



Buddha Enlightened

*An international site-specific project
Bodh Gaya
Bihar
India
2006-2007*

THE PARADOX OF OUR AGE

**••We have bigger houses but smaller families;
more conveniences, but less time;
We have more degrees, but less sense;
more knowledge, but less judgement;
more experts, but more problems;
more medicines, but less healthiness;
We've been all the way to the moon and back,
but have trouble crossing the street to meet
the new neighbour.**

**We built more computers to hold more
information to produce more copies than ever,
but have less communication;**

**We have become long on quantity,
but short on quality.**

**These are times of fast foods
but slow digestion;**

Tall man but short character;

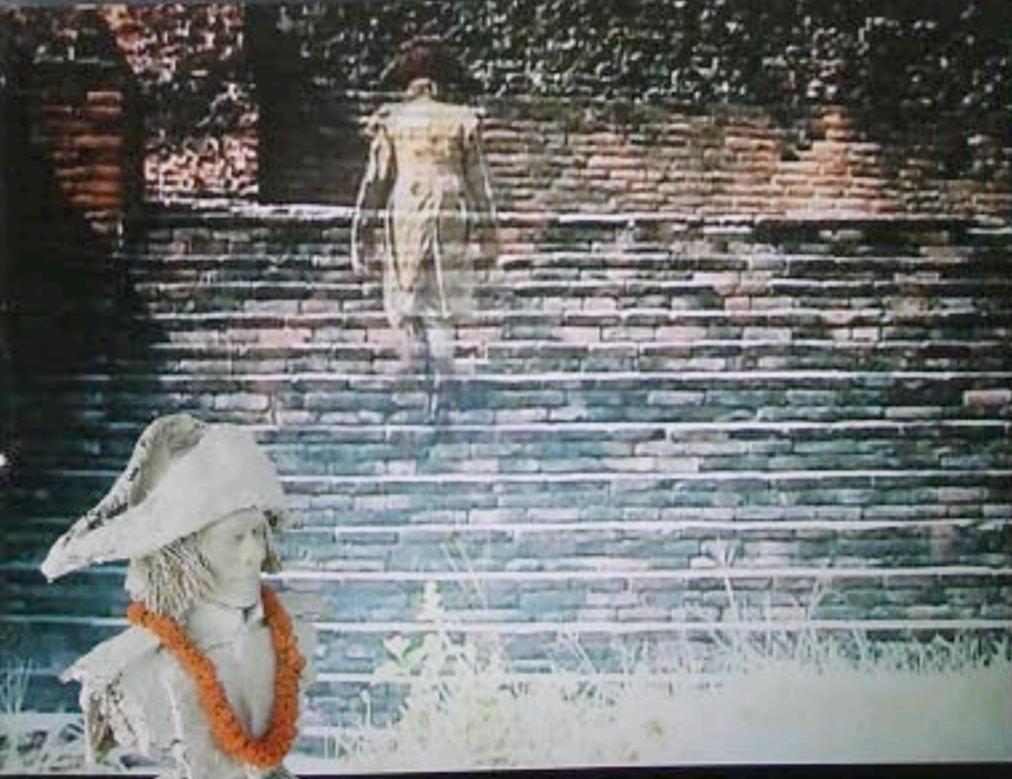
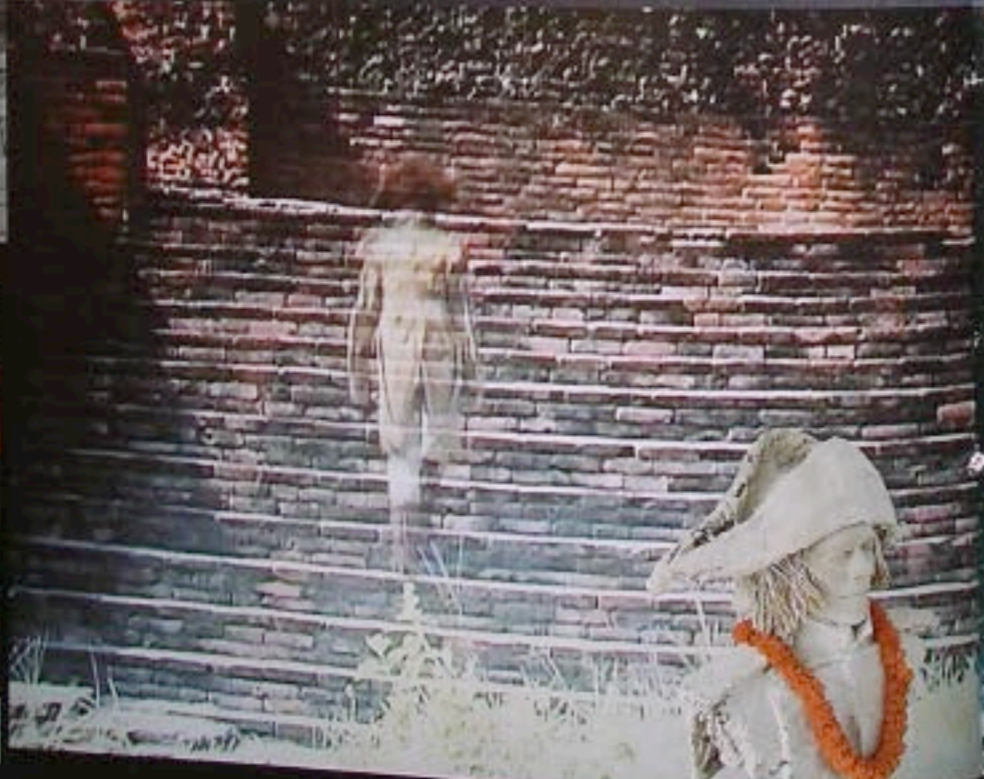
**Steep profits but shallow relationships.
It's a time when there is much in windows,
but nothing in the room.**

...HIS HOLINESS THE 14th DALAI LAMA.

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In 1821 at the age of 52 Napoleon Bonaparte died on the tiny, remote island of St. Helens. 186 years later, Napoleon's ghost visits Bihar and haunts round a stupa.

One might well ask: Why Bihar?

The famous monarch has come back to earth to mourn his sins: the cruelty to his country and fellow humans. This is why he comes to the centre of peace, to the capital of pacifism, Bodh Gaya.

He visits a number of places important to the Buddhist religion in this area.

The experience was like travelling in time. The landscape in Bihar is rural and untouched by industry. There are beautiful houses made from mud and straw, and hay is stacked in piles. Performing as Napoleon's ghost in this environment made me wonder whether I had slipped back 200 years. It was fascinating, overwhelming and delusional.

A performance by **Jozef van der Heijden, the Netherlands.**

The ghost wears a uniform specially made for the event. It is a copy of the uniform Napoleon regularly wore. However the ghost's suit is made from jute, a sort of canvas more commonly used to make sacks for potatoes (gunny sacks). It's a poor man's suit which, combined with my fair complexion and hair colour, makes me blend into the background – the vague monotonous colour adding to the ghostly aura. The choice of fabric and the transparent effect it creates suggests that, as a ghost one is neither rich nor poor; one is immaterial.

We made a video of the ghost walking around and sitting in prayer or meditation at several places. We even see him ploughing the fields with two oxen. Napoleon is transparent in the video, a familiar look for ghosts.

This performance is the beginning of a series of Napoleon performances. I plan to visit a lot more locations, some the real Napoleon actually visited and others he did not.

The project has just begun so there haven't been performances at other locations yet.

For Napoleon's ghost, visiting Bodh Gaya was an important experience. He had never seen such a pluralistic society or visited a place where people from all religions, be they Buddhist, Hindu, Muslim, Christian or Jew, cohabit without war or even conflict. We hope he will discover more places in the world where people come together in peace.

Napoleon lived at the time of the French revolution. Although he was a man of humble origin he became the most influential and important monarch of Europe. He addressed people according to their merit, not according to their descent, an approach that wasn't appreciated by the nobility in the rest of Europe at the time.

Napoleon's ghost was broadcast on television in India. People who saw it or who encountered the ghost in person understand why he came to Bihar. For Napoleon's ghost, still searching for peace, and for the people of India who met the lost and mourning monarch, the meaning is clear. Earthly power isn't everlasting.

I am not sure if there should be a moral in this work, but, inevitably, there is.

by Peter Burke, Australia

ENLIGHTENMENT™

Enlightenment™ is a strategic 'advertising campaign' featuring a supermodel, billboards, SMS messages and product launches. A total of 23,456,781 million Indians received text messages from Shelly Innocence (a virtual supermodel and self-professed guru), met her in person and saw her on TV.

Enlightenment™ explores my ongoing interest in the area of 'fict-o-faction', particularly related to the media and 'performative' interventions into the everyday. The project is a continuation of *Innocence™*, which consisted of six billboards and a video projection in Melbourne, Australia featuring Shelly (my fictional character/alter ego) and her website, www.shellyinnocence.com.

In the west, Shelly markets an extensive product range including *Happiness™ – try it*, *Integrity™ – it's not for everyone* and *Revelation™ – wake up to yourself*. In India, Shelly transformed herself into a modern day guru and Bollywood star in the style of Kareena Kapoor and Aishwarya Rai to continue her exploration of the metaphysical aspects of life through popular culture.

Shelly launched her brand new image on two billboards in Bodh Gaya's main street, wearing a glittering sari and sporting the latest Nokia handset. *The Jagran News* and *Sahara TV* recorded the spectacle and the 'poster girl' welcomed the media attention, posing for photos, signing autographs and distributing her mobile phone number.

'It's a world first', Shelly told *Sahara TV*, 'and a personal calling'.

The billboards invited the public to 'SMS Shelly for *Enlightenment™*' and mobile savvy Bodh Gayans who responded received inspirational text messages in Hindi including *Hamesha shant raho aur roz khush raho nachte raho* (*Be at peace with yourself and dance every day*). Although customer satisfaction with the SMS service rated high, the virtual guru was inundated with an unexpected demand for one-on-one consultations (many wanted to speak with Shelly in person and some wanted to go on a date).

Enlightenment™ both celebrates and participates in Bodh Gaya's spiritual marketplace and fervent text messaging culture, initiated by a non-digital message of enlightenment under the Bodhi tree in 500 BC.

'Texting is a fad' Shelly says, 'but *Enlightenment™* lasts forever'.

www.shellyinnocence.com/1b_enlightenment_fs.html
www.shellywood.blogspot.com

JOY

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TENNYI JARGYELING
Buddhist Monastery.



आनंद



NO PARKING

09871 253 484

Be enlightened!







by Tomoyo Ihaya, Japan

'Peace Rice'

In 2003, while I was doing an artist residency at Utah State University, the Iraq War started. Right after the news I received a spam mail entitled, "Peace Rice". It described a non-violent demonstration during the Vietnam War. Demonstrators sent packages of RICE to the then-American President with a note that said, "Please give this package of RICE to the starving children in Vietnam". This demonstration challenged the President to look at the conflict in South-East Asia from a different perspective, not as a geopolitical struggle but a personal tragedy for millions of helpless individuals. The mail I received asked me to use the same anti-war strategy by sending President George Bush a bag of rice.

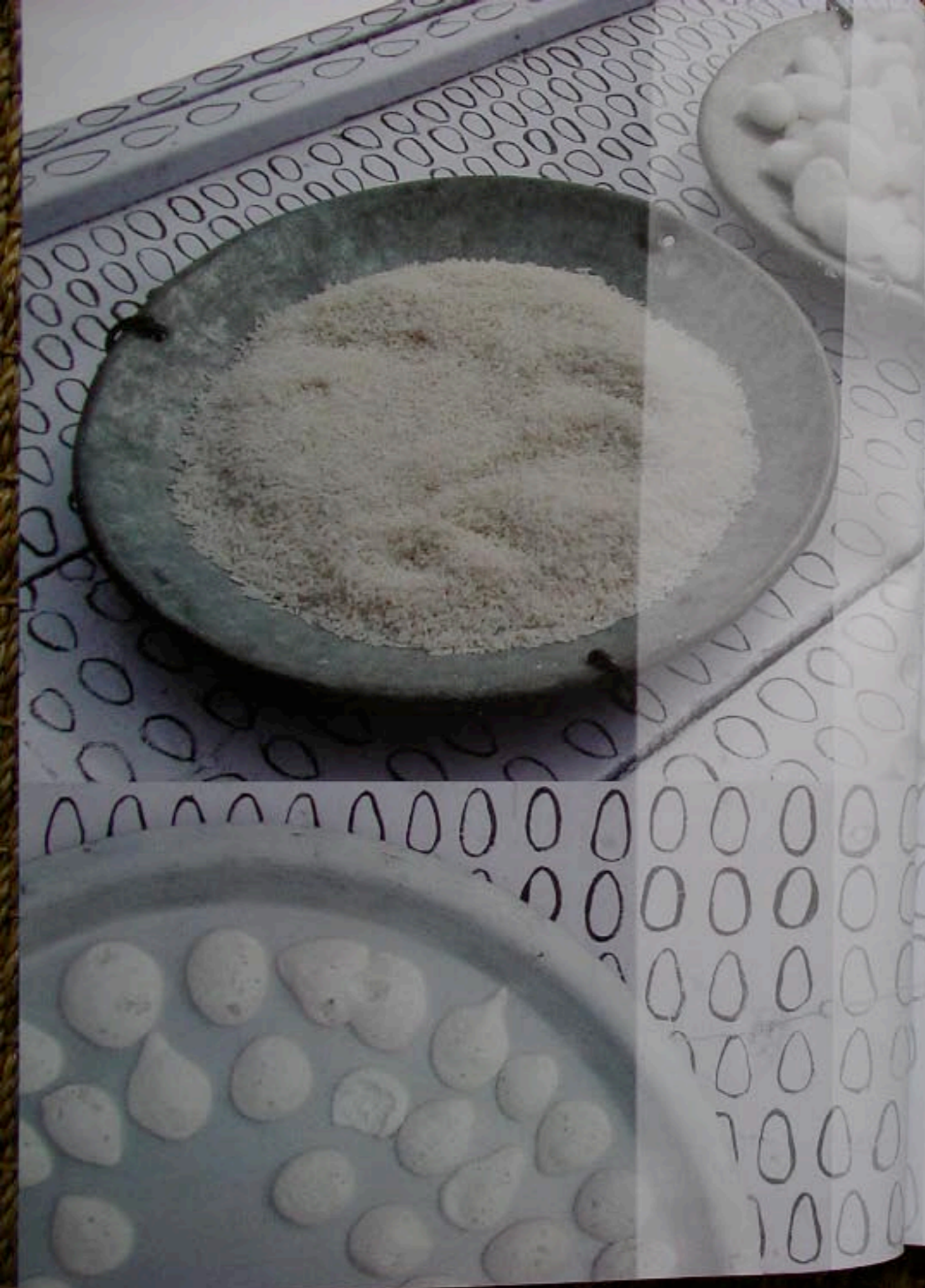
I did not carry out this action. Instead, I drew many grains of rice on an etching plate and made many prints off it. Then I cut the prints into small rectangular pieces to make "Peace Rice" bookmarks and gave them away to people. As I was feeling the tense air of the war, even in Utah on a small campus in a small town, this was only a subtle action, which I took.

