

Patination by the Globe, Aura of Shan Shui

Xu Zhen Solo Exhibition

Curator: Lu Mingjun

Jebum-gang Art Center

9.22.2024

In the exhibition "Patination by the Globe, Aura of Shan Shui," Xu Zhen created more than twenty new works in the context of the Jebum-gang Art Center and the region of Lhasa, Tibet. These pieces showcase his experiments with Chinese ink painting over the past few years and can also be seen as a response to the fact that Tibet is subject to colonial and romanticized imaginings. Jebum-gang Lhakang, as the only remaining "Perfect Mandala" in Lhasa, is rich in cultural and artistic symbols, offering a unique exhibition environment different from traditional white cubes or open spaces. Therefore, Xu Zhen chose to work and display through the medium of ink scrolls, which are softer, lighter, and more subtle.

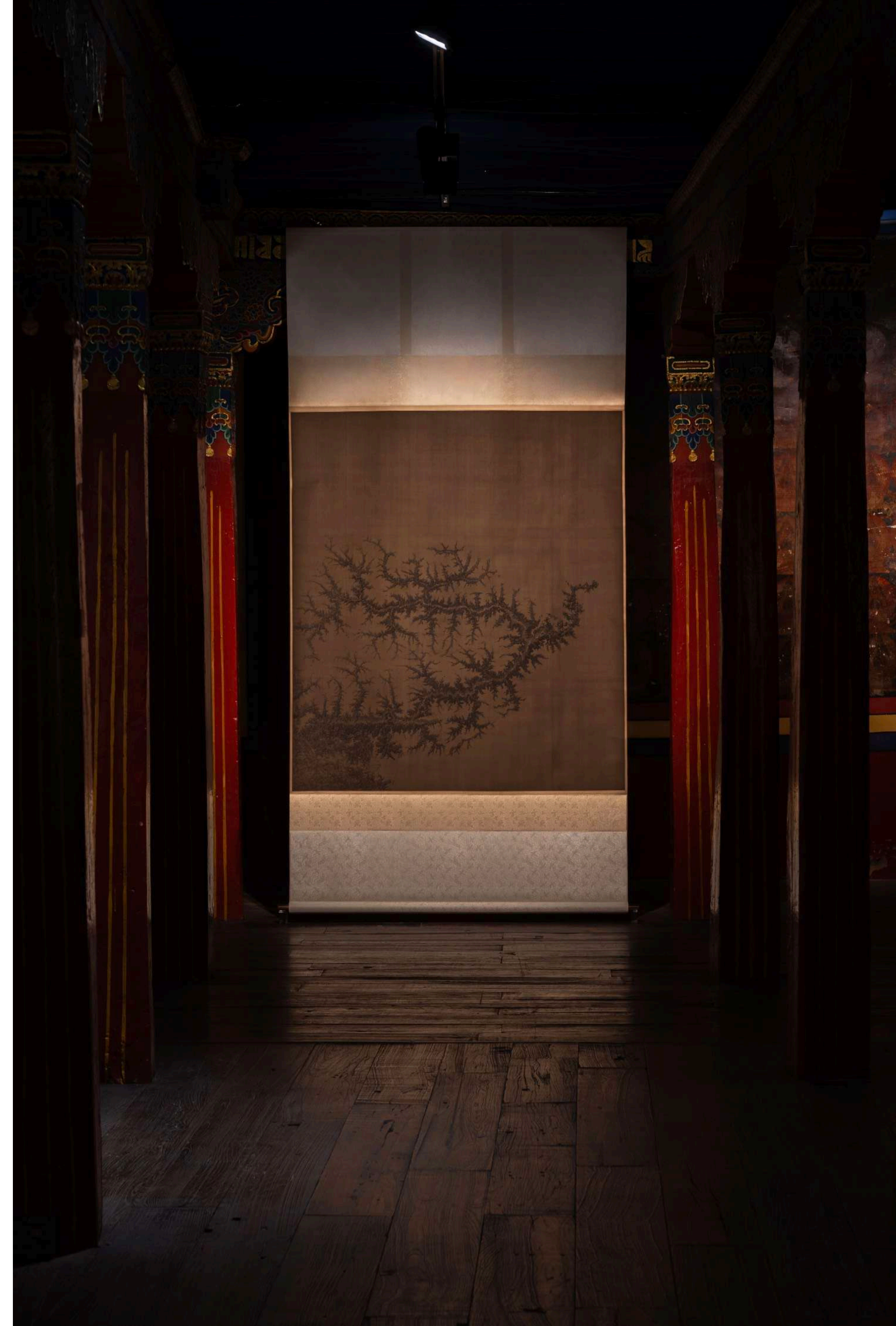
The works in this exhibition revolve around Tibet, depicting the interfaces of Western art websites on Tibetan collections, Tibetan Buddhist images found via Google searches, as well as images from the comic "Tintin in Tibet" and the movie "2012." According to Xu Zhen, these are all part of the global "patination" of Tibet—whether derived from online media or collective and individual imaginations. He seeks to remove these "patinations" as obstacles through his work. Traditional ink painting offers him a way to peel back these stubborn "layers" and to reactivate our understanding of Tibetan Buddhist culture and art, which he calls "Aura of Shan Shui."

In most of the silk pieces in the exhibition, Xu Zhen invented the "Pixel Cunfa" (Cunfa is a specific shading technique in traditional Chinese painting) painting technique, combining digital era visual logic with traditional Chinese painting materials and language. This approach is his interpretation of Chinese painting as a conceptual artist, challenging the inertia of traditional visual design and infusing Chinese painting with modern artistic language and contemporary sensibilities. Xu Zhen believes that the decline of the Chinese ink painting tradition is not only an internal issue within art but is also related to broader social issues and structural crises. In this context, through his experiments with ink painting and the "Pixel Cunfa" technique, he connects contemporary digital visual logic, Western conceptual art, and Chinese painting language, demonstrating his profound understanding and creative response to contemporary art language and cultural phenomena.

Press Release

The artist Xu Zhen's first solo exhibition in Tibet, titled "Patination by the Globe, Aura of Shan Shui" opened on September 22 at the Jebum-gang Art Center in Lhasa. The exhibition is curated by Professor Lu Mingjun from the Department of Art Philosophy at Fudan University and will showcase more than 20 new ink paintings created by the artist, focusing on Tibet within the context of globalization. The works present the artist's exploration and latest practices regarding cultural mobility and cognitive relationships.

Exhibition view, "Xu Zhen: Patination by the Globe, Aura of Shan Shui", Jebum-gang Art Center, Lhasa, Tibet Autonomous Region, 2024



Due to its geographical and cultural characteristics, Tibet has long attracted the attention of scholars and travelers worldwide. Since the last century, Tibetan studies have become a popular field of the humanities globally. Particularly in the West, Tibet has been regarded as **"a postmodern utopia, an ideal spiritual world disconnected from material reality."** This perception has also turned the **"Tibet issue"** into a matter of **universal values and political stance relevant to all people around the world.** As Professor Shen Weirong, a Tibetologist, stated, "The Western world has achieved a form of spiritual colonization of Tibet through the creation of this Shangri-La-like mythic image of Tibet." In response to this Shangri-La-like portrayal, artist Xu Zhen used a more vivid term: **"patination."** **Perhaps it is this long-term, unbounded "patination" that makes this sacred land even more mysterious and distant.**



Exhibition view, "Xu Zhen: Patination by the Globe, Aura of Shan Shui",
Jebum-gang Art Center, Lhasa, Tibet Autonomous Region, 2024

Xu Zhen is no stranger to Tibet. **As early as 2005, he created his first work related to Tibet, titled *8848-1.86*.** In this piece, Xu claimed that with the assistance of his teammates, he sawed off 1.86 meters from the summit of Mount Everest—this being his height. At the exhibition, he simulated the process of climbing the mountain by displaying climbing tools, materials, and a looping “documentary” of their act of sawing the summit. Placing human beings above nature and beliefs, this work an absurd and ironic response to Western “spiritual colonization” and has attracted widespread attention.



