

RUBIN
MUSEUM
OF ART



2011 | HIGHLIGHTS

MARCH 25, 2011

Atta Kim's dramatic installation *Monologue of Ice*, a 5½-foot-tall, 1,300-pound ice sculpture of a seated buddha, slowly melted into a pool of water. As the ice melted, visitors were encouraged to touch the sculpture and to collect the water to nurture a plant. The ice sculpture remained on view until completely melted, a process that took several days. The presentation was an extension of *Grain of Emptiness: Buddhism-Inspired Contemporary Art*, on view through April 11, 2011.



FROM THE EXECUTIVE DIRECTOR

Dear Friends and Supporters of the Rubin Museum of Art,

I am pleased to share with you a brief summary of the museum's 2011 fiscal year, including an acknowledgment of the generous financial support received from many individuals, foundations, corporations, and government agencies and our audited financial statement.

The exhibitions, programs, and educational resources that were the highlight of the museum's activities in 2011 are described on our website, rmanyc.org, where you can also find detailed reports on the museum's First Five Years (2004–2009) and activities in 2010.

As the Rubin Museum approaches a significant milestone, our tenth anniversary in 2014, 2011 represents a year of assessment and planning for the future. At the end of 2011 the museum's founders, Shelley and Donald Rubin, announced an additional major gift of \$25 million to the museum over the next five years. At the same time Donald Rubin announced his decision to step down as the museum's chief executive. I was honored by the board's request that I become the museum's executive director. I am supported by an executive staff team of six senior professionals responsible for the museum's curatorial, education, external affairs, finance, operations/services, and programming activities.

Our ability to articulate the museum's mission and core values will be key to the museum's future success and stability, and working with our trustees and the entire staff, we have begun that process. It will guide us in planning our future exhibitions, programs, and services and in the ways we serve our visitors both on-site and online.

We are grateful to our loyal and growing group of generous members, donors, friends, and lenders of art. In so many different and important ways you have helped the museum to exceed the vision of its founders. With a plan in place to expand the museum's role in bringing the art and culture of Himalayan Asia, and the ideas and connections they spark, to the attention of a wider public, we will have much to celebrate in 2014.

Thank you for partnering with us to reach our goals in the coming years.



Patrick Sears
Executive Director

2011 EXHIBITIONS

AUGUST 6, 2010—JANUARY 10, 2011

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 who was stationed throughout the Himalayas during the British Raj. White traveled extensively during his residence in Sikkim, documenting his journeys with an enormous camera. The resulting collection of large-format prints represents the mountains he loved and the people whom he considered companions and friends.

SEPTEMBER 3, 2010—MAY 23, 2011

The Nepalese Legacy in Tibetan Painting

The Nepalese Legacy in Tibetan Painting traced the development, patronage, and distinctive features of Tibet's Beri painting style, one of the country's most influential artistic styles for four centuries. The style represented a shift in artistic inspiration from India to Nepal with the fall of key Indian monasteries in 1203.

OCTOBER 6, 2010—MARCH 7, 2011

Embodying the Holy: Icons in Eastern Orthodox Christianity and Tibetan Buddhism

Embodying the Holy explored the basic similarities and differences between sacred representations in the Eastern Orthodox Christian and Tibetan Buddhist traditions.

NOVEMBER 5, 2010—APRIL 11, 2011

Grain of Emptiness: Buddhism-Inspired Contemporary Art

Grain of Emptiness featured five contemporary artists—Sanford Biggers, Theaster Gates, Atta Kim, Wolfgang Laib, and Charmion von Wiegand—whose works are inspired by Eastern religious beliefs.

JANUARY 28—JULY 4, 2011

Body Language: The Yogis of India and Nepal

Body Language: The Yogis of India and Nepal presented Thomas Kelly's striking photographs of sadhus, extraordinary-looking wandering ascetics who renounce worldly life and devote their lives entirely to religious practice and the quest for spiritual enlightenment.

APRIL 8—AUGUST 22, 2011

Patterns of Life: The Art of Tibetan Carpets

For centuries Tibetans have used carpets for decorative and functional purposes, drawing upon geometric patterns, auspicious symbols, and natural and mythical imagery for their design. *Patterns of Life* showcased the stylistic variety and uses of Tibetan carpets alongside fine art and everyday objects that echo their imagery and illuminate their utility.