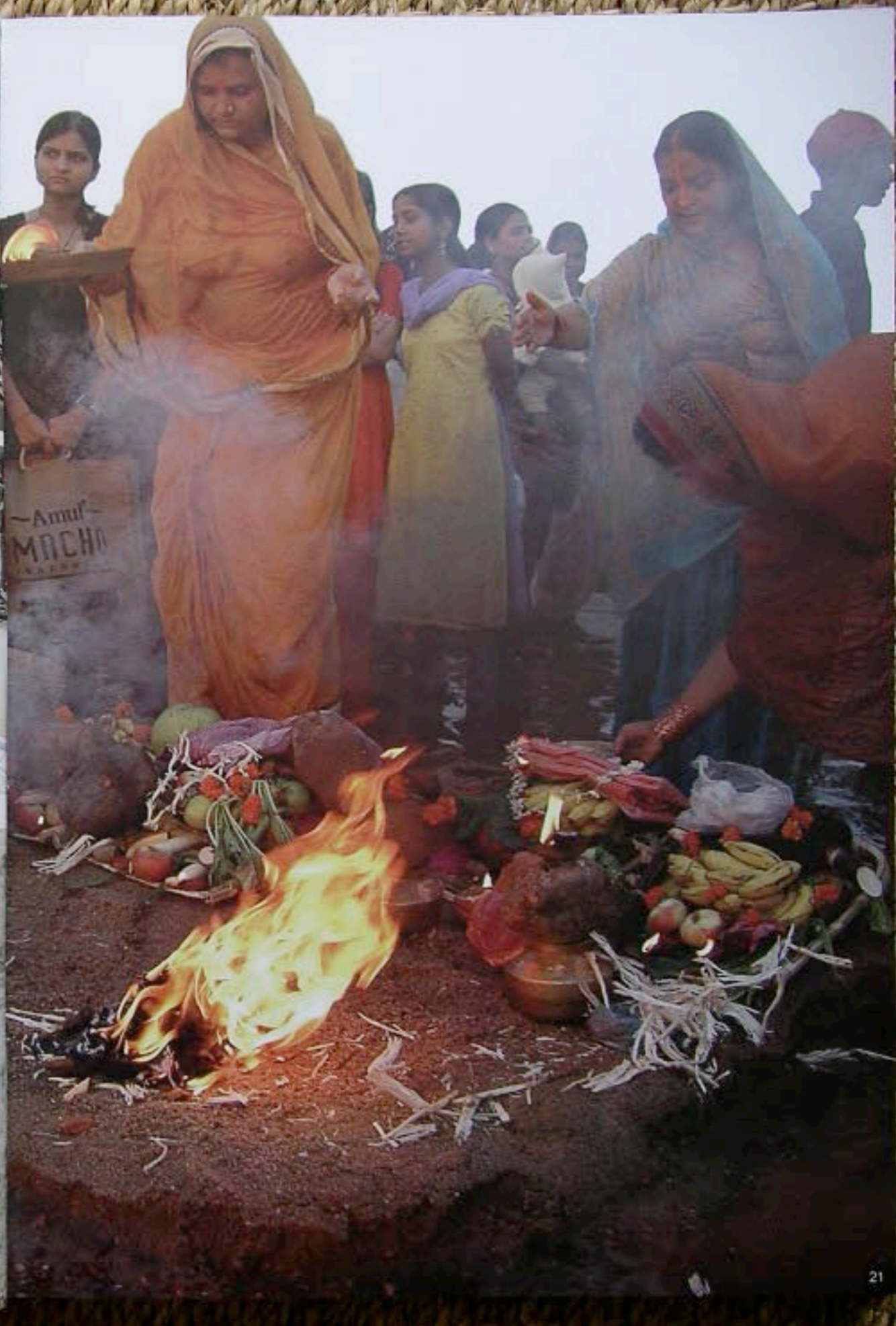
Thinking back, the word RICE, in combination with PEACE, must have struck a chord, probably because rice has been an essential part of my daily life since I was an infant. My grandparents were rice farmers all their lives. Whenever I hear the word "RICE" (KOME in Japanese), I visualize green rice paddies in the planting season and the mount of raw rice at the harvest time. I can smell rice being cooked and feel the steam billowing out from a rice cooker. We were told not to leave even a single grain of rice in our bowls since each grain holds a spirit within. To me a bowl of steaming rice is a symbol of warmth and comfort. Its organic whiteness is a metaphor for purity and sacredness. This is also my personal definition of PEACE.

Imagine a world where everybody can have a bowl of warm rice, take time to appreciate the taste of each grain, and feel full with the nutrition that has been lovingly created by the farmers and the earth. In this world, anxiety, anger, and violence would not exist.

I believe that the manner in which food is eaten and shared is a manifestation of the mental/spiritual state of a person, a family and a society. If we can contemplate the role of food in our lives and can share food with everybody I believe it is also a way to share peace and love.

Peace and Rice.





India, Bodh Gaya 2006. As I experienced before in India you wait, you run, it's slow, it's fast and sometimes almost in the same time. Working in India is for me different from working in my studio. In India there are always people around you, watching over your shoulder while you are working. The first thing you have to learn is to concentrate in the middle of all this. My work didn't go easily in the beginning and that makes it even more necessary to close yourself off a bit from everything happening around you. Partying, going to the temples, meditating, sightseeing and working; it's a bit too much to combine. Before I went I made the decision to continue working with the series of work I was working on.

The Muslim world is the subject; and maybe even more how western newspaper photography and journalists perceive the Muslim world. I had no idea if that would feel very different working on this in India or at home and how the reactions would be; in fact it didn't feel so different either to make or the reactions. I think the place, Bodh Gaya, had a bigger impact on me than working in a group but I guess I am anyway functioning as an individual. It is always the most difficult thing not to judge situations or people (this being one of the most interesting ideas of Buddhism) and living in Bodh Gaya together did not necessarily make that easier. Anyway one always has to change opinions in India a few times a day because things are different so you have to stay flexible in your mind. In the beginning of the project I could not imagine that there would be so many press people around for instance. In India a project is something that has to grow, and it did! It only takes time!

by Rob Birza, the Netherlands



Oh Boy, 180 x 150 cm



Suitcase, 80 x 80 cm

Arab man 3, 80 x 50 cm



8x No Title, 50 x 60 cm





Rob Birza and Dianne Hagen, the Netherlands

by Renée Ridgway, USA/the Netherlands

The Cost of Enlightenment

Bodh Gaya, Tracks and traces, remnants and monuments, simulacra and simulation

Enlightened

Last November I took part in the 'Buddha Enlightened' project in Bodh Gaya, Bihar, India, at the place where Siddhartha Gautama supposedly attained enlightenment. The idea of enlightenment in Eastern culture is paralleled in both the Buddhist Bodhi as well as other world religions as the elimination of suffering. How does the global tourist experience the monument of Buddha attaining enlightenment? Using nomenclature and search engines as a daily habit or *modus operandi* I began by consulting open source software Wikipedia for an answer. If enlightenment or illumination is a fundamental philosophical concept that grew beyond religion and spirituality and essentially means being illuminated by an acquired new wisdom or understanding, how relevant is this within a contemporary relationship to the production of culture (in this case an exhibition) at a Buddhist monument?

Enlightenment

In the West, Enlightenment is usually interpreted as a belief in linear progress, defined by most as the process of rationalization, extolling reason and freedom with emphasis on individual freedom, tolerance, separation of church and state in a planned and organized society. With 'totalizing' as opposed to relative views of the world, it ultimately propagates universalism – a belief in the existence of universal truths and values. When Adorno and Horkheimer wrote their famous 'Dialectic of Enlightenment' in 1944 they declared the Enlightenment a failed project as well as defining the concept of cultural industry as mass media.

The religion of secular Enlightenment

Since the terrorist attacks of 9/11, Madrid, London, and the murders of Pim Fortuyn and Theo van Gogh in the Netherlands, a reappraisal of values has been forwarded as part of the political agenda in greater Europe, if not globally. Whilst the new type of Western religion may be coined as 'secular Enlightenment', the ways in which this is defined and promoted within society differs from country to country and continent to continent. The key issue remains and the question should be asked – who is speaking, to what extent and at what cost? How does this return to the usage of the term Enlightenment affect our perception of the postmodern political sphere?¹

The Cost of Enlightenment

The interpretation and definition of the word Enlightenment stands pre-defined in the West. For some it is coming back into fashion through obtaining a new use-value in relation to political agendas regarding the polarized Islamic/Christian situation, which confounds this term all the more. And how do the ideals of individualism, the ability to take responsibility and control over one's life that is contained in both Eastern and Western definitions of Enlightenment, play a role in our perception of the political at a point in time when knowledge is shared, open-sourced and collaborative? Spanning MMORPGs², in which people assume other identities in online gaming, to the art world in which the collaborative is replacing authorship, perhaps the end of suffering from identity-based categorization is drawing near. As part of the terms of a global agreement, an attempt to formulate a visual registration of such an interaction, might be worth the investment.

Cost of Enlightenment

Photo installation, Digital prints, 20 x 30 cm

Rather than being outside of society, 'excluded', beggars play a major role in the economy of Bodh Gaya. Though child labour is objectionable in all aspects of society, especially within India, begging seems to emerge as a job in itself. Beggars have a clear notion of the skills and the self-presentation required to attract money from passers-by. Whilst the beggar sees the donor as a kind of customer, here instead the exchange was negotiated through the distribution of European coinage budgeted from a publicly funded subsidy. In this case the beggar, a child, reciprocated by performing a Mudra, (a hand gesture associated with the teaching of the Buddha) and displayed the coinage.

Enlightenment Embassy

(God created man and man returned the favour)

Handmade Mahayana flag, embroidered thread, 220 x 300 cm

In Bodh Gaya, every country that celebrates Buddhism has a temple. Competitive through scale, design and ornamentation and scattered around the main temple, each offers a different veneration of Buddhism. Reminiscent of embassies many fly a Mahayana flag, certainly the most ubiquitous object in Bodh Gaya, next to the rickshaws, beggars and litter.

Enlightenment Embassy embodies the local embroidery tradition with the creation of a new Mahayana flag. 'God created man and man returned the favour' is appliquéd in five languages and reflects the different modes of communication at the Hotel Embassy: Hindi, English, Japanese, French and Tibetan.

The flag was installed from the balcony of the hotel transforming it more into an embassy. During the week many monks came to view this flag that was causing a stir within the Tibetan community. It seems that the translator, a Tibetan monk, had used words that could not be used in Tibetan to describe god, as there is no exact translation of how one would formulate 'God' in Tibetan. After much dispute, the flag was removed. God got lost in translation.

Peacock

Peacock feathers, thread, wire, 90 x 90 cm

Peacocks are male peafowl and India's national bird, their feathers like iridescent wisps of beauty created by the Bragg effect. In China, they were the symbol of the Ming dynasty and in the rest of Asia; the feathers of the peacock are considered auspicious and protective. However in Europe peacock's feathers are perceived as bad omens, keeping them in the house brings very bad luck, because of their so-called evil eyes. In modern times the peacock has become a symbol of pride, arrogance, and vanity but also a symbol of beauty, prosperity, royalty, love, compassion, the soul, and peace.

Scientific research has shown that the female 'peahen' chooses her mate by finding the male with the most 'eyes', located on his tale. Designed as a the logo for a project that was 'seeking world peace', in this piece the 60's peace sign is combined with the peacock's manifold symbolic references, united through nomenclature and the form of the circle.

1. In short, political conflict designates the tension between the structured social body in which each part has its place, and 'the part of no part' which unsettles this order on account of the empty principle of universality - of what Balibar calls *egaliberte*, the principled equality of all men qua speaking beings.

The Political and Its Disavowals, Slavoj Žižek, from *The Ticklish Subject*, 1999

2. Massively multiplayer online role-playing game





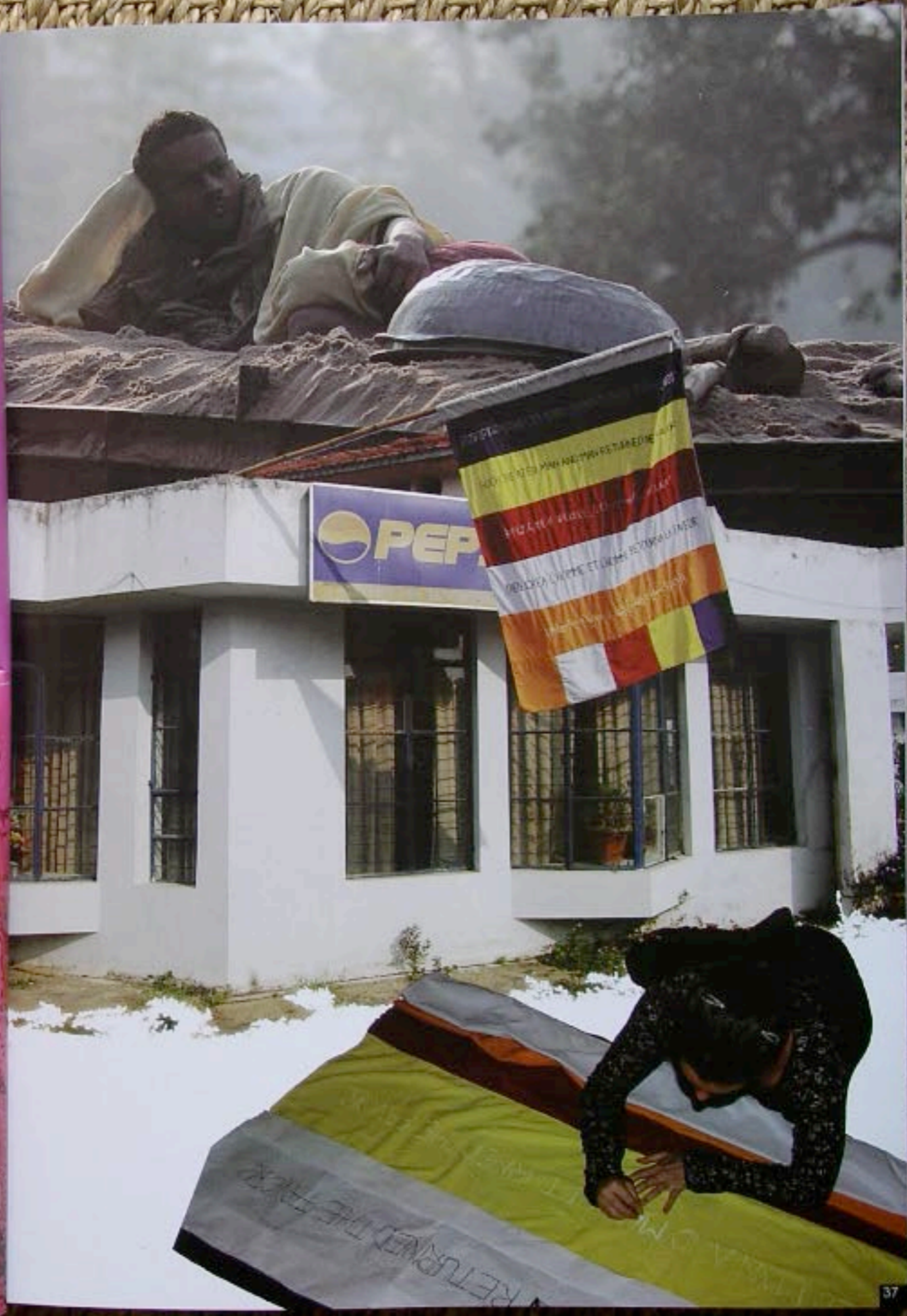
भगवान ने इंसान को बनाया, इसलिये उसका कर्ज चुकाया

