

would potentially meeting up at any time tomorrow before 7 be helpful to anyone?

I am down to meet after 2pm. - Nathaly

Also what are people doing about food?

Ayo Nathaly wya I have not prepared enough so i think im gonna study on my own sorry but thanks

Honestly same lol, alright npnp cya at 7

Who's down to actually order pizza for the final

-lowkey me (brittney) ^^

Tbh i was just gonna go to la val's or seniore's before going to wheeler but if it's a collective class thing i'm also down

ART:

This exam question concerns 5 images attached here for you to examine before the test and to refer to in your answers.

“Although this may still strike some as evidence of the impurity of the Tibetan present, where an unhappy hybrid culture prevails, the artists were attempting to make a more complex point. As each of them recalled in interviews, they aimed to show that Tibetans could sample from a range of sources and were evaluating many diverse influences, arising not only from within Tibet or China but from beyond.” - Claire Harris reading, p.233. Pair this quote with comments and analyses found in Leigh Miller's article about the artist Gadé. An A answer will also mention how this issue does or doesn't pertain to other forms of contemporary Tibetan art.

### **Notes from Final review for art**

Neo-traditionalist art- Dunglen music

-resisted modernization?

Cultural assimilation vs. resistance

-

Discovery of lack of cultural identity

-without the traditional culture, they don't really have culture

Local vs. International market

-local market wants more Tibetan traditional art

-international market wants more controversial and questioning art

Claire Harris quote

-Different from Lee Miller's article

-More global and cynical view to Tibetan art

-Tastes of international art market has more influence over what artists paint

-While Gade says artists are more individual and each of them choose what they paint

-Just a note on the reading: Tibetan artists, according to Claire Harris's article, are part of a newer form of Tibetanness: not one that totally embraces traditional styles but also doesn't reject those traditional styles. At the same time, they use new mediums and modern influences from modern artists but do not embrace the modern influences as their own while trying to totally reject their past culture. Rather, they try to create their own subversive style to mirror how the culture of Tibet has also been changing in modernity. Just as Tibet is no longer absolutely traditional, it hasn't fully embraced the modern world either. A new cultural identity is forming that tries to stay close to its roots but also engage in the modern world. At the same time, contemporary art is creating a new identity that pertains a certain Tibetanness but explores new art styles. There are no polarities in which Tibet can only be traditional or only be modern; rather it is a complex, hybrid issue.

-can relate this to Shapaley music video in how a rapper uses a new music medium in order to send a message to embrace Tibetan culture: a hybrid

-doesn't really apply to Dunglen music, as that is more of a neo-traditional style trying to connect with the roots of Tibetan culture

<https://www.nytimes.com/2013/09/01/nyregion/a-review-of-anonymous-contemporary-tibetan-art-at-the-samuel-dorsky-museum-of-art.html>

Paintings:

#1 → could represent how Tibetans have been influenced by and adapted to new environments such as New York. Tibetans are not just in Tibet anymore, they can be found in other countries and have formed communities in those areas. This is an example of the many diverse influences on the Tibetan people.

#2 → this painting might be representing climate change. Tibet is known as the Land of Snow but if climate change begins to change the climate of the area then it changes how Tibetans begin to perceive Tibet. It also might force people to migrate elsewhere. Though I am not sure how this relates to the text given in this question about being impacted by diversity.

- Answer to the diversity and outside influences question(?): maybe a commentary on the outside world intruding itself onto Tibetan natural land via pollution and lack of environmentalist concerns
- Even though Tibet is such an isolated space and terrain, the 'sins' of the outside world seep into the Tibetan sacred spaces

#3 → In this painting we see the Buddha, but he is comprised of several other icons such as Obama or Mickey Mouse. This could possibly show that "foreign" (or maybe global?) icons have just as much influence on the Tibetan people as the Buddha regardless of being "Tibetan" icons. I know someone talked about this in class and had a good answer but I forgot what it was, so if anyone remembers please just add it in and remove mine if my explanation is incorrect,

- Relates to the movie with the Monkey King mask of new idols (can they be controlled?)
- Could painting also be used to back up both Harris' and Miller's statements? → popular icons are highly sought after in the art world therefore showing the international cynical view of Harris but could also show the Miller's points about "not being a servant to religion" rather for Gade's "own purpose and aesthetic"

#4 → The meaning behind this art seems very similar to #1. The setting again looks like New York city. The yaks might be a representation of Tibetan people or maybe Tibetan culture moving through New York and adapting to its new surroundings.

