



RUBIN MUSEUM OF ART

CONNECT

2010

CONNECT

The arts are generally recognized for their capacity to delight the senses, challenge the mind, and uplift the spirit. The human impulse to create art, particularly visual art, often results in the generation of objects or experiences that carry a universal message or reflect common notions across diverse cultures. There could be no better proponent of this idea than the originator of the concepts of the universal unconscious and synchronicity, Carl Jung, whose mandalas and *Red Book* were on view at the Rubin Museum of Art through early 2010. *The Red Book of C. G. Jung* exhibition and related programs provided a new lens through which to appreciate all of the works of art in the museum.

Through exhibitions and programs, the museum seeks to inspire its visitors to engage with the art on view, make personal connections, gain insights, and find relevance for their lives.

All of this is made possible by the support of individuals, corporations, and foundations, who have enabled the museum to create, engage, and connect with a diverse, growing community. To them we offer our sincerest thanks.



Manjushrikirti (detail);
Tibet; 18th century; pig-
ments and gold on cloth;
Rubin Museum of Art;
C2010.4

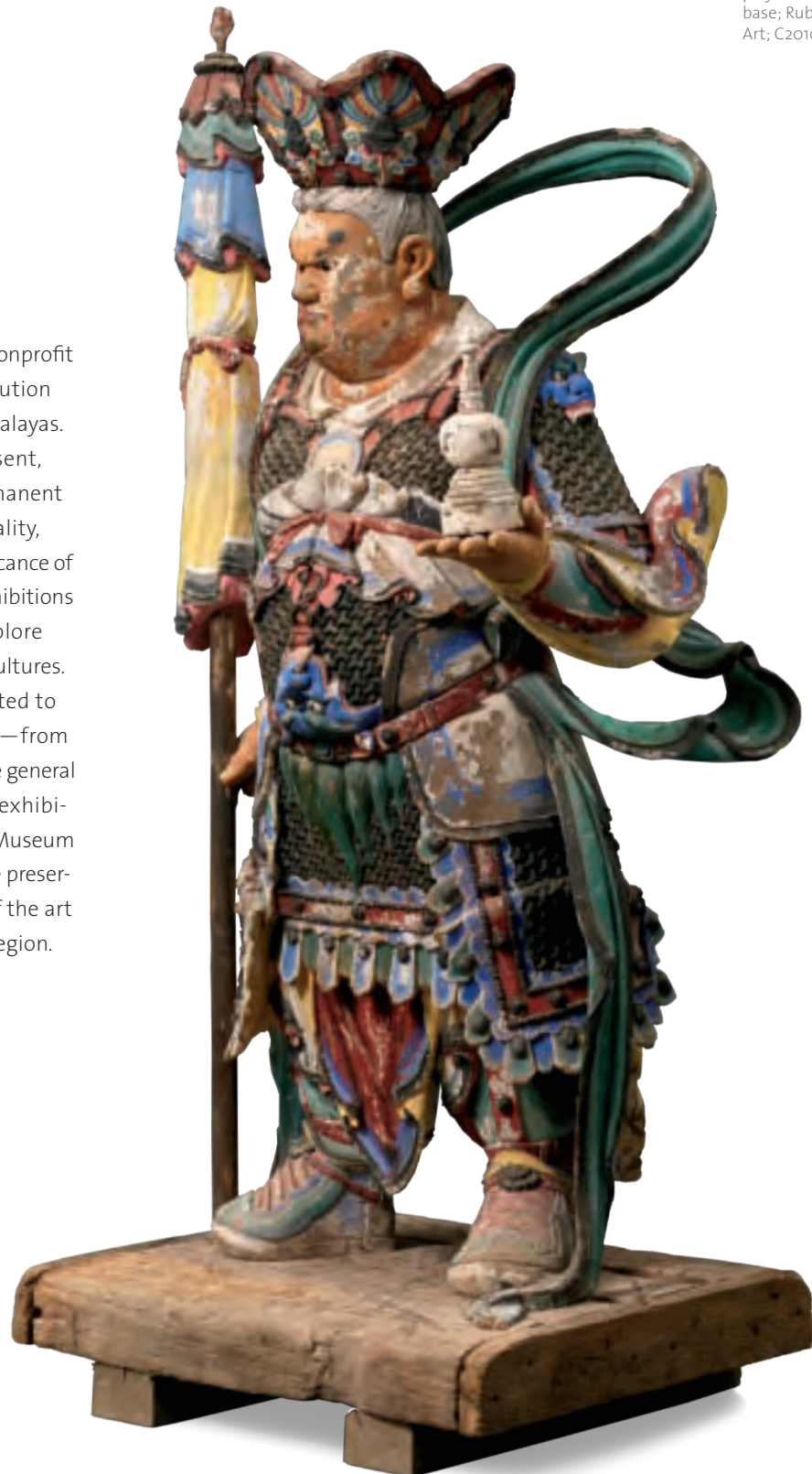
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Virupaksha, the Guardian King of the West; eastern Tibet (Amdo?) or China; 17th–18th century; stucco, polychrome, wooden base; Rubin Museum of Art; C2010.10

MISSION

The Rubin Museum of Art is a nonprofit cultural and educational institution dedicated to the art of the Himalayas. Its mission is to establish, present, preserve, and document a permanent collection that reflects the vitality, complexity, and historical significance of Himalayan art and to create exhibitions and programs designed to explore connections with other world cultures. The Rubin Museum is committed to addressing a diverse audience—from connoisseurs and scholars to the general public. Through its collection, exhibitions, and programs, the Rubin Museum is an international center for the preservation, study, and enjoyment of the art and culture of the Himalayan region.



MAKING CONNECTIONS

When we founded the Rubin Museum of Art we gave a lot of thought to the role that the arts can play in connecting people of different backgrounds. At the time, we stated that our goal was “to reveal our common humanity.” In contemporary American society, which grows increasingly more ethnically, religiously, and politically diverse, the need to connect is ever greater. As former Secretary-General of the United Nations Kofi Annan stated, “Tolerance, inter-cultural dialogue, and respect for diversity are more essential than ever in a world where peoples are becoming more and more closely interconnected.” The museum’s exhibitions and programs often make cross-cultural comparisons that highlight similarities as often as they point out differences.

Two exhibitions in 2010 explored death in different cultures—*Bardo: Tibetan Art of the Afterlife* and *Remember That You Will Die: Death Across Cultures*. These exhibitions were complemented by *The Tibetan Book of the Dead Book Club*, a series of conversations that explored death and the afterlife from a variety of religious and secular viewpoints. The exchanges were lively and offered opportunities for audiences to engage with the speakers and make connections with their own views of death and the afterlife.

Grain of Emptiness: Buddhism-Inspired Contemporary Art presented the work of five artists who incorporate Buddhist precepts into their work, exploring such concepts as emptiness and impermanence. The works represented a variety of media, including installations, photographs, paintings, video, and performance, and were complemented by traditional Tibetan Buddhist ritual and meditation objects from the museum’s collection. The exhibition created a visual dialogue with works throughout the museum

and marked the museum’s commitment to presenting future exhibitions of contemporary art.

Embodying the Holy: Icons in Eastern Orthodox Christianity and Tibetan Buddhism was the most recent of the museum’s cross-cultural explorations of sacred art, showcasing the similarities in function, subject matter, composition, and storytelling strategies between two distinct religious and artistic traditions. The exhibition paired some sixty-three icons from important private collections and the Museum of Russian Icons, Clinton, Massachusetts, with twenty-six from the Rubin Museum of Art and other collections. *Embodying the Holy* created an opportunity to make significant connections with communities that may have been unfamiliar with the museum.

The museum continues to connect a diverse audience to art with verbal description and touch tours for visitors who are blind or partially sighted; American Sign Language tours for people who are deaf or hard of hearing; Spanish-, Tibetan-, and Mandarin-language tours; and tours for the caregivers of people with dementia. Our educators make curricular connections between works of art at the museum and social studies, history, geography, and even math, and our in-gallery and online resources allow visitors on site and at a distance to deepen their understanding of Himalayan art.

The board and staff of the Rubin Museum of Art are grateful for your support of our efforts. You allow us to keep connecting, engaging, and expanding our community.

Shelley and Donald Rubin
Co-founders and Co-chairs

BOARD OF TRUSTEES

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as of December 31, 2010



YOUR CONNECTION

Globalization is a catchword in today's vocabulary. At the Rubin Museum of Art over the past year, globalization has been expressed in our vibrant, innovative exhibitions and educational programs. The museum's commitment to fostering an awareness and appreciation of the interrelationship of world cultures has drawn a diverse audience from all over the world, making the Rubin Museum an important institution in New York City's cultural community.

The museum's membership of six thousand strong, a twenty-percent increase in total visitor attendance, and the enthusiasm drawn from over ten thousand students and teachers over the past year energized us to engage within and outside the museum walls. The opening of our long-term introductory exhibition, *Gateway to Himalayan Art*—with the extraordinary *Tibetan Shrine Room from the Alice S. Kandell Collection*, which offers visitors a chance to experience Himalayan art as it would appear in context—has become a valuable, essential initiation for all of our visitors in learning about this vast, enriching culture. The visitor experience is supported by Explore Areas, informative guides, and the availability of audio files of exhibition tours downloadable for free from iTunes. The general public, tourists, teachers, and students can also learn more about the Rubin Museum's exhibitions through YouTube, blogs, and, of course, our Facebook page and Twitter feed. This virtual cultural exchange transcends geographic and language divisions to broaden our engagement.

In 2010, two of our exhibitions were well received in other major U.S. cities. Nearly three hundred thousand people saw *Lama, Patron, Artist: The Great*

Situ Panchen at the Arthur M. Sackler Gallery of the Smithsonian Institution in Washington, DC, and the resoundingly successful *The Red Book of C. G. Jung* was seen by twelve thousand visitors at the Hammer Museum in Los Angeles. These exhibitions, along with our other shows, public programs, and performances during 2010, garnered strong media attention and further recognition of the Rubin Museum's special place as a community of ideas and cross-cultural exchange.

Your engagement and connection with the Rubin Museum of Art as a valuable partner sustains us and our mission. Thank you for your interest in the museum. We look forward to sharing more of the creative energy radiating within and outside the Rubin Museum walls in the future!