GOD CREATED MAN AND MAN RETURNED THE FAVOR

神は人類を創造した。人類は神の恩を返した。

DIEU CREA L'HOMME ET L'HOMME RETOURNA LA FAVEUR

প্রথম পুরুষের সৃষ্টিতে মানুষের ঋণ পরিত্যাগ করা হল।





by Chiba Taiga, Japan

Trace - Harmonious Life

We, human beings are a part of nature.

The nature is, as it were, the god for all of us.

We, living things have lived on earth as a part of nature since more than 500 million years ago.

At first, I thought of my family ancestors, then, gradually went back to our origin, in other words, the ancient life in the water where many creatures were living together as they were.

We, humans have everything within to have a joy of life.

Can we get back to the simple life like the ancient life in the water?





Cambrian Sea in Yellow, 173 x 165 cm

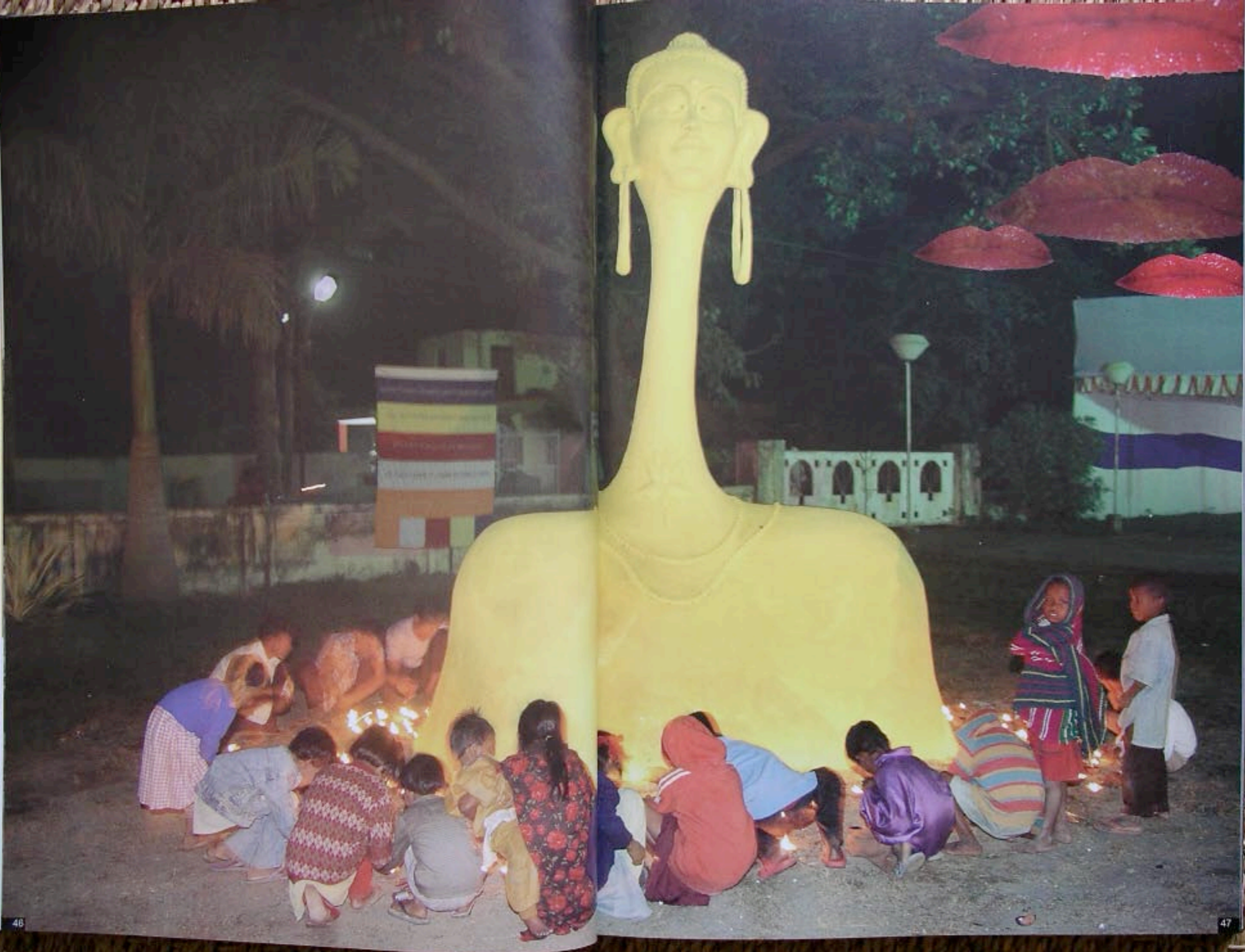
detail: Cambrian Sea in Cerulean Blue

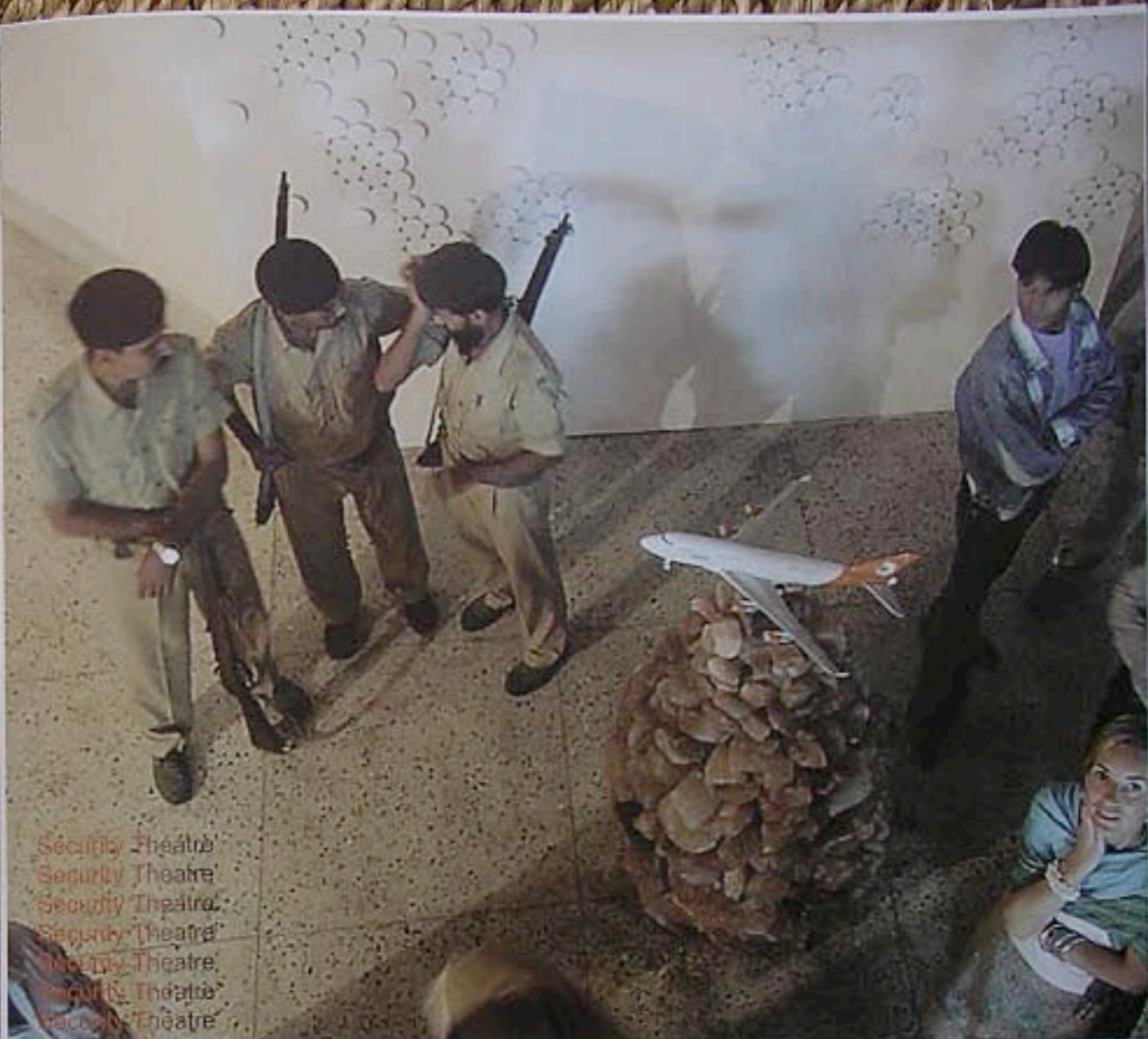


detail: Cambrian Sea in Cerulean Blue



Cambrian Sea in Yellow, 173 x 165 cm



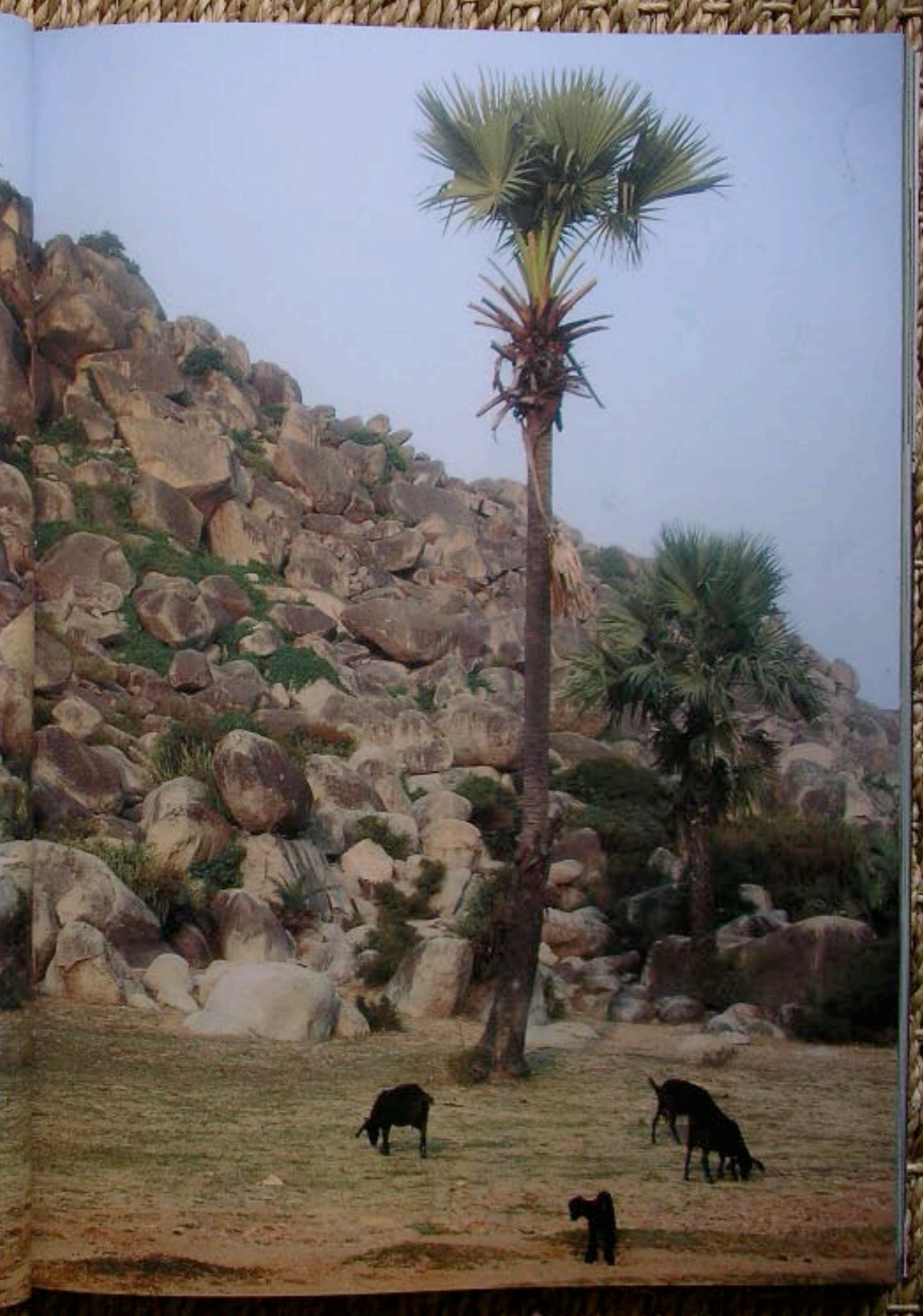
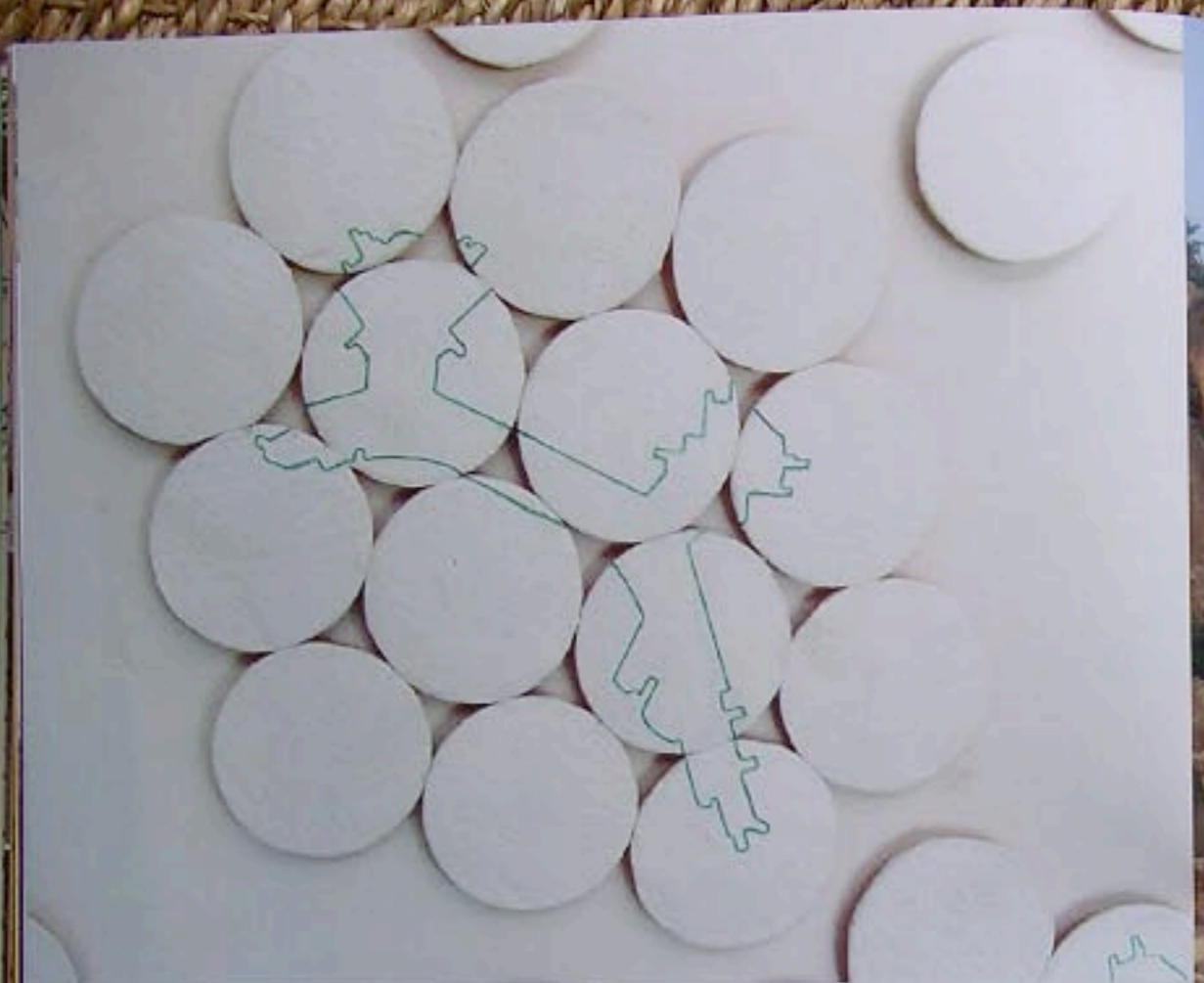