Continuing along this line, 20 years later, Xu Zhen once again focuses on Tibet. The entire exhibition uses traditional Chinese painting as a medium to express reflections on the relationship of cultural cognition between the East and the West. In Xu Zhen's view, Chinese painting and its spirit can be seen as a new cultural energy, an attempt to harmonize the reality of global "patination". It also serves as a particular form of technology that counters the Western technological view of nature as an object to be conquered and exploited.

Exhibition view, "Xu Zhen: Patination by the Globe, Aura of Shan Shui", Jebum-gang Art Center, Lhasa, Tibet Autonomous Region, 2024





Exhibition view, "Xu Zhen: Patination by the Globe, Aura of Shan Shui", Jebum-gang Art Center, Lhasa, Tibet Autonomous Region, 2024



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Exhibition view, "Xu Zhen: Patination by the Globe, Aura of Shan Shui", Jebum-gang Art Center, Lhasa, Tibet Autonomous Region, 2024

Interface

"Interface" series depicts the webpage interface showcasing Tibetan artifacts from the Metropolitan Museum of Art's website. The artist meticulously uses ink painting to portray details such as the navigation bar, labels, text descriptions, and images of the artifacts, emphasizing the standardization and homogeneity of the digital world. One is left to reflect on the regulation and control behind cultural exchanges.

Interface — Twenty-One Emanations of the Goddess Tara

2024

Hanging Scroll, ink on silk

93 x 137 cm (without scroll)

259 x 139 cm (with scroll)

Seated on her throne, Tara bestows blessings upon her devotees. She is surrounded by incarnations that present essentially the same image. In worship, each Tara is envisioned as the holder of different blessings—the bringer of prosperity, the dispeller of sorrows, and the destroyer of obsessions. Below, a monk is meditating on the image of White Tara and her manifestations.



Twenty-One Emanations of the Goddess Tara

Tibet

14th century

📍 On view at The Met Fifth Avenue in [Gallery 253](#)

The enthroned Tara grants boons to devotees. She is surrounded by emanations displaying essentially the same iconography. In worship, each Tara is visualized as the bearer of different boons — the bringer of prosperity, the dispeller of sorrow, the destroyer of attachments. Below is a monk meditating on this visualization of White Tara and her emanations.



Interface – Amitabha, Tangka

2024

Hanging Scroll, ink on silk

97 x 172 cm (without scroll)

258 x 174 cm (with scroll)



(Amitabha, known as the Buddha of Infinite Light and Eternal Life, is also called Amitabha Buddha and is one of the five great cosmic Buddhas of Vajrayana Buddhism. In the artwork, Amitabha Buddha is depicted in the Pure Land, known as the Western Paradise or Sukhavati. He sits under a tree in full bloom, adorned with hanging garlands and auspicious symbols. In the sky on either side of him are joyous demi-gods bearing offerings and scattering petals. Below him sit eight great Bodhisattvas, flanked by large low tables piled with offerings. On both sides is a vast audience listening intently to Amitabha's teachings. At the bottom of the image, the expansive landscape features courtyards and large lotus ponds, where reborn sentient beings are attaining Nirvana.

[The Collection](#) / Asian Art

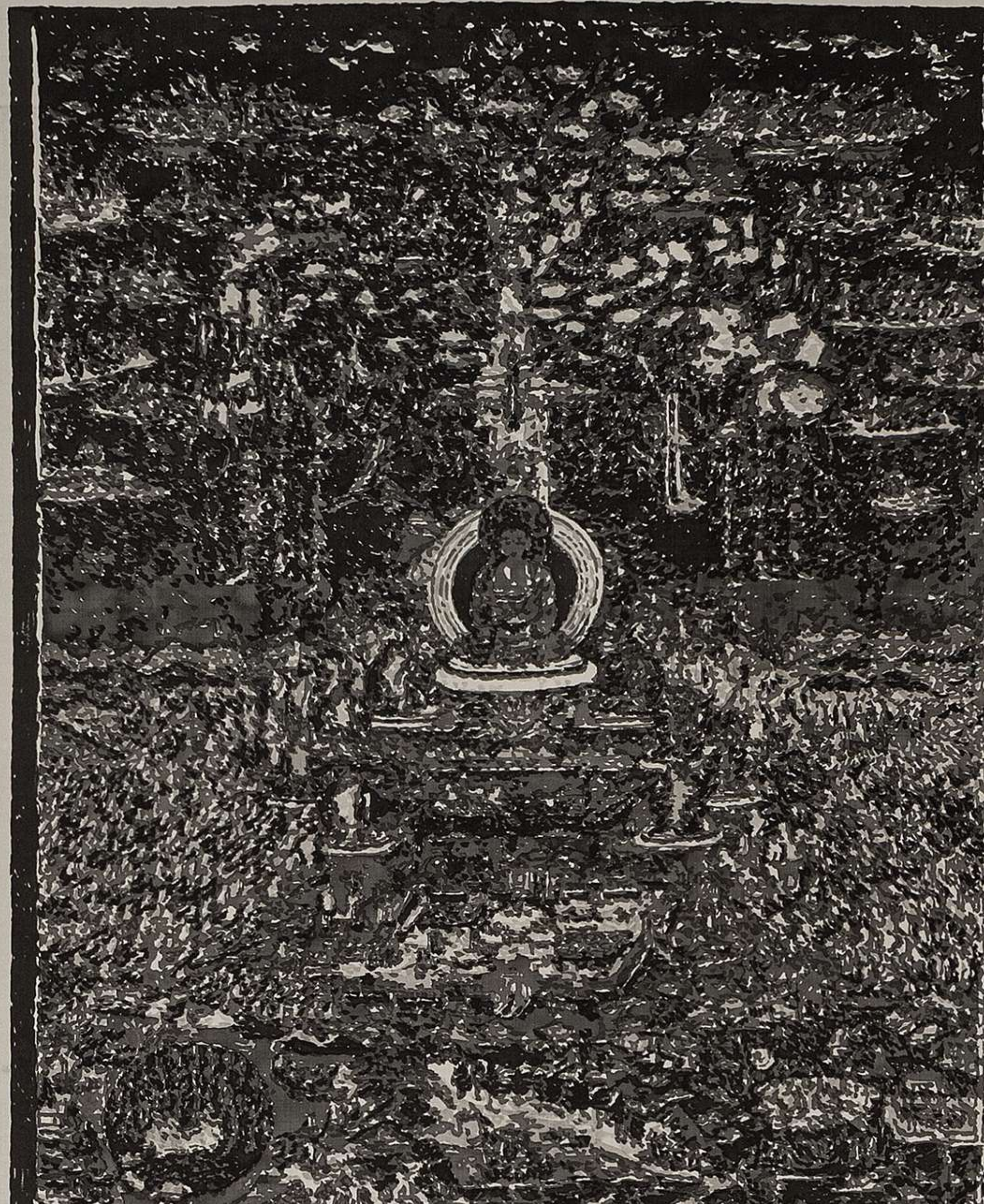
Amitabha, the Buddha of the Western Pure Land (Sukhavati)

[Central Tibet](#)

ca 1700

📍 Not on view

Amitayus the Buddha of Eternal Life, is also known as Amitabha, one of the five Cosmic Buddhas of Esoteric Buddhism. He is shown in his paradise, Sukhavati, the Western Pure Land, enthroned beneath a flowering tree festooned with strands of jewels and auspicious symbols. To either side the sky is filled with throngs of ecstatic demigods who bear offerings and scatter flowers. Seated below are the eight great bodhisattvas, and between them are two large, low tables covered with offerings. To either side are the vast assembled audiences who receive Amitayus's message. At the bottom, set within a vast panoramic landscape, are



Interface — Four Buddha Statues

2024

Hanging Scroll, ink on silk

101 x 178 cm (without scroll)

260 x 180 cm (with scroll)

(From left to right)

The statue of **Vishnu**, made of gilt copper alloy, originates from Nepal and dates back to the 12th century. It is currently housed at the Rubin Museum of Art.

