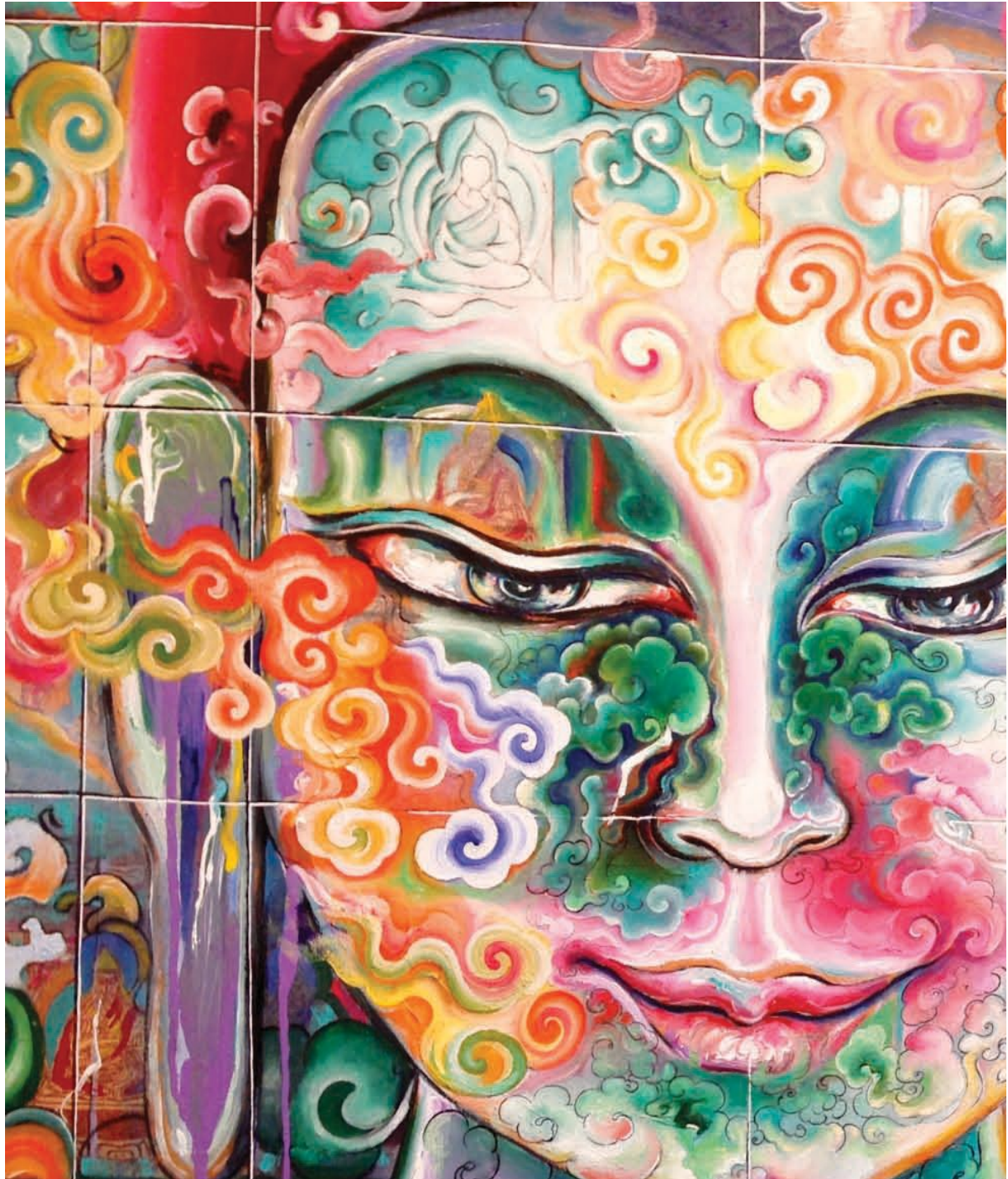


Dimension Shambhala

Shambhala is a mystique and mythical kingdom, like e.g. the Garden of Eden as it is described in the Bible. In Shambhala you will encounter a loving atmosphere, there is enough food, no hatred and the inhabitants are wise and healthy and become of old age. The figures in this painting are the happy people living in this kingdom.

On the one hand, this realm exists in your own heart; it is symbolically represented by the 8 leaf Lotus flower. On the other hand many Tibetans think that Shambhala is an existing place on this earth. Some believe it lies in the Kundun Mountains in Tibet, or in the neighborhood of Mongolia and the Sinkiang province in China, or on the North pole. Other ideas are that Shambhala is not visible to our eyes and that it exists in another dimension or at another planet.

The clouds represent happiness, peace and unity of power. At the same time, these clouds hinder us our sight to the real truth. Clouds may come and go, just like our thoughts and brainstorm, whereas everything in fact is clear at that very moment.



Dimension Shambhala, detail

Tibetan Thangka in Exile and Tibetan Thangka in Exile 0.2

(2014; mixed media: Dutch fabric, enamel paints on canvas, 168 x 133 cm / 66 x 52 inch)



Tibetan Thangka in Exile

Tibetan Thangka in Exile 0.2

The image on the first thangka refers to Amitaba Buddha – the Buddha of long life. The artist applied the iconographic measurements according to the traditional principles of thangka painting. The application of the coloring refers to Jackson Pollock's style.

The image on the second thangka refers to Buddha Shakyamuni.

The brocade of the thangkas is made of traditional Dutch fabrics from the artist's new home environment.

Each religion has its own practices, rituals and instruments that are used. Some examples. For Christians the symbol of the cross is inherent to their beliefs and they celebrate Christmas (the birthday of Jesus), and Eastern (the end of 40 days fasting, the leading of the Israelites out of Egypt, the resurrection of Jesus from his grave). In the Islamic religion people pray five times a day, facing Mekka on their prayer mats. These praying schedules are based on the rising and the setting of the sun. This may very well work for them in the Arabian deserts but asks for some adaptation in the western / northern world, where there is much more light in the sky at night and where the nights in summer are longer.

In Tibet, it is a common practice for the lamas to teach the people about Buddhism traveling from village to village. They would bring some scrolled paintings framed in beautiful cloths

and brocade (the complete work is called a thangka), unroll them and use them to explain their teachings about The Buddha. “Having no travelling lamas with their thangkas in my new living area”, the painter explained, “ I decided to make my own thankgas paintings, based on the original concepts but implemented with materials from my new country as an example of practical Buddhism to all ”.

Tashi Norbu was trained as a traditional thangka and would now like to update and upgrade this Tibetan practice to a modern level. In an adapted fashion , the sentiment of Tibet and its daily practices can be continued in the current environment. It is a way of materializing the Buddhist practice in the life of the Tibetans.

In Tibetan Thangka in Exile 0.2 are Altruistic Feelings depicted. In our thoughts we reflect our own happiness as if our personal happiness should come from the outside world. “Don’t tell me after 10 years that it was a mistake to believe that I could make you happy in this relationship”. Tibetan Thangka in Exile depicts a State of Mind.