Ravi Akhoury

Eileen Caulfield Schwab

Co-chairs of the Development Committee



EXHIBITIONS



ABOVE The Churning of the Milky Ocean; Bikaner workshop, Rajasthan, India; ca. 1700; opaque watercolor and gold on paper; San Diego Museum of Art; Edward Binney 3rd Collection; 1990:793

ON VIEW
December 11, 2009–
May 10, 2010

CURATORS
Martin Brauen with
Becky Bloom
Tracey Friedman
and guest curators
Steven Soter
Ben Oppenheimer

VISIONS OF THE COSMOS: FROM THE MILKY OCEAN TO AN EVOLVING UNIVERSE

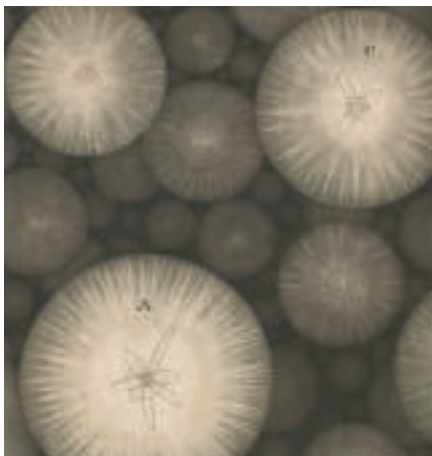
BELOW LEFT Other Solar Systems from *An Original Theory or New Hypothesis of the Universe* (detail); Thomas Wright (1711–1786); London; 1750; printed book on paper; Spencer Collection, The New York Public Library, Astor, Lenox and Tilden Foundations; Spencer Coll. Eng. 1750 94-194

BELOW RIGHT Stellar Nursery; California, U.S.; January 2009 and September 2009; telescopic digital image; Rogelo Bernal Andreo, deepskycolors.com

This exhibition was made possible, in part, by grants from the Bodman Foundation and from the Peter and Patricia Gruber Foundation.

How have humans viewed the universe and their place within it? *Visions of the Cosmos*, “a thought-provoking compare-contrast exercise” (*The New York Times*), attempted to answer a piece of that question by presenting works of art from both Himalayan and Western traditions. Paintings and sculptures of all scales displayed the millennia-old theocentric cosmologies of Hinduism, Jainism, and Buddhism, while finely illustrated and block-printed manuscripts traced the European anthropocentric view of the cosmos, from the medieval period through the Renaissance. The exhibition also illustrated our contemporary notion of the universe with a collection of digital images gathered by satellite.

Part of the exhibition was *The Known Universe*, a co-production of the Rubin Museum of Art and the American Museum of Natural History. This short video takes viewers from the tips of the Himalayan mountains to the edges of time and the visible universe. With more than eight million views on YouTube at the time of this publication, *Visions of the Cosmos* presented this contemporary image of the universe at a breathtaking scale and in the context of centuries of scientific inquiry and exploration.



ON VIEW
February 12–
September 6, 2010

CURATORS
Martin Brauen
Ramon Prats

BARDO: TIBETAN ART OF THE AFTERLIFE

Images of peaceful and wrathful deities in Tibetan art have reminded Tibetan Buddhists of their mortality and prepared them for death for many centuries. *Bardo* provided a window into the purposes of these contrasting images and the roles they play in determining which path a deceased person may take after death.

This vivid imagery is described in the *Bardo Thodrol*, known popularly in the West as the *Tibetan Book of the Dead*. According to this historic text the afterlife is as a series of hallucination-like projections of an individual's mind, and the deceased has to realize that the real nature of these images is emptiness in order to reach enlightenment.

BELOW Manuscript of the Book of the Dead; Mongolia; 19th century; pigments and ink on paper; Rubin Museum of Art; C2004.373.22 (HAR 66043)

RIGHT Buddha Heruka Presiding over the Wrathful Deities of the Bardo Thodrol; Tibet; 15th century; pigments on cloth; Rubin Museum of Art; C2006.66.90 (HAR 7)





ON VIEW
February 26–July 26,
2010

CURATOR
Becky Bloom

IN THE SHADOW OF EVEREST: PHOTOGRAPHS BY TOM WOOL

Tibetans know Mount Everest as Chomolungma, “Mother Goddess of the Earth,” the place where the land touches the heavens. In her shadow lies the rugged expanse of the Rongbuk Valley, extending roughly fifty miles to the north. While this area is of distinct importance to the indigenous population, who recognize its sacred geography and religious history, it is also home to the route traveled by the first British mountaineers bound for Everest’s summit. Tom Wool’s photographs formed an intimate glimpse into this remote land, where the rhythms of religious practice, scenes of village life, and movement of animals over the mountains have been uninterrupted for centuries.

BELOW LEFT Tom Wool (b. 1961); *Lhacho, 11 years old, at the school in Chedzom*; Rongbuk Valley, Tibet; May 25; gelatin silver print; courtesy of the artist

BELOW RIGHT Tom Wool (b. 1961); *Choldrim at Everest base camp*; Rongbuk Valley, Tibet; May 20; gelatin silver print; courtesy of the artist

RIGHT Tom Wool (b. 1961); *The classroom, Tashi-Dzum*; Rongbuk Valley, Tibet; May 2001; gelatin silver print; courtesy of the artist





ON VIEW
March 19–August 9,
2010

CURATORS
Martin Brauen
Karl Debreczeny
Bonnie B. Lee

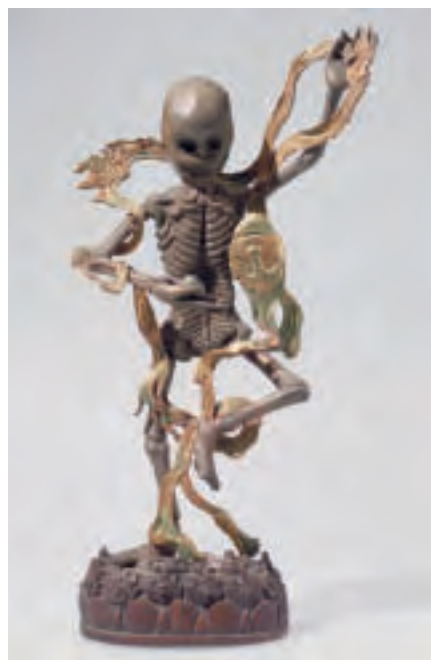
REMEMBER THAT YOU WILL DIE: DEATH ACROSS CULTURES

In both the Christian European and Tibetan Buddhist artistic traditions, graphic images of death and the afterlife are used as reminders that life is fleeting and that we must act virtuously. Death knows no social barriers—rich or poor, powerful or meek—and all must inevitably face judgment for their deeds on earth.

Remember That You Will Die: Death Across Cultures, which the *New York Times* described as “equally entertaining aesthetically and philosophically,” presented beautiful and at times frightening images from both traditions in the form of paintings, sculptures, quotidian objects, and ritual items made from human remains. These provocative works of art were meant to startle viewers out of apathy, urge them to contemplate their mortality, and inspire them to use their short time on earth to secure a desirable place in the afterlife.

BELOW Lords of the Charnel Grounds; Tibet; ca. early 19th century; bronze; American Museum of Natural History; 70.0/ 4698, 1928-54 and 70.0/ 4699, 1928-54

RIGHT David Bailly (Dutch, 1584-1657); Vanitas Still Life with Portrait; ca.1650; oil on canvas; gift of Mr. and Mrs. Louis V. Keeler, Class of 1911, by exchange Herbert F. Johnson Museum of Art, Cornell University







ON VIEW
June 11–October 18,
2010

CURATORS
Guest curator
Rachel Weingeist
with Becky Bloom

TRADITION TRANSFORMED: TIBETAN ARTISTS RESPOND

LEFT Gonkar Gyatso
(b. 1961); *L.A. Confidential*,
2007; pencils and stick-
ers on art paper; private
collection, Pasadena, CA

BELOW Kesang Lamdark
(b. 1963); *Dance of Death:
Chitipati*, 2007; Beer can;
collection of Elaine W. Ng
and Fabio Rossi

The Rubin Museum of Art invited nine contemporary Tibetan artists to create work inspired by the theme of transforming tradition. *Tradition Transformed: Tibetan Artists Respond*, the first exhibition of contemporary Tibetan art to be presented in a New York City museum, featured these and other works that provided a view of the position of this generation of artists, who must bridge a rich and formalized artistic legacy with contemporary culture. Well-versed in classical styles, these artists engage with the strict iconographic norms of Tibetan religious art, incorporating modern influences and often experimenting with alternative media to develop a means of self-expression. This juxtaposition of traditional forms and free expression in the works on view brought forward the contemporary issues of personal, political, and cultural identity that face these artists and the Tibetan community at large.



EXHIBITION CATALOG
This exhibition was
accompanied by a 184-
page catalog, published
with ArtAsiaPacific,
featuring essays by
Michael Sheehy, Anna
Bremm, and HG Masters





ON VIEW
July 23, 2010–
Ongoing

CURATORS
Karl Debreczeny
Elena Pakhoutova

GATEWAY TO HIMALAYAN ART

LEFT Dorje Legpa;
China; Qing dynasty,
18th century; gilt brass;
Rubin Museum of Art;
C2005.16.65 (HAR 65488)

BELOW Lama Performing
a Long-Life Ritual (detail);
eastern Tibet; 17th cen-
tury; pigments on cloth;
Rubin Museum of Art;
C2006.66.20 (HAR 678)

Since opening its doors in October 2004, the Rubin Museum of Art has introduced hundreds of thousands of visitors to the fundamentals of Himalayan art. *Gateway to Himalayan Art* was conceived as a completely new keystone exhibition that would explore the principal concepts of Himalayan art, equipping visitors with the essential knowledge they need to understand many of the works of art throughout the museum.

Gateway was designed to impart a working knowledge of the basic common visual language of Himalayan art, including important deities and symbols, the materials and techniques used in creating works of art, and the purposes and functions of these works in their sacred and secular contexts. The exhibition includes interactive multimedia components and a large dynamic map of the Himalayas that sets the art in its geographic and cultural contexts.