The **Bodhisattva** piece comes from Tibet. This 12th-century gilt copper alloy bodhisattva statue is also housed at the Rubin Museum of Art. Its elegance and beauty are evident, with translucent garments outlining the shape of its legs and a sacred thread draped over the left shoulder, following the contour of its chest. The statue once wore a trefoil crown, now damaged. The grooves on the crown, which originally held precious stones like rubies, emeralds, and crystals, are still visible, as are the traces of gem settings on the earrings, necklace, and armlets.

Wheel of Life originates from Tibet and is painted on cloth, currently housed at the Rubin Museum of Art. The "Wheel of Life" is a visualization of the human condition in Tibetan Buddhism, depicting the endless cycle of birth, death, and rebirth—samsara—and vividly reminding viewers of the law of karma.

The **Vajrayogini** statue comes from Tibet and was created in the 18th century. Made of brass and gilt copper alloy, Vajrayogini is one of the central deities in the Sakya Buddhist tradition. She symbolizes the state of complete enlightenment achieved through tantric practice, of which she is a central aspect. This piece is also part of the Rubin Museum of Art's collection.



Shri Devi (protector), Dorje Rabtenma, 15th century
Rubin Museum of Art



Nepal
Vishnu, 12th century
Rubin Museum of Art

Nepal
Ganesha, 17th century
Rubin Museum of Art



Nepal
Indra, 16th century
Rubin Museum of Art



Tibet

Painting

Tibet
Mahasiddha Jalandhara the Net Holder, ca 16th century
Rubin Museum of Art



Tibet
Vajrayogini, 18th century

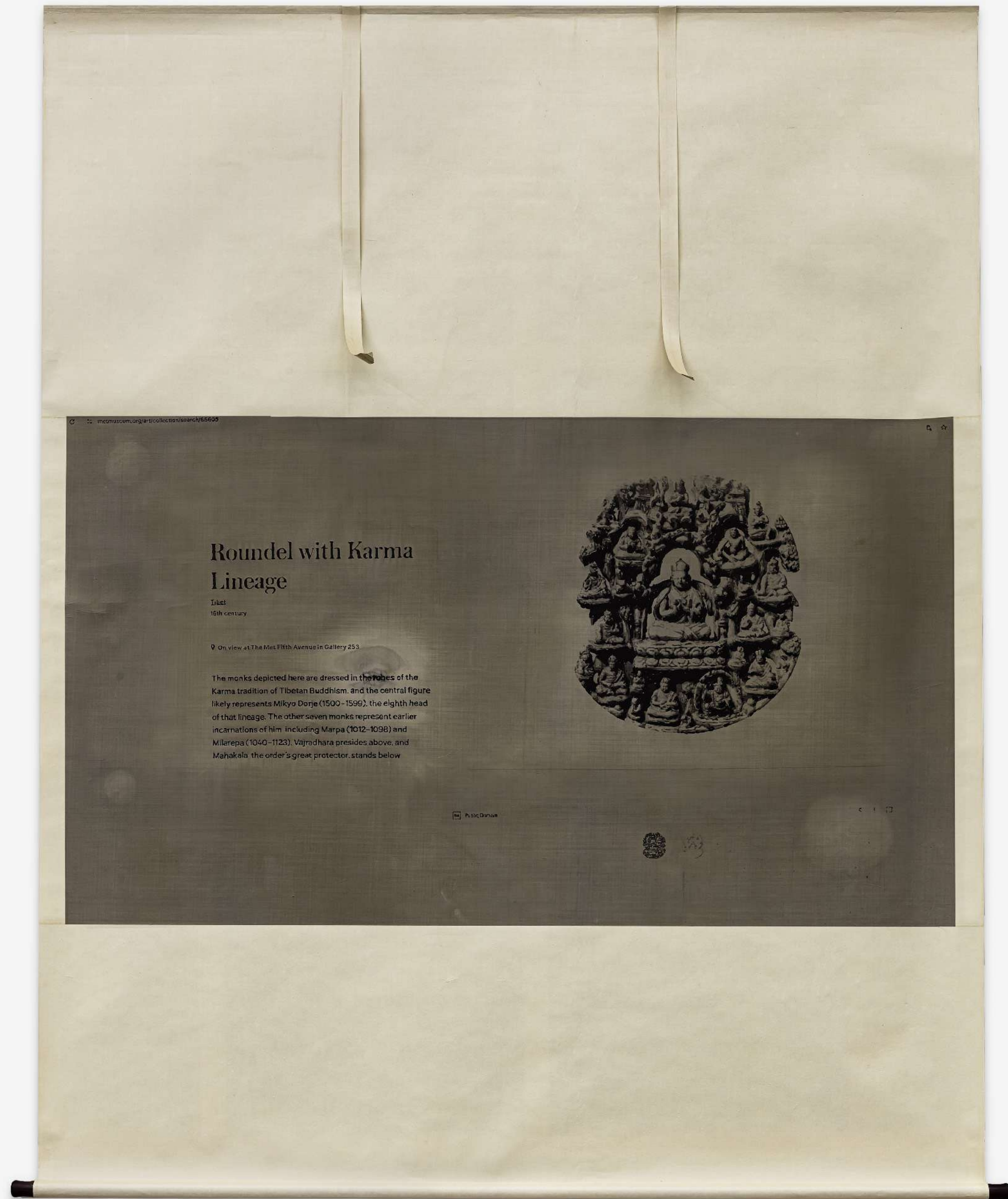
Interface — Mikyö Dorje, 8th Karmapa Lama, Ivory Roundel

2024

Hanging Scroll, ink on silk

95 x 168 cm (without scroll)

232 x 178 cm (with scroll)



The monks depicted here are wearing the traditional robes of the Karma Kagyu lineage of Tibetan Buddhism. The central figure is likely to represent Mikyo Dorje (1500–1599), the 8th leader of this sect. The other seven monks depict his previous incarnations, including Marpa (1012–1098) and Milarepa (1040–1123). Above the Vajra seat is Vajradhara, while Mahakala, an important protector deity of the lineage, is positioned below.

Roundel with Karma Lineage

Tibet

16th century

📍 On view at The Met Fifth Avenue in Gallery 253

The monks depicted here are dressed in the robes of the Karma tradition of Tibetan Buddhism, and the central figure likely represents Mikyö Dorje (1500–1599), the eighth head of that lineage. The other seven monks represent earlier incarnations of him, including Marpa (1012–1098) and Milarepa (1040–1123). Vajradhara presides above, and Mahakala, the order's great protector, stands below.