'Security Theatre'
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by Anna Macleod, Ireland

The notion of peace is very close to the Irish heart. After thirty years of conflict in Northern Ireland, there seems to be a political resolution bringing a tentative peace between the divided communities, now the difficult healing process begins. India does organized chaos really well! Spending time in the important spiritual site of Bodh Gaya was an extraordinary experience. In the space of a month, into the tiny town of Bodh Gaya, came the advent of an important Hindu celebration along side the daily throng of 20,000 Buddhist pilgrims petitioning for world peace combined with a multitude of patients attending the annual week long charitable Eye Camp (eye clinic). India has a staggeringly vast and diverse population and can teach us all a thing or two about tolerance and peaceful co existence.

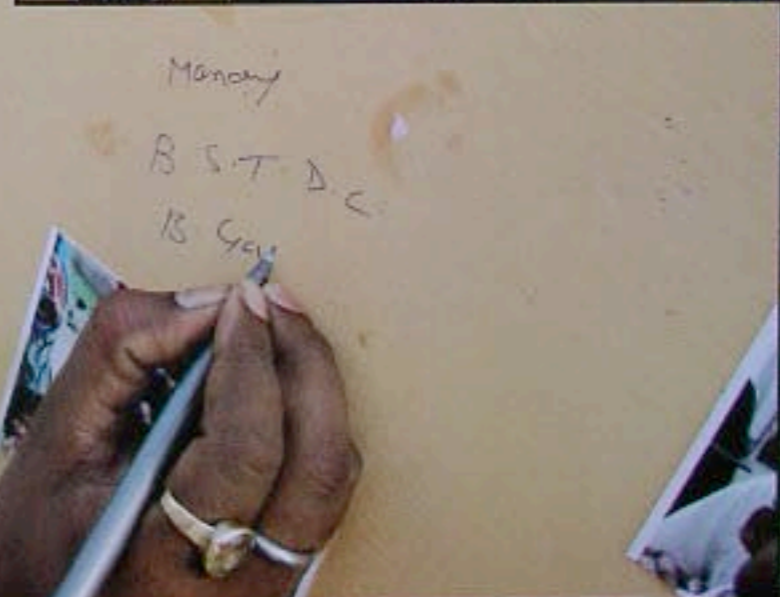
'Security Theatre' examines the role constructed fear plays in our lives and asks us to reflect on the gap between perceived risk and actual risk. The range of cultural processes brought to bear in this phenomenon can be seen in microcosm in an airport building, plans of which can be seen as resembling organisms. In public spaces dominated by a culture of fear the salt mound and toy plane identify a place for contemplation about increasingly monitored and controlled public spaces.



परिवारिक



फोटो



Manany
B.S.T.D.C.
13 Gya

Durga Kainthola, India

EXPRESSIONS OF AN ARTIST THROUGH NEW FORMS: Shoma A. Chatterji

Art has journeyed a long way since archeologists discovered those murals at Mohenjo Daro, Harappa and ancient Greece. It is no longer a purely visual and plastic way of creative expression. It is now used to shape of things as they are and as they are likely to be. Art holds greater credibility and significance than the written word because of its visual power. The next step in the progress of human intellect is defined by the audio and the audiovisual. As a practising artist for many years, I have realized the need to marry all the expressive media and create a third form that will define content. Pure art is constantly trying to stretch the borders of self-expression to step into a larger world – from drawing, painting and sculpture to installation art, video and cinema. As an artist struggling to invent, innovate and discover new forms of artistic expression and in quest of new content that identifies with the dreams and realities of the common man, I think it is my responsibility to reinvent myself through and in my art. It is a new process of self-discovery and self-identification. This is the turning point in my journey, the only language I know best, the language of art. I have made this film based on the premise that art is not trapped within rigid forms it is a free and fluid medium. Let it remain so.....

The Great Bihari Wedding

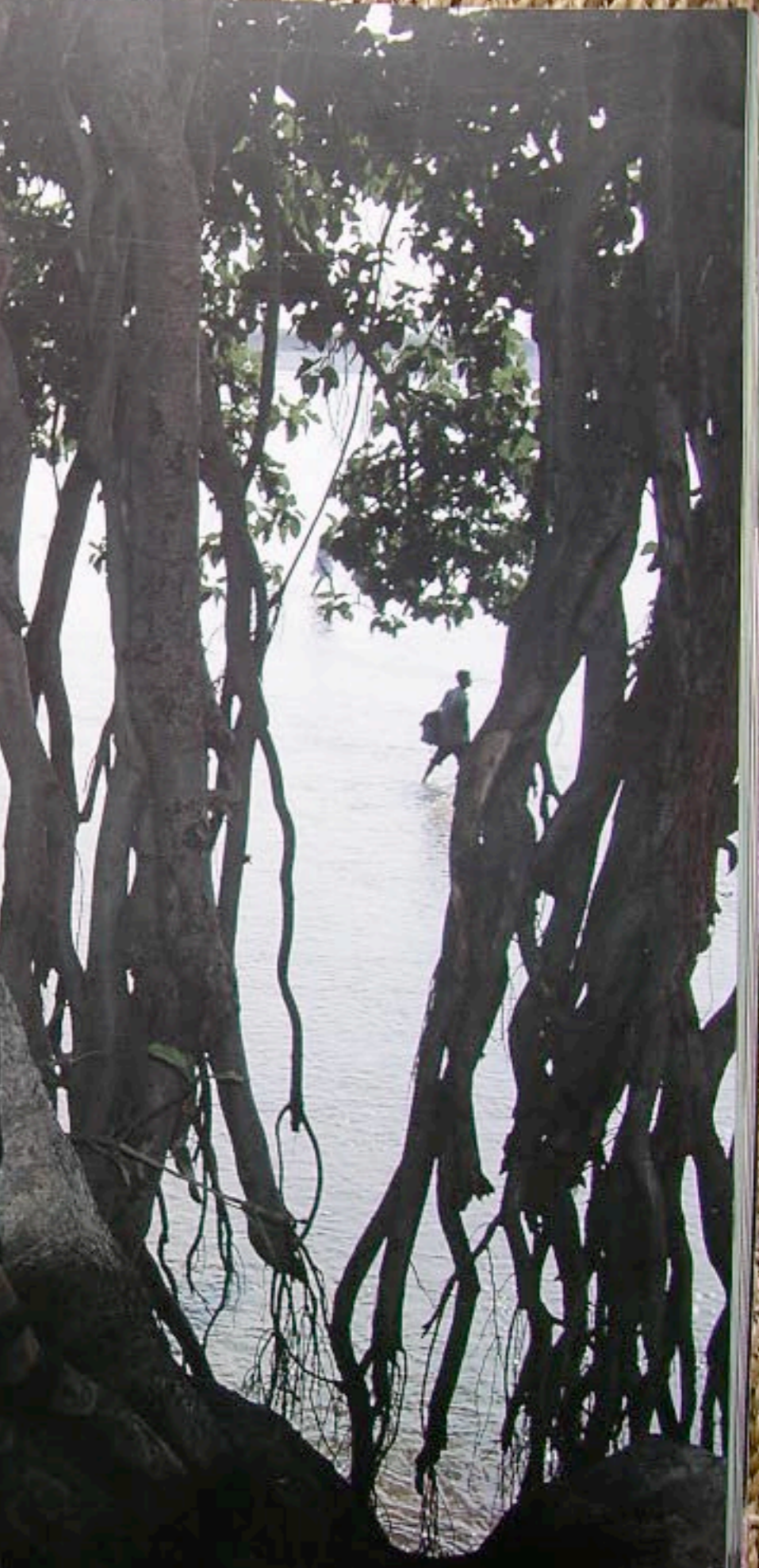
People at Bodh Gaya had a strange experience on November 4, 2006. Within controversial Bihar, they were witnessing a completely make-believe wedding created to fulfil the dream of an artist stretching beyond boundaries. It was to promote world peace under the title "Buddha Enlightened", an international site-specific art event at Bodh Gaya, Bihar. As participants, we were asked to create a site-specific, locational creation and submit a project that would carry the message of world peace. I proposed 'The Great Bihari Wedding' as my project. The wedding was designed as a 'live performance' and later I chose to place this on film rather than on canvas or as an installation.

The 'wedding' was organized and filmed as a logical extension of the Spirit of world peace and was orchestrated to get this message across. Artists from 15 countries across the globe took an active part in the proceedings after I, as the creator and artistic designer of this unusual film wedding, handed them a costume each and invited them to the event. The men were given a yellow dhoti, a short kurta and the Gamucha to wear, according to the demands of custom and convention. I had even called a wedding priest to chant mantras and perform the rituals of marriage. I involved everyone I could from assistants to helpers to cafeteria boys in the shooting and included myself in one scene.