ON VIEW
August 6, 2010–
January 10, 2011

CURATOR
Becky Bloom

A BRITISH LIFE IN A MOUNTAIN KINGDOM: EARLY PHOTOGRAPHS OF SIKKIM AND BHUTAN

A British Life in a Mountain Kingdom was the first exhibition of the late-nineteenth- and early-twentieth-century photographs of John Claude White, a British government officer and civil engineer who was stationed throughout India and the Himalayas during the British Raj. In 1888 White was sent to Sikkim, where, unlike many of his contemporaries, he settled with his family for twenty years. A passionate photographer, he traveled extensively with his camera, documenting his official and personal journeys. The resulting collection of large-format prints beautifully represents the snow-capped mountains he loved and the people whom he considered companions and friends. Some of White's most fascinating photographs were taken during the 1907 coronation of the first King of Bhutan, Ugyen Wangchuk, whom White had befriended years earlier.

BELOW LEFT John Claude White (1853-1918); *View Looking North from the Chorten Nima La*; ca. 1890-93; platinum print; collection of Kurt Meyer

BELOW RIGHT John Claude White (1853-1918); *Drukye Dzong (Bhutan)*; 1905; platinum print; collection of Kurt Meyer

RIGHT John Claude White (1853-1918); *View up Valley East of Langpo Chu*; ca. 1890-93; platinum print; collection of Kurt Meyer





View up Valley East of Langpo Chu.

ON VIEW
September 3, 2010–
May 23, 2011

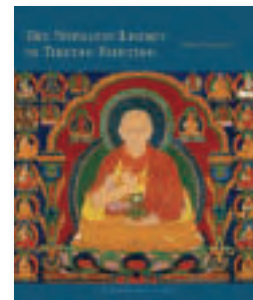
CURATORS
David Jackson *with*
Karl Debreczeny

THE NEPALESE LEGACY IN TIBETAN PAINTING

India was once Tibet's source of spiritual and artistic inspiration. However, when Turkic raiders destroyed India's key monasteries in 1203, Tibetan artists turned to nearby Nepal, a surviving center of traditional Buddhist art and home to the exceptionally skilled Newar artists of the Kathmandu Valley. Within a generation after the disappearance of Indian Buddhism, Tibetans had adopted the Newar style of painting as their own. Known in Tibet as *Beri*, this style existed in the region for over four centuries, reaching its height from 1360 to 1460 when it was adopted as Tibet's universal painting style. This exhibition demonstrated the full extent of the *Beri* style's chronological development, religious patronage, and geographic scope.

BELOW Installation with
Vajradhara; Nepal; 14th
century; gilt copper alloy;
Rubin Museum of Art;
C2005.16.9 (HAR 65431)

RIGHT Bodhisattva
Maitreya with Lineage
(detail); Tibet; 15th
century;
pigments on cloth;
Rubin Museum of Art;
F1998.17.2 (HAR 664)



EXHIBITION CATALOG

This exhibition was accompanied by a 240-page catalog written by curator David P. Jackson. It is the second publication in Jackson's "Masterworks of Tibetan Painting" series.





ON VIEW
October 5, 2010–
March 7, 2011

CURATORS
Martin Brauen
Ramon Prats

EMBODYING THE HOLY: ICONS IN EASTERN ORTHODOX CHRISTIANITY AND TIBETAN BUDDHISM

LEFT The Tree of Jesse; Crete (Greece); late 17th century; egg tempera paint and gold leaf on wood; collection of Emmanuel and Argie Tiliakos

BELOW Installation with (left) Saint Nil of Stolbensk; Russia; ca. 19th century; wood and pigments; Museum of Russian Icons, Clinton, MA; and (right) Virupa; Tibet; 17th century; copper alloy; Rubin Museum of Art; C2003.13.5 (HAR 65219)

This exhibition examined the sacred symbolic imagery in the Eastern Orthodox Christian and Tibetan Buddhist traditions. When the Greek, Russian, and Byzantine icons were positioned alongside traditional Tibetan Buddhist *thangkas*, some remarkable similarities emerged. Parallels could be drawn between iconographic arrangements, compositional structures, and narrative techniques. The exhibition also explored important religious differences among these traditions.





ON VIEW
October 5, 2010–
April 2, 2012

CURATORS
Martin Brauen
Elena Pakhoutova

THE TIBETAN SHRINE ROOM FROM THE ALICE S. KANDELL COLLECTION

On October 6 a spectacular Tibetan shrine room, on loan from the Alice S. Kandell Collection and the Arthur M. Sackler Gallery of the Smithsonian Institution, was added to the *Gateway to Himalayan Art* exhibition. Nearly two hundred religious art objects are arranged in this installation as they would be in a traditional Tibetan Buddhist private shrine or small temple, providing visitors with an extraordinary opportunity to view these works from the Tibetan Plateau, China, and Mongolia as they would appear in context.



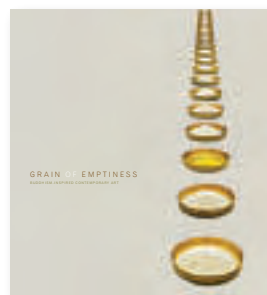
ON VIEW
November 5, 2010–
April 11, 2011

CURATORS
Martin Brauen with
Kavie Barnes

GRAIN OF EMPTINESS: BUDDHISM-INSPIRED CONTEMPORARY ART

Western artists began incorporating Buddhist precepts into their work as early as the nineteenth century, exploring such concepts as emptiness, impermanence, and the deluded reality created by our analytical minds. *Grain of Emptiness*, which the *New York Times* described as “food for thought,” featured five generationally and culturally disparate artists whose works engage with these concepts from across various Buddhist schools. Installations, photographs, paintings, videos, and performances by Wolfgang Laib, Charmion von Wiegand, Sanford Biggers, Atta Kim, and Theaster Gates represented some of the ways in which these artists have integrated Buddhism into their lives and art. Their works were complemented by traditional Tibetan Buddhist ritual and meditation objects from the museum’s collection.

Support for this exhibition and catalog was provided by the W. L. S. Foundation, E. Rhodes & Leona B. Carpenter Foundation, Dedalus Foundation, and Clinton Hill/Allen Tran Foundation.



EXHIBITION CATALOG
This exhibition was accompanied by a catalog by Martin Brauen and Mary Jane Jacob.





LENDERS OF ART

The museum gratefully acknowledges the generosity of lenders of art from both public and private collections who have made our diverse exhibition program possible.

Jiyoung Ahn, Seoul, South Korea	Hispanic Society of America, New York, NY	The Metropolitan Museum of Art, New York, NY	Robert Rosenkranz and Alexandra Munroe, New York, NY
American Museum of Natural History, New York, NY	Theaster Gates, Kavi Gupta Gallery Chicago/Berlin, Chicago, IL	Michael Rosenfeld Gallery, LLC, New York, NY	Shelley and Donald Rubin, New York, NY
Sanford Biggers, Michael Klein Arts, New York, NY	Losang Gyatso, McLean, VA	The Morgan Library and Museum, New York, NY	The Science Museum, London, England
Bill Viola Studio LLC, Long Beach, CA	Thomas Isenberg, New York, NY	Museum of Russian Icons, Clinton, MA	Ang Tserin Sherpa, Oakland, CA
Phillip S. Block, New York, NY	Jacques Marchais Museum of Tibetan Art, Staten Island, NY	Kurt Meyer, Los Angeles, CA	Smithsonian American Art Museum, Washington, DC
Brooklyn Museum, Brooklyn, NY	Alice S. Kandell, New York, NY	New York Public Library, New York, NY	Solomon R. Guggenheim Museum, New York, NY
Chaofu Collection, Iowa City, IA	Atta Kim, New York, NY	Elaine W. Ng and Fabio Rossi, New York, NY	Tibet House U.S. Collection, New York, NY
Lois Conner, New York, NY	Kimbell Art Museum, Fort Worth, TX	Tenzin Norbu, Kathmandu, Nepal	Emmanuel and Argie Tiliakos, Winchester, MA
Dedron, Lhasa, Tibet	Mr. and Mrs. Gilbert H. Kinney, New York, NY	Pritzker Collection, Chicago, IL	Palmo Tsering Collection, New York, NY
Detroit Institute of Arts, Detroit, MI	Kronos Collection, New York, NY	Private Collection, New York, NY	Private Collection, Pasadena, CA
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC	Navin Kumar, New York, NY	Private Collection, San Francisco, CA	Private Collection, Spain
Hank and Carol Brown Goldberg, MD	Wolfgang Laib, Sean Kelly Gallery, New York, NY	Private Collection, San Francisco, CA	The Walters Art Museum, Baltimore, MD
Gonkar Gyatso, New York, NY	Kesang Lamdark, Zumikon, Switzerland	Private Collection, Switzerland	Whitney Museum of American Art, New York, NY
Harvard Art Museum, Cambridge, MA	Arnold Lieberman, New York, NY	Collection of R. R. E., Winterthur, Switzerland	Tom Wool, New York, NY
Michael Henss, Zürich, Switzerland	Los Angeles County Museum of Art, Los Angeles, CA	Tenzing Rigdol, Elmhurst, NY	Zimmerman Family Collection, New York, NY
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY	Michael J. and Beata McCormick, New York, NY	Pema Rinzin, Brooklyn, NY	



On view in *Remember That You Will Die: Death Across Cultures* (March 19–August 9, 2010)

Bill Viola
Three Women, 2008;
color high-definition
video on plasma display
mounted on wall;
61.2 x 36.4 in. (155.5 x 92.5
x 12.7 cm); performers:
Anika, Cornelia, Helena
Ballent; 9:06 minutes
Photo: Kira Perov



COLLECTION



GIFTS AND PURCHASES OF ART

The museum's collection continued to expand in scope and depth in 2010 thanks to these generous gifts and strategic purchases.