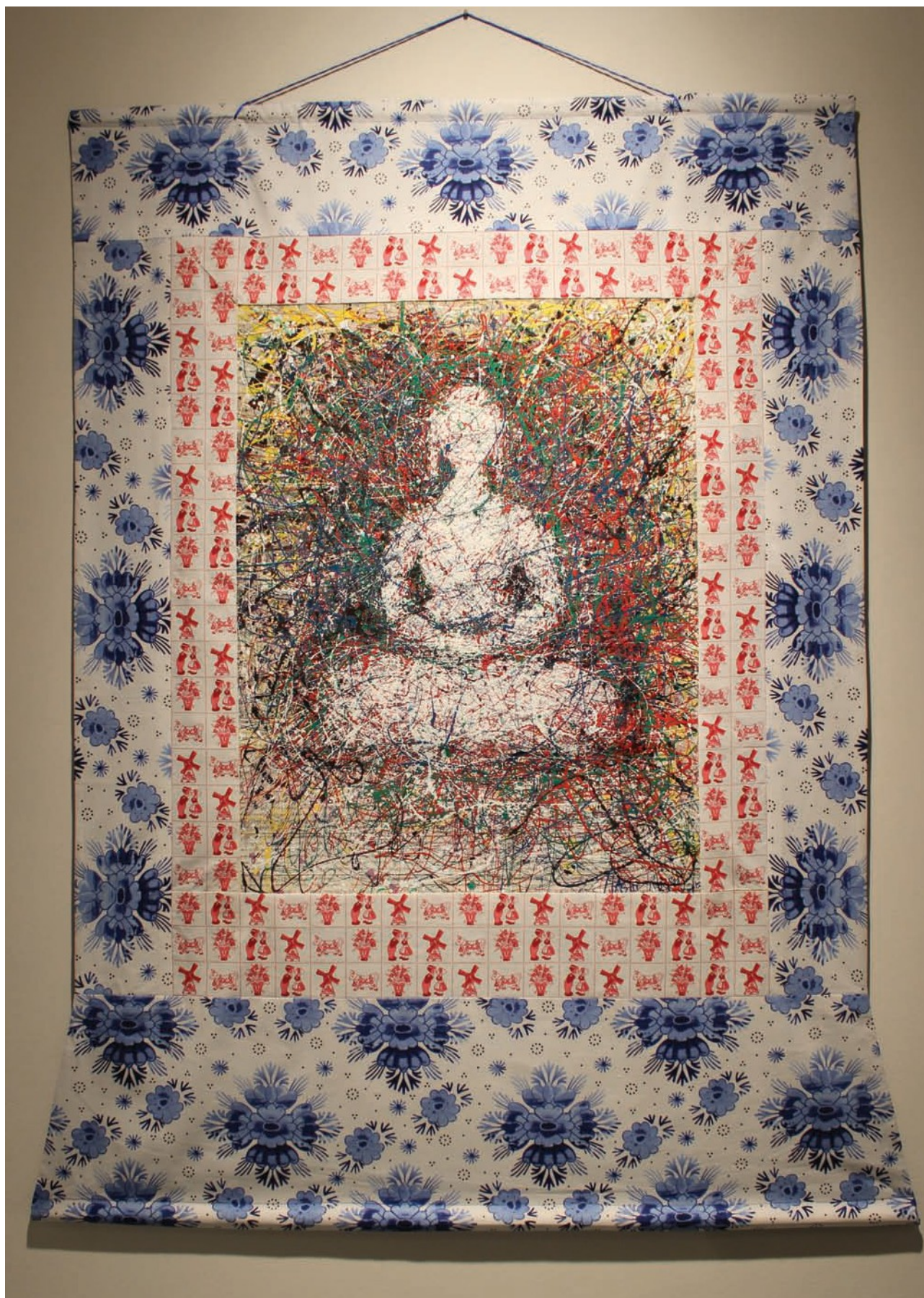
About Dutch Fabric Design:

The blue cloth is of traditional “Delft Blue” design. The flowers are inspired by the East and came to Holland through trade connections with China. The Netherlands imported Chinese porcelain in the early 17th century for wealthy merchants. When the supply of Chinese porcelain was interrupted, Dutch potters attempted to create Chinese-style porcelain using native scenes with windmills, fishing boats, hunting scenes, landscapes, and seascapes.

Later these designs and colors were applied to linen tapestries. The green cloth is of traditional “Drenths” design. The woman who provided the artist with the fabric says: “My mother used this type of fabric as bed cloth from her mother and grandmother. Also a neighbor says that her mother used the similar fabric as bed linen. The same fabric was used by the poor in order to make clothing. When I was young I had dresses of almost the same fabric.”



Tibetan Thangka in Exile, detail



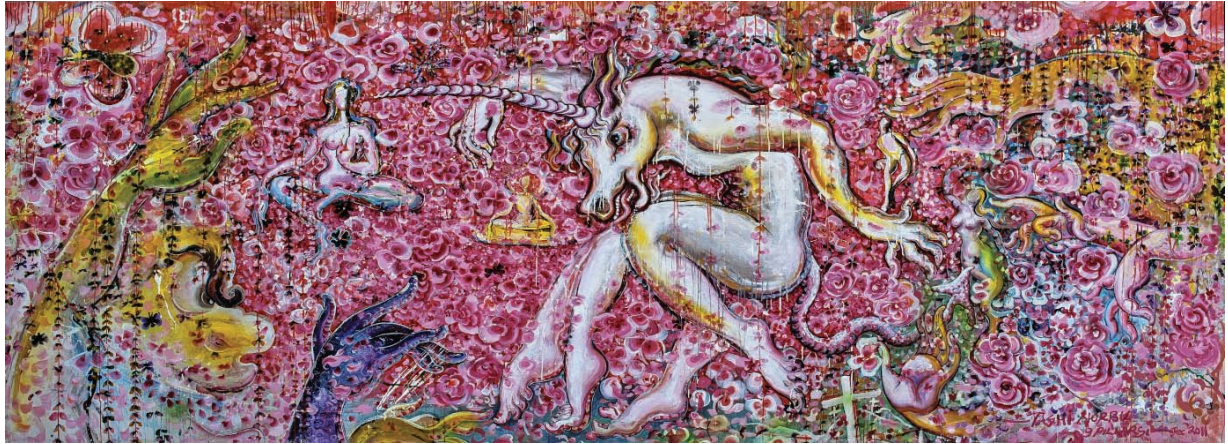
Tibetan Thangka in Exile



Tibetan Thangka in Exile 0.2

Unicorn in the blossoms

(2013; mixed media: oil paints and acrylic on linen; 400 x 135 cm / 157.5 x 53 inch)