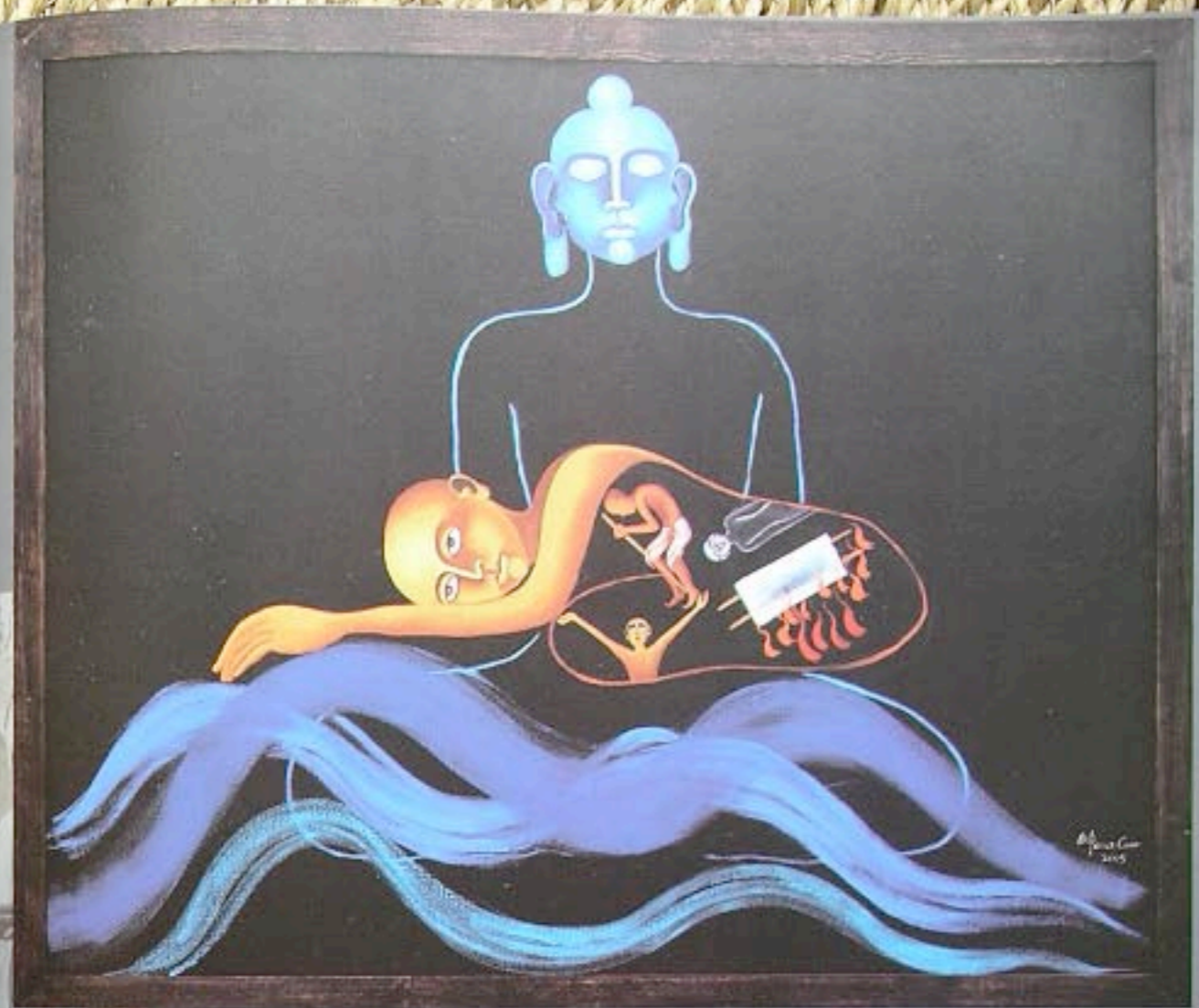
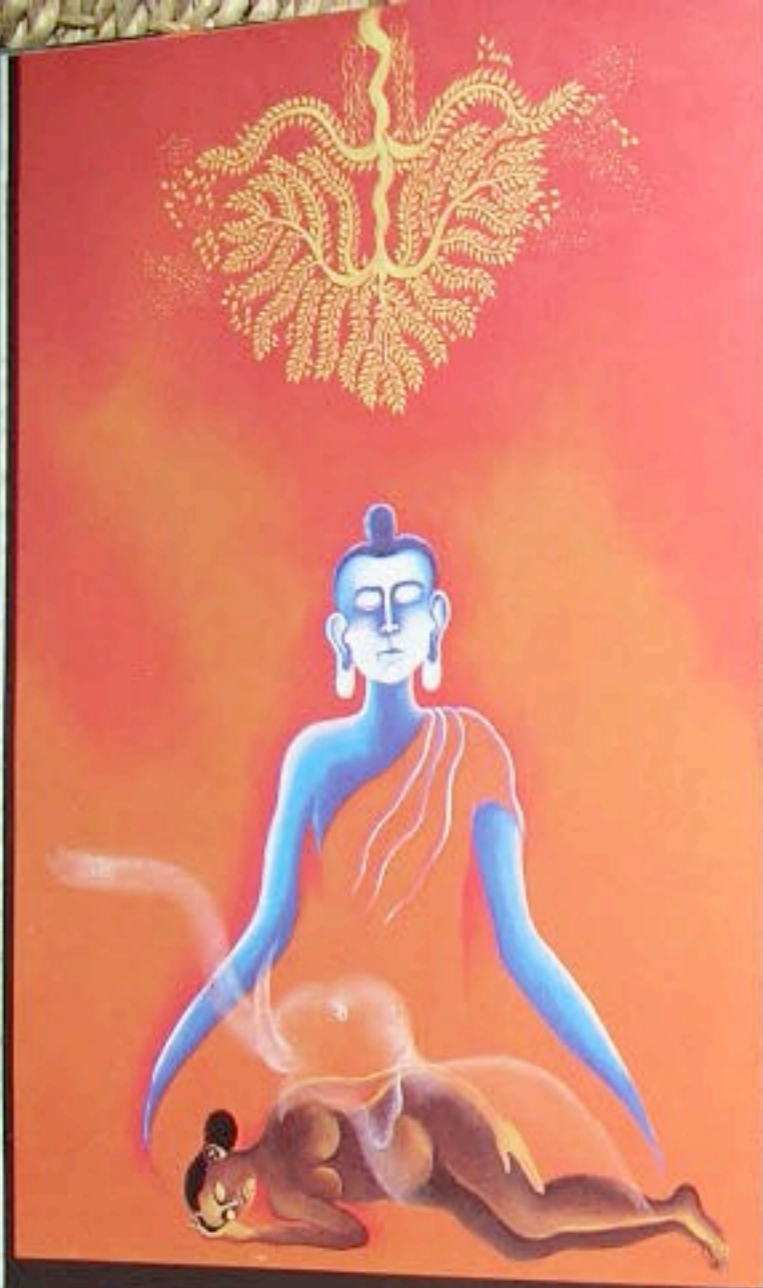
The 'wedding' covered a time-span of three hours and it projected a completely different world where men and women of every hue and colour, caste, creed and race, danced and sang for joy, spreading the spirit of harmony, peace and freedom for everyone. The ambience spilled over with so much tangible happiness and unity that you could almost stretch your hand to touch and feel it.

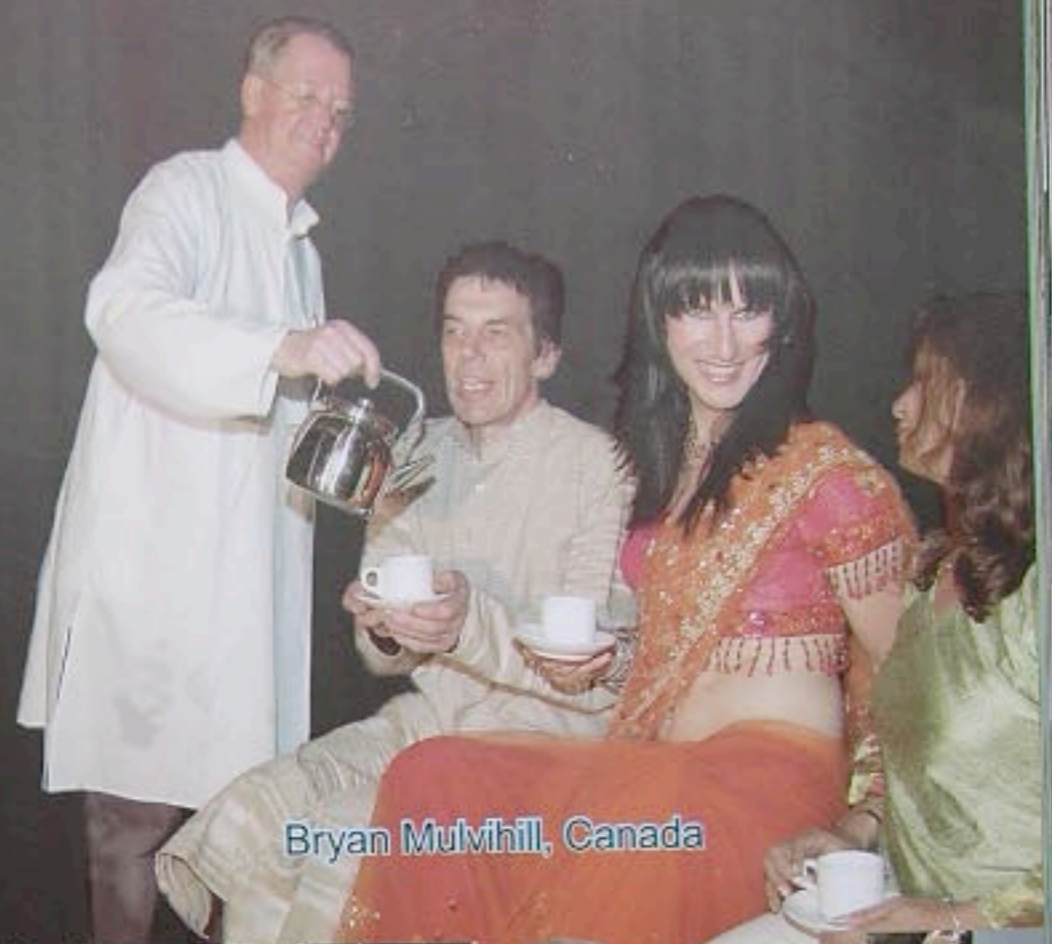
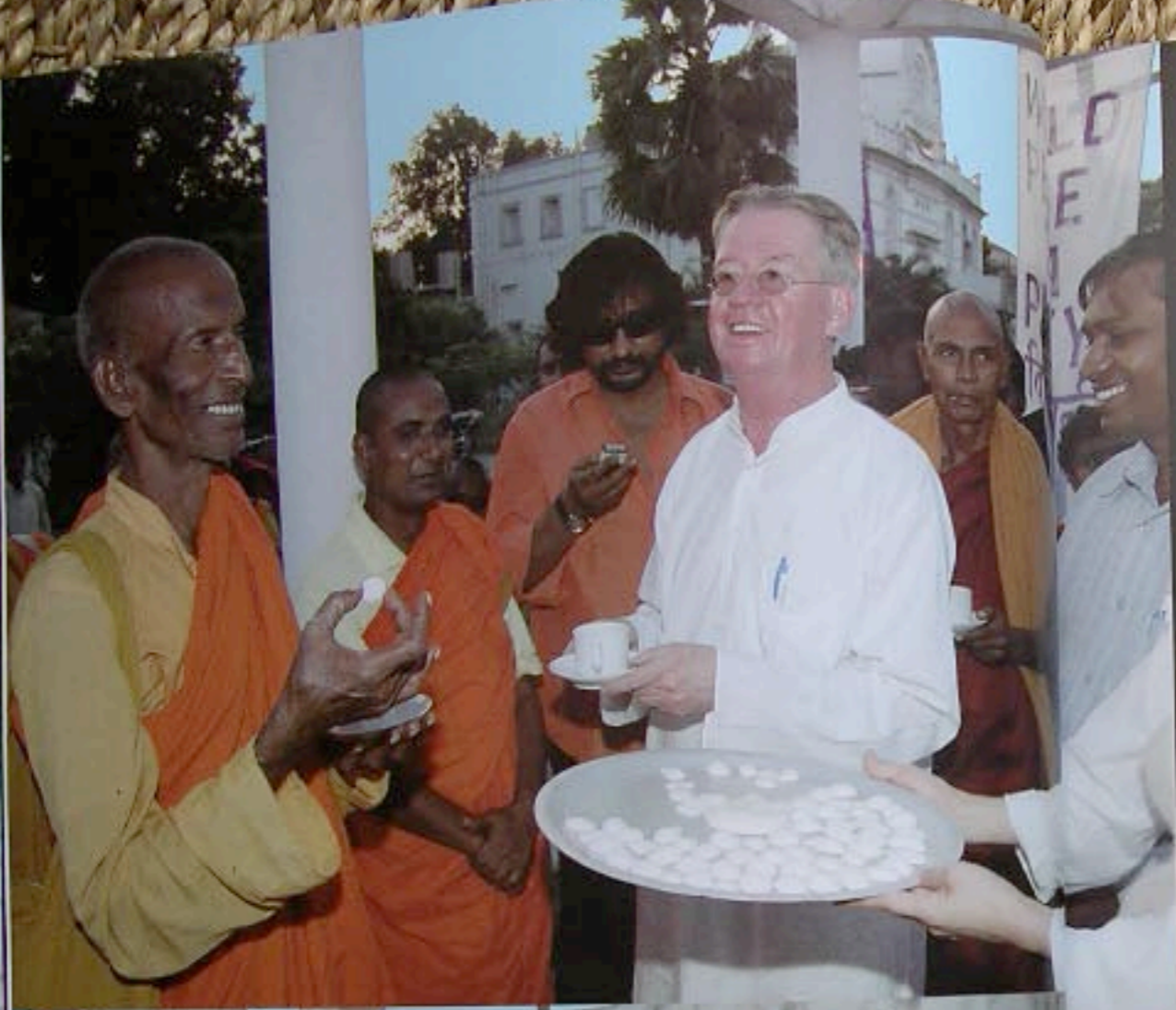
I chose the props with care to replicate the rituals, customs, costumes, colour and music of a Bihari wedding. Add to this the bullock cart, the doli and the musical instruments used in a traditional Bihari wedding. I used traditional items of marriage such as sindoor and flowers. As the creator of this form and content of an art I had not created before, I found myself in the role of controller and manipulator of my medium – the spectators formed my audience and the artists were my actors. I did not feel the thorns of a guilty conscience weighing on me because my motives were clear – one, I wished to express myself and two: I wished to create a spirit of solidarity, harmony and peace among all who were a part of my art. To make a point, I also included a small quarrel for dowry to generate a sense of embarrassment and disgust and show how ugly it appears when one demands dowry during a marriage ritual. There was a pointer to focus on pure and undiluted human greed. The dancing and bonhomie added a different dimension, albeit, in a light and humorous vein. 'The Great Bihari Wedding' I discovered to my joy, has liberated itself from the rigid boundaries of an art project done within an artists' camp to reach beyond and touch the world outside. I am happy that the film has turned out to be what I sought it to be – a film directed by the artist, performed by the artist for the artist. It has been a learning exercise, an experience not to be forgotten and an experience to be saved forever in the hard disk or nostalgia.





Arpana Caur, India





Bryan Mulvihill, Canada



WORLD PEACE

TEA PARTY

1929

2004

2004





Marta Serrano Saiz, Spain

The Nobel Peace Prize has been awarded to 95 individuals and 20 organizations since 1901. (Comité International de la Croix Rouge was awarded the prize in 1917, 1944 and 1963. Office of the United Nations High Commissioner for Refugees was awarded the prize in 1954 and 1981.)

