

Basic Detail Report



Title Exhibit Installation of Auspicious Signs: Tibetan Arts in New England

Date 1996

Medium Photography

Description Images of the installation of the "Auspicious Signs: Tibetan Arts in New England" exhibit at the Institute for Community Research Gallery in Hartford, 1996. 2015.196.227.1: Slide showing chorten made by Sonam Lama on the right, carpet woven by Phurbu Kyipa on the wall 2015.196.227.2: Slide showing blanket and woman's apron woven by Tsering Yangzom 2015.196.227.3: Slide showing chorten made by Sonam Lama, and prayer flags 2015.196.227.4: Slide showing carved frame made by Ngawang Choedar, with picture of His Holiness the Dalai Lama, beloved spiritual and political leader of Tibet. Pine, carved with bamboo saw and chisels. 2015.196.227.5: Slide showing two walls of installation 2015.196.227.6: Slide showing chorten, prayer flags, and

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paintings by Kalsang Jorden (left) and Jampa Tsondue (right) 2015.196.227.7:

Slide showing chorten, prayer flags, and paintings by Kalsang Jorden (left) and

Jampa Tsondue (right) 2015.196.227.8: Slide showing prayer flags and chorten

built by Sonam Lama 2015.196.227.9: Slide showing Sonam Lama building the

chorten. 2015.196.227.10: Slide showing front and back view of end panels from

a table, carved by Ngawang Choedar, made of pine, carved with bamboo saw

and chisels from one piece of wood. 2015.196.227.11: Slide showing exhibit title

lettering at gallery entrance 2015.196.227.12: Slide showing paintings by

Kalsang Jorden 2015.196.227.13: Slide showing painting of the Eight Auspicious

Symbols of Buddhism by Kalsang Jorden. Drawn, painted, or carved throughout

Tibet, these decorative motifs symbolize important principles and historical

events within Buddhism: Lotus Flower: symbol of purity, rising from earthly

roots to enlightenment Vase: sacred vessel holding hidden treasures Dharma

Wheel (Chakra): representing the unity of all things, symbol of Buddha Golden

Fish: signifying spiritual liberation through Buddhism Endless Knot: the unity of

all things and the illusory nature of time The Banner of Victory: symbolizing

victory over ignorance and death Canopy: a token of loyalty and protection,

deriving from the practice of kings placing their umbrellas over open-air shrines

Conch Shell: used in ritual as a trumpet or offering vessel; symbol of the spoken

word. Acrylics on canvas. CHS collection 2015.196.227.14: Slide showing

paintings by Kalsang Jorden (two on left) and Jampa Tsondue (two on right). Far

left: Painting of a peacock, which in Tibetan Buddhist tradition represents the

important spiritual process of turning negative emotions into positive personal

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development. The peacock is said to eat poisons to make its feathers more

beautiful. Poster colors on canvas. Collection of the Connecticut Historical

Society Near left: Thangka painting of Chenrezig (Avalokitesvara), god of

compassion. One of the guiding principles of Tibetan Buddhism, compassion is

embodied by the Dalai Lama. Acrylic and poster colors on canvas. Near right:

Illustration for a Tibetan story, a princess offers her crown to three monks

seeking alms, in a gesture of generosity and renunciation of worldly goods.

Monks often travel widely, depending upon others to offer food and lodging in

the spirit of goodwill. They carry a bell which is rung three times at each house.

Natural pigments on paper Far right: Tibetan thangka, religious painting of

Namkhai Nyingbo, Bodhisattva of compassion, holding a lotus in leaf, bloom,

and bud, representing the life and wisdom of Buddha, past, present, and future.

(deity). Natural pigments and gold on prepared cotton 2015.196.227.15: Slide

showing four paintings by Kalsang Jorden 2015.196.227.16: Slide showing

entrance to the exhibit with title and prayer flags 2015.196.227.17: Slide showing

tablet-woven belts made by Tsering Yangzom 2015.196.227.18: Slide showing

close view of chorten made by Sonam Lama. Constructed as metaphors for the

body and evolution of Buddha, the square chorten base stands for earth, the

cylinder is water, the thirteen rings on the shaft represent the stages toward

enlightenment. The top is crowned by a brass piece carrying symbols of the

sacred flame of Buddha (fire); the half moon (air) and sun (infinite space) unite

compassion and wisdom at the moment of Buddha's attainment of Nirvana.

Inside the chorten Sonam has placed coins, turquoise, gold, silver, herbs, and

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sandalwood in honor of the deity of the north, one of the kings of the four

directions. Underneath are a toy gun and tools, representing the burying of

anger and attachment to earthly goods. Twenty-nine books of mantras are

placed inside as written prayers to Buddha and other spiritual figures, bringing

heart and spirit to the chorten's body. This chorten is dedicated to Namgyal, the

goddess of long 2015.196.227.19: Slide showing two paintings by Jampa

Tsondue Left: Illustration for a Tibetan story, a princess offers her crown to three

monks seeking alms, in a gesture of generosity and renunciation of worldly

goods. Monks often travel widely, depending upon others to offer food and

lodging in the spirit of goodwill. They carry a bell which is rung three times at

each house. Natural pigments on paper. Right: Tibetan thangka, religious

painting of Namkhai Nyingbo, Bodhisattva of compassion, holding a lotus in

leaf, bloom, and bud, representing the life and wisdom of Buddha, past, present,

and future. (deity) Natural pigments and gold on prepared cotton.

2015.196.227.20: Slide showing carpet woven by hand on a large frame loom by

Phurbu Kyipa. Traditionally, carpets are used to cover seats and beds, as wall

hangings, and in monasteries as cushions, back rests, drum covers, or pillar

covers.