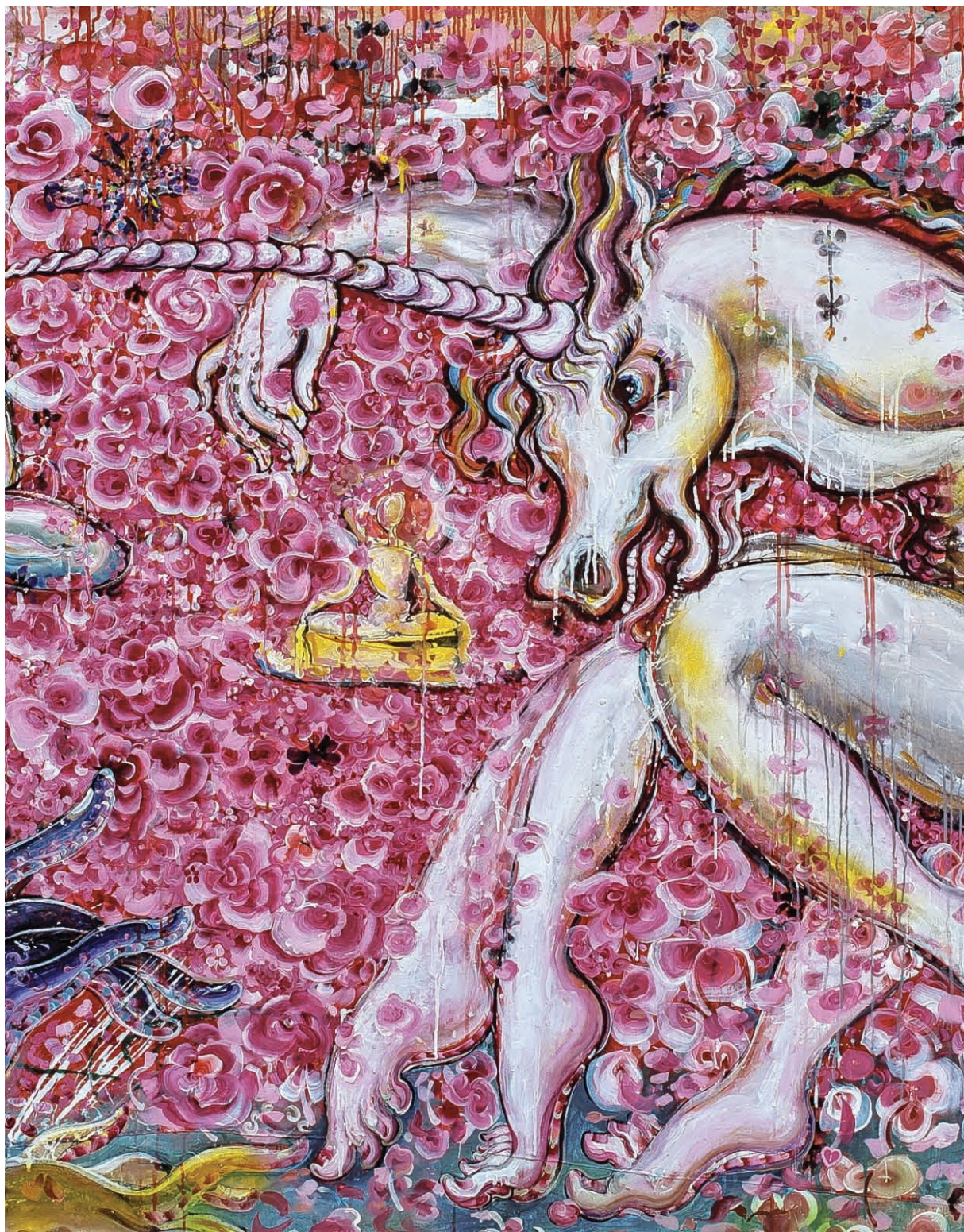


Unicorn in the blossoms

In this painting, the artist uses a special technique to create Asian-inspired blossoms. In the background many Buddhist as well as European symbols are present. “Hello Kitty” figures and a unicorn in male form in movement are juxtaposed with different hand gestures (mudras) made in Tibetan thangka iconographic style, expressing protection. Additionally, these blossoms contrast with a fatherly and compassionate gesture next to the butterfly, a symbol of transformation.

The unicorn itself shows the gesture of Witness in its right hand. The gesture of Ascetism is present next to the mermaid positioned close to the unicorn’s left hand. Also is depicted the gesture of Understanding, pointing a finger to the mermaid. The blue hand mudra ‘Hung-phat’ symbolizes caution or warning, which for the artist is a call for awareness and individual responsibility of all Tibetans.

The unicorn itself is drawn in the act of freeing himself, which is a metaphor for transformation. The artist envisions change as an instrument of liberation: “Apart from being ruthless, change gives hope to us Tibetans. We have to grow out of this habitual ‘cherry blossoms’ culture’s mess, our present situation, by accepting change, nourishing the Buddha nature of ourselves in the modern situation, and revealing our faults and errors fearlessly. If we grow within ourselves, we will gain freedom.”



Unicorn in the blossoms, detail

Confession to the Buddha

(2013; mixed media; 127 x 218 cm / 50 x 85.8 inch)

In this contemporary art work the identity of the Buddha is presented in a variety of ways. First of all is the Buddha head the main structure. Within this head all kind of used and found objects are embedded with the idea that everything around us has a value. This value is determined by the inner Buddha nature of someone or something and is of a positive rating. The basic thought in Buddhism is that there has to be no suffering but a continuous strive for happiness instead.

In the details you can see e.g. a toy horse, representing the year of the horse in the east. The Disney figure of Shrek represents on the one hand a scary monster (the oger), but at the same time also the happy, laughing, friendly and caring person Shrek. The Delft Blue, the Heineken beer can and the bicycle bell represent the typical Dutch elements. The lights in the roses and the heart speak for themselves. The mobile phone and the Webcam have been used by the artist during his time in Belgium and the Netherlands and to which he became very attached.



Confession to the Buddha, detail



Confession to the Buddha

Be The Flower, not the Bee

(2013, mixed media: paper cuts, self-made scriptures, Dutch souvenirs, acrylic; 110 x 80 cm / 43.3 x 31.5 inch)



Be the Flower, not the Bee, detail

This painting of a Tibetan saying teaches how to stop buzzing around feverishly like busy little bees when trying to market themselves. Instead, he teaches you to be the flower that ATTRACTS all the bees TO YOU. Not only is that infinitely smarter, but a gorgeous flower is the very epitome of feminine beauty. People are drawn to flowers because of what they are in their natural state. They are beautiful. Eye-catching. Light. Bright. Vibrant. Colorful. Appealing. Sometimes a little delicate. Happy. Sweet-smelling. Intoxicating.

Flowers can brighten any room and bloom right where they're planted. They have a way of grabbing your attention and changing your state immediately. Even those who are very focused and possibly even distracted understand the wisdom of stopping to smell the flowers.

Flowers sometimes have thorns and aren't all sweetness and light all the time... Flowers and femininity go together like, flowers and femininity. The only thing in this world that attracts bee is that very "light" of feminine energy that is perfectly represented by the flower.



Be the Flower, not the Bee



Burning away ignorance, leaving behind a wisdom mind

Burning away ignorance, leaving behind the wisdom mind.

(2013; painting on aluminum; 78 x 120 cm / 30.7 x 47.2 inch)

The fire in this painting reflects an act of a purification. When you meditate on this “burning” monk you may analyze your own mind.

When Alexander the Great reached the Himalayas, he saw a meditating monk. He said : I conquered the world, what are you doing ? The monk said: I am conquering my own mind, my hatred and my personal thoughts in order to obtain a wisdom mind.



Burning away ignorance, leaving behind the wisdom mind, details



Founding Blocks

(2012; mixed media: wooden blocks, 'Tibetan sacred scriptures, treated paper cuts; 60 x 70 cm / 23.6 x 27.6 inch)

In this three-dimensional work the Buddha is built with several wooden blocks. These blocks are covered with the text “Om Mani Padme Hum”, a mantra wishing that all sentient beings may evolve into the direction of enlightenment; that the state of the Buddha nature may be developed starting with compassion from the source (a spring) that is already present. Not only is this included in these few words, but in fact in all the basic ideas and teachings of Buddhism. This text is often said and written on paper turned around in a prayer mill causing it to spread and multiply these words through the whole world trying to accomplish to reach all living beings. These words are an important basis to propagate the Tibetan compassion.

This artwork has been made in Zaandam. Therefore it also contains some typical Dutch elements such as tulips and some little dolls from the museum store in the open air museum “Zaanse Schans”. The typical green color of the houses at the Zaanse Schans is also implemented. Just like Claude Monet in 1871 was inspired for his paintings with the Zaanse Schans as topic.