PRIMARY COLLECTION

Tshogs Zhing

Tibet; early 20th century; pigments on cloth; C2010.1 (HAR 65861)

Simhamukha

Tibet; late 19th–early 20th century; pigments on cloth; C2010.2

Machig Labdron

Tibet; 19th century; pigments on cloth; C2010.3 (HAR 57037)

Manjushrikirti

Tibet; 18th century; pigments and gold on cloth; C2010.4

Portrait of Tibetan Medical Master Yutok Yonten Gonpo

Tibet; 19th century; pigments on cloth; C2010.5

Tiger Mask

Tibet; late 19th or early 20th century; pigments on wood; C2010.6

Phurba

Tibet; 17th or 18th century; pigments on wood; C2010.7

Akshobhya (Sarvadurgati Tantra)

Tibet; 14th century; mineral pigments and raised gold on cloth; C2010.8

Refuge Field (Gelug Tradition)

Nepal (?) or Tibet; 19th century; pigments on cloth; C2010.9 (HAR 65863)

Virupaksha, the Guardian King of the West

Eastern Tibet (Amdo?) or China; 17th–18th century; stucco, polychrome, wooden base; C2010.10

Shadakshari Lokeshvara

Western Tibet; 15th century; pigments on cloth; C2010.11

Gift of John C. Rezk

Manuscript Page of the Prajnaparamita Genre

Western Tibet; 12th century or later; pigments on Tibetan paper; C2010.12

Gift of Michael J. McCormick

Rahula and His Assembly

Tibet; 19th century; distemper on cloth; C2010.13 (HAR 65864)

Nepalese Wooden Torana

Nepal; 17th century; wood; C2010.14a–c (HAR 65866)

Edict of the Fifth Dalai Lama or His Regent

Tibet; dated 1683; yellow satin-weave silk, ink, and pigments; C2010.15

Woodblock Print of Buddha with His Assembly

China; 18th–19th century; ink on paper; C2010.16

Rider on Sharaba from a Throne Back

Tibet; 15th–16th century; copper alloy; C2010.18 (HAR 65865)

Vaishravana

China; 15th century; wood, lacquer, and gold pigment; C2010.17
Gift of the Spahn Family

Buddha Ratnasambhava

Central Tibet; 13th century; brass with traces of pigment; C2010.19

Four Sakya Teachers

Central Tibet; 16th century; mineral pigments on cloth; C2010.20 (HAR 203)
Gift of Shelley and Donald Rubin

Medicine Buddha

Tibet; 16th century; mineral pigments on cloth; C2010.21 (HAR 304)

Gift of Shelley and Donald Rubin

Hayagriva

Western Tibet; ca. 1600; mineral pigments on cloth; C2010.22 (HAR 21)

Gift of Shelley and Donald Rubin

Mandala of Chandra

Nepal; late 15th–early 16th century; mineral pigments on cloth; C2010.23 (HAR 100016)
Gift of Shelley and Donald Rubin

Vaishravana; China; 15th century; wood, lacquer, and gold pigment; gift of the Spahn Family; Rubin Museum of Art; C2010.17

continued

Mandala of Guhyasamaja-Manjuvajra

Tibet; 17th century; mineral pigments on cloth; C2010.24 (HAR 359)

Gift of Shelley and Donald Rubin

Unidentified Teacher (Lama)

Tibet; 17th century; mineral pigments on cloth; C2010.25 (HAR 273)

Gift of Shelley and Donald Rubin

Green Tara

Tibet; 18th century; mineral pigments on cloth; C2010.26 (HAR 14)

Gift of Shelley and Donald Rubin

Unidentified Teacher (Lama)

Tibet; 18th century; mineral pigments on cloth; C2010.27 (HAR 142)

Gift of Shelley and Donald Rubin

Maning

Tibet; 18th century; mineral pigments on cloth; C2010.28 (HAR 369)

Gift of Shelley and Donald Rubin

Drugpa Lama

Bhutan (?); 18th–19th century; pigments on cloth; C2010.29

Gift of Blake Spahn

Tsongkhapa

Tibet; 16th–17th century; pigments on cloth; C2010.30

Gift of Blake Spahn

Sacred Realms and Pure Lands

Central Tibet; 17th century; mineral pigments on cloth; C2010.31 (HAR 210)

Gift of Shelley and Donald Rubin

Mandala of Red Yamari with a Lineage of Gurus

Tibet; mid–15th century; mineral pigments on cloth; C2010.32 (HAR 1041)

Gift of Shelley and Donald Rubin

SUPPLEMENTARY COLLECTION

Thousand-Armed Avalokiteshvara

Reproduction of an original drawing made in 1982 by Robert Beer; giclee print on paper; SC2010.21

Thousand-Armed Avalokiteshvara

Reproduction of an original drawing made in 1982 by Robert Beer; giclee print on paper; SC2010.22

Kshetrapala (Zhing-skyong)

Pema Wangyal (Tibetan); 2007; gold and gouache on cotton; SC2010.3

Maharakta Ganapati

Sunlal Tamang; 2005; gouache on cotton; SC2010.4

Chinnamasta

Devendra Man Sinkhwal (Nepalese); 2002; gouache on cotton; SC2010.5

Red Sukhasiddhi

Raj Prakash Tuladha (Nepalese); 2009; gouache on cotton; SC2010.6

Vajradevi (Vajrayogini)

Raj Prakash Tuladha (Nepalese); 2007; gouache on cotton; SC2010.7

Vajra, Bell, and Case

Bhutan; 20th century; metal alloy (*vajra* and bell) and ash wood (case); SC2010.8a–c

Gyatsa Zhalkar Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.9

Sengta Ahdom Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.10

Tsazhang Denma Jangtra Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.11

Anu Zigpen Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.12

Drugade Chokyong Bernag Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.13

Darpen Dungi Dongpo Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.14

Nyatsa Ahteh Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.15

King Ling Gesar Gesar and Seven Heroes

Rinchen Gyatso (Tibetan, b. 1942); 1980–1985; pigments on cloth; SC2010.16

Garuda, Maybe the Bon Deity Kyung

Bhutan; 20th century; papier-mâché; SC2010.17

Gift of Irwin and Marcia Hersey

Bull

Bhutan or Sherdukpen, Arunachal Pradesh; 20th century; wood; SC2010.18

Gift of Irwin and Marcia Hersey

Janus

Nepal (Middle Hills); 20th century; wood; SC2010.19

Gift of Irwin and Marcia Hersey

Kukpa Sherdukpen

Bhutan; 20th century; wood; SC2010.20

Gift of Irwin and Marcia Hersey

Mongolian Priest

Western Nepal (Humia); 20th century; wood; SC2010.21

Gift of Irwin and Marcia Hersey

Newari Mask

Newar, Humia, Tharu or Tibetan; 20th century; wood; SC2010.22

Gift of Irwin and Marcia Hersey

Red Monkey

Tibet, Terai, or India; 20th century; wood; SC2010.23

Gift of Irwin and Marcia Hersey

Shaman Mask

Western Nepal or Middle Hills, perhaps Humia, or Tibetan; 20th century; wood; SC2010.24

Gift of Irwin and Marcia Hersey

Tharu Mask

Tharu, Magar, Terai, Rai, Gurung, or Solain; 20th century; wood; SC2010.25

Gift of Irwin and Marcia Hersey

Yak Hair Mask

Western Nepal; 20th century; wood with yak or goat hair; SC2010.26

Gift of Irwin and Marcia Hersey

Kychu River (Diptych)

Tsewang Tashi; 1999; oil on canvas; SC2010.27a–b

Updating Yamantaka

Tenzing Rigdol (b. 1982); 2010; pastel and scripture on paper; SC2010.28

Clear Light Tara

Losang Gyatso; 2009; limited edition photographic print on paper; SC2010.29

Speech and Meditation

Tenzin Norbu Lama; 2009; stone ground pigments on cloth; SC2010.30

Untitled

Ang Tsherin Sherpa (b. 1968); 2010; gouache, acrylic and gold leaf on museum board; SC2010.31

Prayer Wheel

Tibet; 19th–20th century; wood, metal, and pigments; SC2010.32a–g

Gift of Thomas Isenberg

Ruins on the Way to Pelep

Tom Wool (b. 1961); Ding Pa La; May 2001; gelatin silver print; PH2010.1

Gift of Tom Wool

Norbu of Chedzum Taking Out His Flock of Sheep

Tom Wool (b. 1961); Chedzum, Rongbuk Valley; May 2001; gelatin silver print; PH2010.2

Gift of Tom Wool

Protective Amulet

Burmese or Thai; 19th century; pigments on cloth; SC2010.33

Protective Amulet

Burmese or Thai; 19th century; pigments on cloth; SC2010.34

Warrior Panel

Tibet; 20th century; pigments on wood; SC2010.35 (2005.012)

Gift of Shelley and Donald Rubin



Portrait of Tibetan
Medical Master Yutok
Yonten Gonpo; Tibet;
19th century; pigments
on cloth; Rubin Museum
of Art; C21010.5



PROGRAMS



BRAINWAVE

The third annual presentation of the museum's Brainwave series explored new understandings of the mind and our place in the cosmos through discussions with some of the world's premier artists, neuroscientists, and astrophysicists.