MAY 13—SEPTEMBER 19, 2011

Quentin Roosevelt's China: Ancestral Realms of the Naxi

Quentin Roosevelt's China presented the religious art of the Naxi—one of China's fifty-five ethnic minority nationalities—the majority of which was acquired in the early to mid-twentieth century by Quentin Roosevelt, grandson of President Theodore Roosevelt, and the botanist-explorer Joseph Rock.

JULY 1—OCTOBER 24, 2011

Pilgrimage and Faith: Buddhism, Christianity, and Islam

The role of pilgrimage in three of the world's largest religious traditions—Buddhism, Christianity, and Islam—was explored in *Pilgrimage and Faith*, which included nearly seventy works of art and artifacts dating from the ninth century to the present.

JULY 22—NOVEMBER 13, 2011

Human Currents: The World's Largest Pilgrimage as Interpreted by Hannes Schmid

In *Human Currents* Hannes Schmid's large color photographs and aerial-angled movie captured the claustrophobic crowds, myriad colors, and energy of the Maha Kumbh Mela festival, the greatest of Hindu pilgrimages and the largest recorded gathering of human beings on earth.

SEPTEMBER 16, 2011—JANUARY 30, 2012

Once Upon Many Times: Legends and Myths in Himalayan Art

Once Upon Many Times explored the art of Himalayan storytelling and the many themes and forms of visual and oral narratives.

OCTOBER 21, 2011—MARCH 5, 2012

Mirror of the Buddha: Early Portraits from Tibet

In early Tibetan painted portraits, founding masters of important Buddhist schools were often represented as holy personages, their earthly form visually transformed into the serene countenance of a buddha. *Mirror of the Buddha* presented exquisite examples of these portraits, painted primarily in the eastern Indian-inspired Sharri style.

NOVEMBER 18, 2011—APRIL 9, 2012

Modernist Art from India: The Body Unbound

The Body Unbound marked the first exhibition in the three-part Modernist Art from India series that highlighted predominant themes and extraordinary examples of modernist art from post-Independence India.

DECEMBER 9, 2011—JUNE 11, 2012

Hero, Villain, Yeti: Tibet in Comics

Comic book storylines have drawn on Tibet's cultural and religious traditions for more than sixty years, mixing reality with myths and long-held stereotypes. Featuring more than fifty comic books from around the world, *Hero, Villain, Yeti* shed light on global perceptions of Tibet as reflected in and informed by these diverse narratives.



Funeral Scroll (detail); Northwestern Yunnan Province, China; Ink and paint on fabric; 40 ft. x 11 ½ in. (1,219 x 29.2 cm); Harvard-Yenching Library, Harvard University; FHCL:3322112

This type of scroll is at the core of the funeral ritual of the Naxi people. The scroll shown here was one of many artifacts presented in the exhibition *Quentin Roosevelt's China: Ancestral Realms of the Naxi*. In conjunction with the exhibition, curated by guest curators Christine Mathieu and Cindy Ho, the museum published a 200-page book and hosted a conference featuring scholars from the United States, China, and Europe.

2011 PUBLICATIONS

The Nepalese Legacy in Tibetan Painting

David P. Jackson with a contribution from Martin Brauen

In this second publication and related exhibition noted scholar David Jackson identifies the full extent of the Beri style developed by Newar artists in Nepal and shows the chronological development, religious patronage, and geographic scope that tie together the development of the style.

Mirror of the Buddha: Early Portraits from Tibet

David P. Jackson with contributions from Jan van Alphen and Christian Luczanits

In this third volume on Tibetan painting David Jackson with Christian Luczanits investigates painted portraits of early Tibetan teachers. Images of these eminent personages embodied Buddhist ideals in often idealized human form.

Grain of Emptiness: Buddhism-Inspired Contemporary Art

Martin Brauen and Mary Jane Jacob

Since the emergence of the conceptual art movement in the 1960s, Western artists have taken up the Buddhist precepts of emptiness and impermanence and examined the ways that they intersect in our daily lives. *Grain of Emptiness* features five inheritors of that mid-century tradition.

Patterns of Life: The Art of Tibetan Carpets

Thomas Cole with an introduction by Diana K. Myers

With exceptional examples of saddle rugs, sleeping rugs, pile pillows, cushion covers, and door rugs, *Patterns of Life* explores the stylistic variety and uses of Tibetan carpets in the everyday life of the Tibetan people.