This art work shows that there can be a good connection between these different views on the world. You may also link these ‘founding blocks’ to the so called Founding Fathers during the formation of the New World, the current US.



Founding Blocks, detail



Founding Blocks

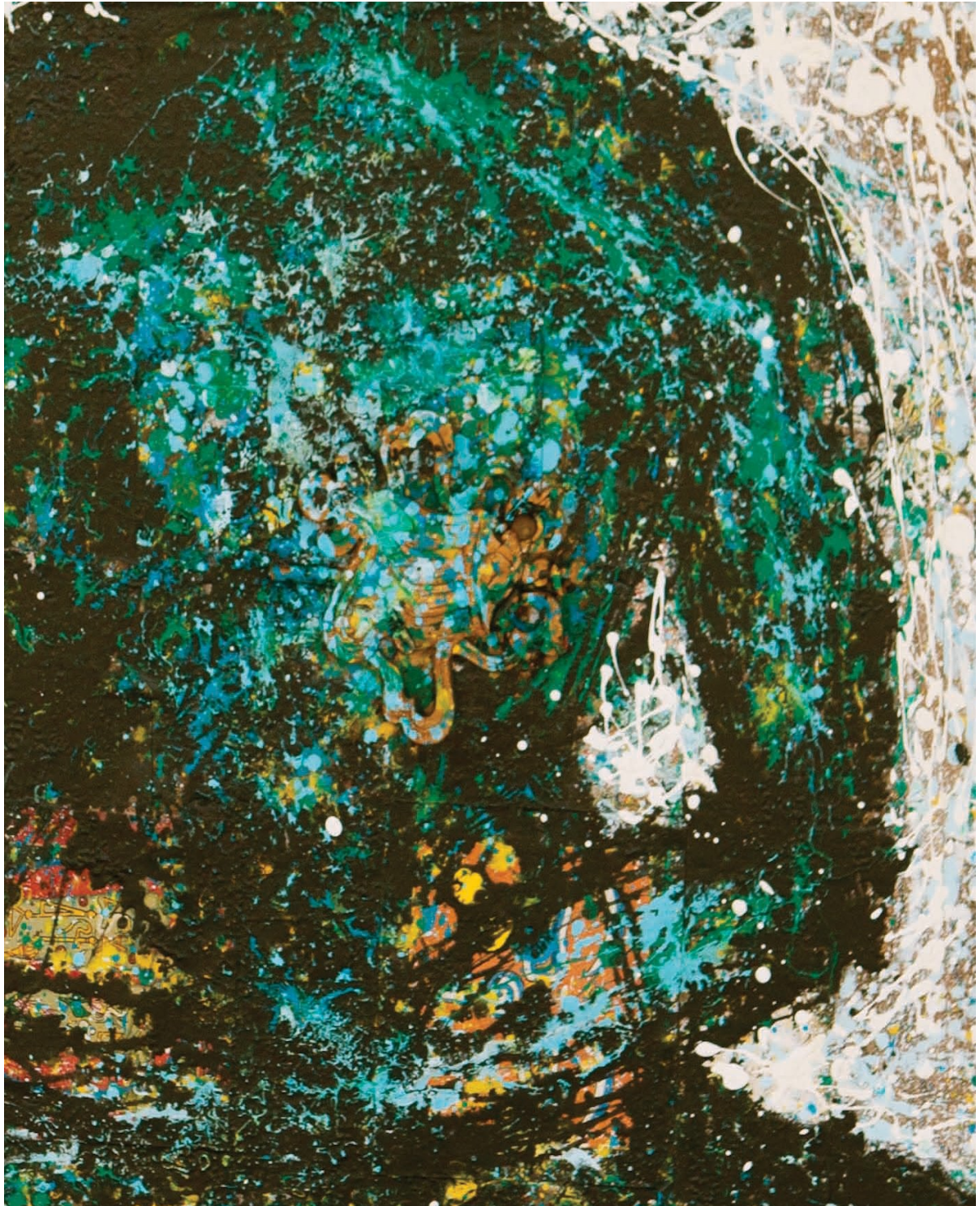
Inner Child

(2013; mixed media: scriptures on wooden panel, enamel paints, acrylic; 160 x 120 cm / 63 x 47.2 inch)



Inner Child

Although all the iconographic measurements of the Buddha's body are observed in this work, its outline reminds more of a child's figure rather than of an adult. The head is disproportionately big as it grows first in mother's womb, and it includes the whole universe in its symbolic reflection of mandala.

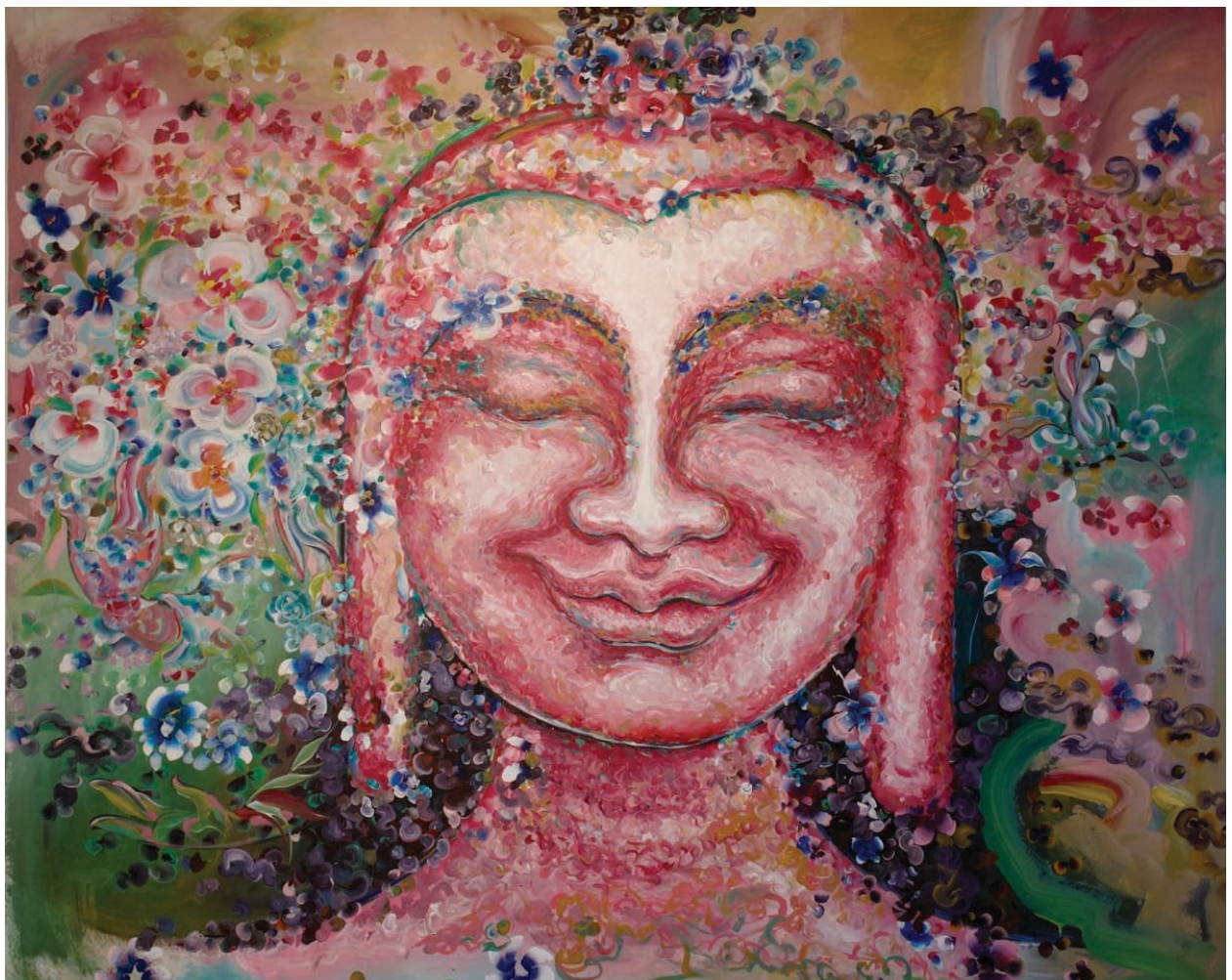


Inner Child, detail

Smiling Buddha

(2013; prepared on raw silk, acrylic medium; 200 x 150 x 10 cm / 78.7 x 59.1 x 3.9 inch)