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Interface — Skull of Panthera zdanskyi

2024

Hanging Scroll, ink on silk

101 x 93 cm (without scroll)

220 x 108 cm (with scroll)

Dr Tseng's team unearthed it in 2010 while scouting in the remote border region between Pakistan and China, an area that takes a bumpy seven-day car ride to reach from Beijing.



Skull of Panthera blytheae. Image credit: Tseng ZJ et al.

The scientists found more than 100 bones that were likely deposited by a river eroding out of a cliff. There, below the antelope limbs and jaws, was the crushed but largely complete skull of a big cat.

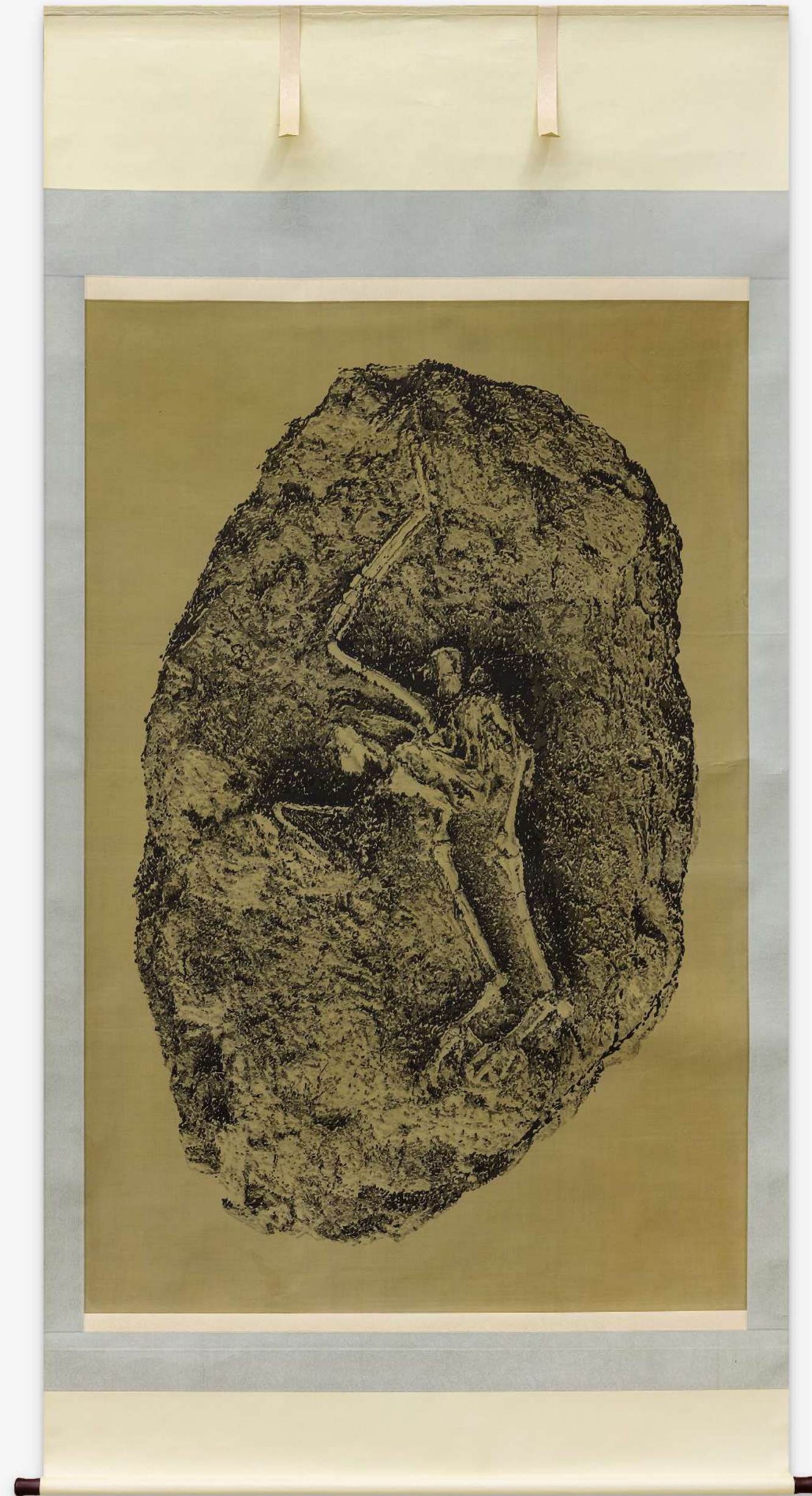
For the past three years, Dr Tseng and his colleagues have used both anatomical and DNA data to determine that the skull does, in fact, represent a new species, named Panthera blytheae.



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The fossil of Panthera zdanskyi, imbued with a sense of extraterrestrial civilization, resembles a sci-fi spaceship suspended in mid-air. While the accompanying text serves as a tool for human beings to interpret and understand the object. The artist emphasizes the spirituality and the unknown aspects of the ancient fossils, juxtaposing the relationship between science and mysticism in a literati painting.



***Interface — Owl Skeleton, Linxia Basin,
Northeastern Qinghai- Tibetan Plateau, Six
Million Years ago***

2024

Hanging Scroll, ink on silk

173 x 113 cm (without scroll)

252 x 127.5 cm (with scroll)

The artwork depicts an owl fossil found in northeastern Tibet, which lived during the late Miocene epoch, approximately 6 to 9.5 million years ago. The artist uses the style of traditional Chinese landscape painting to explore themes such as time and death that differ from the typical landscape subjects. By connecting "Tibet" and "fossils," the piece intertwines the timeline of human civilization with that of Earth's natural history.

Shan Shui

This series of paintings depicts natural landscapes that resembles the mountains and trees in traditional Chinese paintings. Xu Zhen found these images on Google Maps, and then uses the aesthetics of traditional Chinese painting to filter these digital landscapes, reintroducing the concept of "qi" (vital energy) in nature and expanding the perspective and methodology of traditional Chinese landscape painting. The terrain seen during searches on digital maps is not encountered as it is in the real environment but appears as data on a screen. From the perspective of ancient Chinese painting, mountains and trees are not just physical forms; they symbolize "qi" and the natural order. This represents the harmonization of two different technological approaches and cultural logics. Here, digital tools serve as a means to explore forms, which are then transformed through ink painting.

Ancient Cypress in Picturesque Disorder
(Altitude of view: 380 km)

2024

Hanging Scroll, ink on silk

152 x 172 cm (without scroll)

320 x 168 cm (with scroll)

In this painting, the ancient cypress is depicted as strong and twisting, resembling the shape of a coiling dragon or a serpent. The artist studied the crab-claw brush technique of Northern Song dynasty painter Guo Xi to execute this work. The intricate form of the ancient cypress is derived from a bird's-eye view of the northeastern section of the Yarlung Tsangpo River in Google Satellite Map. The artist employs the aesthetics of traditional Chinese painting to filter the digital landscape, reintroducing the concept of "Qi" (vital energy) from nature and expanding the perspectives and methods of traditional Chinese landscape painting.





Ancient Cypress in Picturesque Disorder
(Altitude of view: 380 km) , 2024 (detail)



Rows of Pine Peaks (Altitude of view: 114.14 km)

2024

Hanging Scroll, ink on silk

234 x 150 cm (without scroll)

320 x 252 cm (with scroll)

This artwork is imbued with the artistic conception of ancient Chinese painting. The pine trees stand tall and majestic, the earth is silent, the trees are deeply rooted, and an intangible mist seems to permeate the forest, exuding a desolate and vigorous atmosphere. The shapes of these trees were derived by the artist from Google Maps, depicting natural landscapes within the Tibet Autonomous Region that resemble the trees in traditional Chinese landscape paintings. This work combines two different technological approaches and cultural logics, showcasing how the artist uses digital tools to discover images and transforms them through ink painting.