- The style itself is a little different, more soft and less modern. Could represent less harsh view and overwhelming view of cultural assimilation. Slow moving and slow growing?

#5 → This last painting seems to represent the modern Tibetan. The man is wearing a Nike jacket and jeans rather than the traditional Tibetan attire. The brand of the item and the style of the clothes show the influence of western clothes. The use of the photorealistic style as well as the clear lack of Tibetan cultural icons/items in the portrait show how far the modern (western) world has penetrated Tibet. Hints at macho culture post-pelts, with western clothing becoming popular - he's displaying his iPhone in clear sight. Gazes off to the east (China?), and no ornate decorations in the portrait, in contrast with traditional, opulent portraits of people generally facing towards the audience.

Some analysis of Tibetan art, including *Faces of the Buddha*:

<http://www.artnews.com/2013/09/12/contemporary-tibetan-art-in-us-museums/>

## GENDER:

What are some of the perennial traits of gender roles and relations in Tibetan society?

In what ways have gender relations changed? What and who are the driving forces?

I'm purposely leaving this open but several of our readings were entirely about gender and women and I'd like you to pull out all of the important strands and come up with a multi-faceted picture of overall situation.

Gender roles have persisted in society throughout history, and Tibet is no exception. Although changes have been made to bridge the gap between men and women, many aspects are still similar. For example, the view on nomads in Tibetan society has not changed as men still cannot milk yaks, because it is seen as a job for women. In the past, there was a hard divide between the roles of men and women. The males were expected to receive an education and had the privilege of being able to go to monasteries and become monks. On the other hand, women were not allowed to receive this type of education because it would have taken away from their "actual" role, which was to work at home to support her husband as seen by the ratio Charles Makley provides in his article "The Body of a Nun." This form of conservative Buddhism was seen in Labrang, which did not perceive nuns as monks and instead believed that women showed their growth by the letting down of their hair. However, this gender gap has changed more recently as some monasteries such as Larung Gar accept nuns. We see this idea of monastic androgyny in "The Body of a Nun" in which women began to pursue education in order to become nuns even though the social structure of a man being higher than a woman made the process both mentally and physically difficult. One of the driving forces behind the difficulty of life for nuns in the post-Mao period was the community itself, which considered nuns to be useless compared to monks and caused the nunnery to become a shunned institution. Several improvements on women's rights have been made more recently. Women have been able to receive health care and educational opportunities. The driving force behind this change is the Dalai Lama, who enforced these changes because he wants women to preserve culture and extend religion.

ADD IN: driving forces: chinese government: socialism and modernization reform

-demoness article?

Bottom up: activists and NGO (robin article)

Forces against: traditional views on masculinity

Drivers

### 1. Chinese Government

- a. "The PRC Construction of a national identity both involving and relying on "minority nationalities" is evident in Chinese government attempts to write minority women, and minorities in general, into the Chinese state"

- Does this quote demonstrate that Chinese communism has taken steps to promote equality between men and women by “writing them in?” im a little confused
  - More women are becoming traditional medicine doctors: medical schools are state-run and require women to be part of class
  - -brittney
  - More about how the government’s policies to make everyone equal and promote socialism has created programs to include women in education and the workforce, motivations may be suspect but the effects are beneficial to women
- b. Winner of beauty pageant toured U.S. -> boycotted because the Tibetan performances were “desecrated” by Chinese support
- i. Legitimization by Chinese support of itself is an insult to tradition
    - 1. Kept pageant organized by locals incredibly lowkey to avoid overreach of power/scared of recognizing Tibet as a sovereignty with the title “Miss Tibet”
- c. “While the Tibetan Woman is the object upon which our gaze is focused, she is not the subject of the pageant. Instead, the Tibetan nation and the Tibetan state are the subjects under contention.”