This smiling Buddha painting is a symbol of happiness and contentment.

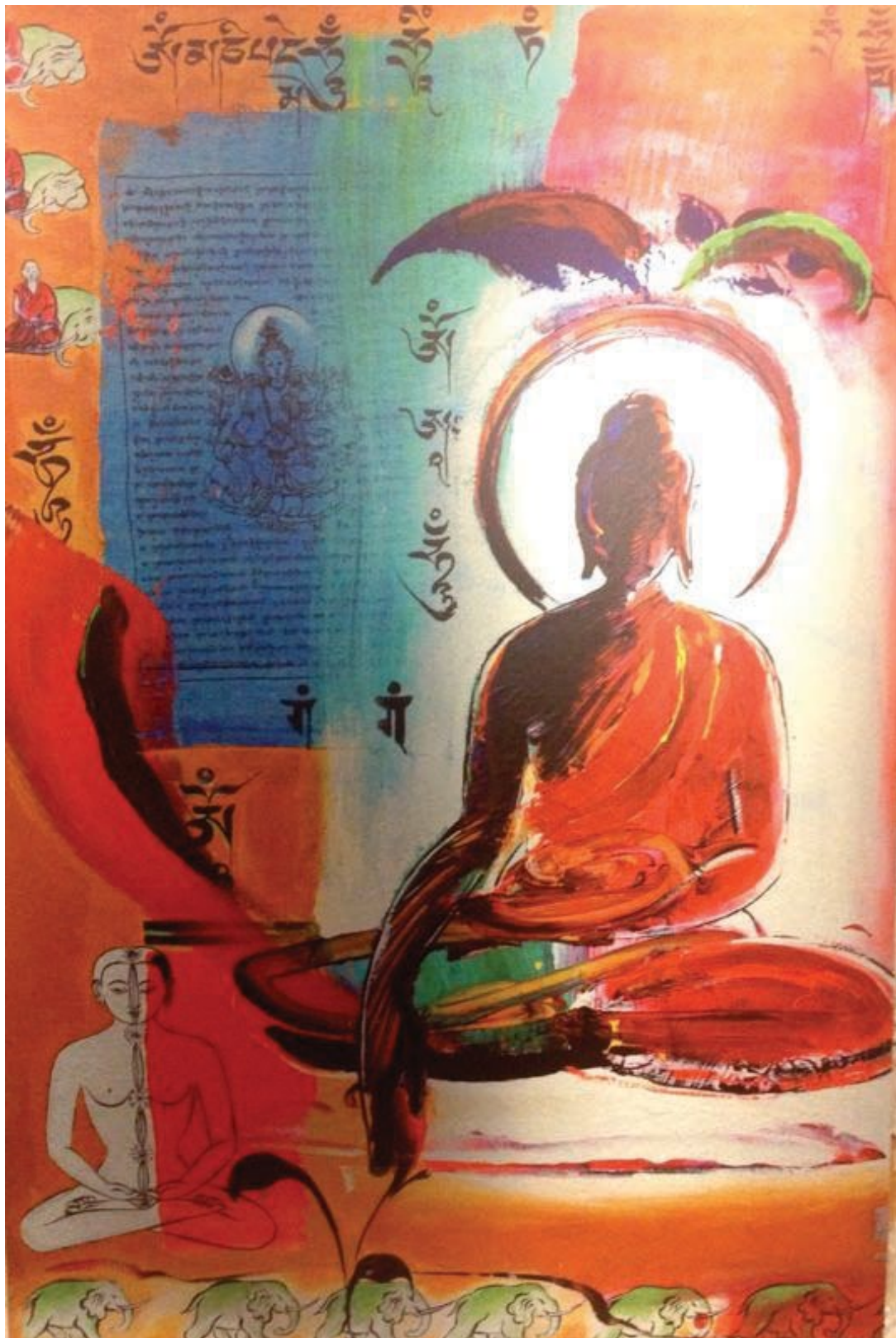


Smiling Buddha



No ego, No demon

(2013; mixed media on aluminum; 110 x 125 cm / 43.3 x 49.2 inch)



No ego, No demon

As long as there is “ego”, there are demons. When the ego has gone, the demons will disappear too. The artist gave this painting this title because it is also the philosophy of the Tibetan deity Machik Labdron.

Devadatta was the nephew of the Buddha. From his childhood on he was tormented with jealousy towards Gautama. After many vain actions of conspiracy against Gautama, Devadatta set loose an elephant with the name Nalagiri or Dhanapala in order to get the Buddha killed. In this story the elephant, who was made drunk by his keepers, scared a woman in the village of the Buddha. She was so afraid that she dropped her child accidentally at Gautamas feet. At the very moment that the elephant was going to crush her child under its feet, the Buddha touched the front of the elephants head serenely. The elephant calmed down and kneeled in front of the Buddha.

This work also refers to a story from the artist’s childhood book: There was a boy whose mother was very sick and expecting to die with the last leaf falling down from the tree which she could see through the window. Her son was an artist, and he painted the “last leaf” so skillfully that the mother took it for real. The mother was looking at it every day from the window and became free from her illness - it saved her life. The freedom is expressed by the figure of Buddha in the painting. The elephants symbolize prosperity, and as well as ‘tamed’ and developed mind. Four strips in between the blinking in the meditation-man (left) refer to the seven chakras.

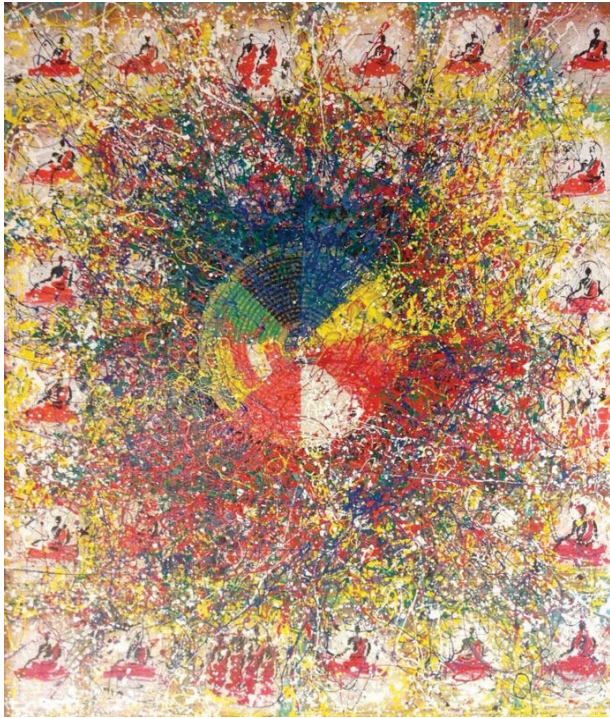
The figure of Tara are visible on the print of a prayer flag. The calligraphic writing on the top is the mantra of Compassion. Chaotic drips of colors symbolize the chaos of this world. We have no choice to be born into it, although we have choice of spiritual growing in it. The green color represents healing.