*Rows of Pine Peaks (Altitude of
view: 114.14 km) , 2024 (detail)*



***Asking for Tea Under the Pine Tree
(Altitude of view: 1178 km)***

2024

Hanging Scroll, ink on silk

163 x 71 cm (without scroll)

255 x 101 cm (with scroll)



The composition of this painting appears to be inspired by the works of Li Cheng and Guo Xi. The ancient pine stands tall and rustic, with its trunk depicted in a meticulous, elegant, and precise manner. It seems as though scholars are enjoying tea and conversation beneath the pine, embodying a leisurely and refined lifestyle. The shape of this pine tree comes from satellite imagery of the Karakoram mountain range in the western Qinghai-Tibet Plateau. By blending digital technology with traditional art, the artist expresses an Eastern sense of ambiance and natural order.



Asking for Tea Under the Pine Tree (Altitude of view: 1178 km) , 2024 (detail)



2012

2024

Hanging Scroll, ink on silk

157 x 116.7 cm (without scroll)

250 x 131.2 cm (with scroll)

This work is inspired by the campaign poster for the film "2012." The poster draws on the composition of Friedrich's most famous Romantic masterpiece, inviting viewers to envision themselves, like the lama in the painting, unfazed by cataclysmic events. Xu Zhen uses ink wash to redirect Hollywood-style "disaster consumption" towards a gaze upon the mountains and waters, diminishing the simplified and stereotypical consumerist perceptions of Tibet's mystical and transcendent exoticism.



2012, 2024 (detail)



Infinity – Buddha (Seventy Buddha statues)

2024

Hanging Scroll, ink on silk

92 x 186 cm (without scroll)

258 x 188 cm (with scroll)

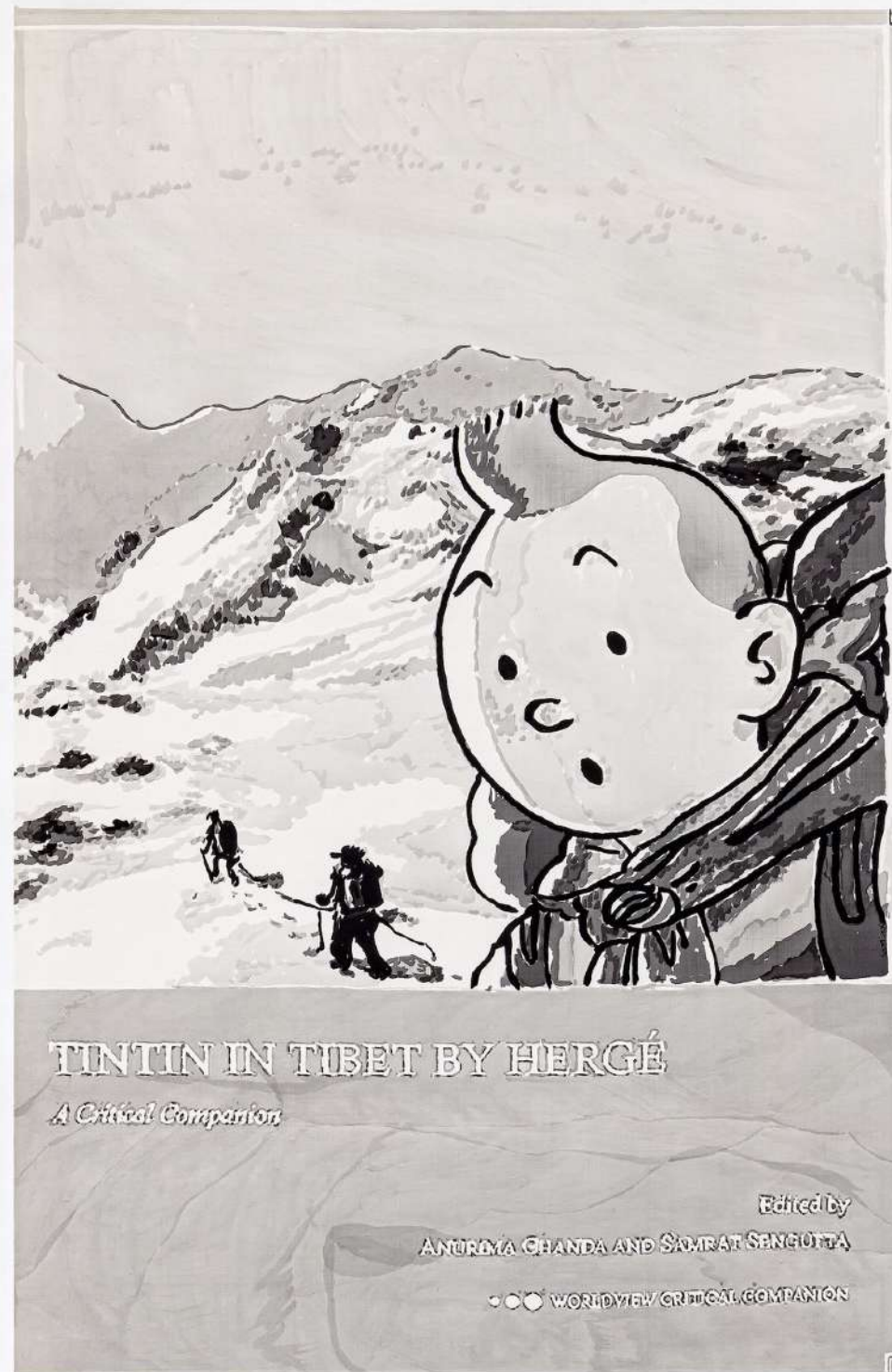
In this work, the artist arranges images of Buddha statues sourced from online searches to create a contemporary "Thousand Buddhas" composition. In traditional Thangka paintings, the structure of the Thousand Buddhas represents cosmic order and spiritual coherence, while the results of Buddha images from a search engine are random and fragmented, serving as material for organizing information. Through ink painting, the artist transforms the originally functional interface into one that transmits solemnity and grandeur. In this way, the "Thousand Buddhas" of big data also embody a sense of spirituality and meditation.

Infinity — Buddha (Seventy Buddha statues), 2024 (detail)



Tintin in Tibet

Tintin in Tibet transforms the original colored comic into black-and-white ink wash. Tintin, as a symbol of Western adventure and exploration, simultaneously carries a narrative infused with romanticism and colonial perspectives, reflecting a "fascination" with Tibetan culture. The artist's use of ink wash interrupts this comic-based narrative, altering the viewer's experience. This transformation reveals the tension and exploration generated at the intersection of different cultures and artistic forms.



Tintin in Tibet

2024

Hanging Scroll, ink on silk

116.2 x 76.2 cm (without scroll)

220 x 90.6 cm (with scroll)





Tintin in Tibet

2024

Hanging Scroll, ink on silk

23 x 123 cm (without scroll)

143 x 125 cm (with scroll)

In this ink wash painting derived from a comic, Tintin encounters a scene where he is greeted by a group of lamas, and later in the story, he is about to receive a khata bestowed by a khenpo. The blend of Tibetan Buddhism, Western figures, and Chinese ink painting enhances the dramatic quality of the medium, reflecting the current chaotic and diverse reality of the outside world.

Enlightenment

The "Enlightenment" series consists of Zen paintings based on Zen Buddhism. Zen paintings are known for their playful yet profound nature. The artist selects Buddhism-related cartoons from global news media and depicts them in the style of Zen painting. The fusion of cartoon content with a globalization perspective and the centuries-old tradition of Zen painting creates a fascinating interplay.