Quentin Roosevelt's China: The Ancestral Realm of the Naxi

Christine Mathieu and Cindy Ho, Editors, with contributions from Martin Brauen, Guo Dalie, He Lemin, He Zhonghua, Cindy Ho, Lamu Gatusa, Christine Mathieu, Alexis Michaud, Donald Rubin, and Yang Fuquan

This book offers a comprehensive introduction to centuries of Naxi culture, art, and religion and presents outstanding objects from public and private collections, including those collected by Quentin Roosevelt in China.



APRIL 31 AND MAY 1, 2011

In collaboration with Adhikaar and the Nepali immigrant community, writer/director Aya Ogawa and designer Jeanette Yew created *यात्रासमुद्रसम्म* *Yatra Samudra Samma: Journey to the Ocean*, presented as part of the Foundry Theatre's festival "NYC... Just Like I Pictured It," a performance series of new works that re-imagine the city. In the scene shown here, domestic workers break through the daily grind and into a spontaneous dance, inspired by a favorite Nepali pop song.

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APRIL 30, 2011

The museum and the PEN World Voices Festival experimented with ideas about how language is disseminated and transmitted from one person to another through a “karma chain” on New York’s High Line. Participants stood single file stretching over three city blocks. A Tibetan lama, Pema Wangdak, uttered a sutra that was passed down the line, as in a game of telephone. At the end of the chain, PEN president Salman Rushdie shared the original along with the interpreted message via proclamation and Twitter.

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MARCH 20, 2011

The museum's Family Day celebrated Himalayan New Year's traditions as part of CelebrASIA, a city-wide collaboration among Asian museums. The event featured art-making activities such as *torma* butter sculpture making, a demonstration by a master sand mandala maker, songs, interactive story tours, and the creation of the pictured collaborative mandala of buttons, beads, and other recycled objects on the floor of the theater with artists from Urban River Arts.

STATEMENT OF FINANCIAL POSITION

at December 31, 2011

ASSETS		LIABILITIES AND NET ASSETS	
CURRENT ASSETS		CURRENT LIABILITIES	
Cash and cash equivalents	\$592,083	Accounts payable and accrued expenses	\$1,452,599
Unconditional promises to give	98,447	Tenant security deposits	76,954
Restricted for future periods and programs	19,582,679	Deferred membership and other income	58,275
Accounts receivable	189,861	Total Current Liabilities	\$1,677,828
Inventory	760,839		
Prepaid expenses and other current assets	225,946		
Investments in marketable securities	52,398,161	NET ASSETS	
Total Current Assets	\$74,848,016	Unrestricted Board-designated funds	\$49,263,846
		Other unrestricted	61,645,567
		Temporarily restricted	20,205,685
		Total Net Assets	\$132,792,926
PROPERTY & EQUIPMENT	\$58,944,910		
TOTAL ASSETS	\$132,792,926	TOTAL LIABILITIES AND NET ASSETS	\$132,792,926

STATEMENT OF ACTIVITIES

as of December 31, 2011

REVENUES AND OTHER SUPPORT		EXPENSES	
PUBLIC SUPPORT		PROGRAM SERVICES	
Contributions and donations	\$24,514,643	Collections and exhibitions	\$4,900,410
Grants and sponsorships	1,073,275	Publications	229,104
Special event revenue	772,230	Education	1,803,467
Less: direct expenses	(165,119)	Public programs	1,012,657
Membership dues	452,808	Shop	898,802
Total Public Support	\$26,647,837	Public relations and marketing	1,526,835
		Total Program Services	\$10,371,275
REVENUES FROM PROGRAMS AND ACTIVITIES		SUPPORTING SERVICES	
Museum admission fees	\$261,522	Management and general	\$2,683,199
Program fees	354,745	Development	1,473,267
Facility rental income	333,387	Total Supporting Services	\$1,837,372
Exhibition fees	61,215		
Merchandise and catalog sales	688,680	REAL ESTATE OPERATIONS	\$415,758
Other revenue	137,823	COLLECTIONS ITEMS PURCHASED NOT CAPITALIZED	\$632,928
Total Revenue from Programs and Activities	\$1,837,372		
		TOTAL EXPENSES	\$15,576,427
RENTAL INCOME	\$895,915		
NET INVESTMENT INCOME	\$20,161	CHANGE IN NET ASSETS	\$13,784,536
TOTAL REVENUES, GAINS, AND OTHER SUPPORT	\$29,360,963		

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

ON THE COVER

Detail of a flying monk from a portrait of Padmasambhava;
central Tibet, possibly Bhutan;
17th century; pigments on cloth;
Rubin Museum of Art, gift of Shelley and Donald Rubin;
C2006.66.4 (HAR 12)