FEB 17 | *Why Does Movement Move Us?* with choreographer **Mark Morris** and neurologist **Bevil R. Conway**

FEB 20 | *What Do We Really Know about the Cosmos?* with curator **Martin Brauen** and astrophysicist **Steven Soter**

FEB 21 | *How Do We Listen to the Music of the Spheres?* with composer **Philip Glass** and astronomer **Greg Laughlin**

FEB 22 | *The Living Mandala Experience* with **Khenchen Tsewang Gyamtso Rinpoche**

FEB 24 | *Is Feng Shui All in the Mind?* with Feng Shui expert **Steven Post** and neurosociologist **John Zeisel**

FEB 27 | *Is Meditation the Medicine of the Mind?* with meditation instructor **Alejandro Chaoul** and cancer specialist **Lorenzo Cohen**

MAR 3 | *How Do Our Brains Cope with Long-term Stress?* with Tibetan lama **Arjia Rinpoche** and neuroscientist **Bruce S. McEwen**

MAR 5 | *Who Is the Shaking Woman?* with writer **Siri Hustvedt** and neuroscientist **Hans Breiter**

MAR 6 | *What Time Is It?* with screenwriter/director **Charlie Kaufman** and physicist **Brian Greene**

MAR 6 | *How Did the Universe Get Its Spots?* with performance artist **Laurie Anderson** and astrophysicist **Janna Levin**

MAR 7 | *What Makes the Mindset of a Radical?* with writer **Stephen Batchelor** and neurophilosopher **Owen Flanagan**

MAR 7 | *How Can I Find Peace of Mind?* with meditation teacher/psychotherapist **Loch Kelly** and neuroscientist **Zoran Josipovic**

MAR 13 | *What Does Ecstasy Smell Like?* with perfumer **Christophe Laudamiel** and neurobiologist **Stuart Firestein**

MAR 21 | *Is There Life Out There?* with rock musician **Claire Evans** and astrophysicist **Fred C. Adams**

MAR 24 | *What Makes Us Wise?* with journalist **Stephen S. Hall** and neuroscientist **Andre Fenton**

MAR 27 | *Can Children Meditate?* with educator/author **Linda Lantieri** and neuroscientist **Lisa Miller**

MAR 27 | *How Can We Use Our Brains Better?* with neuroscientist **Richard Restak** and author **Susan Orlean**

MAR 31 | *Does Chaos Have Meaning?* with film director **Shekhar Kapur** and astrophysicist **Piet Hut**

APR 10 | *A Crack in the World: The Alternate Universe of Beyul* with **Thomas K. Shor**

APR 10 | *The Inner Cosmology of Tibetan Medicine: Images and Myths of the Sacred City of Medicine* with **Barbara Gerke**

APR 10 | *Where Does Life Begin?* with artist **Michael Joaquin Grey** and astrobiologist **Chris Impey**

APR 14 | *Are We Wired for Worship?* with anthropologist **Lionel Tiger** and neuroscientist **John Kubie**

APR 19 | *How Do We Get High-strung?* with guitarist **Lenny Kaye** and neuroscientist **Joseph E. LeDoux**

Brainwave was made possible with public funds from the New York State Council on the Arts, a state agency. The media sponsor of Brainwave was *The New York Times* Community Affairs.

THE RED BOOK DIALOGUES

The exhibition *The Red Book of C. G. Jung* inspired a series of onstage conversations that paired thirty-two personalities from many different walks of life with psychoanalysts and invited them to personally respond to the painted dreamscapes contained in Jung's *Red Book*. The imagery and themes that emerged from the interaction with Jung's manuscript served as the starting point for a freewheeling dialogue between guest and analyst.

The media sponsor of the Red Book Dialogues was WNYC.

JAN 6 | Graphic designer **Stefan Sagmeister** and **Patricia Llosa**

JAN 11 | Film director **Jonathan Demme** and **Polly Young-Eisendrath**

JAN 13 | Composer **John Adams** and **Laurel Morris**

JAN 24 | Poet **Tracy K. Smith** and **Lisa DeBenedittis**

FEB 6 | *Mad Men* creator **Matthew Weiner** and **Morgan Stebbins**

FEB 10 | Composer **Meredith Monk** and **Morgan Stebbins**





This series was made possible with support from the Arcus Foundation and in association with *OUT* magazine and *In the Life*. *EGO Magazine* was the media sponsor of *Out in the Himalayas*.

OUT IN THE HIMALAYAS

The first in an annual series of programs focusing on gay, lesbian, and transgender issues in the Himalayan region.

JUN 2 | *A Buddhist Perspective on Homosexuality* with Buddhist scholar **Jeffrey Hopkins**

JUN 9 | *Lesbians of Yunnan* with **Louisa Schein** and guests

JUN 16 | *Hijras: the "Third Gender" in Pakistan* with Chicago-based poet and *Pakistan News* editor **Ifti Nasim** and **Hijra Bijli**

JUN 23 | *Another Middle Way? The Fate and Fortunes of the Third Sex in Indo-Tibetan Buddhism* with **Janet Gyatso**, Hershey Professor of Buddhist Studies, Harvard University Divinity School

JUN 30 | *Will Gay Marriage Be Adopted in the World's Youngest Democracy?* with **Sunil Pant**, the first openly gay Nepali parliamentarian

TIBETAN BOOK OF THE DEAD BOOK CLUB

This series of seven sessions devoted to the seminal guide to the afterlife explored the text from a variety of vantage points. Ramon Prats, curator of the museum's *Bardo* exhibition and distinguished translator of *The Tibetan Book of the Dead* into Spanish, engaged with experts from different disciplines to explore how this text, born out of an ancient culture, could be applied to contemporary life.

JUL 7 | *Addiction and Attachments* with physician **Gabor Maté**

JUL 14 | *The Near-Death Experience* with professor **Lee W. Bailey**

JUL 21 | *The Analysis of Dreams* with psychoanalyst **Morgan Stebbins**

JUL 28 | *The Death of Death* with **Rabbi Neil Gillman**

AUG 11 | *The Egyptian Book of the Dead* with Brooklyn Museum curator **Ed Bleiberg**

AUG 18 | *Channeling the Dead* with medium **Jesse Bravo**

AUG 25 | *How to Die* with Zen teacher **Roshi Enkyo O'Hara**

TALK ABOUT NOTHING

The exhibition *Grain of Emptiness: Buddhism-Inspired Contemporary Art* was the inspiration for this series of conversations about the notions of emptiness and impermanence in the arts, sciences, religion, and philosophy.

OCT 18 | Author **Karen Armstrong** and **Imam Shamsi Ali**

OCT 27 | Author **Amit Chaudhuri** and philosopher **Simon Critchley**

OCT 30 | Neurologist **Oliver Sacks** and photographer **John Dugdale**

OCT 31 | The New York premiere of Adam Greydon Reid's film *Marion Woodman: Dancing in the Flames* followed by a conversation with **Eve Ensler** and **Andrew Harvey**

NOV 3 | Conceptual artist **Wolfgang Laib** and curator **Martin Brauen**

NOV 8 | Artist **Antony Gormley** and the **Venerable Tenzin Priyadarshi**

NOV 10 | Director **Mike Nichols** and author **Christopher Potter**

NOV 13 | Video artist **Bill Viola** and **Dzogchen Ponlop Rinpoche**

NOV 14 | Actor **Brian Cox** and child psychologist **Alison Gopnik**

NOV 15 | Spiritual teacher **Andrew Cohen** and **Lama Surya Das**

NOV 17 | Documentarian **Ken Burns** and **Traleg Rinpoche**

NOV 22 | Religious scholar **William Grassie** and physicist **Shobo Battacharya**

DEC 1 | Comedian **Sandra Bernhard** and novelist **Michael Cunningham**

DEC 4 | Novelist **Rick Moody** and physicist **Melissa Franklin**

DEC 6 | Stage director **Robert Wilson** and architect **Charles Renfro**

DEC 8 | Composer **Nico Muhly** and writer **Andrew Solomon**

DEC 12 | Physicist **Lisa Randall** and author **Christopher Potter**

DEC 18 | Poet **Marie Howe** and author **Christopher Potter**

DEC 19 | Voice and acting coach **Patsy Rodenburg** and author **Christopher Potter**

DEC 19 | Performance artist **Laurie Anderson** and author **Charles Seife**



CONFERENCES AND LECTURES

JAN 30

The Cosmic Mandala with ethno-historian Francoise Pommaret

FEB 28

Sky Train with writer Canyon Sam

APR 21

Lahore with Love with author Fawzia Afzal-Khan

APR 28

Liberation Through Images with Andy Rotman

APR 30

Buddhist Cuisine with acclaimed chefs Eric Ripert and David Chang

MAR 28

Bardo and the Resurrection with curator Ramon Prats and Father Leo O'Donovan

JUN 5

World Science Festival Spotlight with astrophysicist Mario Livio, cognitive neuroscientist Jamshed Bharucha, and others

AUG 28

Ancient Tibetan History with H. H. Drikung Kyabgon Chetsang Rinpoche

SEPT 1

The Origin of Reincarnate Masters in the Buddhist Tradition with Hubert Decler

SEPT 22

To Uphold the World: A Call for a New Global Ethic from Ancient India with author Bruce Rich

OCT 8

The Invention of "Tibetan Contemporary Art" with Clare Harris

OCT 8 AND 9

ICON CONFERENCE in conjunction with the exhibition *Embodying the Holy: Icons in Eastern Orthodox Christianity and Tibetan Buddhism*

KEYNOTE DISCUSSION

Are Icons Relevant Today?

MODERATOR

Ellen Barry (*The New York Times* Moscow)

DISCUSSANTS

Hegoumen Nicodim Balyasnikov (Abbot of St. Nicholas Russian Orthodox Cathedral in New York City)

Archpriest Igor Vyshchanov (Representative of the World Russian People's Council to the United Nations)

SESSION I

Indo-Himalayan Iconography

DISCUSSANT

Ramon Prats (Rubin Museum of Art)

PANELISTS

Phyllis Granoff (Yale University) and Koichi Shinohara (Yale University) on the history of images in Asia—an essentially aniconic religious culture

Tadeusz Skorupski (University of London) on the iconic and doctrinal permutations as well as the actual relationship between the Buddha's stupa and image

Matthew Kapstein (The University of Chicago) on how iconographical features in paintings and sculpture may have had their origins in portraiture

SESSION II

Orthodox Iconography

DISCUSSANT

John A. McGuckin (Columbia University)

PANELISTS

Michael S. Flier (Harvard University) on the semiotic sign-based connections of iconography and architectural context

Annemarie Weyl Carr (Southern Methodist University, Dallas, TX) on how an icon endlessly renegotiated its constitution as a visual object over time

Gary Vikan (The Walters Art Museum, Baltimore, MD) on the innate understanding the iconographer had of human cognitive responses

BOOK LAUNCHES

MAY 12

Kenro Izu: Thirty Year Retrospective with
photographer Kenro Izu

JUL 21

No Way Down with author Graham
Bowley

SEPT 22

Mongolia: Land of the Deer Stone with
photographer Elaine Ling

OCT 27

The Antiquity of Nepalese Woodcarving
with author Mary Slusser

NOV 10

Snake Lake with author Jeff Greenwald

DEC 15

The Book of Symbols with contributors
Ami Ronnberg, Priscilla Rodgers, and
Sherry Salman in conversation with art-
ists Lesley Dill, Pat Steir, and Dan Hurlin



Music concerts at the Rubin Museum are supported by a grant from the Carlo and Micól Schejola Foundation.