No ego, No demon , detail

Sacred Circle towards Mindfulness

(2013; mixed media, referring to Jackson Pollock; 125 x 145 cm / 49.2 x 57.1 inch)



In the Tibetan worldview, the artistic and symbolic representation of the cosmos is fundamental and this view is presented in a mandala. Although mandalas in fact represent a three dimensional structure, a mandala can also be painted two dimensionally on e.g. cloth or in sand for temporary sand mandalas which are used for certain rituals. Mandalas can also be generated mentally or stimulated by using certain positions of the hand (so called mudras).

Touching the earth

(2008; mixed media, raw pigments, acrylic, guache, 24 carat gold on canvas; 120 x 120 cm / 47.2 x 47.2 inch)



The Sakymuni Buddha sits in a meditative posture beneath a Kalachakra mandala with his back to the viewer. The vast space around him is filled with blue, white, red and yellow colors which have been applied to the canvas in an abstract-expressionist manner (text from Rubin Museum, New York, U.S.A., catalog ARTASIAPACIFIC, Tradition Transformed, Tibetan Artists Respond; page 52)

Debate on emptiness nature of Nike and Adidas

2015



Debate on emptines nature of Nike and Adidas

Buddhist monks can be recognized by their typical robes, often orange-red. It is traditional clothing and serves its purpose for young and old. These days however, people all over the world would like to make a statement or a personalized impression through the clothes they are wearing, their shoes (e.g Nike or Adidas) , their hair, their make-up and so on.

Would or could you expect the monks to do the same? Is their outer apperance important, their bahaviour, their wisdom ? Does their apearance influence us ?

Spring

(2012; mixed media: newspapers, acrylic, Tibetan scriptures; 110 x 120 cm; 43.3 x 47.2 inch)



Spring

Western newspapers were used as the first layer of this painting, and Indian ink is used to draw flowers you can find in thin lines. White pigments were used to create the glowing and fading effect around the Buddha's head. Modern colorful magazines combined with acrylic paint create this joyfully vivid Buddha, that represents blossoming, new life and happiness.



Spring, details



Typical Dutch (you can be , who you are) e.g. Britt Dekker playing her role, symbolizing a typical, 'clever' blond girl

(above)

Typical Dutch (you can be, who you are) e.g. a woman in a burka riding her bike; here made extravagant: a woman on high heels in a burka dancing around the pole

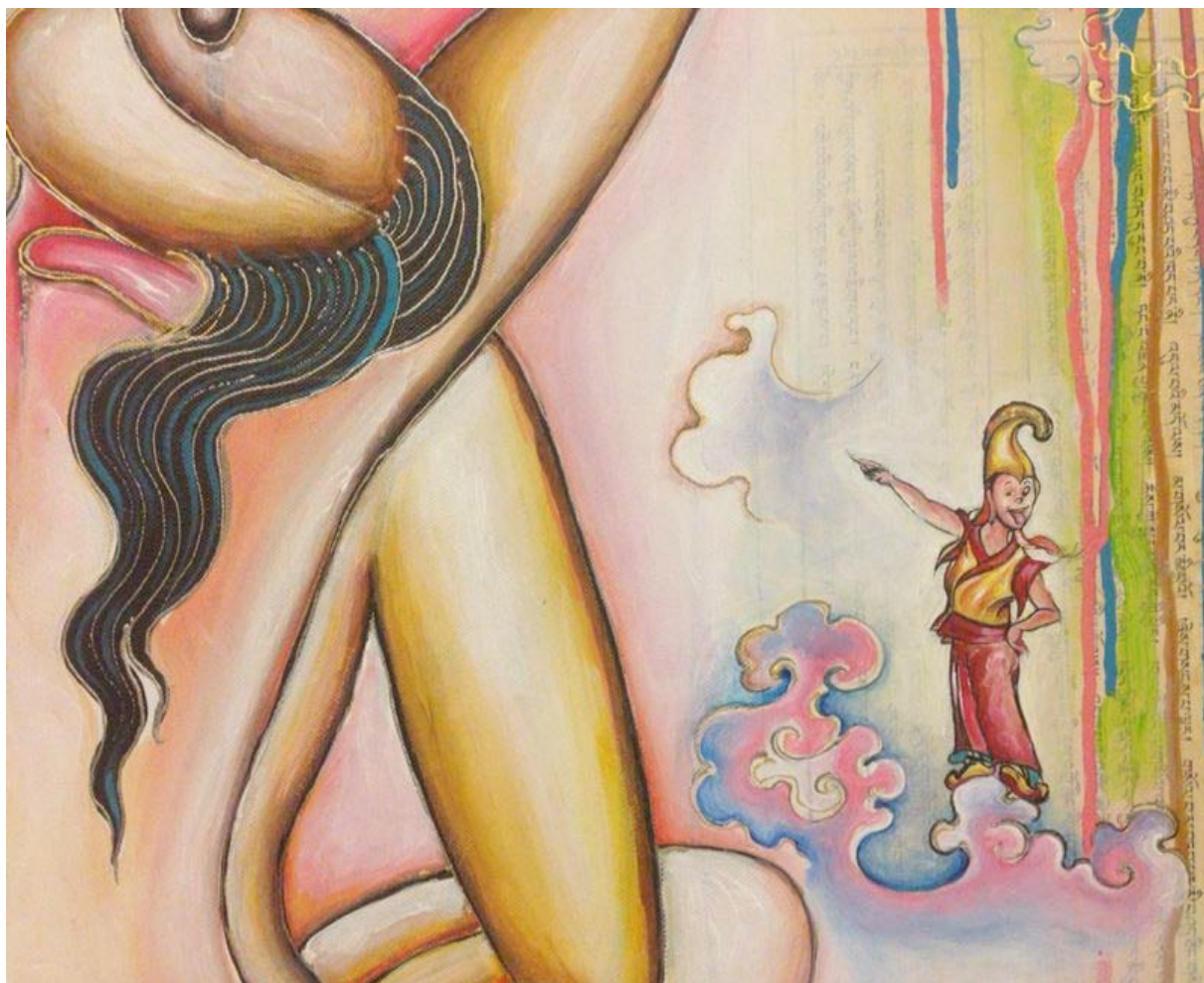
Why do I have to be a monk ?

(2013; acrylic on canvas; 120 x 120 cm / 47.2 x 47.2 inch)

In the collection of Tenzing Rigdol (poet and contemporary artist, New York, US)



Why do I have to be a monk?



Why do I have to be a monk? detail

The Marriage, cross culture

(private collection; 2013; acrylic and oil paint on treated denim; 230 x 135 cm / 90.6 x 53.2 inch)

The cross from the western Christianity (one of the three one-deity religions besides Judaism and Islam) is combined here with ancient symbols from Buddhism. In Buddhism there is not such a god but its philosophy is based on the wise lessons of its founder/developer prince Siddharta Gautama (560-480 BC). These two viewing points go well together and overlap en reinforce each other, each without losing its own background and history. Even if you are a convinced western Buddhist you can still make a cross on your deathbed out of automatism. The artist still considers himself as a Tibetan although he adopted a western lifestyle. He said: " I have a Belgium passport, I am working and living in Holland as an artist, but I still have a letter R on my forehead referring to being a refugee forever. Unless my next reincarnation is with a Dutch family".



