

**Buddha Enlightened- 2 Be**







**Buddha Enlightened- 2 Be World peace**

**An international site-specific project  
Bodh Gaya  
Bihar  
India  
2011**

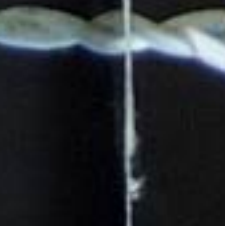




**Artist list:**

Murali Cheeroth  
Michael Crowder  
Sinead Mc Cann  
Padraig Cunningham &  
Linda Shevlin  
Nikolas Foure  
Dianne Hagen  
Carol Hummel  
Tessa Joosse  
Mohammed Kazem  
Ajitvar Kumar Douglas  
Anna Macleod  
Nelly Massera  
Arthur Neve  
Tashi Norbu  
Louise Paramor  
Peter Rokven  
Sanjeev Sinha  
Shikha Sinha  
Stephane Tesson  
Johan Thom  
Vivek Vilasini

India  
USA  
Ireland  
  
Ireland  
France  
the Netherlands  
USA  
the Netherlands  
Dubai U.A.E  
India  
Ireland  
France  
the Netherlands  
Tibet  
Australia  
the Netherlands  
India  
India  
France  
South Africa  
India



**Dance Performers:**

the Netherlands  
Tibet  
Tibet  
India  
Tibet  
Tibet  
Tibet  
Tibet  
Tibet  
Tibet

Simone de Waal  
Tenzin Choezom  
Tsering Dickyi  
Akihlesh Guar  
Thupten Dolma  
Wangchuk Ata  
Melung Tenzin  
Seldon Tenzin  
Tenzin Tselha



## World peace, After Second World War, One hand

Peace and nuclear 'business' is going on and on. No one wants Hiroshima to be repeated though it is repeating or happening everywhere on a small or large scale: Korea, Somalia, Afghanistan, Iraq, Iran, Vietnam, Pakistan, etc. and now in Libya.

After the Second World War no political solution came out. Political leaders and gurus tried but failed or have not yet succeeded. It is spreading like a virus all over the world.

As an artist I invited artists from different origin, with different cultural backgrounds from countries who in their history have been in war with other countries, to come to Bodh Gaya, a place where no war happened up till now.

King Ashoka has put his World Peace Tower up centuries ago, after that there has been no violence in Bodh Gaya till now. The village is 'still the same', the streets and its aura are still the same. We see the changes in the outer construction but the vibrations of the place are still the same. Everyday thousands of people visit Bodh Gaya with the similar motive to retain inner peace. From my point of view Bodh Gaya is not a city of worship not even a city of hardcore religious practice. Bodh Gaya is not even a place for richness or poorness; it is all about having a peaceful environment where all countries come together neglecting the colour of the skin or the origin of people. Like the river Niranjuna or commonly known as Falgu River, it is dry most of the time. However, when you see it in the evening, even the dry river gives you peace of mind and soul. It is actually a matter of how you conceive the place.

In India so many site-specific art works were done before the museum or gallery concept came up. At the present time site-specific works became a religious or political issue. You see many portraits of heroes or politicians on every corner. In India we honour, respect and accept all heroes, religions and leaders.

Artworks which are created, whether in the past or present-day, are a combination of geographical and socially related references and a mix of feelings in the same time. It is unexplainable in one sentence. The invited artists carrying their own cultural, traditional, geographical, historical and political background worked at the site with material locally available out of their own context. Their background got intertwined with Bodh Gaya and the concept of world peace.

History reveals that when Ashoka resigned from war he decided to create a symbol for peace and commissioned many artists. He made many world peace towers on different locations in India. After King Ashoka no pillar for peace has been put up, so I made a pillar build up from metal, barbwire, swords and scissors. It looks painful because we all are affected by the continuous worldwide tensions. The solution we come up with is bringing peace with military force. That is why weapons are all over on the tower and an innocent bird on the top.

In the same line of thoughts I made Gandhi's spectacles, wrapped in barbwire (invented in South Africa) combined with feathers made out of metal. A symbol of peace which is simple and hard to achieve at the same time.

A rickshaw, which is a symbol of poverty and hard labour, same as in Europe- and America's taxi service they have no social status, just hard working. Baby toys are hanging inside the rickshaw. The rickshaw is wrapped in barbwire as a metaphor of how innocence is in prison, no freedom. I request the world, please try to bring love and peace.

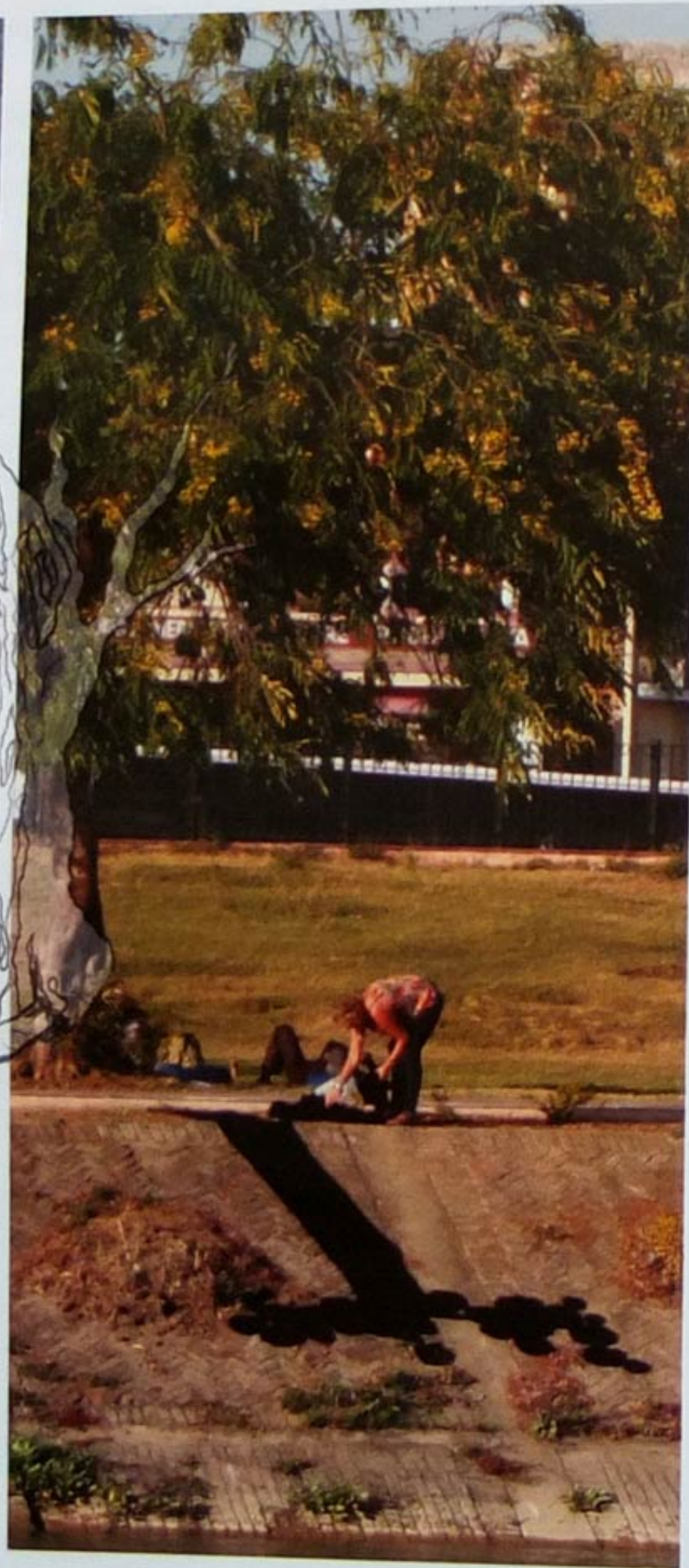
A three-wheel wooden cart is very common in Indian villages. A baby starts their first walking lesson with the help of a three-wheel wooden cart. They think they are playing with it but slowly they start playing with three-wheel fighter plane, knowingly or unknowingly it represent the contrast of life, how we are taught and how we are behaving.



Sanjiv Kumar

Thanking you all.





THE COST OF A SHADOW

Carol Hummel

with Jyoti Deve, Susma Deve, Dolly Kumari, Subhaebra, Poratima Deve, Sangita Deve, Susmita Deve, Rina Deve, Kiran Deve, Sunita Deve,

The black (wo)man-made shadow seeping from the landscape serves as a portent of things to come by focusing attention on how human actions can drain life and vitality from the environment. In an effort to counteract this drain, Carol collaborated with local village woman to crochet the shadow, adding vitality into the the local economy as well as enriching the lives of Carol and her new friends.



Namaste, Bhai! Namaste, Didi!

Carol Hummel

Photographed by Michael Crowder, Anna Macleod, Padraig Cunningham, Mohit Kant Mishra, Akhilesh Gaur

In an on-going project, Carol Hummel examines the ties that bind human being together by hand-making bracelets and gifting them to everyone she meets. Her actions are rooted in an examination of how we are connected through kinship, labour, social interaction and friendship. Traversing socially constructed constraints of difference her gesture of gifting a handmade bracelet to all she meets crosses the boundaries that separate and confine humanity. The simplicity of the exchange is deceptive for it recalls bonding rituals that are central to the idea of what it is to be a social being.

During her stay in Bodhgaya, Carol gifted bracelets to more than 1,300 people. She has given out more than 2,800 bracelets in India during the past year.