CONCERTS AND PERFORMANCES

JAN 15

Acoustic Cash with Rosanne Cash, Loudon Wainwright III, and Jon Leventhal

JAN 24

Reflections: The Stuff Dreams Are Made On with artistic director and violinist Gil Morgenstern, pianist Donald Berman, and narration by Elizabeth Marvel

APR 18

A Tribute to Ali Akbar Khan with sarod master Rajeev Taranath and tabla player Samir Chatterjee

APR 28

Reflections: A Pilgrim's Progress with artistic director and violinist Gil Morgenstern and poetry and prose read by Obie Award-winning actor Bill Camp

APR 30

Dance of the Lords of the Charnel Grounds, a performance of the Cham-Pon (Tibetan for "Head Lama Dance") with Ugen Rongdrol Palden Lama

MAY 28

Rol Mo: Ritual Music of Tibet, a music performance and demonstration of traditional Tibetan musical notation

JUL 16

Spiritual Songs of the Jains with Kummar Chatterjee and Samir Chatterjee

JUL 30

Deathly Essay Contest, a nonfiction writing competition inspired by the exhibition *Remember That You Will Die: Death Across Cultures*. Presented with *Killing the Buddha* and *Obit-Mag.com*

OCT 6

Nomadic Folk Musicians of Kyrgyzstan with Ordo Sakhna





EXHIBITION-RELATED PERFORMANCES

JAN 11

Mysterium, an aerial and spoken-word adaptation of C. G. Jung's "mysterium encounter" from *The Red Book*. Interpreting the archetypes of Salome, Elijah, and the Black Snake through aerial acrobatics and music, the artists of Cirque-tacular were joined by actor and magician Eric Walton in an exploration of the Jungian dichotomy of forethought and feeling.

JAN 25

Karen Finley interpreted the dreams of Carl Jung in a new performance inspired by *The Red Book of C. G. Jung*.

APR 24

Stellarum Opifice by Valeria Moretti, directed by Marco Carniti, music composed and performed by David Barittoni and the Xenia Ensemble. This aerial and musical performance was based on letters written by Galileo to his daughter and celebrated the exhibition *Visions of the Cosmos*. This special performance was part of Divinamente NYC: An International Festival of the Arts and Spirituality. It was sponsored by the Italian Ministry of Culture and the Istituto Culturale Italiano of New York.

RESONATING LIGHT

The museum began a new classical music series in which the performers select works that reflect on the museum's collection and exhibitions.

MAY 9		The Shanghai Quartet
MAY 16		Eroica Trio
SEPT 19		Hahn-Bin
SEPT 26		Ben Verdery
OCT 24		Mark O'Connor Quartet
NOV 7		Eroica Trio and Friends with Richard Stoltzman
NOV 20 & 21		Orchestra of St. Luke's Chamber Ensemble, <i>King Gesar</i>
DEC 5		Matt Haimovitz



SPIRAL MUSIC

Free acoustic performances of music from the Himalayas and South Asia are presented each Wednesday evening at the base of the museum's spiral staircase.

FEATURING:	Kane Mathis (kora)
Bailo Bah (fulani flute)	Will McEvoy (bass)
Lee Boice (guitar)	Matt Pavolka (bass)
Tomchess (oud)	Timothy Quigley (percussion)
Matt Darriau (saxophone, clarinet)	Amun Ramamurthy (violin)
Sergo Decius (percussion)	David Rothenberg (clarinet)
Ehren Hanson (tabla)	Jen Shyu (vocals)
Jay Gandhi (bansuri)	George Stathos (clarinet)
Mavrothi Kontanis (oud)	Skye Steele (violin)
Yumi Kurosawa (koto)	Garth Stevenson (bass)
Sylvain Laroux (flute)	Satoshi Takeishi (percussion)
Haig Manoukian (oud)	Brandon Terzic (oud)
	Max ZT (dulcimer)



The Rubin Museum of Art was a cultural partner of Classical 105.9 FM WQXR for Resonating Light.

PEAK EXPERIENCE

June 12–13 marked the Rubin Museum’s fifth Peak Experience sleepover adventure, during which forty children, ages nine to twelve, worked together to confront the physical challenges, consider the perils, experience the culture, and practice the team dynamics of climbing Mount Everest (in the form of the museum’s signature six-level spiral staircase covered with “snow,” “ice,” and “rocks” that threaten to avalanche).

Sherpas, museum guides, and some of the world’s most experienced Mount Everest climbers led by Robert Anderson, a veteran of eight Everest expeditions, took these young climbers through the basics of camping, safety, teamwork, and leadership skills necessary for high-altitude climbing. Together they explored Himalayan art, Sherpa culture and food, and mountaineering etiquette.

A highlight of Peak Experience was a live Skype conversation between the participants and thirteen-year-old Jordan Romero of California, the youngest person to summit Everest.



K2 FRIDAY NIGHTS

The museum's K2 Friday Nights have become a must-attend event for New Yorkers of all ages. K2 includes free admission to the galleries (6:00–10:00 p.m.), talks and tours, singer/songwriter and jazz concerts, and the museum's classic film series, Cabaret Cinema. The museum café becomes the K2 Lounge and offers cocktails and Asian-inspired tapas enlivened with eclectic global music provided by guest DJs.



Naked Soul

Naked Soul is an all-acoustic concert series featuring some of the country's top singer/songwriters.

JAN 1 | Susan Werner
JAN 29 | Christina Courtin
FEB 26 | Ellis Paul
APR 16 | Sonya Kittchell
APR 23 | Willy Porter
MAY 28 | Sarah Lee Guthrie
and Johnny Irion

JUN 4 | Kristin Hersch
JUN 25 | David Wilcox
JUL 9 | Dana Fuchs
JUL 23 | Joseph Arthur
JUL 30 | Richard Shindell
AUG 6 | Mike Doughty
AUG 20 | Joan Osborne
OCT 15 | John Hammond
OCT 22 | Jill Sobule
NOV 12 | Rhett Miller
DEC 10 | Graham Parker
DEC 17 | Alejandro Escovedo

K2 MUSIC



Naked Soul is presented with Music Without Borders.

Harlem in the Himalays is supported by the New York State Council on the Arts, a state agency.

Music concerts at the Rubin Museum are supported by a grant from the Carlo and Micól Schejola Foundation.

Harlem in the Himalayas

Since 2006 the Rubin Museum of Art, in association with the National Jazz Museum in Harlem, has been a venue for acoustic jazz on Friday nights. Each performer in the series creates an original piece of music inspired by a work of art in the museum's galleries.

JAN 22 | Bobby Sanabria and Quarteto Ache
FEB 19 | Ben Williams
MAR 12 | Jaleel Shaw Trio
MAR 19 | Ambrose Akinmusire and Yaron Herman
MAR 26 | Luis Bonilla Quintet
APR 2 | Jason Lindner and Suphala

APR 9 | Dominick Farinacci
MAY 5 | Steven Schoenberg
JUN 11 | Craig Harris
JUN 18 | Loren Stillman and Russ Lossing
AUG 13 | Marcus Printup
AUG 27 | Ryan Keberle Double Quartet
SEPT 17 | Randy Weston
SEPT 24 | Henry Grimes and Marilyn Crispell
OCT 1 | Jonathan Batiste
OCT 29 | The Wayne Escoffery Quartet
NOV 5 | Billy Bang Quartet
NOV 19 | Meg Okura Pan Asian Chamber Jazz Ensemble
DEC 3 | Sean Smith

CABARET CINEMA

A K2 Friday Night series presenting classic films with a thematic connection to the exhibitions on view, **Cabaret Cinema** is the only place in New York where movies and martinis mix.

The Red Book Series

Inspired by the exhibition of C. G. Jung's *Red Book*, "The Red Book Series" featured films that explore Jungian themes, including Antonioni's *L'Éclisse* and Teshigahara's *The Face of Another*.

Cosmic Series

Inspired by the *Visions of the Cosmos* exhibition, fifteen films were chosen to explore humankind's understanding of the universe. Highlights included *The Golem* with live accompaniment by guitarist Gary Lucas, *Things to Come* introduced by John Guare, *A Matter of Life and Death* introduced by Thelma Schoonmaker, *Destination Moon* introduced by Kurt Andersen, and *The Day the Earth Stood Still* introduced by Larry Doyle.

Memento Mori

This series featured sixteen films reflecting themes from the exhibition *Remember That You Will Die*. Highlights were Fritz Lang's *Der Müde Tod* with a Rubin Museum-commissioned score for the silent film performed by Thomas



Rutishauser, *Logan's Run* introduced by essayist Cintra Wilson, *Daibyoni* introduced by choreographer Bill T. Jones, and Pasolini's *Trilogy of Life*.

Icons

A presentation of eight films inspired by the comparative exhibition *Embodying the Holy: Icons in Eastern Orthodox Christianity and Tibetan Buddhism* introduced mainly by a younger generation of Russian, Greek, and Ukrainian writers. The films included *Andrei Rublev*, *Battleship Potemkin*, and *The Holy Mountain* as well as screenwriter Paul Schrader introducing his *The Last Temptation of Christ*.

Films about Nothing

This film series was inspired by the exhibition *Grain of Emptiness* and addressed

the meaning of *sunyata*, the Buddhist notion of "voidness" or "nothingness." Highlights were Madhur Jaffrey's introduction of *Black Narcissus* and poet Eileen Myles commentary on *Wings of Desire*.

OTHER FILMS

MAY 5, 8, 9, 14, 15, 16, 19, AND 26

Journey From Zanskar is an inspiring film, narrated by Richard Gere, that follows the audacious plan of two Tibetan monks to travel with twelve children across some of the highest mountain passes in Ladakh.

MAY 21

Evolution in the Land of Enlightenment features Andrew Cohen journeying into the spiritual heart of the rapidly modernizing culture of India to see if its ancient mystical traditions can evolve to meet the new demands of the twenty-first century. Post-screening discussion moderated by Linus Roache with director Rosalind Bennett, producer Sri Pingali, and narrators Tom Huston and Joel Pitney.