The Marriage, cross culture, detail



The Marriage, cross culture



The Marriage, cross culture, details





The Marriage, cross culture, detail

Silver Buddha

(2012; iron frame covered with aluminum sheets; 150 x 110 cm / 59.1 x 43.3 inch)

This life sized representation of the Buddha represents the “man in the street”, the common man and the homeless people in the western world. Every human being has the Buddha nature in him or her.

After a hard day’s work, this person drinks a beer in a pub or at home on his couch. Maybe surrounded by Dutch tulips. Sometimes then, the best ideas arise! On the outside you can’t see whether this person lives according to the wise rules from the Buddha or whether this wisdom is trying to manifest in this man. We only see the outside and not what might be growing within.

The aluminum plates are attached with iron wires to the inner structure. Waste material objects are used, e.g. beer cans. This statue was set in flames during a ceremony in the Rijksmuseum Volkenkunde, Leiden, The Netherlands in March 2014. The flames and the ashes remind us of the sacrifice through self-immolations.



Silver Buddha



“Burning” Silver Buddha,

Art installation and performance art

Rijksmuseum Volkenkunde Leiden, The Netherlands, March 2014



“Burning” *Silver Buddha*

Metal Buddha in Bod Gaya, Bihar, India

(2011; welded iron rods, aluminum sheets and iron threads; approx. 6 x 5 m / 20 x 16 feet)



Tashi Norbu in Bodh Gaya, Bihar, India



Permanent installation of an iron Buddha statue (welded iron rods, aluminum sheets and iron threads) of 5 x 6 meter, on the crossroad to Secretariat Patna, the capital of Bihar State in the collection of Bihar State and the Gandhi Museum

This statue was part of an international site-specific event and exhibition called Buddha Enlightened – to be (world peace) in 2010-2011 in Bodh Gaya.





The Applism



Art-work under construction

Curriculum Vitae

Tashi Norbu (1974)

Origin: Tibetan, born in Bhutan

Nationality: Belgian; at present living in The Netherlands

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WWweb www.tashinorbu.com

Education

1989 - 1993	High school, Central School for Tibetans (C.S.T.) Dalhousie, India
1994 - 1999	The Institute of Tibetan Works and Archives (LTWA) Traditional Thangka Painting, Dharamsala, India Master Venerable Sangey Yeshe
2000 - 2002	Vrije Academie, Visual art Master Arnold Verhé, Belgium
2002 - 2004	Loods 13, Ghent, Belgium. Sculpture and Ceramics Master Walter De Buck
2002 - 2006	Sint Lucas Academie voor Beeldende Kunst (Saint Lucas Academy of Visual Arts), Ghent, Belgium



H.H. Dalai Lama XIV

Exhibitions

2005 - 2006	Huis van Alijn (Museum of ethnology), Ghent, Belgium Solo exhibition 'Himalayan Spirit'
2005 - 2007	Contemporary Tibet Atelier, Ghent, Belgium Solo- and group exhibitions
2006 - 2009	'Ticket for Tibet' Festival, Eindhoven, The Netherlands Solo exhibition of billboard paintings 12 x 6 meter
2007	- "Tibetan Art Tour", travelling art exhibition in cooperation with the Ministry of Culture in Belgium; Solo-exhibitions in Antwerp, Brussels, Kortrijk, Ghent Solo exhibition in the Museum of Peace during Festival 'Ten Vrede' in Diksmuiden, Belgium - Solo Exhibition at Haus Beda Museum, Bitburg, Germany - Solo-exhibition "Léz' Arts Scénique, Sélestat, France Tibet Art Movement, Amsterdam, The Netherlands.
2008 - 2010	Tibet Art Now: 'On the threshold of a new future' in Amsterdam, The Netherlands
2009	- Bodh Gaya, Bihar, India Permanent installation of an iron Buddha statue (welded iron rods, aluminum sheets and iron threads) of 5 x 6 meter, on the crossroad to Secretariat Patna, the capital of Bihar State in the collection of Bihar State and the Gandhi Museum - Wereldmuseum Rotterdam, The Netherlands - Multi-media Festival Weitsicht in Darmstadt, Germany. Solo exhibition.
2011	- Art Zaanstad, Art Fair Zaandam, the Netherlands - International Art Fair, Groningen, the Netherlands - Happinez Festival, Amsterdam, the Netherlands.
2012	B12 Contemporary Art Gallery Museum, Ibiza, Spain
2013	Exhibition Rijksmuseum Volkenkunde, Leiden, The Netherlands
2014	Exhibition Tibet House U.S., New York, U.S.A.
2014 (fall)	Exhibition Trace Foundation in cooperation with Benetton and MOMA, New York, U.S.A and Venice Biennale, Italy
2014 (fall)	Exhibition Queens museum, Panorama Gallery in cooperation with Rubin museum, New York, U.S.A.



Jobs, initiatives and (co)organization

1995 - 2000	Tibetan classical icon painter for the Private Office of His Holiness, The 14 th Dalai Lama of Tibet, Dharamsala, India
2002 - 2008	S.M.A.K., Municipal Museum of Contemporary Art, Ghent, Belgium; restoration and remaking lost or old artworks
2003	- S.M.A.K. Exhibition 'Gelijk het leven is'; Assistant wall paintings 'Golden Alphabets' for Leo Copers (Belgium), Assistant wall painting 'Tributes to Kusama' for Jessica Diamond (Germany) - Exhibition 'Zomaar een verhaal' (An arbitrary history: River of Guo-Qiang Cai (China) Assistant to build a Tibetan Yak Skin boat.
2005 - 2006	Huis van Alijn (Museum of Ethnology), Ghent, Belgium Co-initiator and organization exhibition 'Himalayan Spirit'
2005 - 2007	Contemporary Tibet Atelier, Ghent, Belgium Initiator and owner. Art studio and gallery
2006 - 2009	'Ticket for Tibet' Festival, yearly festival, co-organization, division Tibet, Eindhoven, The Netherlands
2007	Tibetan Art Tour. Travelling art exhibition Co- organization. Diksmuiden, Antwerp, Brussels, Kortrijk, Ghent in Belgium
2008 - 2010	'Tibet Art Movement', Amsterdam, The Netherlands Initiator and co-organization.
2009	'Tibet Art Now: On the threshold of a new future' Amsterdam, The Netherlands Initiator. In co-operation with Eckart Dissen (Foundation Meeting with Tibetan Culture, SOTC/FMTC), Rosemarijn Dissen (Gallery ArtSite), Louwrien Wijers (Art meets Science and Spirituality in a changing Economy, AmSSE). Exhibitions of contemporary Tibetan art of international Tibetan artist
2010 -	Tibet House Holland; exhibitions of contemporary Tibetan artistic culture; initiator and co-founder
2011 -	Contemporary Art Studio 9 Pillars Art studio
2015-	Tibet ART Now, adjust traditions to new realities Amsterdam August 7-23 2015, www.nomadsartagency.com



Tulips culture, in collection of the Rubin Museum, New York, U.S.A.