***None of this seems to be doing me any good at all.
Competitive Meditation.***

2024

Hanging Scroll, ink on paper

27 x 33.5 cm; 9 x 41.5 cm; 61.5 x 58.5 cm; 9 x 30 cm; 36 x 58 cm

(without scroll)

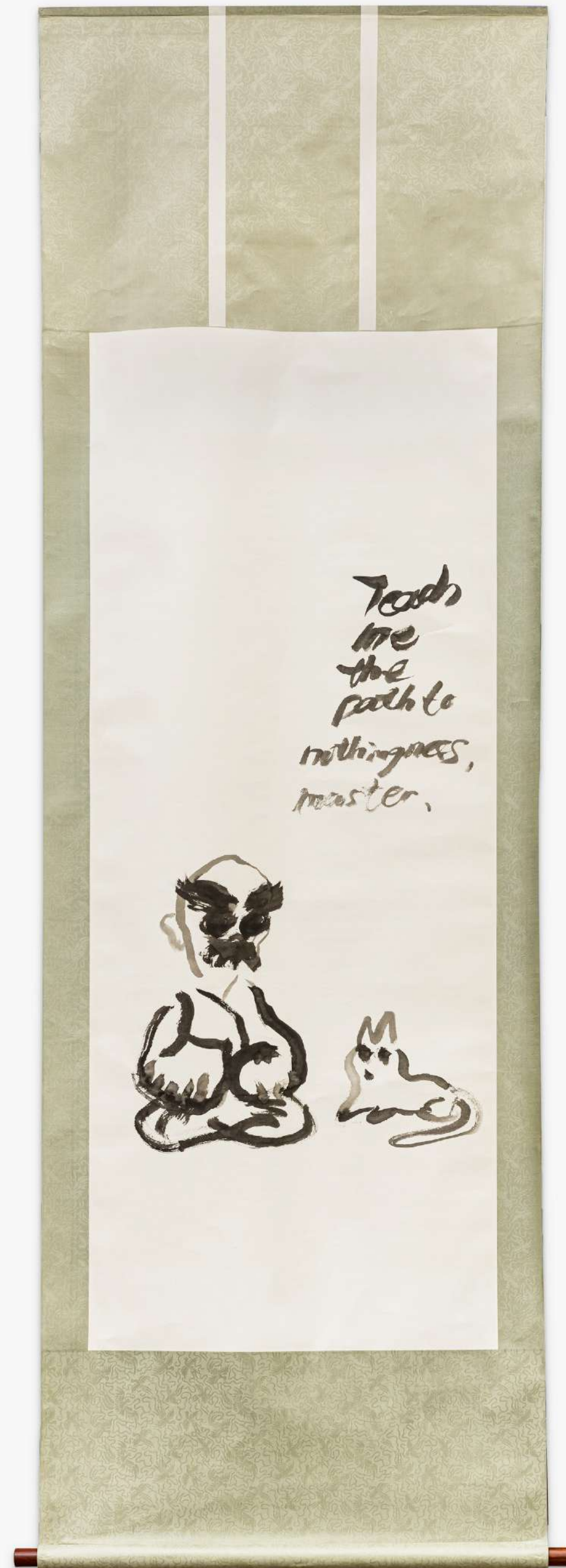
230 x 60cm (with scroll)



*Competitive
Meditation*

None of this seems to be doing me any good at all.

Competitive Meditation. 2024 (detail)



Teach me the path to nothingness, master.

2024

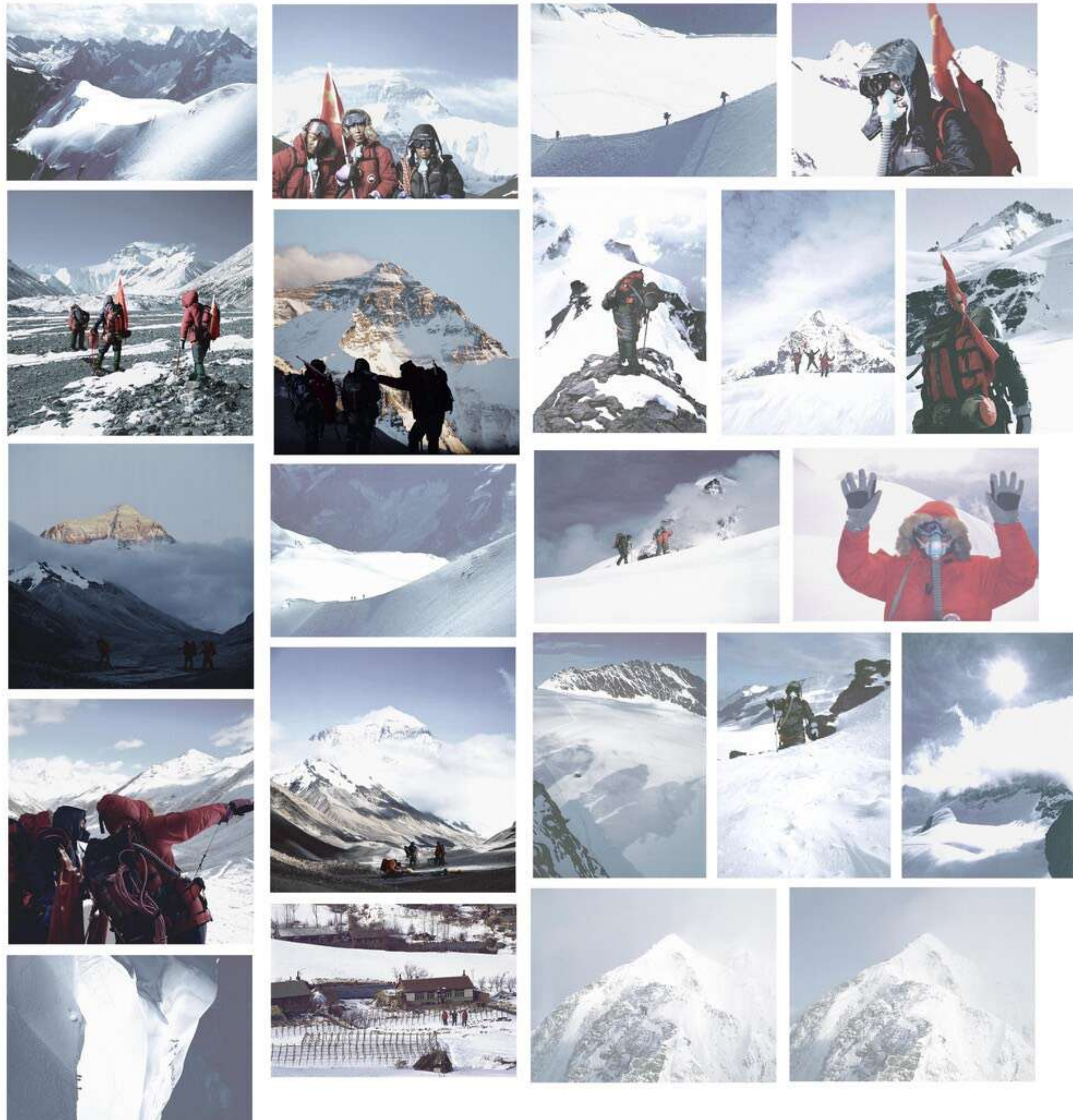
Hanging Scroll, ink on paper

163 x 66 cm (without scroll)

252 x 81.2 cm (with scroll)

8848—1.86

In August 2005, XU Zhen together with his team climbed the 8848.13 meters high Mountain Everest. They succeed in cutting the hill top and took it down from the mountain. His video installation *8.848-1.86* (2005) documents an expedition to Mount Everest. Here, XU Zhen removed 1.86 meters of the mountain's peak and transported it home to be exhibited in a large display cabinet. The video, among other allusions, is a subtle and humorous commentary on China's policy of expansion.