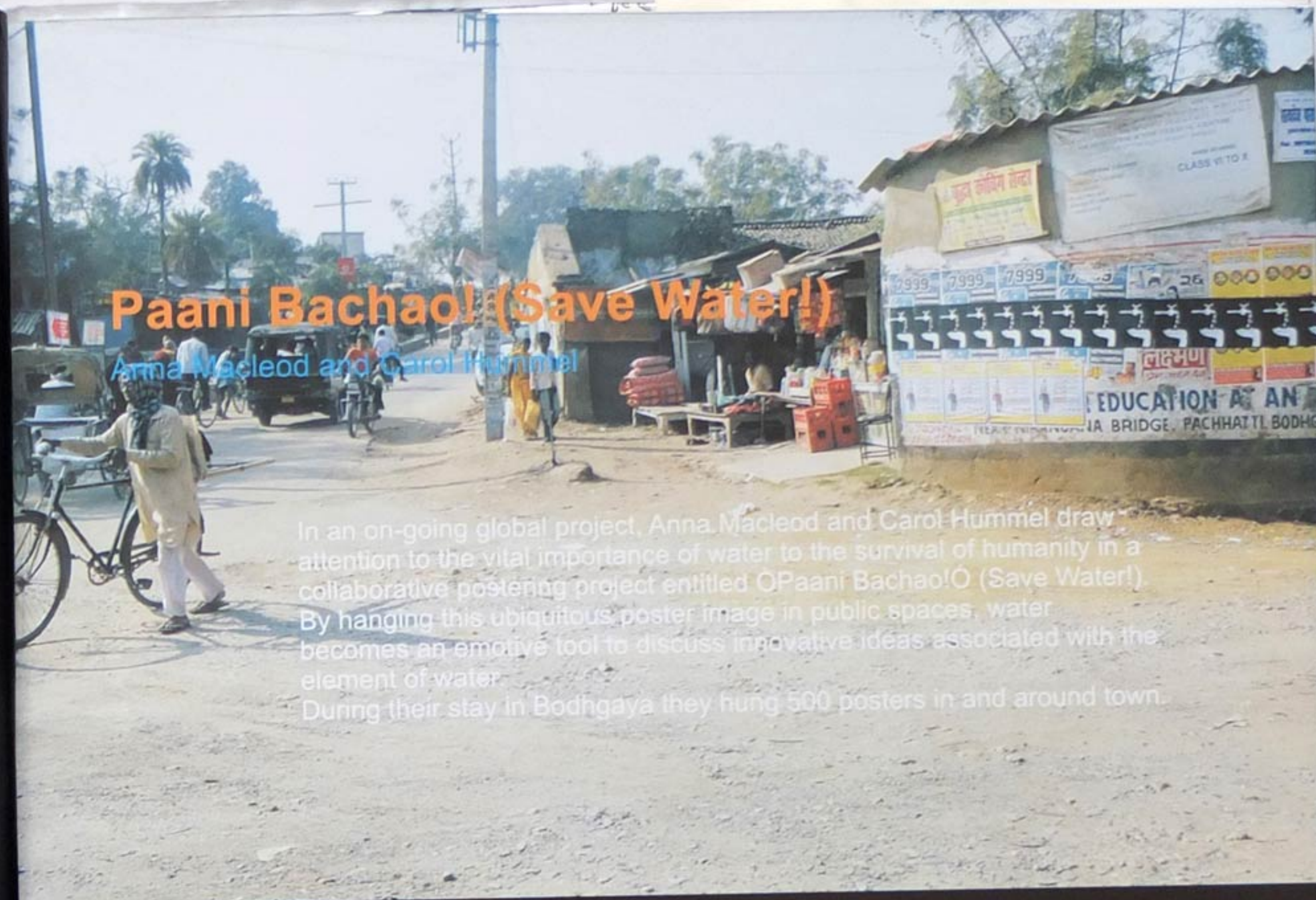


## Best of luck, Nuclear World

Carol Hummel

Country	Number of Nuclear Warheads	Year Acquired
United States	9,600	1945
Russia	12,000	1949
United Kingdom (UK)	225	1952
France	300	1960
China	240	1964
India	80	1974
Israel	80	1979
Pakistan	90	1998
North Korea	10	2006

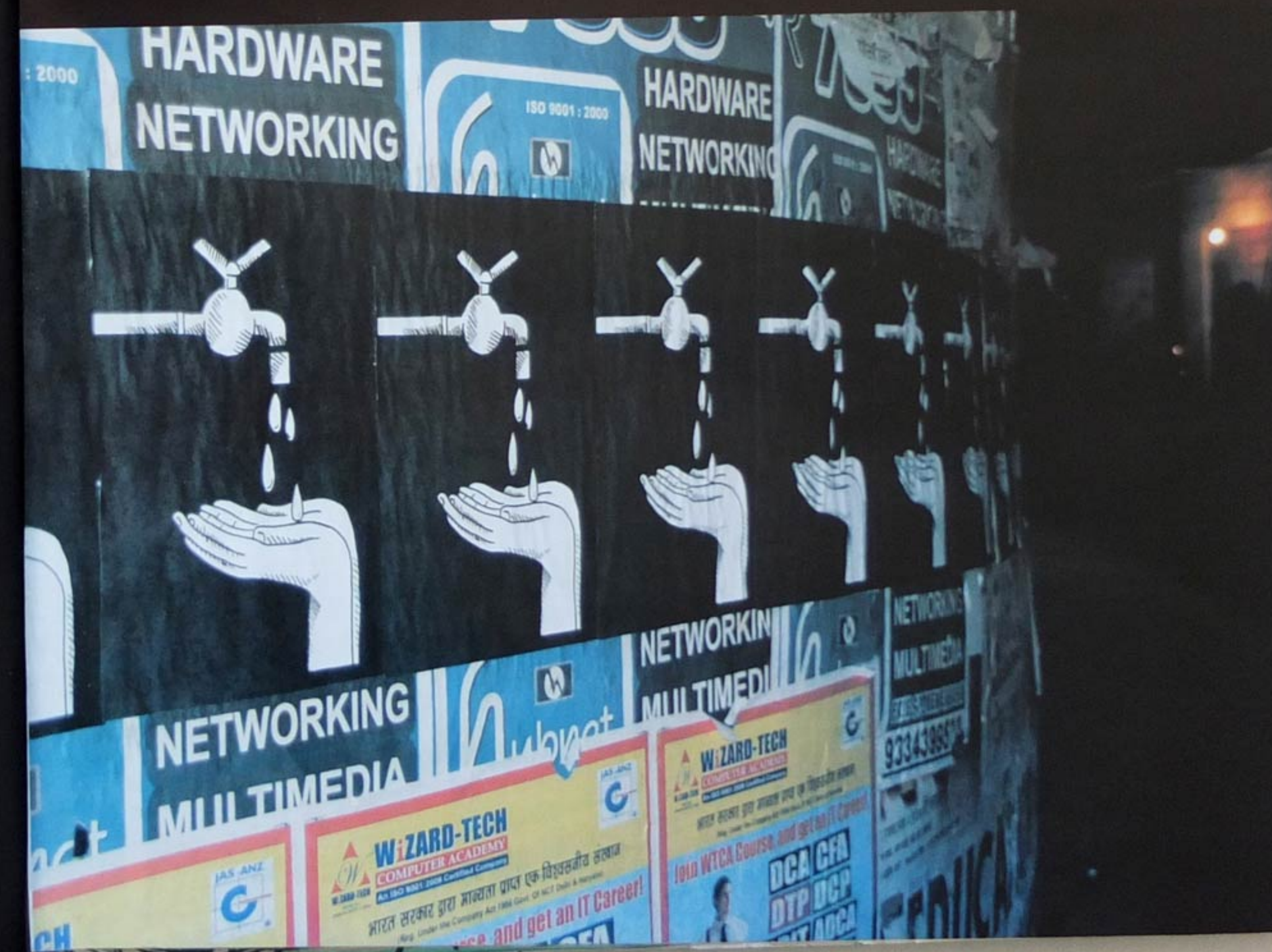
"Best of Luck, Nuclear World" builds upon the Indian tradition of wrapping string around Banyan trees for good luck and to make wishes come true. Each day for 9 days, Carol Hummel wrapped this tree in the colors of the flags of the 9 countries that possess nuclear warheads. As the strings are wrapped, the colors weave together to form a colorful fabric, an analogy about the hope that by interweaving our cultures, we can create something of beauty instead of destruction.



## Paani Bachao! (Save Water!)

Anna Macleod and Carol Hummel

In an on-going global project, Anna Macleod and Carol Hummel draw attention to the vital importance of water to the survival of humanity in a collaborative poster project entitled OPaani Bachao! (Save Water!). By hanging this ubiquitous poster image in public spaces, water becomes an emotive tool to discuss innovative ideas associated with the element of water. During their stay in Bodhgaya they hung 500 posters in and around town.





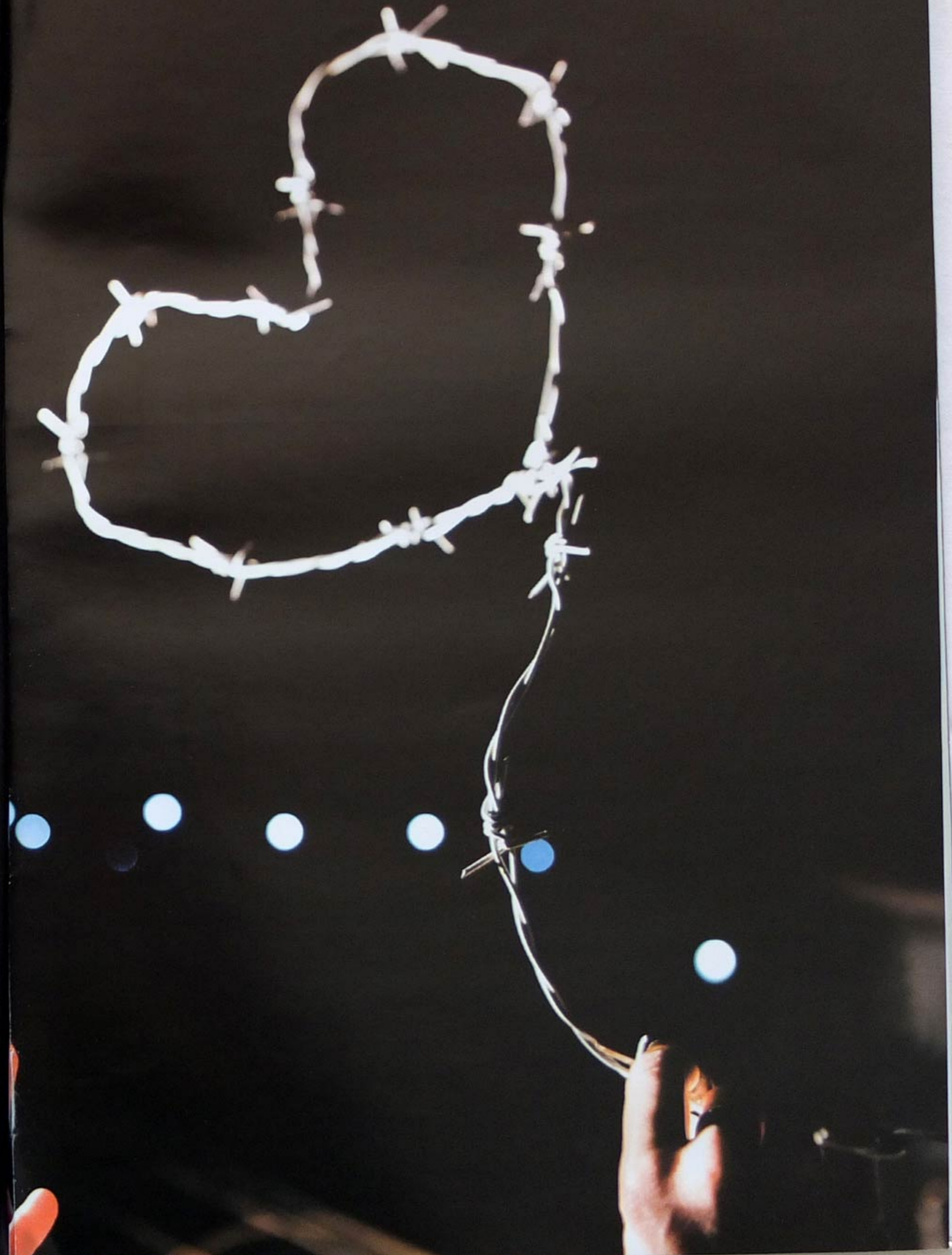
## Water Bodies & Spirits / Water Conversations