- 2007 - Intergovernmental Panel on Climate Change (IPCC), Albert Arnold (Al) Gore Jr.
- 2006 - Muhammad Yunus, Grameen Bank
- 2005 - International Atomic Energy Agency, Mohamed ElBaradei
- 2004 - Wangari Maathai
- 2003 - Shimon Peres
- 2002 - Jimmy Carter
- 2001 - United Nations, Kofi Annan
- 2000 - Kim Dae-jung
- 1999 - Millennium Ecosystem Assessment
- 1998 - Jaha Børne, Daryl Trumble
- 1997 - International Campaign to Ban Landmines, Jody Williams
- 1996 - Carlos Filipe Ximenes Belo, José Ramos Horta
- 1995 - Joseph Rotblat, Pugwash Conferences on Science and World Affairs
- 1994 - Yasser Arafat, Shimon Peres, Yitzhak Rabin
- 1993 - Nelson Mandela, F.W. de Klerk
- 1992 - Rigoberta Menchú Tum
- 1991 - Aung San Suu Kyi
- 1990 - Mikhail Gorbachev
- 1989 - The 14th Dalai Lama
- 1988 - United Nations Peacekeeping Forces
- 1987 - Oscar Arias Sánchez
- 1986 - Eric Wieser
- 1985 - International Physicians for the Prevention of Nuclear War
- 1984 - Desmond Tutu
- 1983 - Lech Wałęsa
- 1982 - Aino Myrland, Alibon García Roldán
- 1981 - Office of the United Nations High Commissioner for Refugees
- 1980 - Adolfo Pérez Esquivel
- 1979 - Mother Teresa
- 1978 - Anwar al-Sadat, Menachem Begin
- 1977 - Amnesty International
- 1976 - Betty Williams, Mairead Corrigan
- 1975 - Aung San Suu Kyi
- 1974 - Benigno Aquino, Jr., Eliahu Ezer
- 1973 - Henry Kissinger, Le Duc Tho
- 1972 - The prize money for 1972 was allocated to the Main Fund
- 1971 - Willy Brandt
- 1970 - Norman Borlaug
- 1969 - International Labour Organization
- 1968 - René Cassin
- 1967 - The prize money was with 10 allocated to the Main Fund and with 20 to the Special Fund of this prize section
- 1966 - The prize money was allocated to the Special Fund of this prize section
- 1965 - Daniel Barenboim, Children's Fund
- 1964 - Martin Luther King
- 1963 - International Committee of the Red Cross, League of Red Cross Societies
- 1962 - Louis Pasteur
- 1961 - Dag Hammarskjöld
- 1960 - Albert Leites
- 1959 - Philip Baruch
- 1958 - George Price
- 1957 - Lester B. Pearson
- 1956 - The prize money was with 10 allocated to the Main Fund and with 20 to the Special Fund of this prize section
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Coding/Decoding Bodh Gaya

by Meera Menezes, India

What strategies do artists employ when they are confronted with a site that comes loaded with codes and values like Bodh Gaya? For in Bodh Gaya they find a city steeped in historicity and spirituality. A spot of pacifism which appears like a veritable island in a sea of violent and warmongering images of our age. They encounter pilgrims from across the world, bound together by a common faith and devotion, as they journey to the spot where a great master attained enlightenment. A city which in many ways appears to mimic the Venice Biennale, only here national pavilions have been replaced with temples from different countries bearing works of religious art mirroring their artistic traditions.

Do the artists cull the site of its images and materials, affirming its values or do they employ methods to subvert or even repudiate them? What shifts take place in their artistic practice when they are transplanted to a location away from the familiarity and comfort of their studios? How do they grapple with the question "Is the artist the new mystic of our society?" posed by the project director of Buddha Enlightened. An examination of the ways in which the artists engaged with the site throw up some – these are by no means exhaustive or exclusive – strategies that were possibly used in their interrogations.

Site as Area of Reconciliation

The peaceful connotations of the site were amplified by the Vancouver based artist Bryan Mulvihill who has long engaged with Buddhist philosophy. It was his desire to recreate an atmosphere of purity and tranquillity. To set the stage for this he held a series of Japan inspired tea ceremonies thereby creating harmonious get-togethers to which the local inhabitants of Bodh Gaya were invited. What better way to engage with the Other than over a cup of tea? Simultaneously his friend David Medalla did a tea party in Santiago de Chile in the Andes establishing linkages and forging commonalities over continents.

In a similar vein Tomoyo Ihaya created her own set of ceremonies in which she used rice as a metaphor for peace. Playing on her childhood associations of a warm bowl of rice as comfort food she decided to share the cereal with the people of Bodh Gaya. In doing so she hoped to underline the peaceful attributes of the site by creating an atmosphere of warmth and sharing.

To tap into the recuperative and restorative properties of the site London-based Argentinian artist Marisa Rueda also formulated her own set of rituals. She like Mulvihill has a keen interest in ceremonies. As she put it "If you don't believe in organized religion you need to create ceremonies with friends". Rueda who was still trying to cope with the devastating loss of her mother had been helped by a spirit medium to bid her a final farewell. In her poignant work "La Despedida" she created a cathartic and healing space where other people could say goodbye to loved ones in a peaceful manner. Her pin works which drew upon feminine/feminist art practices also underlined the fact that pain can be ephemeral. Reminiscent of acupuncture techniques they in turn offered strategies to counteract and drain away grief and pain.

Site as area of Confrontation

In an interesting development, a number of artists chose to question the harmonious values of the site by developing it as an area of confrontation and conflict. This had the effect of ensuring that a lively dialogue emerged instead of a passive acceptance of the given. Cocking a snook at organized religion Renée Ridgeway's provocative work saw her remaking the Mahayana flag. She embroidered "God created man and man returned the favour" in English, Hindi, Japanese, French and Tibetan on it thereby actively courting dialogue and discussion. While the first part "God created man" referenced Christian belief, she cheekily turned it around with her more contemporary reading "man returned the favour". Akin to waving the proverbial red flag to a bull, dissent was soon in coming from the numerous monks who streamed towards the Mahabodhi temple.

Perhaps unwittingly the work of Sanjay Kumar, which consisted of a head of Buddha with an elongated neck generated some controversy as certain followers termed it insulting. For them it was important that Buddha be represented in an appropriate manner, as was traditionally done. However the intention of the artist was not to provoke but rather to underline the values of the site by dwelling on the concept of Buddha and peace. As art critic Dominic van den Boogerd once opined that misunderstandings over works of art arose by "mistaking art for life itself. For however intertwined the two may be, they are not identical". A subversive streak was also seen in Gagan Vij's large Buddha head which seemed to be more in the nature of a caricature than a homage to the great teacher.

Setting up a clash was also a part of Nelly Massera's project. Chancing upon some Chinese-made toys in India, she had them enlarged with the help of a local potter. The two figures – one an elephant and the other of a figure seated on a horse – were placed facing each other which generated many readings. Was this a clash of civilizations and systems or an encounter which aimed at understanding the Other? By giving them a toy like feel the artist lent the work a sense of childlike innocence which belied their more serious and perhaps devious intent.

Over the years Rob Birza has collected newspaper images on the invasion of Afghanistan and Iraq. By transferring the reality of newspaper photography into paintings and ink drawings he emphasizes a different reading on the topic. Changing the content by re-framing the newspaper images doesn't necessarily give a more emphatic view on the subject yet it leaves it more open for our own interpretations. His paintings seemed to question the very notion of peaceful coexistence that the site generates.

A documentary on the ghost of Napoleon by Jozef van der Heijden (assisted and filmed by Maurice Frymuth) set up another novel confrontation. The storyboard envisaged the ambitious conqueror being barred from heaven and forced to revisit places he had been to in his lifetime. Though he had never travelled to India, the Dutch duo thought it might be interesting to see what happened when the general found himself in the capital of pacifism. The film documents the Emperor wandering through the ruins of the ancient university of Nalanda, standing on the branch of a tree that mimics the Mahabodhi tree and in the medieval setting – for European eyes but normal for this part of the world – of a field being tilled by oxen. The subversive plot is complete when the clip ends with Napoleon bearing a coconut and prayer wheel in his hand instead of a monarch's scepter and globe.

Site as Area of Affirmation

Preoccupied with the cosmos and issues of time and space Jean-François Gavoty's sundial melded together the worlds of science and art. Inspired by the astrological observatories built by the ruler of Jaipur, Maharaja Jai Singh II, the artist plotted time lines marking the eclipses one could observe through three centuries from 1814 to 2124. Playing on the idea that reincarnation is also cyclic like the sundial and conceptualized as an homage to Buddha and meditation, the artist managed to transport the viewer back and forth through time.

For Sanjeev Sinha who put together the project – making artists dwell on the issues of world peace and spirituality – his installation underlined the need for harmony in an age of violence. Conceived as a growing, organic work, he fashioned a boat which would be suspended in the branches of some peepal trees (reminiscent of the sacred Bo-tree under which Buddha attained enlightenment). As an homage to Sujata, the woman credited with saving Buddha's life when he sat dejected and emaciated due to the failure of his yogic practices, Sinha named the boat after her. The boat which was suspended in the air and had a cow's head in it represented the fact that the three elements – earth, sky and water – were in harmony.

A former Jesuit priest, M. J. Enas also used the workshop to pay tribute to Zen Buddhism and the meditative qualities of the site. Referencing Buddhist tales, his work highlighted the need for discovering the light within and played with the idea of renunciation. Symbols like cross-hairs served as metaphors for striving for a certain centredness while other Buddhist symbols spoke of an inner spiritual awakening.

Site as Area of Dislocation

Dislocating sights could be perceived in works done by Dutch artist Marien Schouten. In a body of six black and white photographs, the artist played with images of sculptures created in his studio in Holland transposing them to the Mahabodhi site. The images that were thrown up by this amalgamation were strangely unsettling and conjured up several narratives.

Melting together different cultures or ways of perception holds good for Dianne Hagen's work as well, although her point of departure is just the opposite. In her project in Bodh Gaya she subverted the codes inherent in certain objects which she bought in the street. Like stickers with 'love' written on them or on medallions with the image of Buddha and integrated them in a completely different context. Manipulating images and thereby the minds of the viewers is what Dianne Hagen does with her works. In doing so she mined the site of its images, only to use them later to further her politics of dislocation.

For Strasbourg-based artist Christophe Meyer animals have often served as metaphors for people. His wolf-man series are known for their controlled violence and wild energy. In Bodh Gaya his new muses consisted of the cows, pigs and goats which he painted in vivid pinks and reds. In an act of subversion and dislocation he transferred the colours of Buddhism to the animals hoping to imbue them with the power and spirituality of the monks he saw flocking to the temples.

Site as a Community Project

A number of artists sought to interact with the local community through their works, making them participants in the project. Hoping to bridge the gap between the temple and the street Strassbourg-based artist Laura Martin formulated her own set of rituals aimed at community bonding. Documented in a series of poignant photographs and video, she gave a "gold massage" to the calloused palms and feet of local inhabitants like a rickshaw driver and a woman applying cow dung to her walls. Reminiscent of the gold leaf being applied by devotees to Buddha, the project valorized the work done by the common people – perhaps for the first time in their life.

Touched by the hospitality of the people in Bodh Gaya Peter Burke with Anna Macleod and Carol Hummel were involved in a community project which consisted of taking photographs of the artists with various sections of the populace and inviting them to see the final images. In doing so they made the people they interacted with active participants in the project instead of mute and passive spectators.

Site as Area of Memorialisation

Some of the artists chose to work in a manner that seemed to be act as a memoir of their stay in Gaya. In what could be read as a personal diary of his stay, Robert Duyf made a series of hanging scrolls of drawings of Indian ink on Japanese paper. The point of departure for the abstract works was the cloth that Duyf hung on a tree resulting in works that had a meditative quality about them and were simultaneously aesthetic and ascetic.

Site as Spectacle

An element of the spectacle or *tamasha* (show or folk drama) could be seen in Durga Kainthola's video works one of which was titled the "Great Bihari Wedding". The artist engaged fellow artists to perform for two videos, both of which were didactic in nature and dealt with social ills relating to child marriage and dowry.

A use of the site as setting for a spectacle could be seen in Australian Peter Burke's work which involved the adoption of alter-egos. An ongoing preoccupation, here at the workshop the artist adopted the persona of Shelly Innocence and to situate it in an Indian context, Shelly in turn took on the persona of a Bollywood diva. Hoardings of the avatar were placed strategically all over town with messages like "anand" (bliss) or "gyan prapti" (attain knowledge). Interaction was actively solicited from the community by mentioning a mobile number so that a dialogue with the alter-egos could ensue via text messaging.

What is exciting about a site specific project like "Buddha Enlightened" is that it often sows the seeds in the artists' minds for future works. In that sense it becomes an ongoing project developing a dynamism of its own. It would be interesting to see how the experience of working at a site like Bodh Gaya shapes the practices of the artists and what road they choose to take – affirmation or negation, reinforcement or repudiation.

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Bodhgayan Redundancy

by Stephen Wright, Canada/France

Redundancy is invariably seen as depreciative, a term used to discredit something – be it an activity, phenomenon, object, or utterance – whose function is already fulfilled by something else. As I see it, however, the notion of redundancy is perhaps the single-most useful focusing tool in understanding the logic of forward-looking art today. By forward-looking I mean art that is dissatisfied with the existent norms of production and the holy trinity of objects-by-authors-for-consumers (objecthood, authorship, spectatorship) upon which most art is based. The type of practices I am thinking of, however, though they refuse to embrace existent conventions, do not – as so many vanguard practices of the past century did – engage in a frontally antagonistic relationship with mainstream institutions and practices. On the contrary, and this is where redundancy comes into the equation in an invisible but powerfully tangible way, they do indistinguishably what is already being perfectly well done in other realms of human activity, yet they do it with an entirely different self-understanding. They are thus indeed redundant, yet by no means superfluous. Today, we see art apparently withdrawing from the world (at least from the artworld); yet upon closer scrutiny, that withdrawal appears actually as a merging with the world, a quest for redundancy. That's a tad obscure, I know, but before clearing things up, let us make it still more so, with an example from Buddhism, as I have just returned from Bodh Gaya, the place in India where Siddhartha Gautama attained enlightenment.

Buddhism is a godless religion; in many respects it's not a religion at all, but a sort of mystical philosophy of life. I'm not much for mysticism, but I find some very telling comparisons between Buddhist thinking and the notion of redundancy as it pertains to art today. One thing that Buddhism, like all religions, has had to contend with is reconciling difficult mythical theology with the needs of popular religion. I'm not a Buddhist, but in teaching the philosophy of art, I often run up against the same problem: there are people who just cannot get their heads around the readymade: how can it at once be, and not be, art? It's all very well to philosophize about art's "double ontological status" (the condition of possibility of redundancy), by which something both "is what it is," as Minimalists used to say, and a mere proposition of what it is. Any painting can be described facetiously as so many grams of pigment spread out on so many square meters of canvas. And in the post-Duchampian spirit, any art-inspired enterprise at all – such as Bernard Brunon's Houston-based house painting outfit, That's Painting! – can be fairly compared to its competitors whose self-understanding has nothing to do with conceptual art while also being seen as a viable solution to mainstream art's dead end. Still, seeing something as art and not art at the same time will always appear to some people as tantamount to squaring the circle. It is in this spirit that one day in Bodh Gaya, a Zen monk, reprimanded for having spit on a statue of the Buddha, replied that since Buddha was everywhere, it is impossible to spit, or indeed not spit, on Buddha. He was arguing, very convincingly it seems to me, that Buddha is essentially self-redundant. An artist whose practice consists of running a house-painting business as a conceptual art practice is also laying claim to similar self-redundancy. Theoretically, the issue is about evacuating any lingering trace of romantic transcendence by embracing an intense and extreme form of utter immanence.