Tulips culture

Publications

- 2007 - Happinez Magazine, The Netherlands
Article about Tashi Norbu and his art
Happinez Magazine online
Short documentary; www.youtube.com/watch?v=qXjGKZfLY
- 2009 - Tibet Art Now online
Interview by Simonetta Ronconi
www.youtube.com/watch?v=y-Mv5v9KE
www.youtube.com/watch?v=DAwts71Zrbg
Tibet Art Now online
Photo impression
www.youtube.com/watch?v=Drr2MrzqGGI
- Catalogue Tibet Art Now:
<http://issuu.com/tibetartnow/docs/tibetartnow>
- 2010 - Article about Tashi Norbu in Magazine Tibet.nu , Nr. 4, 2010 (pg. 22-23 = 12 in PDF – Dutch)
<http://www.paralleluniversum.nl/Images/publications/tibetnu/tibetnu2010.pdf>
- 2011 - Asia Newsletter No 4/2011, online and offline
www.asia-ngo.org/en/images/newsletter/asianews_4_2011_en.pdf
- 2012 - Happinez Magazine, online and offline
Article about Tashi Norbu, his art and his activities
- Article about Tashi Norbu (April 21, 2012 – Dutch)
<http://artzaanstad.nl/tashi-norbu/>
- Article in Anthropology Magazine by Carole Mc. Granahan and Ralph Litzinger (April 9, 2012) in English: Self-Immolation as Protest in Tibet
- Article in Anthropolgy by Leigh Miller Sangster (April 8, 2012), in English:<http://www.culanth.org/fieldsights/113-the-work-of-art-in-the-age-of-self-immolation>
- 2013 - Presentation by Tashi Norbu about his painting of H.H. Dalai Lama (September 9, 2013 – English):
<https://www.youtube.com/watch?v=8wUjq5MDE0U>
- ICT report 2013: Storm in the Grasslands, in English:
<http://www.savetibet.org/wp-content/uploads/2013/06/storminthegrassland-FINAL-HR.pdf>
- Presentation by Prof. Carole Mc. Granahan at Yale University: Self-Immolation in Tibet, Protest, Offering, Communication (October, 2013), in English: www.youtube.com/watch?v=F1Rr-k_MZE4
- <https://www.flickr.com/photos/pittriversmuseum/10705586726/>

Mind less ness

(2014; mixed media: acrylic and Tibetan texts on canvas; 50 x 50 cm / 19.7 x 19.7 inch)



Mind less ness

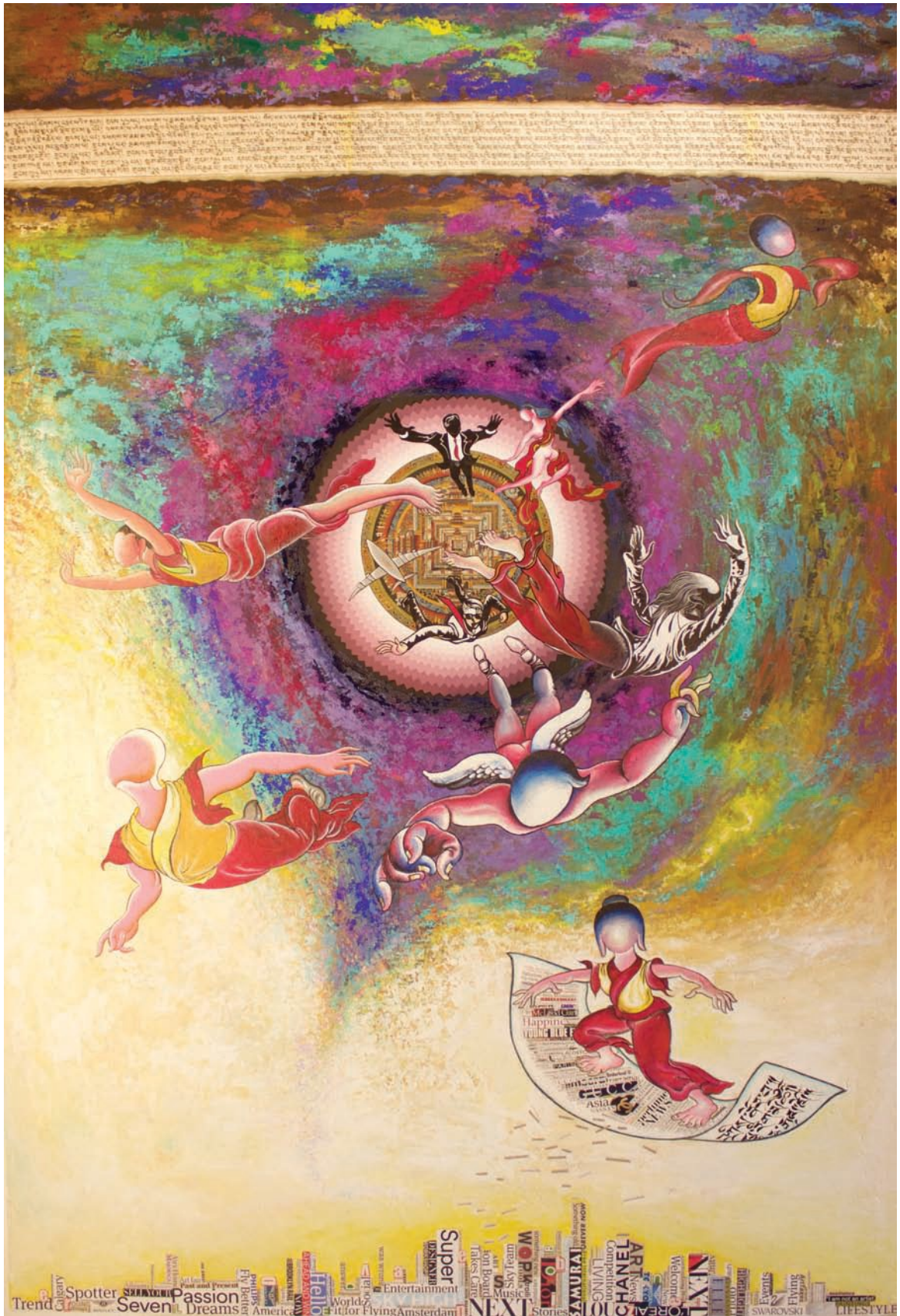


- Announcement of exhibition in Tibet House New York, U.S.A. April-May 2014 (English) <http://www.asiaweekny.com/museums/tibet-house-us>

- Announcement 3rd Edition of Buddhism Festival in Rijksmuseum Volkenkunde, Leiden, The Netherlands (March 2014, in Dutch) <http://boeddha.volkenkunde.nl/nl/3e-editie-boeddhisme-festival>

From 2004 on short articles and announcements appeared in local and national newspapers, magazines and blogs, offline as well as online.





Time Travellers



Time Travellers - detail

122 x180 cm , 48.5 x 70.5 inches Mixed medium, Raw pigments, scriptures and acrylic on Pressure-Treated Plywood.

My painting “Time Travellers”. It is a true feeling finding the true wisdom or ‘Altruistic’ intention to become enlightened, compassion and love.

The monks flying symbolises the sensation of being able to change their body at will and of levitating through space and of performing miracles. They could freely and without obstacles explore the entire universe from one end to the other visiting all the Buddha realms and listened to the teachings. They are able to fly through space. They are now working for the good of sentient beings. They will reborn again and again and help and teach Sentient beings (all living creatures) until and unless every sentient beings are enlightened.



Time Travellers



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Tashi Norbu

contemporary art

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