Anna Macleod Ireland

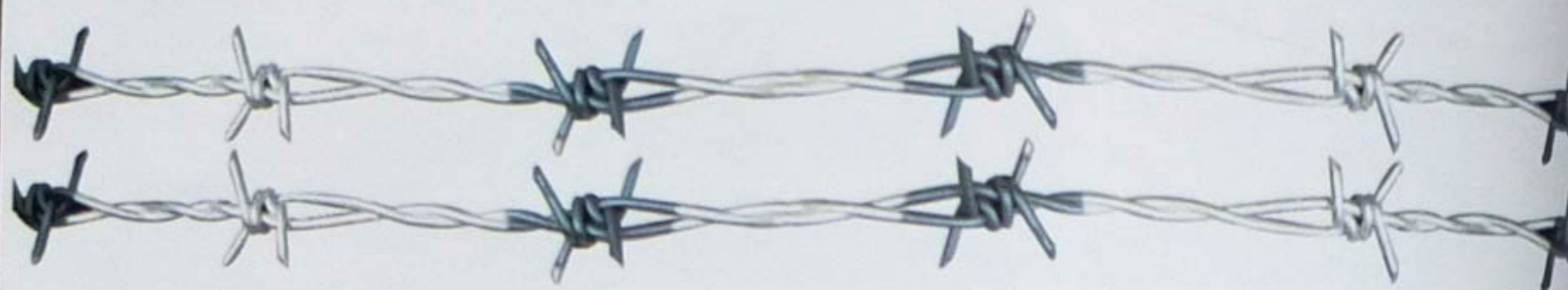


This work is an edition of a larger project under the umbrella title of 'Water Conversations'. The intention of the project is to examine the element of water in a variety of global locations and to question the politics of water access, management and consumption. In Bodh Gaya, a spiritual site for the Buddhist community 'Water Conversations' seeks to discover some of the commonalities of how water is viewed spiritually.

With thanks to assistants: Jaya Saxena, Ajit Kumar Singh, Mumba Raju, Akhilesh Gaur, Mohit Kant Mishra.  
Photographers: Padraig Cunningham, Anna Macleod, Akhilesh Gaur.







## Shapes

Numbers, letters, shapes and colors are ancient symbols used by mankind since the beginning of time as a 'language' through which artists could communicate their ideas and emotions, express the belief systems behind their actions and behaviors and publicly announce their opinions without reservations.

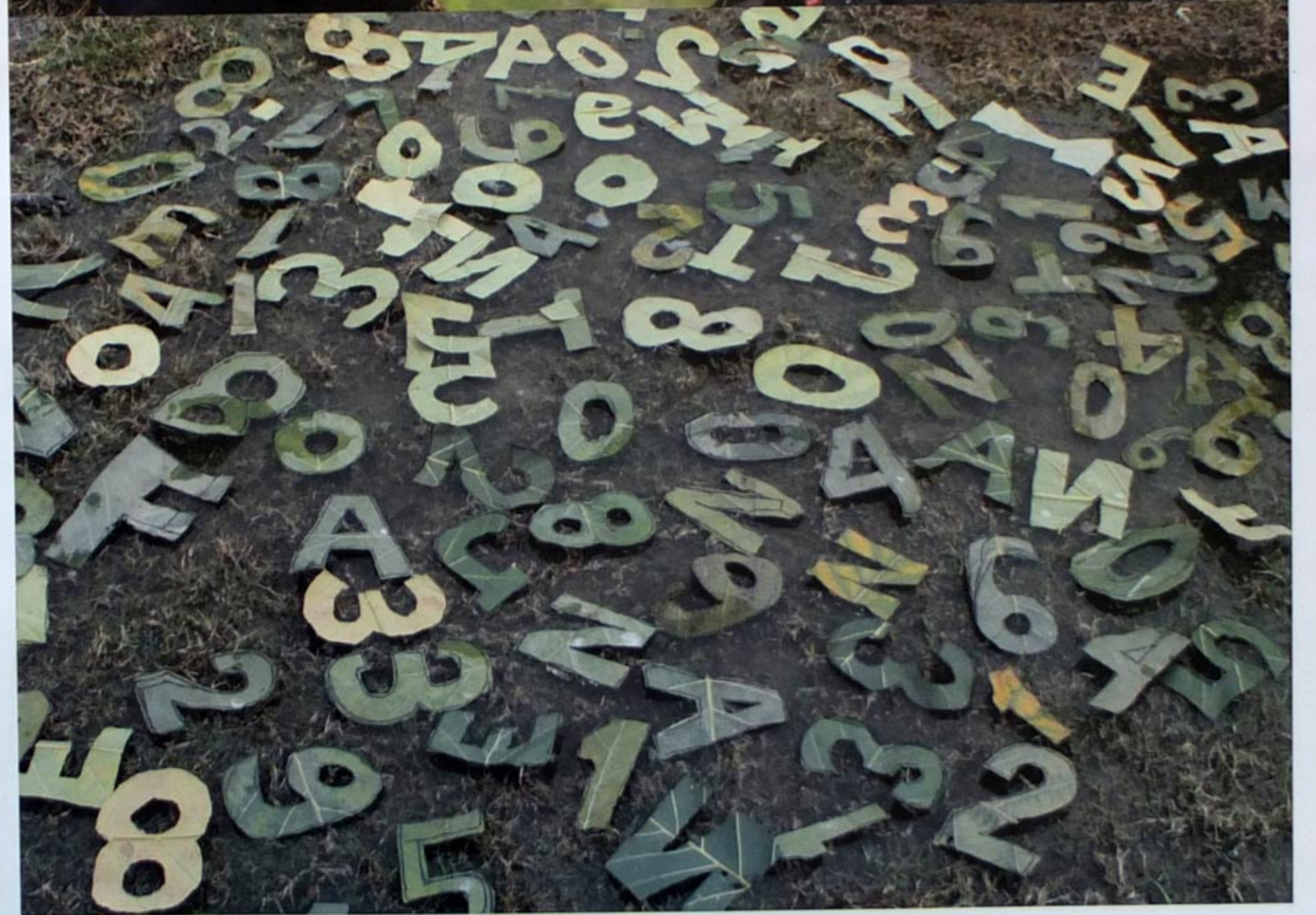
In my work shapes I made numbers appear at different and unexpected times and locations. These numbers move and mingle with dates, geographic coordinates and different and mixed cultures as they pass through these spaces. Therefore they continually accumulate new meanings as well as they reexamine and adjust to old ones (Recoding).

I used a Global Positioning System (GPS) to acquire these numbers moving from one location to another in deferent country in order to cover and obtain a geographic, shape. I recorded the geographic coordinates of different sites, both from the old town, with its narrow roads and alleys, and from the elegant and recently planned streets. These coordinates are subsequently transformed without distinction into a new "map", which forces contemplation and escapes scientific rationalizations, thus moving us closer to a sense of intimacy and belonging to the spirit of the modern city, and to the life of today's human beings, a life fast changing into numbers.

Mohammed Kazem









## Living in an Illusion

Caught between Longing and Reality

Art for me is the discovery of the wilderness of the inner self. It gives me the possibility to create a space to rethink and to discover, to reflect. Reflection might lead to insight and change, starting on an individual level.

My work leads the viewer through narrative situations and I use a variety of elements such as drawings, sculpture, photographs through which a parallel world is created. The result is not always reassuring and the issues the images raise often confrontational. What the works have in common is a sense of loneliness and exclusion. A created fantasy world in which I explore and enlarge this sense of abandonment and foreboding.

Since 2003 I perform in a oversized Rabbit costume (het Beest/The Beast). The costume is made out of 2 mm thick felt. It covers me totally and limits my ability to move or speak. I experience the costume as a shelter and hiding place from which I work from.

Once the Beast has emerged it moves in wordless silence with small slow movements, sealed in it's own closed world of repetitive movements: it stands up and then sits down again, stares at it's own hands and feet, carresses itself, appears to look for something. The slow repetitive movement make me feel calm and focussed as in a meditation; aware of everything around me and enclosed in myself and in what I am doing.

The increasing passivity and slowness seems to reach it's nadir only to begin the cycle once more. In the performances I create a claustrophobic sense of an animal locked in it's own world from which there is no way out. Powerlessness and melancholy set the tone as almost inescapable entities. Through the performances I explore existential loneliness and the possibility and impossibility of contact and communication. This against a backdrop of a continuously changing society where there is a flight to digital

communication, where 'reality soaps' and talk-shows are supposed to function as the mirror to one's own emotional world. In that way the work is the medium to comment on society and identity on an individual level.



### The world context:

In the early nineties I first traveled to India. It was shortly after the confrontation in Ayoga and the riots between Muslims and Budhists in Jamu Kashmir. One of the motivations of my trip was to learn more about Tibetan Budhism, from the perspective of my believe that mankind is in essence good. The stories I heard about the fighting and torture shocked me deeply. History seems an endless repetition of violent conflicts inhereted from earlier generations.

It fascinates me to see how an individual copes with this situation, a pattern that repeats itself not only on the social and political level but also the personal level. It is the agression of the individual that leads to conflict. And so the respeonsibility to break the pattern also lies with the individual.

Within Budhism you can see many horific and frightening images of demons and Gods that seem to come directly from the subconscious. These images can be held as a mirror up to your own psyche: recognising and exploring these aspects of yourself one can transform the negative aspects into vitality and compassion.

In western culture this inner agressor is often referred to as the beast in the man.



Arthur Neve



Johan Thom

## "Thank you" (2011)

Public performance in Bodh Gaya (India) with Buddha sculptures, sump oil, milk, mustard seeds & glass

Assistant: Ajitvar Kumar Douglas

### Description:

This performance is based upon the creation of an organic machine that connect a number of materials (milk, oil, mustard seed, glass, sculptures) with a number of physical bodies (the artist, the assistant, the participant). In this way a series of intimate, repetitive actions and material tensions generate a circuit of energy. In turn, this circuit allows for the transformation of the various discrete elements (materials, bodies, actions) into a singular organism.