Buddhism, more than most spiritual systems, has sought to be at once erudite and user-friendly, synthesizing its extremes. This gives us such paradoxes – taken from high Vedantic teaching – that the world is Brahma, so that one's flight from the world (in meditation for instance) for Brahma is ultimately a flight to the world – but to the world seen in a different light and under a different perspective, sub specie brahmanum as it were. Buddhism explicitly claims that the Samsara world, held to be distinct from Nirvana, is really Nirvana. Nirvana is here. If that is true, of course, everything one does can, potentially, become religious, rather than certain symbolic activities and configurations being marked off as "religious" or sacred. This means, does it not, that a spiritual act is not of a class apart, but an act performed in full awareness of its redundancy – in a spirit, an attitude and even perspective of redundancy.

Redundancy is the concept I propose to best describe non-mimetic, or post-mimetic art – art that is deliberately and perfectly redundant with respect to what it also is. One could always say that a Rembrandt was both a picture and an ironing board (to quote an example chosen by Duchamp to instantiate what he brilliantly called the "reciprocal readymade," no doubt because ironing is so ironic). However, the type of work I refer to as redundant inverts the primary-secondary logic: it is first of all a painting business, or a street, or anything at all, and only in an accessory way a proposition of a painting business, street or whatever the case may be.

Bodhgayan redundancy implies, then, that we not change our practices in any way, merely that we refocus the lens through which we pursue them. Now this is very similar to the distinction that became blurred some ninety years ago now between artworks and what analytical philosophers rather insolently refer to as the "mere real thing." Ordinary objects and activities can be conceived, perceived and thus received as art without undergoing any physical or perceptual modification. Artworks are redundant cases of ordinary activities and objects, though grouped in different ways and appreciated in a different spirit. The spirit of redundancy.

Stephen Wright is an art critic, programme director at the Collège international de philosophie (Paris), and professor of philosophy at the École Supérieure des Beaux Arts de Toulon. In 2007 he curated, "Data Aesthetics" in Zagreb, Croatia, 2006 (cat), "In Absentia" in Istanbul, Turkey and Brest, France and in April 2004, he curated "The Future of the Reciprocal Readymade" (Apexart, New York) as part of a series of exhibitions examining art practices with low coefficients of artistic viability, which raise the prospect of art without artworks, authorship or spectatorship. He lives in Paris, and is PARACHUTE's correspondent in France.

Philosophy of Peace in Buddhism

by Dr. Ram Swarup Singh

In the ancient and modern language of India the 'Peace' is expressed with the word 'Sānti'. And in Buddhist literature 'Sānti' is described as the ideal state of man. Therefore, we can say that Buddhism has aimed at peace in its long history.

In Buddhist ethics, the principle of action has been regarded as benevolence (*Maitri*). *Maitri* can be defined as love in its pure form. In the Buddhist text *Suttanipāta* we find a most conspicuous illustration of it in the love of a mother towards her children.

"Just as with her own life
A mother shields from hurt her own,
her only, child,
Let all embracing thoughts
For all that lives be thine
An all embracing love
For all the Universe
In all its heights and depths
And breadth, unstinted love,
Unmarred by hate within,
Not rousing enmity."¹
For those who endeavour to practice *maitri*. They never discriminate.
"With all am I a friend, comrade, to all
And to all creatures kind and merciful;
A heart of amity I cultivate,
And ever in good-will is my delight."²

The Buddha says further, "Let none deceive another, nor despise any person whatsoever in any place". While practising loving kindness, there should not be any discrimination.

"Cherish compassion not only towards your own, but even to your enemy. Pervade everywhere with the mind of benevolence. This is the teaching of the Buddha."³

When we use World Peace, it refers to the ending of specific hostilities occurred in between two or more warring human groups by concluding a note of compromise like treaty or so, e.g. Peace of Versailles. Peace therefore means absence of violence and hostility. These may be stated as the negative aspect of Peace.

Peace also suggest positive aspects, such as, to build up active cordiality by co-operations and mutual integration and to maintain order in relations of two or more states or that of a number of states, as the diplomatic relationships demands, in general. In this respect peace plans ambitiously hold the concept of the Super State, the World Government or the World Federation of states in future.⁴ In that case Peace may prevail! When a pattern of co-operations and integration co-exists with the absence of violence and hostilities between major human groups in the world.

Peace thus may be attained at three levels, namely (i) the Inter-human level or the Intra-social level, (ii) the International level and (iii) the World level. The first one refers to three levels. Such as, the levels of the isolated individuals, that of human groups we say the 'peace loving' Indians, and, thirdly the levels the societies and nations in respective sphere.⁵

Now, the question remains open to us that how far Peace is attainable today at the international level. If so, what will be the *modus operandi*?

A devout Buddhist held a distinct angle in response to the above question. There is a saying of the Buddha in the *Dhammapada*, "You cleanse yourself outside while you are full of filth within".⁶ This saying of the Buddha applies to all human beings who have not seen the light or the Awakening (*Bodhi*). For the Buddha says that the multiple of people are fond of attachment, and that of allurements of sensual pleasures and enjoyment.⁷

As long as Man's mind remains in filth within, ventures like 'Peace Mission', 'Peace Movements', 'Peace Researches', 'Disarmaments', 'Pacifism' etc are useless. Actually one hostile action results in another hostility, if the former one be not appeased by non-hostility. According to Buddhism, those who preserve the hatred by thoughts like 'he abuses me', 'he beats me', 'he wins over me' are not appeased whereas, those who do not hold the hatred by such thoughts are appeased.⁸ It is an eternal truth that hatred never ceases hatred. Hatred is pacified by love i.e. the absence or a revenge in response to the hateful deeds done earlier.⁹

Therefore, man under the spell of ignorance and incapable to understand the truth, no World Peace is practically attainable.¹⁰

But true is a counter argument, according to which Buddhist outlook refers only social harmony and peace at the individual level, not in the context of International relationships. This not even refers to the formation of a Super State, the World Government or the World Federation of States as contemplated today.

It can be argued that the Buddha came more than 2550 years before, it has therefore, very little relevance with today's reference to the modern concept of political patterns internationally. And with the development of science and technology sayings of the Buddha is meaningless and obsolete now.

But a true follower of Buddhism will humbly believe that despite of scientific and technological development and changes in political thoughts of today, there is one unsecured truth that Man suffers from his own mental imperfections like anger, hatred and attachment which is purely essenceless.

Further, it is not right to say that the Buddha did not witness the horrors of war and hostilities like today. He suggested several measures to dissuade the aggrieved ones to refrain from wars and hostilities. In the *Mahāparinibbāna Sutta*, he explicitly suggested the positive aspects of peace. He declared that so long the *vajjis* would continue to observe the traditions of the true welfare viz. frequent meetings, acting according to ancient traditions, honouring the elders, respecting their women folk etc. they could not be overcome by *Ajatasatru*, King of Magadha. These suggestions are even effective today in maintaining peace among one or more societies.

To the secular world, he advocated the ideal of realizing peace. Politics should be advanced "without killing, without hurting, without making conquer, without becoming sad, without making sad, only complying with the Law (*dhamma*)."¹¹ The Buddha made efforts so that wars would not occur, and persuade monarchs to that effect. When the Magadhan King Ajatasatru wanted to attack Vaishali and asked the opinion of the Buddha through his minister, Vessakara, he admonished him to wage war.

To prevent military invasion by means of spiritual inculcation, however, was of limited power. In order to maintain peace over a wide territory, powerful sovereignty and well-established social organization are needed. These were realized by King Asoka in later days.

After the Kalinga war King Asoka the Great adopted non-violence as his way of life. He also put it into practice in vast scale in politics for the first time in history. In the Rock Edict I, he proclaims the first principle of *Dhamma*, that of non-violence. The observance of non-violence led to the renunciation of war. Influenced by human suffering he had witnessed in the war, in which nearly 100,000 people were killed, he made it his mission to work for the abolition of war and spread the *Dhamma*, the message of peace and non-violence. As a result of this, silenced was the war drum (*Bhrighosa*); the sound of the war drum was replaced by the sound of *Dhamma* (*Dhammaghosha*).¹² And the conquest by *Dhamma* was considered the greatest conquest.¹³

Emperor Asoka's edicts contain an ethical code of conduct in life, free from any religious dogma, entirely devoted to the welfare and happiness of not only his subjects, but of all the people of the lands beyond the borders of his empire. Buddhism would perhaps have remained as a local religion in India but for the Kalinga war in its consequence, Emperor Asoka's embracing Buddhism. Because of these two events, Buddhism has become one of the principal world religions, engulfing a third of the world population to its fold. History of Buddhism shows that not a single drop of blood has been shed anywhere wherever Buddhism found the way.

Historically speaking the Industrial Revolution and the Renaissance in the West could bring a new dimension of Man and his functioning. The Geographical distance is felt no more. It could make man closer to each other but it failed. Because Man has lost his own value under such high speed of machines and super advancement in technology. It is really unfortunate. Man and his totality has now been insignificant. Man's phenomenal dynamism has subdued his mental efficiency. Man's own value has been superficial and thereby, showiness, propaganda, publicity fill in the vacuum. Therefore international restlessness increases more. Political awareness, class-consciousness have been misleading factors for nerve wars, arms race, and international tension for exploitation and depriving each other.

Such immaturity and perfunctoriness in Man's outlook has now been a threat to Man both at the individual and the human groups. The sum total of the immaturity and perfunctoriness at the international level tend to grow discontent, distrust, faithlessness and misrepresentation all over the world. It has been a contagious disease of Man; while the maintenance of Peace in human world is its remedy.¹⁴

The modern instruments like UNO, and other international institutions and their various concepts for curing the disease by Super State, World Federation of States, World

Government etc. have been devised to operate. There is a big But. The Developed countries or the major human groups take its advantage of utilizing the world wide negative attitude healing with discontent etc. Result; the traditional values of Man's culture have been facing devaluation under their pressure. Expansionism, colonialism, imperialism here appeared with new masks of international welfare agencies. These may be mentioned as the counterforces against Peace at the *Bahujana* level.

So far it may be interpreted that Buddhism deals with the merit and demerits in respect of the individual. But that is not wholly correct. World Peace is like health of the entire human beings. A man is healthy when his body cell and psychic cells are healing to function in a congenial condition. Similarly World Peace depends upon the peaceful experience of the individuals as a member of human population of the world. Unless and until the individuals venture to create an environment of peace, as a counter challenge to the international restlessness, the major human groups cannot attain world peace in near future.¹⁵

It refers to evaluate the Man's value on the basis of the individual efforts to comprehend wisdom (*Prajñā*) associated with spontaneous compassion (*karuṇā*) which pervade over the beings in the world. The Buddha, therefore, taught in his rationalistic deliberations how to recover from the depression or gloom from mental inertia of not being known about one's own nature (*svabhāva*). He has prescribed measures how to develop the elasticity of human mind to reach upon the state of maturity (*Bodhisattvabhūmi*) by constant awareness of one's own nature. Lack in such awareness of the individuals causes depression in the all-pervading mind (*bodhicitta*) as its cumulative result, World Peace is thereby attainable by right view (*samyak dṛiṣṭi*).¹⁶

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- 1954 - Office of the United Nations High Commissioner for Refugees
- 1953 - George C. Marshall
- 1952 - Albert Schweitzer
- 1951 - Léon Jouhaux
- 1950 - Ralph Bunche
- 1949 - Lord Boyd Orr
- 1948 - The prize money was with 1/3 allocated to the Main Fund and with 2/3 to the Special Fund of this prize section
- 1947 - Friends Service Council, American Friends Service Committee
- 1946 - Emily Greene Balch, John R. Mott
- 1945 - Condeell Hull
- 1944 - International Committee of the Red Cross
- 1943 - The prize money was with 1/3 allocated to the Main Fund and with 2/3 to the Special Fund of this prize section
- 1942 - The prize money was with 1/3 allocated to the Main Fund and with 2/3 to the Special Fund of this prize section
- 1941 - The prize money was with 1/3 allocated to the Main Fund and with 2/3 to the Special Fund of this prize section
- 1940 - The prize money was with 1/3 allocated to the Main Fund and with 2/3 to the Special Fund of this prize section
- 1939 - The prize money was with 1/3 allocated to the Main Fund and with 2/3 to the Special Fund of this prize section
- 1938 - Nansen International Office for Refugees
- 1937 - Robert Cecil
- 1936 - Carlos Saavedra Lamas
- 1935 - Carl von Ossietzky
- 1934 - Arthur Henderson
- 1933 - Sir Norman Angell
- 1932 - The prize money was allocated to the Special Fund of this prize section
- 1931 - Jane Addams, Nicholas Murray Butler
- 1930 - Nathan Söderström
- 1929 - Frank B. Kellogg
- 1928 - The prize money was allocated to the Special Fund of this prize section
- 1927 - Ferdinand Buisson, Ludwig Quidde
- 1926 - Aristide Briand, Gustav Stresemann
- 1925 - Sir Austen Chamberlain, Charles G. Dawes
- 1924 - The prize money was allocated to the Special Fund of this prize section
- 1923 - The prize money was allocated to the Special Fund of this prize section
- 1922 - Fridtjof Nansen
- 1921 - Hjalmar Branting, Christian Lunde
- 1920 - Léon Bourgeois
- 1919 - Woodrow Wilson
- 1918 - The prize money was allocated to the Special Fund of this prize section
- 1917 - International Committee of the Red Cross
- 1916 - The prize money was allocated to the Special Fund of this prize section
- 1915 - The prize money was allocated to the Special Fund of this prize section
- 1914 - The prize money was allocated to the Special Fund of this prize section
- 1913 - Henri La Fontaine
- 1912 - Elshu Rasi
- 1911 - Tobias Asser, Alfred Fried
- 1910 - Permanent International Peace Bureau
- 1909 - Auguste Beernaert, Paul Bonin d'Esquermelles de Camille
- 1908 - Klar Dostov, Arnoldus, Friedrich Berg
- 1907 - Ernesto Teodoro Moneta, Louis Renault
- 1906 - Theodore Roosevelt
- 1905 - Bertha von Suttner
- 1904 - Institute of International Law
- 1903 - Randal Cremer
- 1902 - Elihu Doolittle, Albert Gobat
- 1901 - Henry Dunant, Frédéric Passy

Gandhi was nominated in 1937, 1938, 1939, 1941 and, finally, a few days before he was assassinated in January 1948. The nomination has been publicly recognized by later members of the Nobel Committee, when the Dalai Lama was awarded the Peace Prize in 1989, the chairman of the committee said that this was "in part a tribute to the memory of Mahatma Gandhi". However, the committee has never commented on the speculations as to why Gandhi was not awarded the prize, and until recently the sources which might shed some light on the matter were unavailable.



by Shikha Sinha, India

Bodh Gaya, the land of enlightenment, is a place of attraction for millions of people and I have always thought it would be a wonderful place to experience. Therefore, when I received an invitation to participate in the Buddha Enlightened site-specific project at Bodh Gaya, I was overcome by a sense of excitement. I immediately booked my ticket and left Delhi on October 31, 2006. During my journey my mind was consumed by the many different stories about Buddha and Bodh Gaya that I had heard from my elders throughout my childhood. When I reached Bodh Gaya the rays of the morning sun were shining giving the impression that I, too, was enlightened.