AUG 4

Glimpses of the Brilliant Moon chronicles the life of one of Tibet's most revered twentieth-century teachers, Dilgo Khyentse Rinpoche.

SEP 9

Sonabai: Another Way of Seeing challenges conventional perceptions of Indian art. It showcases the artistic creativity of one woman who lived in almost total isolation for fifteen years. Featured a Q&A with co-director and executive producer Stephen P. Huyler.

OCT 20 AND DEC 12

Four Rivers is a cinematic meditation on the origin of the Himalayas' great rivers. This screening was the film's U.S. premiere and featured a Q&A with director Tenzin Phuntsog.

NOV 24

Taiji on 23rd Street captured the spiritual practice of Taiji Quan, an ancient Taoist sacred dance, as practiced on the ordinary, pedestrian thoroughfare of 23rd Street in New York City. This screening was the film's world premiere and featured a Q&A with Philip Glass and Sat Hon.

DEC 12, 22, 26, AND 29

The Sound of Insects is a profound inquiry into the art of representation and probes the elusive and mystifying line between life and death. This screening was the film's New York premiere.

LUNCH MATTERS

JAN 6—APR 7

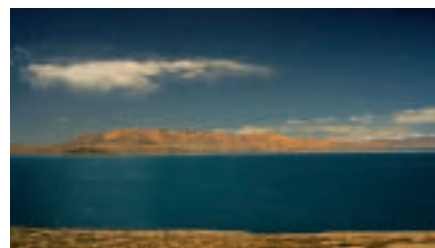
Cosmos The screening of this Emmy and Peabody Award-winning series by Carl Sagan featured live commentary by Brian Schwartz, Professor of Physics, The Graduate Center of CUNY; Veena Talwar Oldenburg, Professor of History, Baruch College; and Joe Patterson, Professor of Astronomy at Columbia University.

APR 14—MAY 5

The Tibetan Book of the Dead A selection of screenings to complement the exhibition *Bardo: Tibetan Art of the Afterlife*.

MAR 5—JUL 21

Global Spirit An "internal travel series" that illuminates the various practices—spiritual, mental, and physical—that help us define who we are as human beings



and how they affect the relationships with our families, our communities, ourselves, and the world at large. Moderators included Professor Robert Thurman and Rumi scholar Colman Barks.

SEPT 8—NOV 3

Icons A diverse presentation of films that explore the nature of iconography and Byzantine art and history to complement the exhibition *Embodying the Holy*.

NOV 10—DEC 29

Existentialism Films on philosophical notions were commented on by Columbia University philosophy professors John Collins, David Albert, and Taylor Carman, as well as Sheldon Solomon, Professor of Psychology at Skidmore College, and Merlyn Mowrey, Associate Professor in the Department of Philosophy and Religion at Central Michigan University.



EDUCATION

SCHOOL PROGRAMS

The museum offers multiple services to tri-state area schools and teachers including tours of the museum for K–12 students and teachers that are designed to foster meaningful and authentic experiences with the art and sacred traditions of the Himalayas. Pre-visits to the schools by museum educators are offered prior to museum tours to prepare students for the art and concepts that they will encounter on their tour.

The museum also offers a variety of programs at schools including an in-depth, multi-session arts residency program called Thinking Through Art in which the museum’s teaching artists implement

arts-integrated curricula working closely with classroom teachers. They introduce students to art materials, techniques, and concepts using the art and culture of the Himalayan region as a model, while integrating art making into classroom curricula.

The museum also offers professional development sessions for teachers using inquiry-based approaches to help educators of all levels use museum educational resources, programs, and exhibitions in the classroom. Workshops for educators include guided tours, hands-on activities, and curriculum development sessions.

K–12 SCHOOL PROGRAMS AT A GLANCE

- 9,174 K–12 participants visited the museum for 527 guided tours and 13 self-guided tours.
- 2,485 students participated in 75 pre-visits
- 504 students participated in 24 arts residencies in 3 schools for a total of 4,287 contact hours





UNIVERSITY PROGRAMS AND PARTNERSHIPS

In the spring of 2010 the Rubin Museum developed a University Institutional Partnership program to provide faculty, students, and staff free entry to the museum for one year. In October, Baruch College joined as our first partner, and this yielded impressive results. More than 650 Baruch freshmen visited the museum to explore the themes of personal identity and cultural diaspora from a contemporary sociological perspective.

University student attendance has grown significantly through museum staff efforts in faculty and administrative outreach to colleges in the metropolitan area. As a result, more than ten thousand college students visited or engaged with the museum during 2010.

With its galleries serving as an educational laboratory, the museum has collaborated with Eugene Lang College, The New School, to create nine courses inspired by the Rubin Museum's collection and special exhibitions. These courses included Himalayan Art and Culture: Tibet, Bhutan, Mongolia; Learning in Museums; and Sacred Cosmologies of Asia.

The museum also offered the Apprenticeship in Museum Education (AME) program, teaching hands-on skills to undergraduate university students preparing for future careers in the arts and education. Using inquiry-based teaching methodologies, apprentices facilitate school tours, participate in weekly training, and receive mentoring by museum

educators. In 2010 the first cohort of apprentices completed the program and two members moved on to secure part-time positions in the museum and were accepted into graduate programs in museum education. Four AME college interns from Hunter College, City College, and The New School were selected to participate in the 2010–2011 program.

UNIVERSITY PROGRAMS AT A GLANCE

- 7,778 students made individual visits to the museum
- 1,874 students took group tours
- 1,040 students attended museum-sponsored programs off-site





EARLY CHILDHOOD AND FAMILY LEARNING

Four times a week the museum offers programs, tours, and gallery activities specifically for families. A new initiative, Families Together, offered special family workshops for immigrant or newcomer families and Spanish-language tours and art-making activities. Ongoing workshops and classes included Yak Packers, a program designed to encourage dynamic family interaction for two- to three-year-old children and their adult caregivers; Little Explorers, a geography- and art-based program; and Moving Through Art, a program that connects yoga, dance, movement, and gallery exploration.

More than 1,200 people took part in Family Days. In February, Expedition Cosmos encouraged visitors to explore how people from different cultures

throughout history have interpreted the cosmos with art-making activities, storytelling tours, and scavenger hunts. In October, Family Day activities celebrated the International Day of Non-Violence and Mahatma Gandhi's birthday. Visitors were encouraged to create peace flags that were displayed in the theater during music and storytelling performances.

The museum hosted its first Extended Learning Series for Home School Students in a seven-week-long curriculum designed to explore narrative in Himalayan art for students ages nine to twelve. Pre-school workshops were also offered for the first time with nine sessions delivered to ninety participants.

FAMILY WORKSHOPS AT A GLANCE

- 539 children and adults participated in 49 Saturday art workshops
- 200 children and caregivers took part in Spanish-language tours and art-making activities
- 920 children and caregivers participated in 52 Yak Packer sessions
- 452 children and caregivers took part in Little Explorers
- 513 children and caregivers participated in Moving Through Art





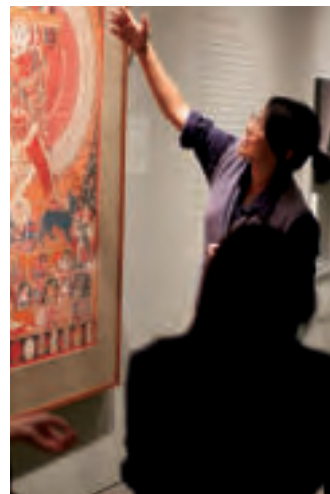
YOUTH DEVELOPMENT

RMA Teens is a free, popular after-school program designed to make Himalayan art and culture accessible, focusing on students with a strong interest in art or careers in the arts. Students attended art workshops, reinterpreted Hindu mythology through comics, and created a zine for teens that was distributed at the museum. Students learned about the collection and received career guidance from museum curators, artists, and arts professionals. Students also participated in off-site field trips to see related contemporary art in Chelsea galleries and visited a Hindu temple to see Himalayan art in its religious context. RMA Teens hosted several free open events for NYC-area

high-school students that attracted seventy-five additional teens.

In 2010 the museum created a Teen Guide Council Program in which teens who have completed a full year of RMA Teens expand on and share their knowledge of Himalayan art. Seventeen students were selected to contribute to the museum by designing and giving gallery tours to high-school and middle-school audiences, advising on all aspects of Rubin Museum programs for teens, and communicating with other teens in an international exchange. Teen Guide Council members gave tours to more than one hundred teens.

Art Studio for Teens is an out-of-school program for NYC high-school students interested in exploring art-making practices from the Himalayas. In 2010 four separate sessions were offered: Rock, Mountain, Tree, Cloud: Landscapes of the Himalayas; Plants and Animals of the Himalayas; Tradition Transformed: Teen Artists Respond; and Faces, Real & Ideal. Students in this program gained a demonstrated knowledge of art-making processes through skill-based exercises, lectures, class critiques, assigned readings, and museum field trips.



LIFE-LONG LEARNING

In addition to the lectures, symposia, and informal learning opportunities described elsewhere in this report, the museum offered a free weekly art-making workshop for adults called Auspicious Stitches. The group worked on individual and collaborative projects using embroidery, appliqué, and other fiber arts inspired by the Rubin Museum collection. Auspicious Stitches reached 603 participants in 47 sessions, and collaborative projects included stitched peace flags for the Peace Lab Family Day and an embroidered welcome banner for the program.

In 2010 the museum initiated evening continuing education courses for adults. In August fifteen adult learners participated in Movement, Color, and Stillness, a drawing course that met after museum hours and used the collection to inspire personal drawings. In September twelve adult learners participated in The Divine Is in the Detail, a four-session drawing and water-color course inspired by *The Nepalese Legacy in Tibetan Painting* exhibition.

VISITOR EXPERIENCE

The museum's guides and volunteer docents offered daily, Taste of RMA tours throughout the galleries and also reinstated the Five-Minute Focus Tour, facilitating brief introductions to one work of art in the museum's collection. Guides and docents participated in classes and training sessions related to exhibition content and museum education methodology, representing over five thousand hours of hands-on education and training. Through research and intensive training, volunteer docents organize and present thematic gallery tours, gallery talks and other educational initiatives and roam the gallery floors for informal conversations with visitors. Docents together with museum guides provided tours for more than seventeen thousand visitors in 2010.