In order to accomplish this, members of the public were invited to pour sump oil and milk (in that order) into the artist's open hands. Attached to each of his hands was a small Buddha sculpture: on the right the emaciated, almost skeletal, black Buddha; on the left, the white 'post-enlightened' Buddha. The performance assistant would then guide the volunteer to take their position in front of the artist, who would open his eyes and focus his attention only on them. Finally the artist would bow and say "thank you". Soon this evolved into a situation where the participants would do the same.

The assistant would then invite another member of the public to participate.

Throughout the duration of the performance two channels cut into the tilted glass base worked to guide the flow of the spilled oil and milk towards the front of the base. Eventually the materials formed a large puddle that all the volunteers walked through whilst participating in the performance.

The performance was complete once all the materials were finished.



### Some personal reflections on this work:

From past experience of doing these kinds of public performances, I have become aware that they are accompanied by an incredible release of energy, both mental and physical. The exact shape and force of this energy is highly dependent on the audience as they form an intimate part of the work: one rarely if ever performs only for your own benefit.

As regards the experience of doing the work itself I feel it may be interesting for others to know how their participation impacted upon me during the performance. As the artist statement makes clear, the work was meant to function as an organic machine that could link us all in a single circuit. Of course my role in this circuit was different to that of the public and I could not claim to know how the performance impacted on them.

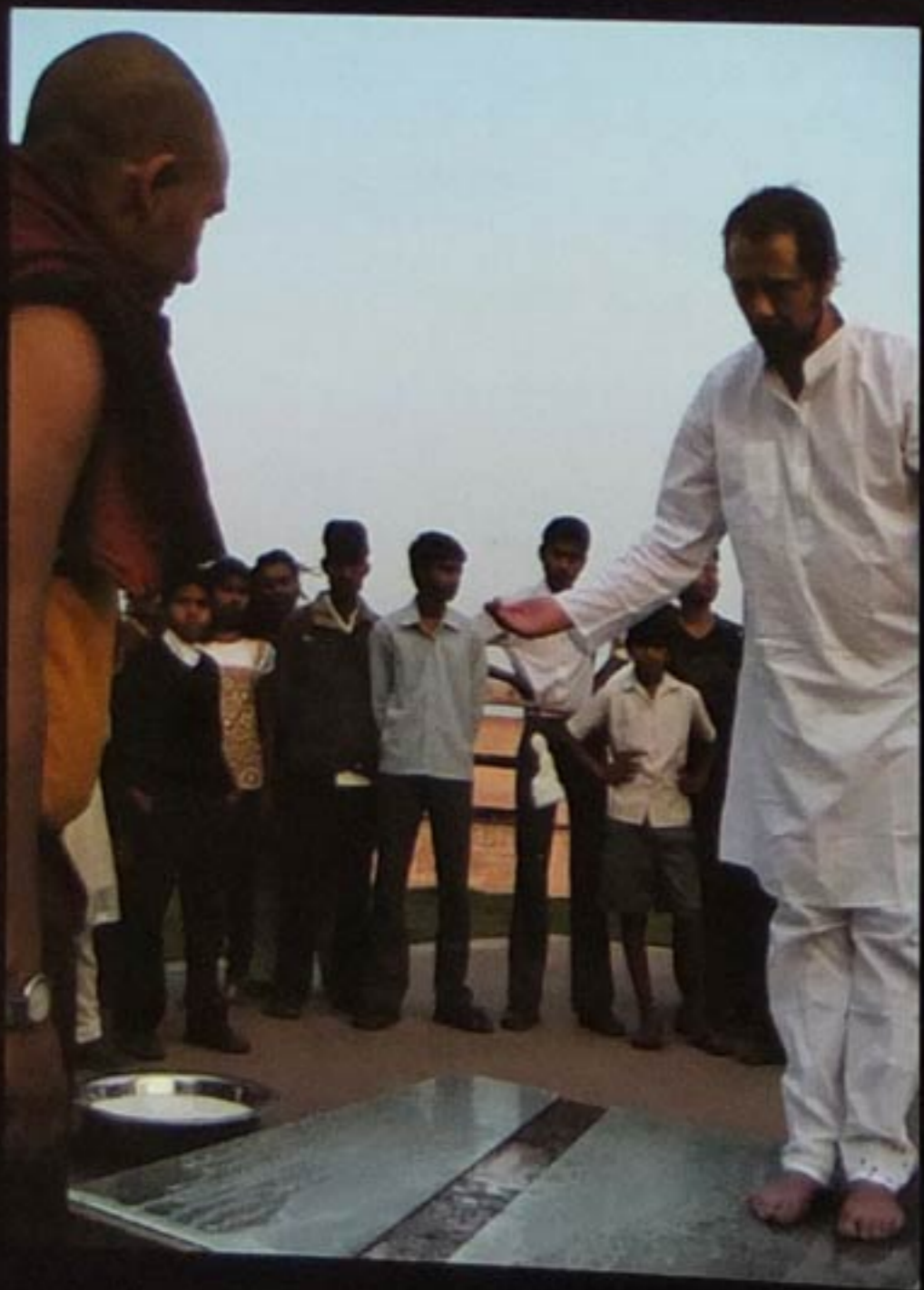
As my eyes were closed for the larger part of the work I mostly had to rely on the sensations of hearing and feeling to make sense of the event. On one hand its quite disorientating for a sighted person to make sense of another human beings presence without physically seeing them. But seeing someone has many dimensions of which the assumed clarity of visual apprehension and recognition actually forms only a very small part.

As living, organic beings we touch, smell, hear and generally feel each other's energy in a variety of non-visual and sometimes, seemingly non-rational ways. For one thing, how do we explain our strong instinctive reactions to people or even animals we meet for the first time? For me this has to do with the fact that we are all material creatures: as human beings we are made from flesh and bone and actually resemble something a like a combination of chemicals, cells and atoms that constantly produce and consume energy. One might say we are not just disembodied minds that temporarily take up residence in the otherwise empty vessels known as our bodies. We are our bodies too and these bodies enable and shape our thoughts. And, as Darwin teaches us, we are shaped by our environment, our interaction with each other and other species with whom we share our territory. Thus we are never just individuals and always form a part of a larger community.

Once I had fully entered the mental space of the performance I suddenly discovered that there was a plethora of sensory and psychological (or if you like 'spiritual') information made available through it. Members of the public that participated in the piece did so in their own unique manner. For example, the exact manner in which they poured the liquids onto my hands varied slightly from person to person. Some poured hastily, others took more time. (Here I also constantly felt the oil was warm whereas the milk was cool and soothing). Through the sound of their movement I could discern something of the participant's personal rhythm, which was of course somewhat tempered by the assistants guiding presence. And then finally as I opened my eyes I physically saw the participant for a brief but intense moment. For me this final part was a moment of mutual acknowledgement through which we paid our respects to the uniqueness of the moment and to each other.



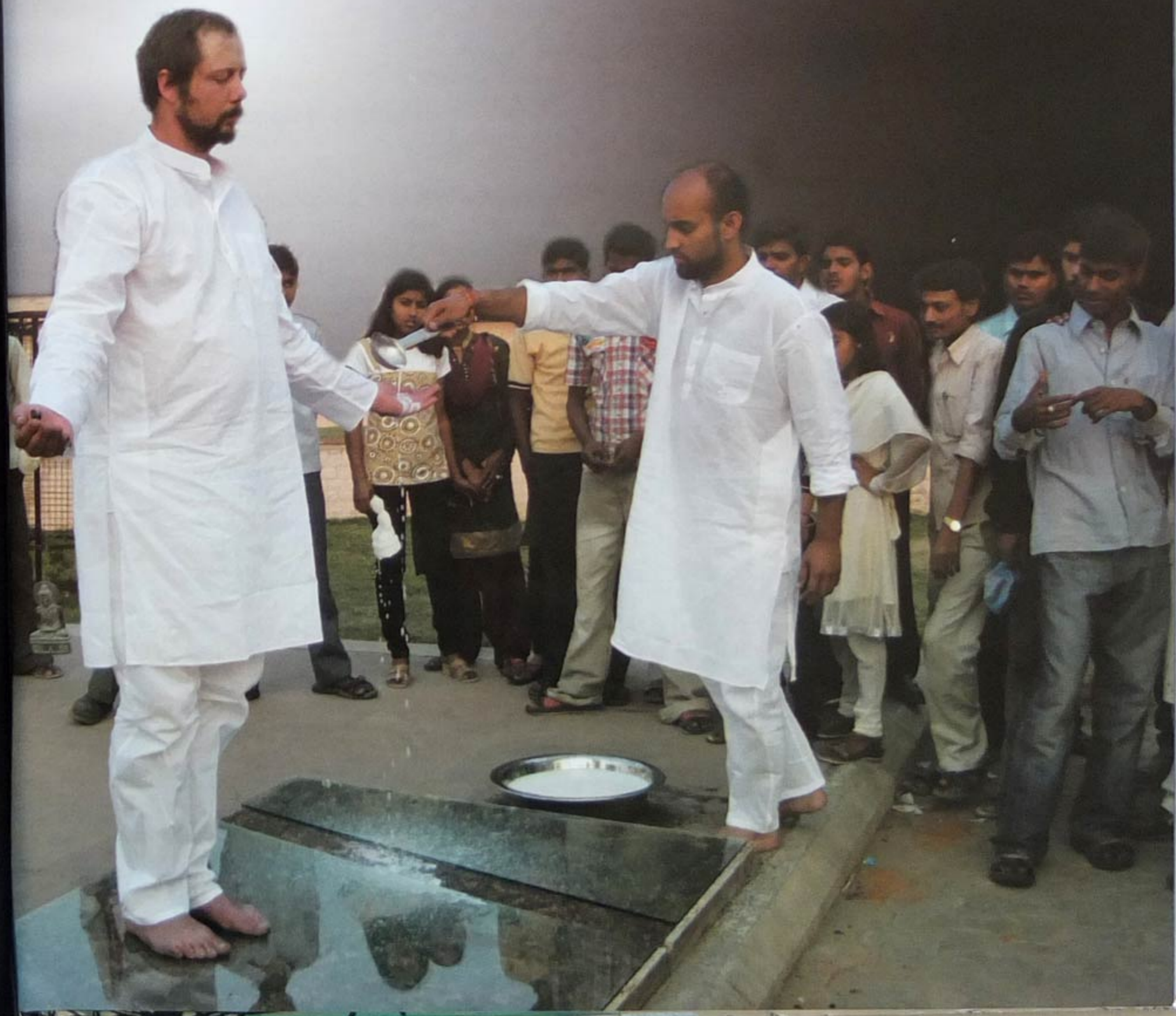




Interestingly I felt that through the process leading up to the final bow, a kind of mental picture of each of the participants had begun to form in my mind. Even as I kept my eyes closed I felt each person's material presence take on another more ethereal form. The best way I could explain this is by saying that, in my mind, some abstract, non-visual likeness of the person seemed to exist for the duration of their participation. Sometimes this form was weighty, as in it felt older or more solid; At other times this energy appeared lighter, like a soft breeze or a gentle presence that felt unencumbered by the seriousness of moving about on the great stage of life, though no less involved for it. Language fails me here: metaphors such as 'solid', 'old', 'light' and so on really do not accurately describe and convey this experience to a disembodied reader. Besides I am aware of the fact that sceptics may easily dismiss such insights as being mere speculation. But my primary intent here is to be faithful to the experience and not to decide what exactly separates fact from fiction.