## 2. Tibetan People

- a. “Tibetans are not active agents in the construction of Tibetan nationalism. Those who participate are classified by the current government as “splittists.”
- b. Rural
  - i. Macho Men *phokhyokha*: Tibetan generosity/bold/decisive
  - ii. “While a man can love his wife in his heart, it was not manly to show it.”
  - iii. Tibetan dress is more masculine/traditional, but slowly spread to western realm as only “cool” without cultural value
- c. Demoness
  - i. Increased education/literacy for women
  - ii. Birth control, personal finance
  - iii. Social activism and not literature is now the mainstream

## 3. Foreigners

- a. Commodification of Tibetan beauty standards/tradition etc
  - i. Pageant hosted under encouragement/direction of Westerners

#### 4. Religion

##### a. Labrang

- i. Stagnant political status
- ii. Highest nun < lowest monk
- iii. Women's bodies burdened with childbirth = less mentally available to study religion
- iv. Monastic androgyny – females embracing monk image are accentuating roles specifically designed for males

##### 1. Early Buddha

##### b. Larung Gar

- i. Highly progressive/fully ordained Han and female nuns

## TRADITION AND MODERNITY:

In what ways – and by whom – are these two characterized as in opposition to each other?

How is tradition being deployed in the service of present-day concerns?

In what ways is religion still important in Tibetan society and culture?

What are the challenges faced by traditional culture?

Tip: focus your notes on intra-Tibetan debates when possible. In other words, keep these notes distinct from those for the next topic (as much as possible).

Tradition and modernity are two of the biggest factors that have shaped Tibetan culture over the years. Recently, Tibetan movements have aimed to help assimilate Tibet with the rest of the modern world while simultaneously holding onto its traditional roots. In the article about Shokdung, it is portrayed that Shokdung is an anti-traditionalist dreaming of a modern Tibet. He claims that religiosity, specifically Buddhism, is an obstacle to modernity rather than a feature of it, because he believed that Tibet had not made any contributions to the world's economic or cultural progress. He holds the opinion that Tibet has long been backwards, and past traditional culture and religion have been holding it back. This view of advocating for change shows its characterization against modernity since Buddhism has long been a part of Buddhist tradition and culture. Dondrup Gyal is another individual who represents the opposition that tradition and modernity have. This is seen in his poem "Waterfall of Youth" where he urges Tibetans to move away from old culture and towards a modernized one because "A thousand brilliant accomplishments of the past cannot replace the present." No matter the desire to move away from old traditions, religion still plays a vital role in Tibetan society and culture. This is clear through the influence of the Dalai Lama, who is seen as a religious and cultural leader. Traditional beliefs still have an influence over present-day concerns, which is seen in the video on environmentalism, which highlights the divide between the Chinese government and Tibetans. The Tibetans still hold onto their traditional beliefs that one must not exploit the environment under any circumstances, because they believe that "karma is karma." This reflects their religious views that have been a part of their tradition for so long. On the other hand, these Chinese hold a more opportunistic view, believing that it should be allowed to take advantage of the environment if it results in economic gain. There have also been challenges faced by traditional culture in the modern day. For example, there is a fear that the next generational children are losing Tibetan culture. Furthermore, another challenge that has been faced is the commodification of religion (sky burial video)...EXPAND ON THIS

Narrow footpath: Today there are highways, railway tracks, airlines and shipping routes. Even the palace on the moon is accessible. But our people still ride donkeys lazily on this narrow footpath. Oh! The man in the middle of the path is a Lama. His steadfast and dignified and footsteps imprint themselves on the surface of the footpath. And as he cries "I take refuge in the lama," the sound of his voice fills the surroundings of the narrow footpath. Following him is a

monk. "I take refuge in the sangha," he cries, his voice becoming one with the Lama's. Then together they cry, "I take refuge in the dharma!" Of course, they have clear and well-grounded beliefs but with every footstep they take they follow this narrow footpath. In my mind I cannot establish the relationship between the people who travel on the path and the narrow footpath itself. However, the fact there is a contradiction between

our people and this narrow footpath is obvious. Perhaps it is akin to our mind following a teacher on the excellent path of liberation. It could be so. From the threshold of the path of liberation, is it possible a one and only protector can really free us from the suffering of all beings? Whatever may be may be. This narrow footpath is the root of all my joys. Yet the same narrow footpath is the root of all my sorrows.