8848 — 1.86

2005

Single channel video, 8 minutes 11 seconds

Xu Zhen

Artist, Curator, MadeIn Company Founder

Xu Zhen was born in 1977, and lives and works in Shanghai.

Xu Zhen has been considered as an iconic figure in Chinese contemporary art. In 2004, Xu won the prize for 'Best Artist' at the Chinese Contemporary Art Award. His practice covers various media such as installations, video, painting and performance, etc.

Xu Zhen has exhibited internationally, at museums and biennales, such as, Venice Biennale (2001, 2005), The Museum of Modern Art (New York, 2004), Mori Art Museum (Tokyo, 2005), MoMA PS1 (New York, 2006), Tate Liverpool (2007), Hayward Gallery (London, 2012), Lyon Biennial (2013), Armory Show (New York, 2014), Long Museum (Shanghai 2015), Al Riwaq Art Center (Qatar, 2016), Sydney Biennial (2016), Guggenheim Museum (New York, 2017), Sharjah Biennial (2019), Museum of Contemporary Art (Los Angeles, 2019), National Gallery of Australia (Canberra, 2020), among others.

Xu Zhen's works are included in the permanent collections of many international art museums and institutions, including Tate Gallery, London; Centre Georges Pompidou, Paris; Museum of Contemporary Art, Los Angeles; Art Gallery of New South Wales, Australia; Queensland Art Gallery, Queensland, Australia; The Art Institute of Chicago; Fondation Louis Vuitton; DSL Collection, Paris; Ruppel Family Collection, USA; UBS Group, Switzerland; Uli Sigg Collection, Switzerland; Teroche de Leon Collection, Spain; National Gallery of Victoria, Australia; White Rabbit Contemporary Art Collection, Australia; M+ Museum, Hong Kong; Fondation Ullens, Guy and Miriam, Switzerland.



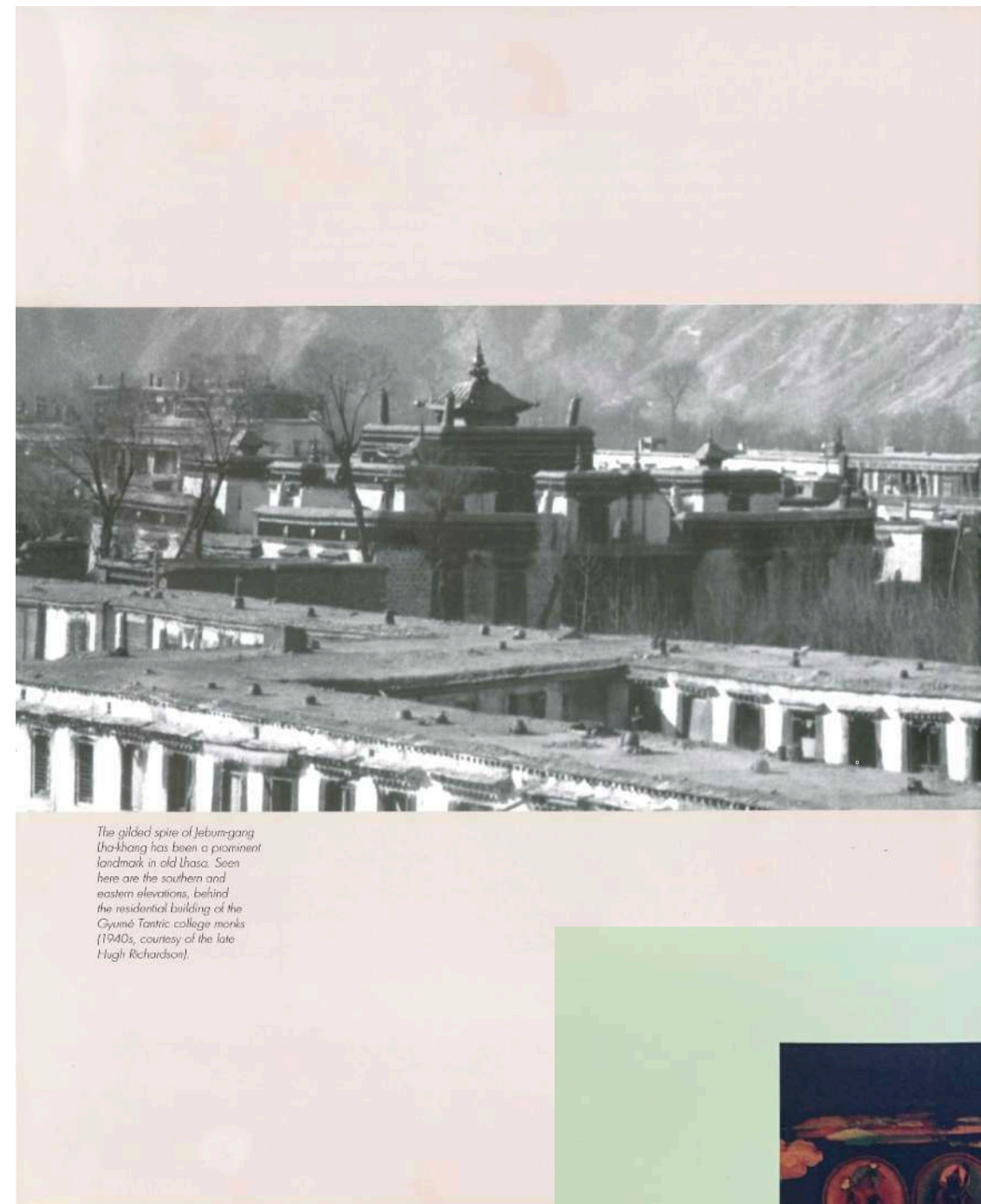
Lu Mingjun



Lu Mingjun, professor in the Department of Art Philosophy at the School of Philosophy, Fudan University, curator. He has published widely in publications such as 'Literary & Art Studies', 'Artistic Research', 'Theoretical Studies in Literature and Art' and 'Twenty-First Century'. Recently, he published 'Revolution of Art and Modern China: Radical Origins of Chinese Contemporary Art', 'Symphony of Fission: Three Contemporary Moments in 20th Century Chinese Art', 'Promise of the Avant-garde: Interviews for 'October' . In recent years he has curated 'Frontier: A Re-assessment of Post-Global Politics' (2017-2018), 'River Flowing without a Beacon, 1979' (2019), 'Tangle of Revolution and Political Soul' (2021), and 'Up in the Air' (2023). In 2015, he received the Robert H. N. Ho Family Foundation Chinese Research Grant; in 2016, he won the Yishu Chinese Contemporary Art Writing Award; in 2017, he received the Asian Cultural Council Grant (ACC). In the same year he won the 10th Chinese Contemporary Art Award (CCAA) for Art Criticism; In 2019, he won the Annual Curator Award at the Awards of Art China (AAC).