When I opened my eyes I was often surprised to attach a real face to this non-visual experience of the person. I remember two instances particularly well exactly because the participants made such a huge impression on me. Once I had the experience of encountering someone of great knowledge and time like an presence that has been a part of this world for a very long time. When I opened my eyes I found a rather unassuming, middle-aged man, possibly a labourer staring into my eyes. In everyday life one may pass by him without a moment's notice but in the context of the performance I really felt that he was someone very special. On another occasion I felt the most intense bright presence suddenly surround me. It was not a young or light presence but rather more like a powerful, unstoppable radiant force. When I opened my eyes I looked into the face of a

young female child perhaps five or six years old. I would say that my experience of her presence was not based upon some idealised notion of childhood innocence or purity. For example, I later heard from Douglas (the performance assistant) that she had apparently begged her reluctant parents to participate in the performance. Finally Douglas suggested that if they would consent, he would carry her and help her complete the task. Children are indeed complex, vital beings that we may dismiss at our own peril.







## Photographic documentation of Container 2011

Performative public sculpture with turmeric, soil, grass and labour  
Hole size: 5m x 1.2m

### Description:

For this piece I created an invisible public sculpture. In the context of this project, I wanted to draw attention to the momentary nature of the experience of peace. The viewing audience was witness to a process of continuous change that intimately involves all the bodily senses, memory and quiet self-reflection. In order to do this I decided to create a large-scale, process-based sculptural intervention in the park, one that could organically disappear without leaving any trace of its presence.

I decided to dig a hole that forms the shape of a steel container or 'bowl' in the earth. This shape was smoothed out and covered with cow dung. Finally another layer of turmeric (or 'haldi' as it is locally known) was added on top of that. The hole was left open for two days after which point it was filled with soil and neatly covered with cut-out sections of grass. At this point the work became invisible again.

Of course the container-shape would continue to exist just beneath the surface of the grass and thus members of the public would be able to literally stand on the sculpture without ever knowing it. Some of the regular visitors to the park like the children, the park guards and other nearby residents had firsthand knowledge of the momentary transformation of this section of otherwise empty, non-descript land and will remember it in future.

It is perhaps interesting to note that by filling up the empty container it actually over-flowed: the lip of the bowl is sunk into the soil. Thus it may be argued that at the point that the grass layer is placed on top of the filled container, the entire surface of the park became a part of the sculpture.

There are numerous inter-cultural references in the work that I have not delved into in this short text. But I do wish to briefly draw attention to one that is important for me. There are a number of invisible networks that connect the world. For example, owing to the fabled spice route, South Africa came into existence as halfway stop/ trading station between Europe and India. In turn Gandhi later spent some time working in colonial South Africa as a lawyer, an experience that contributed no small part to his doctrine of political change through peaceful resistance.



## Temporary Monument to Nalanda University 2011

Public performance with burning Oxford English-Hindi Dictionary

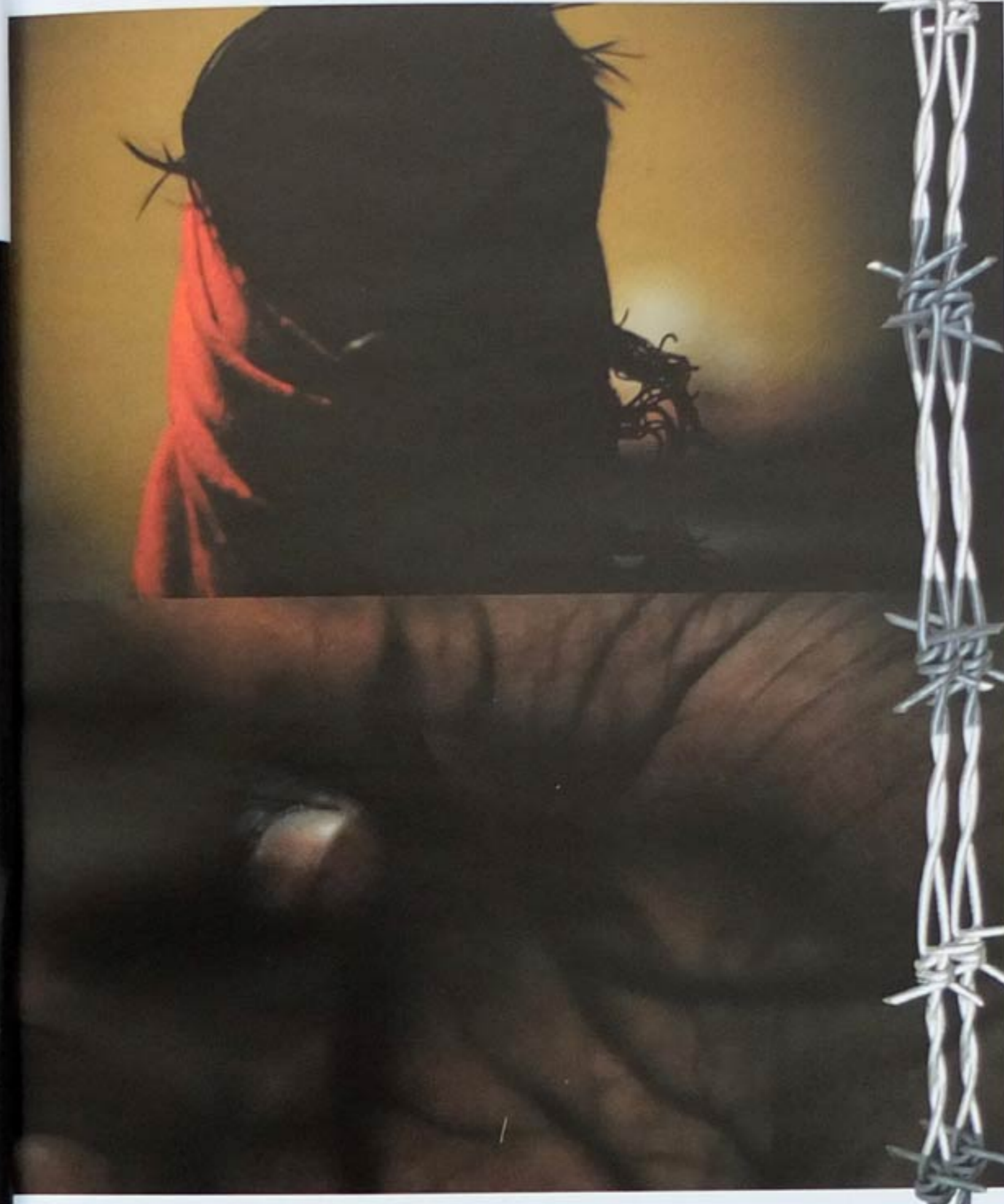
### Description:

Nalanda University (427 -1197 CE) in the state of Bihar, India, is commonly known as the first great university in the world. In its heyday it attracted scholars from the world over including Persia, China and Greece and had a residential campus comprising in the region of ten thousand students and two thousand teachers. It was finally destroyed in 1193CE and it is said that the great library burned for three days.

This work is exactly what the title suggests: a temporary monument for Nalanda University. In the work I throw a burning Oxford English-Hindi Dictionary into the man-made lake of Bodhi Gaya's public park. The choice of book was determined by the simple fact that today almost all global communication between artists takes place in English. English is of course not a neutral language with the contested legacy of British imperialism still very much alive in many of the former British colonies. However, this is a very complex matter as a fair knowledge of English also allows large groups of non-English speakers from all over the world to communicate with each other. Thus despite the fact that certain forms of knowledge may seem innately problematic to us, we have to carefully consider whether it actually enriches the world we live in or not, before we cast our final judgement. Countless times throughout history great knowledge has been lost due to the thoughtlessness and rash conduct that accompany intolerance and war.