GUIDED TOURS AT A GLANCE

- 395 Taste of RMA tours were given to 5,026 visitors
- 119 post-program tours, following concerts and talks, were given
- 1,300 Five-Minute Focus Tours were given to intimate groups of visitors

SUPPORT

INDIVIDUAL AND INSTITUTIONAL SUPPORT

The museum thanks these individual, foundation, government, and corporate donors whose generous support has been crucial to the museum's development and success.

\$250,000 +

The Shelley & Donald Rubin Foundation

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MEMBERSHIP

The support of Rubin Museum members has been integral to our ability to present the exciting exhibitions and programs for which we have become known. Membership has continued to grow over our first six years. In 2010 our family membership alone grew by fourteen percent. All members continue to act as ambassadors by introducing their friends and families to the museum.

In addition to membership support, members provide donations throughout the year. Membership offers a variety of benefits, including free admission, discounts in the Shop and Café as well as on programs, and invitations to exclusive member events.

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NINE RIVERS GALA

The fourth annual Nine Rivers Gala on October 5 celebrated the museum's sixth anniversary and an important milestone in the museum's growth as an institution: the building of an Education Center adjacent to the museum. The theme for the gala was drawn from the museum's

educational mission, "Look Deeply, Think Deeply, Feel Deeply." Attendees previewed the exhibitions *Embodying the Holy: Icons in Eastern Orthodox Christianity and Tibetan Buddhism* and *The Tibetan Shrine Room from the Alice S. Kandell Collection*.



FINANCIALS

AT DECEMBER 31, 2010

STATEMENT OF FINANCIAL POSITION

ASSETS		LIABILITIES AND NET ASSETS	
<i>CURRENT ASSETS</i>		<i>CURRENT LIABILITIES</i>	
Cash and cash equivalents	\$443,041	Accounts payable and accrued expenses	\$1,241,612
Unconditional promises to give	120,870	Tenant security deposits	69,982
Restricted for future periods and programs	490,719	Deferred membership and other income	17,275
Accounts receivable	125,420	<i>Total Current Liabilities</i>	<i>\$1,328,869</i>
Inventory	628,134		
Prepaid expenses and other current assets	246,851		
Investments in marketable securities	58,345,595	<i>NET ASSETS</i>	
<i>Total Current Assets</i>	<i>\$60,400,630</i>	Unrestricted Board-designated funds	\$56,940,156
		Other unrestricted	58,696,525
<i>PROPERTY & EQUIPMENT</i>	<i>\$58,258,801</i>	Temporarily restricted	1,693,881
		<i>Total Net Assets</i>	<i>\$117,330,562</i>
TOTAL ASSETS	\$118,659,431	TOTAL LIABILITIES AND NET ASSETS	\$118,659,431

AS OF DECEMBER 31, 2010

STATEMENT OF ACTIVITIES

REVENUES & OTHER SUPPORT		EXPENSES	
<i>PUBLIC SUPPORT</i>		<i>PROGRAM SERVICES</i>	
Contributions and donations	\$390,158	Collections and exhibitions	\$4,966,836
Grants and sponsorships	519,886	Publications	292,144
Special event revenue	565,850	Education	1,517,748
Less: direct expenses	(165,130)	Public programs	918,753
Membership dues	418,082	Shop	846,998
Total Public Support	\$1,728,846	Public relations and marketing	1,375,997
		Total Program Services	\$9,918,476
<i>REVENUES FROM PROGRAMS AND ACTIVITIES</i>		<i>SUPPORTING SERVICES</i>	
Museum admission fees	\$320,731	Management and general	\$2,589,419
Program fees	341,713	Development	1,090,950
Facility rental income	233,514	Total Supporting Services	\$3,680,369
Merchandise and catalog sales	902,194		
Other revenue	38,487	<i>REAL ESTATE OPERATIONS</i>	\$457,487
Total Revenue from Programs and Activities	\$1,836,639	<i>COLLECTIONS ITEMS PURCHASED NOT CAPITALIZED</i>	\$710,000
<i>RENTAL INCOME</i>	\$785,249	TOTAL EXPENSES	\$14,766,332
<i>NET INVESTMENT INCOME</i>	\$6,967,539		
TOTAL REVENUES, GAINS, AND OTHER SUPPORT	\$11,318,273	CHANGE IN NET ASSETS	\$(3,448,059)

This information has been excerpted from annual audited financial statements, full copies of which are available upon request.

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STAFF

EXECUTIVE STAFF

Donald Rubin
Chief Executive Officer

Martin Brauen
Chief Curator

Marilena Christodoulou
Chief Financial Officer

Tim McHenry
Producer

Patrick Sears
Chief Operating Officer

Marcos Stafne
Head of Education & Visitor Experience

COLLECTIONS MANAGEMENT

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Head of Collections Management

Alisha Ferrin
Associate Registrar for Exhibitions

Elizabeth Garcia
Collections Management Database Assistant

Cate Griffin
Exhibition Coordinator

Zachary Harper
Collections Preparator/ Art Storage Coordinator

Taline Toutounjian
Assistant Registrar

COMMUNICATIONS

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Head of Communications

Louise Brooks
Manager, Community Relations & Volunteer Programs

Alanna Schindewolf
Assistant Manager, Media Relations

CURATORIAL

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Curatorial Coordinator/ Assistant to the Chief Curator

Beth Citron
Curatorial Fellow

Karl Debreczeny
Curator

Tracey Friedman
Curatorial Assistant

David Jackson
Curator (Full-time Consultant)

Christian Luczanits
Curator

Elena Pakhoutova
Assistant Curator

Ramon Prats
Senior Curator

DEVELOPMENT

Alexis McCormack
Head, Institutional Giving

Heather Keller
Membership Manager

Hana Tahirovic
Development Coordinator

Florencia Varela
Membership Coordinator

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Marcos Stafne
Head of Education & Visitor Experience

Corianne Almekinder
Museum Guide

Lauren Appel
Coordinator, School Programs

David Bowles
Manager, School Programs

Tashi Choden
Museum Guide

Prachi Dalal
Teaching Artist

Michael Dressel
Visitor Experience Associate

Harry Einhorn
Museum Guide

Errol Gooden
Museum Guide

Juliet Gumbs
Museum Guide

Laura Herold
Visitor Experience Associate

Megan Holland
Visitor Experience Associate

Chantal Lee
Museum Guide

Laura Lombard
Assistant Manager, University Programs & Partnerships

Ashley Mask
Manager of Visitor Experience

Ruba Mansouri
Visitor Experience Associate

Pauline Noyes
College & Teen Programs Coordinator

Aoife Pacheco
Early Childhood & Family Learning Manager

Anay Rodriguez
Assistant Manager, Visitor Experience

David Rosenberg
Museum Guide

Courtney Scheel
*Visitor Experience
Associate*

Eleanor Whitney
*Educational Resources
Coordinator*

EXHIBITION DESIGN & INSTALLATION

John Monaco
*Exhibition Designer and
Chief Preparator*

Amy Bzdak
*Assistant Exhibition
Designer*

Shane Murray
*Exhibition Preparator/
Installation Coordinator*

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Mitch Roth
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Chief of Engineering*

David Canner
HVAC Engineer

Kyle Smith
HVAC Engineer

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Finance Manager

Racquel Dwomoh
*Assistant to the CFO/
Office Administrator*

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Junior Accountant

Cara Jiang
Staff Accountant

Caroline Kim
Staff Accountant

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*Desktop Support
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Sarah Cook
*Special Events
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*A list of current
staff members is
available online at
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The museum is grateful for the contributions of its volunteers of more than twenty thousand hours of service. Their energy, skills, and dedication are invaluable to the museum's mission and key to its continuing growth.

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Megan Kimmins
Maren Lankford
Jing Jing Lin
James Liu
Ruth McKerrell
Emma Molloy
Hanh Nguyen
Brianna Parker
Allison Puelo
Mallika Rao
Gabriela
Ruiz-Andrews
Ashlee Seibolt
Lauren Smyth
Christina Soriano
Molly Stein
Schuyler Weiss
Tiffany Win
Judy Yoon
Laura Zervoudakis
Yajing Zhao

IMAGE CREDITS

All collection photographs by Bruce M. White

All installation photographs by David De Armas

COVER

Lama Gyalwa Lhachog Senge; Tibet; 17th century; ivory; Rubin Museum of Art; C2003.23.2 (HAR 65232)

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Installation photograph of *Remember That You Will Die with Memento Mori of General Wallenstein*; Bohemia; 1750–1850; ivory, ebony, metal, semi-precious stones; Science Museum, London; A135809

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Curator Christian Luczanits filling Wolfgang Laib's *Milkstone*, photograph by Evi Abeler

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Shadakshari Lokeshvara; western Tibet; 15th century; pigments on cloth; gift of John C. Rezk; Rubin Museum of Art; C2010.11

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Violinist Hahn-Bin by Michael J. Palma

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(left to right, top to bottom) Charlie Kaufman and Brian Greene, Mark Morris and Bevil R. Conway, Laurie Anderson, the Living Mandala Experience, Philip Glass and Greg Laughlin, and Siri Hustvedt by Michael J. Palma

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Meredith Monk and Morgan Stebbins by Michael J. Palma

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Hijra Bijli by Michael J. Palma

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(left to right, top to bottom) Robert Wilson and Martin Brauen and Wolfgang Laib by Michael J. Palma; Sandra Bernhard and Michael Cunningham by Michael Seto; Nico Muhly and Andrew Solomon and Karen Armstrong by Michael J. Palma

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Red Book Dialogue audience by Michael J. Palma

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Jon Leventhal, Rosanne Cash, and Loudon Wainwright III by Michael J. Palma

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Photograph by Michael J. Palma

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(left) Soloist David Adam Moore in *King Gesar*, photograph by Michael J. Palma (right) Tomchess and Will McEvoy by Evi Abeler

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Jordan Romero via Skype at Peak Experience by Michael J. Palma

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K2 Friday Nights by Evi Abeler

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(left) Photograph by Evi Abeler (right) Joan Osborne by Michael J. Palma

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Bill T. Jones by Michael J. Palma

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