About Jebum-gang Art Center

Jebum-gang Art Center Lhakang, originally built in the second half of the 19th century, is the first public cultural space in Tibet created through the protective renovation of an ancient building. The original structure, Jebum-gang Lhakang, was constructed in accordance with the most representative three-dimensional stupa structure of Tibetan architecture and was once a landmark of the ancient city of Lhasa, embodying the essence of Tibetan art, architecture, and history. After government restoration and investment and efforts from Tihu Art for protective renovation, it was unveiled in July 2021 and opened free to the public. The center promotes the creative transformation and innovative development of contemporary culture in Tibet through contemporary art exhibitions, artist residencies, and public education programs.



The glided space of Jebumgang Lhakang has been a prominent landmark in old Lhasa. Seen here are the southern and eastern elevations, behind the residential building of the Gyama Tashi college monks (1940s, courtesy of the late Hugh Richardson).

12 | Jebum-gang Lha-khang Perfect Mandala in Imperfect Condition



12 Jebum-gang Lhakhang

Jebumgang, north elevation, showing the congested iron-roofed office of the Uraso Grain Department and the blocked north gate (1995 AA).

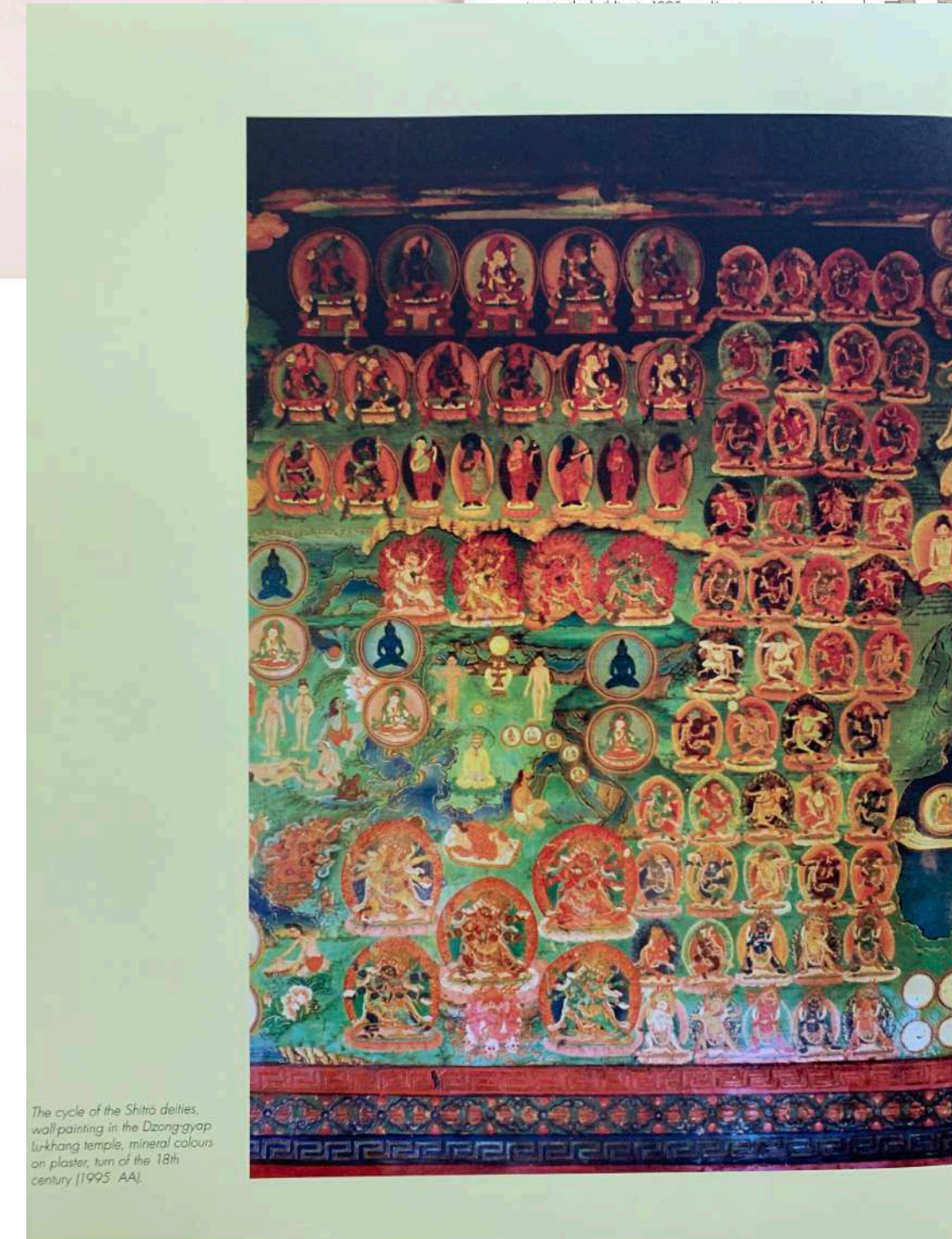
Site Introduction

In 1993, a curious marking on the map of Lhasa compiled by Peter Aufschneider in 1948 led us to a busy corner at the lower end of Ramoché Road. A seemingly deserted square building, described as a functioning monastery hall a century ago, stood in the middle of a construction site. It was not possible to enter. The only visible entrance was walled up, and a public toilet was being built in front. By the next year, the building was hidden behind new apartment blocks, except for a narrow section that could be glimpsed from the women's entrance to the public toilet. Another attempt

Location map (2000 KO+AA)



Jebumgang Lhakhang, original condition and setting, with chorten in the front and residential building in the back (detail of broader historical context)



The cycle of the Shito deities, wall painting in the Dzonggyap Lhakang temple, mineral colours on plaster, turn of the 18th century (1995 AA).

13 | Shitro Lha-khang Private Nyingma-pa Temple Turned Noodle Shop

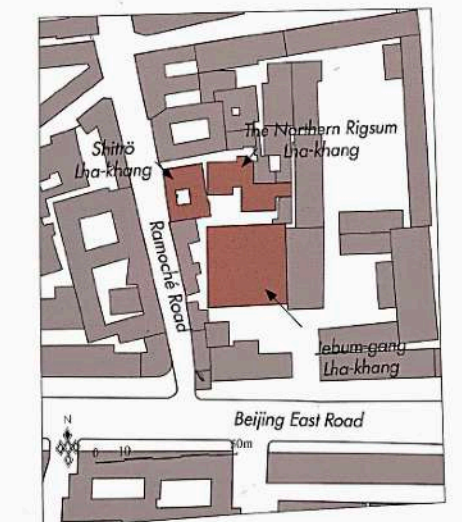


13 Shitro Lhakhang

Shitro Lhakhang, west elevation facing Ramoché Road. The facade is lined with stalls operated by Chinese butchers. The larger gate to the right is original, the smaller gate a modern addition (2000 AA).

Site Introduction

This chapel was founded (or perhaps restored) after 1913 next to the larger Jebum-gang Lhakhang. It was maintained by the Shitro Tsokpa, a lay association of Nyingmapa devotees of the kind usually known as 'tsé-chu Tsokpa', after their prayer meetings on the 10th and 25th days of the lunar month. In the 1950s, the group consisted of at least 20 people, who shared the responsibility for upkeep of the temple and sponsorship of the Nyingmapa lamas who consented to teach or preside there. They also supported a caretaker monk. Shitro Lhakhang, also known as Yi-dam Lhakhang, is located on Ramoché Road, in between Jebum-gang and the northern Rigsum Lhakhang. The main statues enshrined here were the eight forms of Guru Rinpoché (Guru tsé mshan brgyad) and a Guru Rinpoché in semi-waitful form (sNang srid zil gnön). The center of the assembly was occupied by a large three-dimensional mandala made of wood, on which clay statuettes of the 100 peaceful (Shi) and waitful (Tö) deities of the



Location map (2000 KO+AA)