Padraig Cunningham & Linda Shevlin



## Falling Awake

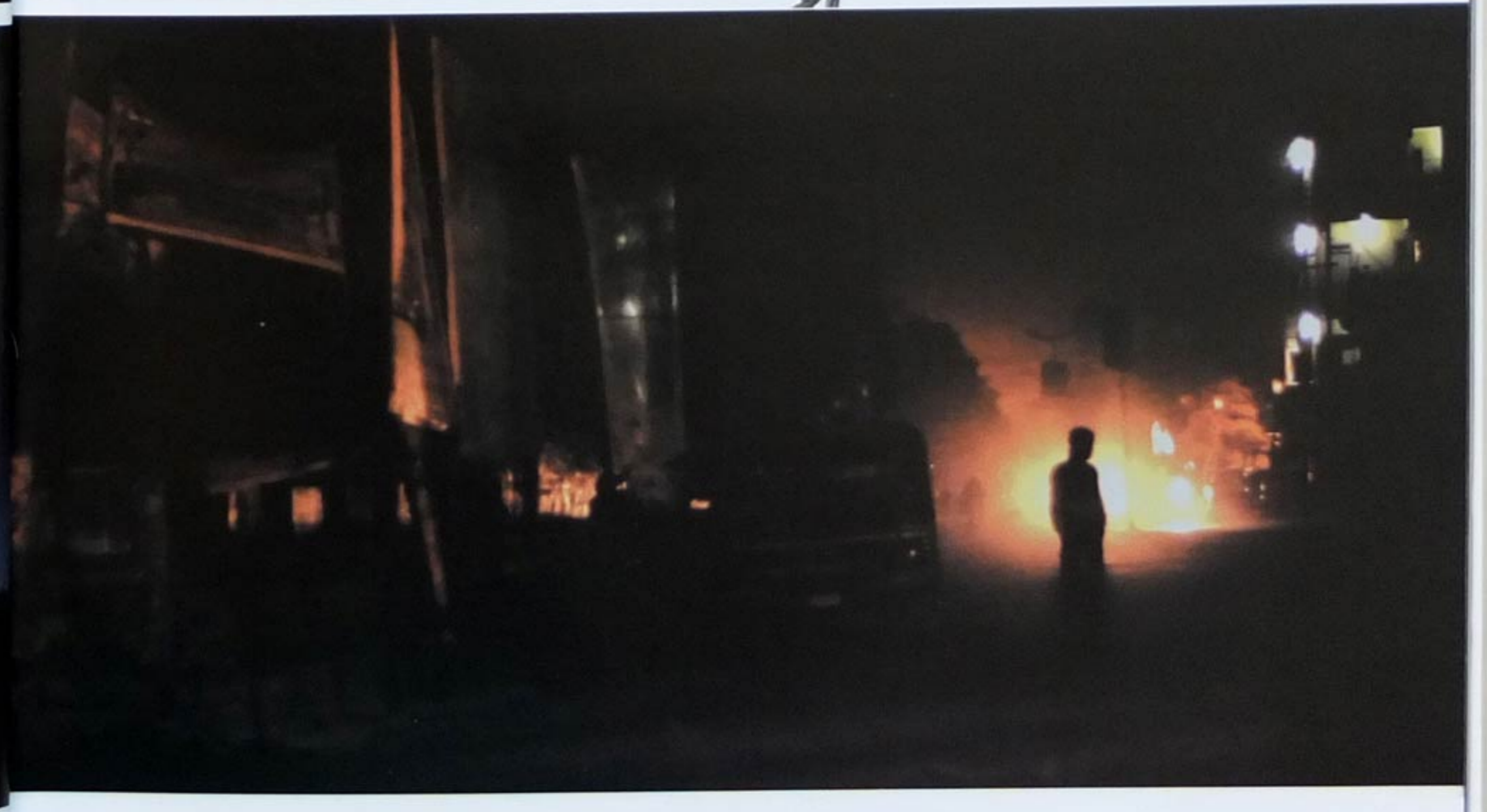
Single channel high definition video

Duration: 13 minutes

*alterite*  
Falling Awake responds to notions of 'Otherness' by trying to explore the possibilities of a commonality between two sites through their struggle and desire to attain peace.

Shot on location in Belfast Ireland & Bodh Gaya India, the piece takes on the form of a condensed journey or a pilgrimage through what at first appears to be disparate sites but on closer examination, traces of an omnipresent threat that may usurp both their fragile situations permeates the work.

Acknowledgements:  
With thanks to all at Black Mountain Zen Centre, Belfast and in particular Frank Liddy. Thanks also to the organisers and assistants on the Buddha Enlightened 2be project.  
Participation in this project was supported by Roscommon Arts Office, Visual Arts Bursary, Ireland





# "Grounded"

## Two-Hour Public Performance, by Irish Artist Sinead Mc Cann

A female woman lies on a pathway in a public park from 4.00pm until the sun goes down. On her head she wears a headpiece, or even a mask. It is made from 1,000 tea bags, sown together. Each tea bag has been emptied, one by one. Her whole head is covered and she cannot see. She is buried from her ankles to her chest in loose tea. She sings the same song, over and over again. The song is written in Hindi on the paths in the park.

*Walk, Walk Slowly  
Don't Run  
There is no-where to get to.*

*Walk, Walk Slowly  
Notice it all  
Stay with your family*

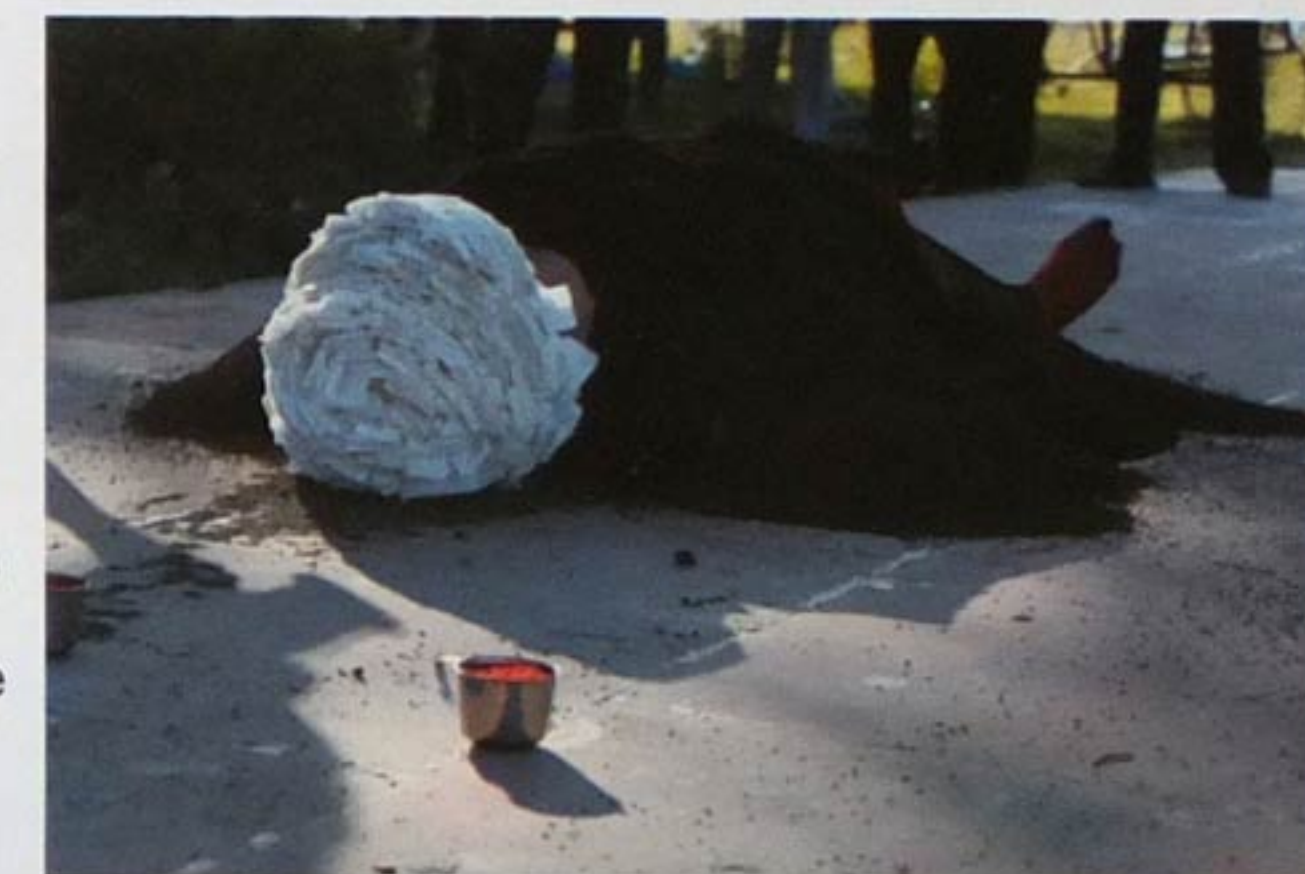


The ritual of drinking tea is important in Irish culture. Irish people drink a lot of tea. This act is embedded within many different events in the lives of Irish people. In India the ritual of drinking tea is a socialising activity against a backdrop of women who work for long hours on the tea plantations, and a political history of the tea industry in India.

"Grounded" is a consciousness-raising of the strong and resourceful women who live in difficult circumstances in both the Irish and Indian context. Through the female body "Grounded" identifies a tension that exists between being restrained by personal/geographical or social circumstance and moments of escape from this restriction. The situation of women discussing traumatic and difficult circumstances in their lives with each other over the act of drinking tea is of particular influence.

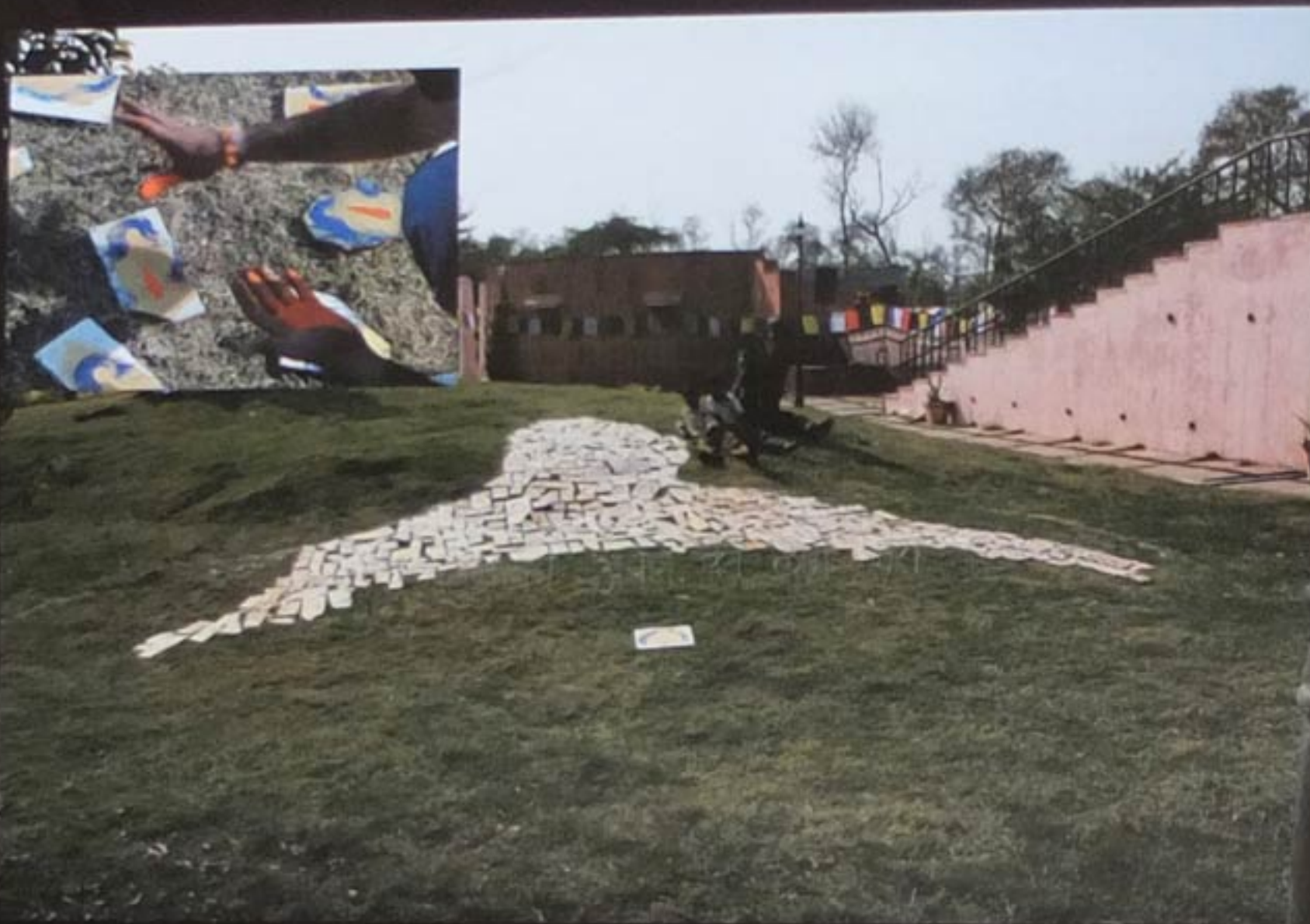
"Grounded" explicitly looks to the action and materiality of drinking tea to metaphorically explore this tension. The empty tea bags are a reference to the literal action of the bags being emptied by hand, one by one. This is a poetic gesture. It explores the lifting of a woman's psychological weight through the act of speaking ones problems while drinking tea with another woman. With each sip of tea, with each emptied tea bag, the problem becomes lighter, the mind becomes less burdened, less troubled. The buried figure in loose tea refers then to the physical/practical restriction that the problem still possesses and human body embodies after the act of drinking tea has past.