## SOCIAL MOVEMENTS, PROTESTS, AND SELF IMMOLATIONS:

Revisit the articles about the pelt-burning movement and the wave of self-immolations. Make a lists the various causes and objectives that are cited by the Tibetans and by the scholars. Identify the continuities and discontinuities between the two events.

The pelt-burning movement and the wave of self-immolations were two forms of protest that served as an uproar against the stranglehold of the Chinese government. The pelt-burning movement began as a result of the Dalai Lama's speech and was performed to go against the Chinese government condemning animal slaughter of endangered animals. The Chinese government viewed the movement as a nationalist threat, as the pelt-burning was a rallying point for nationalism in the form of protest. Self-immolations were also a form of national protest against the firm grip the Chinese government had on Tibetan society, and became a social media spectacle in which people posted videos of these self-immolations in order to raise awareness about the incidents. According to the article "Self-Immolation: The Changing Language of Protest in Tibet" by Tsering Shakya, these self-immolations were modes of sacrifice by the citizens in response to the growing tensions between the Chinese government and Tibetan civilians who wanted freedom from the government's firm grip. He discusses that self-immolations as a form of protest are not new, but these civilians are being treated as heroes because they are occurring as a questioning of the legitimacy of Chinese rule. Additionally, Chinese Buddhist author Daoxuan suggests that these self-immolations were a Buddhist response to government restraints on the practice of religion, which shows that religious motives may also have played a role in these actions. Both the pelt-burning movements and the self-immolations reflect the power of the Dalai Lama, seen because the pelt-burning started as a result of the Lama's speech.

Add more about the continuities and discontinuities, talk more about pelt burning movt

**Notes from Review Session:**

## Gender:

- before it was only normal ~~to~~ ~~to~~

### Readings

- demon one p. 157
- beauty pageant "Miss Tibet"
- nuns v. monks "The body of a nun"
- androgyny (monastic)

Nomads vs. Modern

↳ milking yaks

↳ demonist article: discusses modern, etc.

### Lecture:

- Dalai Lama could be a human next  
↳ driving forces
- China's gov. trying to fight religion ⇒ inadvertently increasing women's rights
- Lhasa is women-friendly vs. Labrang is conservative  
p. 178  
"demonist article"
- nuns' bodies

## Art:

- mix of contemporary & modern influences

- maintaining "Tibetanist" and modern

↳ Buddha, religious images

- neo-traditional art wants to retain tanks paintings, folk music

↓  
Tibetan cultural identity

- acts of resistance  
+ cultural preservation

Overlying issues: Tibetans have to buy art: want tradition of ones

International market more varied: want ideal traditional art  
but some enjoy seeing people question tradition of culture

Readings:  
Clare Hanrahan, Lee Miller, Gade ??  
↓  
hybridity  
↑  
somewhat opposing views

- TV/modern media way of contemporary art that might reject traditional culture  
⇒ also reflection of changing modern Tibet  
- maybe embracing modernity & hybridity

## Tradition and Modernity:

- modernist poetry  
"unattainable of youth" + "highway"
- Tibetan songs combine modern + tradition  
- writing assignment 4

- tradition deployed in present day concerns  
- Chinese commodifying local tradition

⇒ Video on environmental preservation

### Readings

- Shokden? Tibetan protects "peachery" revolution  
↓  
- expressed that religion makes Tibet backward

## Grass Movements, Protests, and Self-immolations:

- self-burning  
- commodification of festival (Touism)

- Dalai Lama's speech outcry

- Chinese gov. condemning

⇒ objective: equality, wealth-gap (show off)

+ Anti-slaughter movement

- important term: development & the moral economy

Tibetan clerics v. Chinese views

- self-immolations

- existential threat

- social media spectacle recorded & broadcast by design