"Grounded" acknowledges the importance of the tea industry in the Indian context. It pays homage to the many women who spend long hours working on the tea plantations. It celebrates the ritual of tea drinking in the lives of Irish and Indian people, as well as it being a universal socialising activity for people all around the world.





What a strong word WORLD PEACE, though we know that the world is in pieces, there is no peace left anywhere or might be little bit somewhere, but who knows where.  
As an artist we convey a message in the world context; RESPONSIBILITY OF BROKEN TILES.



## I am offering you to you

The energy in the form of a blue stroke, saffron colour as symbol of spirituality or peace, and the red tilak as a symbol of your own roots. This work is based on an old story wherein someone asked an enlightened monk that what you were before enlightenment, monk said- I was a gardener, what will you do after enlightenment, monk said- gardening. Enlightenment does not mean that it will change your lifestyle it just changes your thought process.



## Who is who

Of broken tiles I created the outcome of a balloon shape that can blow up in your face, the way we can act. Who are you?, Where you from?, What you do?, Your religion?, Your cast?, Your status?, Your community? Cartoon style human faces are painted on top of broken tiles. Talkative and investigating but for what reason, all this information will lead you were?

Ajitvar Kumar Douglas



## YOU & YOU

You & You is a chess board with the same size of tiles all white in background only two in black with different printed images representing the differences in society, nation, community religion or cast. Two human faces are painted on top of each tile facing each other, asking the same question, playing the same game with each other. Every religion, holy book & guru in the world says that we all are a son or a daughter of the same mother and father, or one god, however at the same time all the gurus and leaders, like the two black tiles in the chess board are trying hard to prove that their believe, god or religion is the supreme, WHY...? God has not created any boundaries and I believe god has not even created the word 'racial' or 'discrimination'. Then why we create these differences?

## Shiv ि + शव

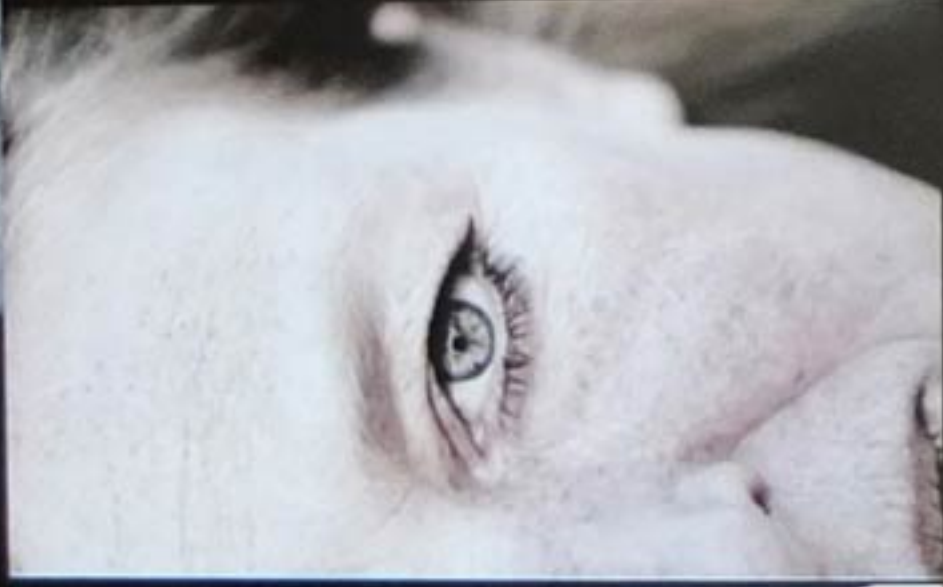
In hindi ि- is a female sign if we remove ि from शिव, shiv will become शव =death. Even god is nothing without his better half. This work is dedicated to all the females, each and everyone is equally important.







Sanjeev Sinha,  
India



Dianne Hagen,  
the Netherlands



Padraig Cunningham,  
Ireland



Sinead Mc Cann,  
Ireland



Johan Thom,  
South Africa



Carol Hummel,  
USA







Tashi Norbu,  
Tibet

Nelly Massera,  
France

Ajitvar Kumar Douglas,  
India

Shikha Sinha,  
India



**'The truth and the soul speaks through the eyes and hands.'**

Peter had a short interview with the artists to make a brief start. He tried to capture the essence and vision of every artist. In order to translate the personality he makes one or two portraits and gets closer by zooming in on the most significant parts of the body : the eyes and the hands. To compare and as a symbol :

The black background is used explicitly to emphasize the individuality of every person, and to 'enlighten' everyone in the most pure and sober way. All pictures are taken outside at daylight, often below a tree, in the surroundings of the location where every artist accomplished his own project.

Peter's vision, sensitivity and professional skills blend perfectly with the ideas and concept of this international artproject 'Buddha enlightened-2-be World Peace' in Bodh Gaya (Bihar, India).



Peter Rokven





Michael Crowder

Hillbilly Hindi ladies come to door...Namaste them in... One asked, "Is this your worship thing?"... Michael can't get out of his mind .. Yes, Art is my religion, so I guess it is, Michael thinks... the women are Namasted out.... It's an incredibly profound questions.... deeper meaning that anyone has seen in my work.... my work was seen at a deeper level by the hillbilly Hindi woman than anyone before.

Shikha told Michael that the .... going for a circle.... perfect hexagon.... so glad that you're sticking with hexagon because it is a really powerful potent symbol...apparently symbol of union of male and female and the creation of the world...Hexagon, via internet, shape of enlightenment....

The hexagram is a mandala symbol called satkona yantra or sadkona yantra found on ancient South Indian Hindu temples. It symbolizes the nara-narayana, or perfect meditative state of balance achieved between Man and God, and if maintained, results in "moksha," or "nirvana" (release from the bounds of the earthly world and its material trappings)

Within Indic lore, the shape is generally understood to consist of two triangles one pointed up and the other downlocked in harmonious embrace. The two components are called 'Om' and the 'Hrim' in Sanskrit, and symbolize man's position between earth and sky. The downward triangle symbolizes Shakti, the sacred embodiment of femininity, and the upward triangle symbolizes Shiva, or Agni Tattva, representing the focused aspects of masculinity. The mystical union of the two triangles represents Creation, occurring through the divine union of male and female. The two locked triangles are also known as 'Shanmukha' - the six-faced, representing the six faces of Shiva & Shakti's progeny Kartikeya. This symbol is also a part of several yantras and has deep significance in Hindu ritual worship and history.





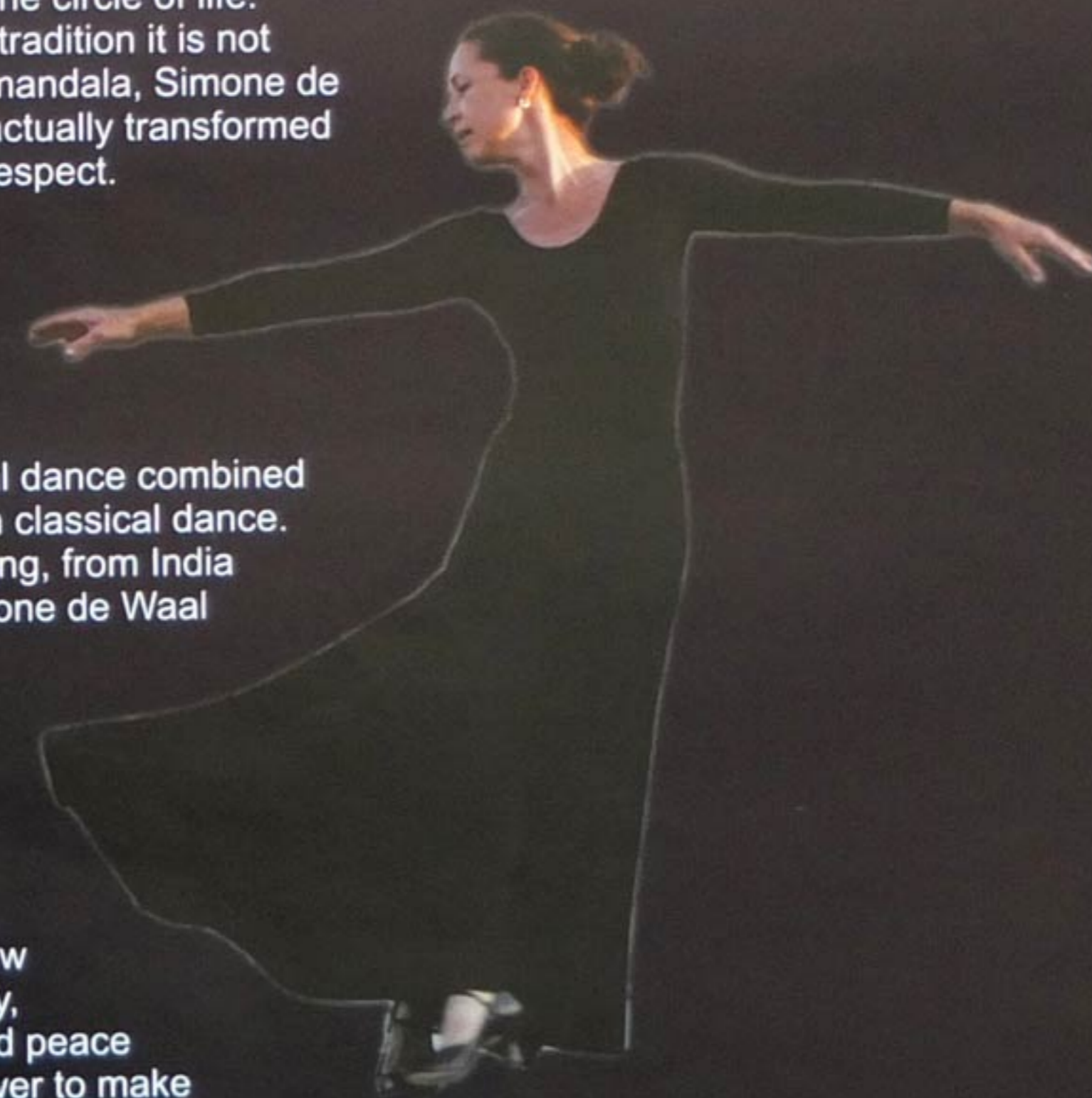
Tashi Norbu

## Tibetan Sand Mandala:

Being a native Tibetan, Tashi Norbu deeply respects the ancient rules for creating a mandala. But he also believes the truth should not be ignored. Where a traditional mandala should reflect/represent only peaceful elements, symbols and patterns, Tashi Norbu introduces weapons and tanks as well, since they unfortunately are part of this world too. The truths should not be concealed or ignored, we should actually learn from it in order to make things better.

The traditional ritual of creating a mandala is not complete without ritually and respectfully destroying it again. This in order to allow the mandala to transform, to dissolve, to merge into the universe again. It's the circle of life. Although in the Tibetan tradition it is not allowed to walk over a mandala, Simone de Waal, a Dutch dancer, actually transformed this idea into an act of respect.

Traditional Tibetan destruction of the sand mandala has transformed with the performance of European Neo Classical dance combined with Tibetan and Indian classical dance. From Tibet Tenzin Melung, from India Akhilesh Gaur and Simone de Waal represents the moving world, in which movement, time, and mutual respect between other cultures literally transform the mandala, they make the sand blow up in the wind. This way, pure pleasure and world peace become the driving power to make the world go around. Expressing World Peace is not a simple task, but it gave us the opportunity to experience that World Peace may just start close to our selves.



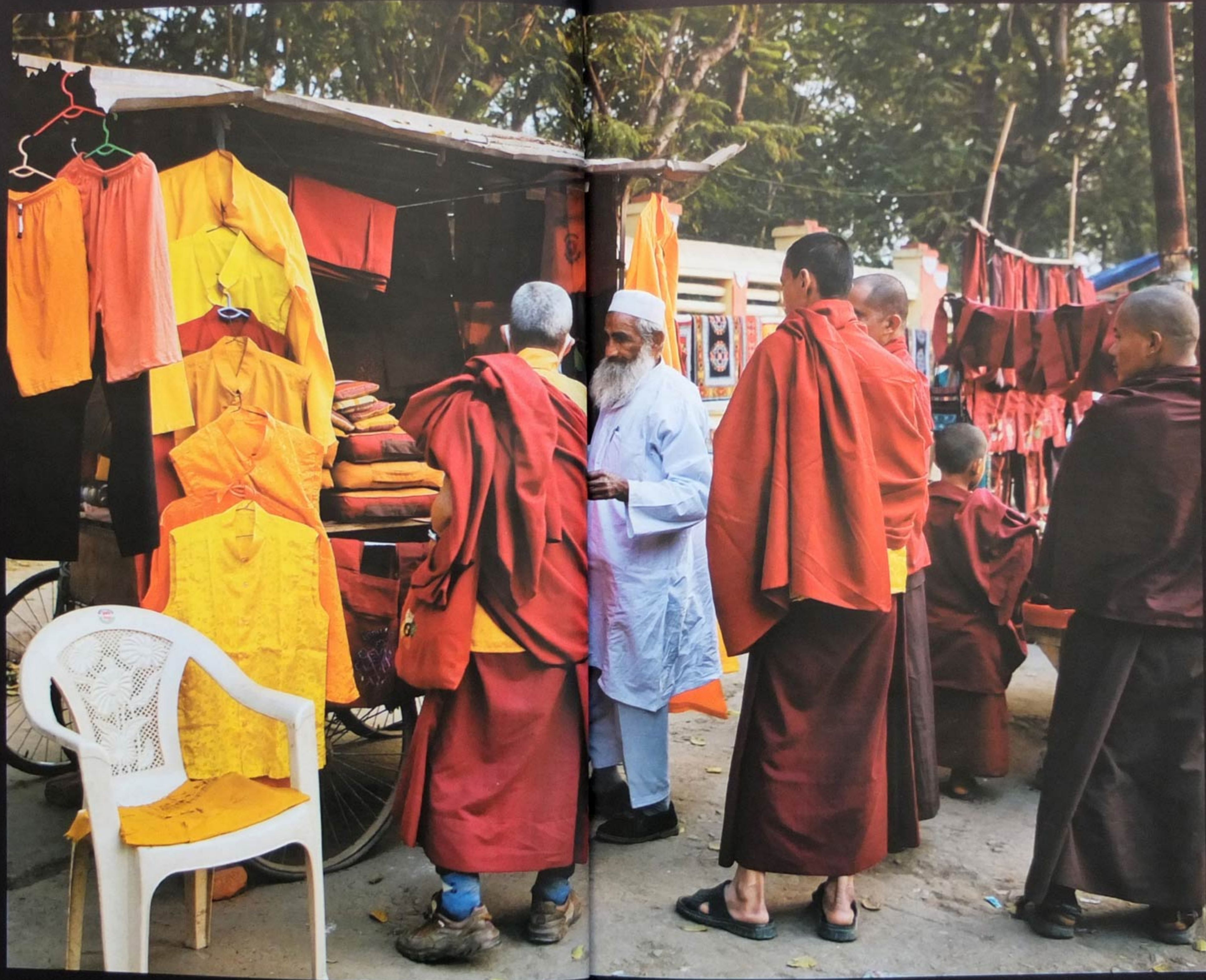


**Dance Performers:**

Tashi Norbu  
Simone de Waal  
Tenzin Choezom  
Tsering Dickyi  
Akhilesh Guar  
Thupten Dolma  
Wangchuk Ata  
Melung Tenzin  
Seldon Tenzin  
Tenzin Tselha







Vivek Vilasini





The central premise of my work is urbanization of cities and its interplays with urban cultures and urban ecology explored within the history of visual representation and looking closely at the idea of re-construction; infrastructure; technology, speed and change; intersections of local and the global, multiple layers of urban identities and so on....  
The new urban landscape elements like a pile of sand bags causes some physical and psychological obstruction and chaos in the lives of common man.  
My work attempts to capture that chaos in urban life.

Murali Cheeroth



## Eternity A

Earth, Water, Fire, Sky and Air, the basic elements on the planet are represented in the rectangle shapes. The two pillars build up by triangles with the rectangle as a lock for stability in between with at the backdrop the liquid represented in floating lines which can lead to eternity.

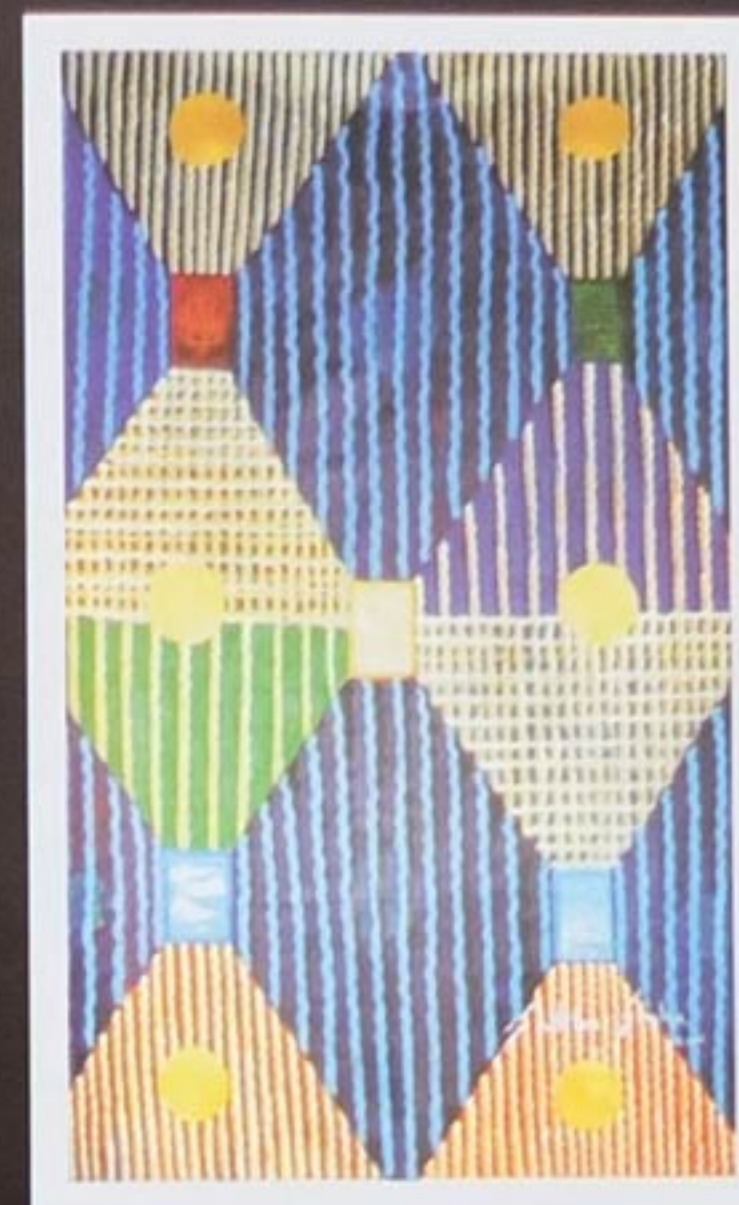
## Eternity B

The combination of the two triangles represents in Tantric form the beginning of life. The bindu is also the seed, the germ, the core. It symbolizes the seed bearing the potential of all life. The triangle pointing down is the female part, the uterus where birth becomes the first path to take in life and is therefore represented at the background on a large scale. It touches the energy of the unconscious when your mind stops thinking and energy becomes form.

A urinal place becomes a Holy place

Life and Death both are opposite however it is similar at the same time. It is like a lotus flower growing in the mud. The mural I created was a lost corner in the park used to urinate. In Hindu believe any place can turn into a Temple and any person can be evil and good at the same time. The circle of life starts at the left of the mural with all representations of our emotions in life, the joy and pain that surrounds us throughout our lives. It became a corner of reflection in the aluminium sheet.

Shikha Sinha



Eternity A, 4"x6", acrylic on canvas



Eternity B, 4"x6", acrylic on canvas



15"x30"