For this special project more than thirty artists from around the world gathered to create works of art. The environment vibrated with creativity. Not only were the artists creating art for art's sake, for the entertainment of the many people who visited the site daily, they were also sharing their knowledge about Buddha and providing glimpses of how his legacy is relevant in current times. I felt the collective energy of the artists from different parts of the world and experienced this energy growing exponentially as the many talented artists worked on their separate projects under the umbrella of a common platform.

For this event, I created a painting 22 feet long entitled "Enlightened" using water colour on paper. It projected the ideas and thinking of the different phases of Buddha from his birth to Nirvana in an abstract form drawing upon the stories I had heard and the opinion I had developed that God is abstract. I used colour to illustrate the various phases of the Buddha – orange represents energy, red symbolizes human love and affection, and green characterizes happiness, enrichment of the people and the greenery of that period. I used blue-black with a white dot to epitomize the ray of light and hope coming out of despair and darkness. In its totality my painting illustrates that the life of a human being is based on hope and there is no place of darkness. When a human being gets enlightened, that person has emerged from the darkness.

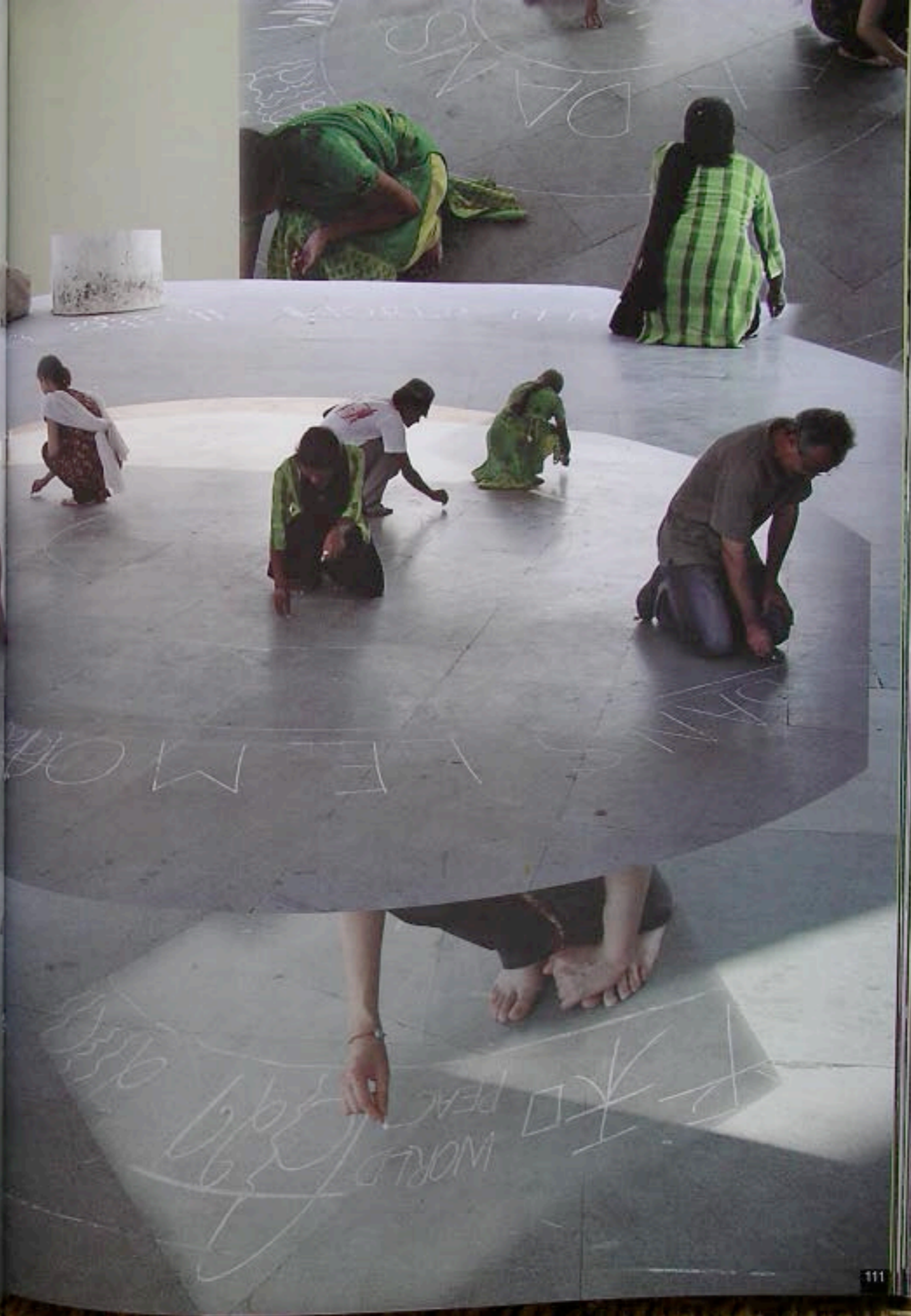
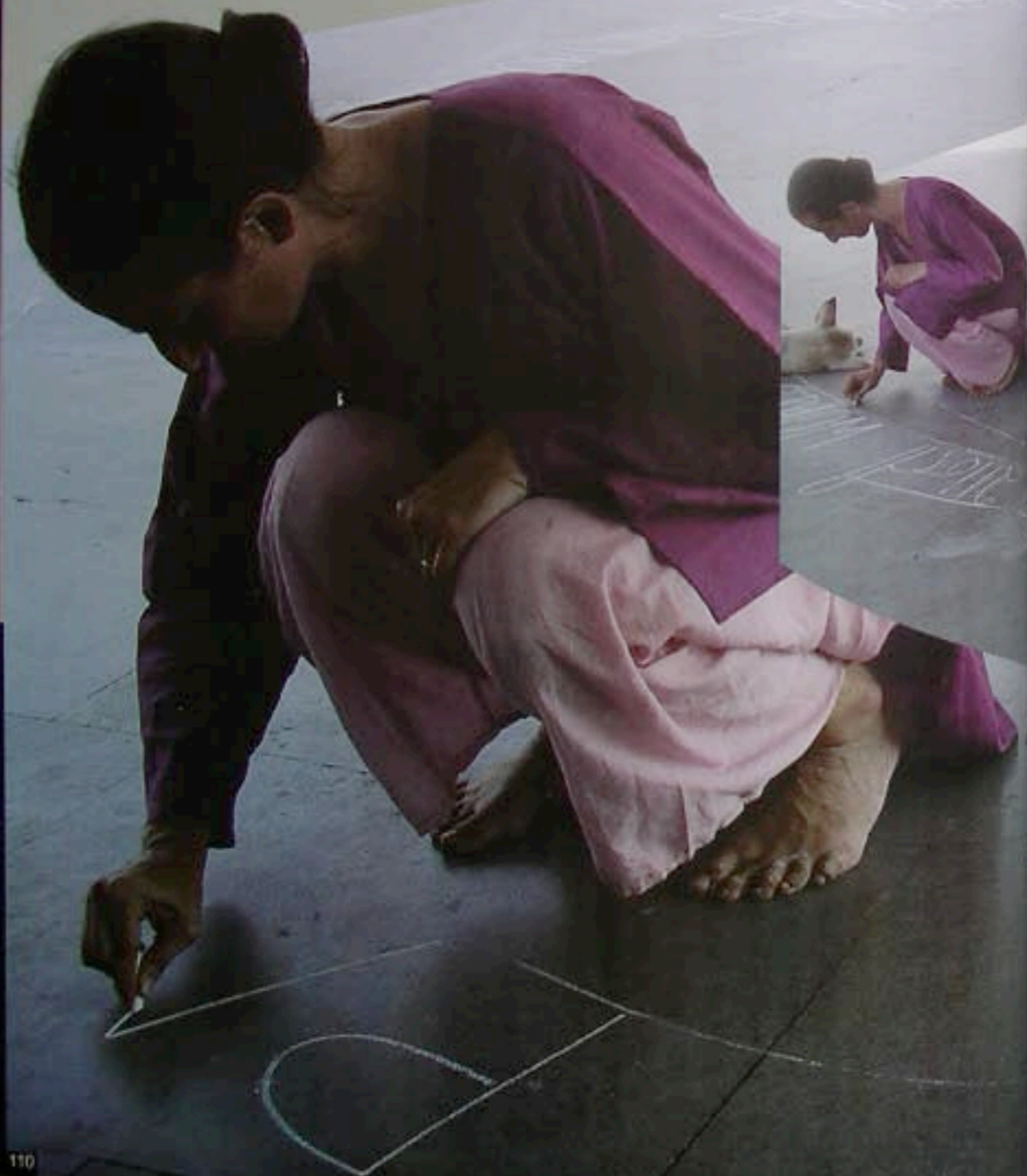
My other work of art was an oil colour on canvas entitled "Genesis". It included a canvas measuring 6 feet by 6 feet complemented by two small paintings that are 2 feet by 6 inches in size. "Genesis" illustrates the entire aspect of human life as viewed through a microlens. I believe that everything in this world is abstract – formless – and what we see is limited by the resources we have – our eyes, our physical being – which interpret (and thus, limit) the world via form. Whatever our internal and external organs feel, we feel; whatever our eyes see, we see; but our perception is limited by our physical being. To see beyond this point requires a depth of knowledge that is beyond the physical. Therefore, the knowledge of human beings is so limited that it cannot perceive the world in a way that an enlightened human being can. Thus, in the absence of true knowledge, our resources are limited and we can only see the world in an abstract form, which an enlightened being sees easily. Thus, I do not use form or shape in my paintings. As the sky has no shape, the birds that fly in the sky leave no marks of their passage.

However, I do not intend for my work to force others to think about these things. I do not believe in compulsion because - in time - every compulsion becomes a restriction and human beings get trapped in between. In the same way, I have tried not to place any compulsions upon myself or my work. Whatever language or medium I need to express myself, I use. Whatever medium comes naturally, I embrace. For this reason I have participated in performance art which is full of social responsibility and that provides a chance for me to spread a message to the world about peace and love.

My first performance piece involved child marriage and crime. In our so-called educated society, child marriage still survives. However, it is not justified socially, physically or mentally and people should avoid it by all means. My second live performance focused on the "Bihari Wedding." Through the system of Bihari marriage, we protested the evils of dowry which is still commonly accepted. Both of these performances were saturated with ideas, powerfully performed and well accepted by the viewers.







By Sabine Blanc- de Carpentier, France

OUT COOKING OF THE EXPERIENCE
Dancing into writing...

World peace – A dynamic process, personal and interpersonal work, where each one can be active. Art – Working with all human states. Can be an active mediator, both revealing and active. Art of receiving and embodying. Art of passing, of circulation. Art of shaping energy into a form. Art in process, and object. Art in personal productions, and in collaborations. Art process in the weaving of relationships. Art in communication.

Us people – Ways to meet, or not meet, create, exchange, collaborate within the artists' group, with the people in Bodh Gaya. Diversity of personalities. Different ways to respond, to approach or not each other. Different needs, different spaces, cultures, ways to design communication.

10 days in Bodh Gaya

I had come with the intention to create a dialogue dance piece with Indian partners. But this was not possible. So I went on observing and experimenting. By the end, I asked Bryan Mulvihill for a collaboration. He would film elements I had focused on, and I would edit this material into a document. Several sketches: – circle and words, – dance sharing with Deepshika, – personal movement, and – observed pilgrims' gestures notebook were filmed.

Environment: First time in India.

Global surrounding. My own visibility as a foreigner. My first attitude of narrowing my frame for communication, protection: Being soft and sharp to pass through. Slowly opening my angle of approach. Layers appearing.

My sight now being able to catch specific elements stepping out of the global continuous plan. My consciousness, being able to localise specific information. Slow steps to engage.

To meet the environment without sticking out. Trying to merge in, adapting with colours and shapes in clothing.

Later phase of rejection of this new interface, skin. Then balancing again, sliding to the left, to the right. Dancing through, on a thread.

Going home.

Environmental dance practice. Movement, smooth, sharp ?

Soft continuous. Heat. Dynamics in the surroundings. Sounds.

Daily frame of the Buddhist rituals, prayers, mantras, pilgrims.

Observing Indian street moves. How people walk, fast and light.

Vertical and horizontal.

Observing Buddhist body prayers.

Contextual personal movement.

Interweaving.



Work in the artist's studio.
Hallway

Tom moving in the hallway of the studio building. Next to Marisa sewing, Rob modelling. People pass by. Movement, dance is there, one after another among others.

Often dance is worked on in a separate studio. There I moved within a connective space with others, welcome or go to meet and exchange with someone. I could breathe in and out.

Working in the soft half-light made sense, the movement merging with this environment, for a more personal, underlayered, practice

Some focuses in movement:
- Listening to the body and do what it needed now, arriving in myself, balancing. No obvious movements.

Tuning, digesting, expanding. Moving to the middle.
- Listening closely to the body's micro shifts and following the opening of movement's directions.

Allowing new pathways to unfold.

- In this space I also worked with Deepshikha and Anjali, two visual art students from Patna. Short dance compositions became elements to share with them.

Entrance

From inside to outside: Next phase is moving at the entrance of the building. There is a soft stone ground, shaded with a roof. I enjoy the cohabitation with others, passing.

The movement starts designing lines, on the ground, in the air, shaping. I perceive a clay quality of movement. Pleasure. Movement unfolds invisible drawings, yet that one can perceive. It starts stepping into communication, representation, for others. Not yet a performance where people sit and watch.

Once, the entrance became a space for a collaborative sketch about VISHVA SHANTI. I had asked to Anjali to write on the ground with white chalk. I liked her quality of presence, her precision and intention in the writing. From there, I invited Anjali, Deepshikha, Jean-François, Rajan, Tomoyo and I to collaborate in the making of a spiraling mandala on the ground, designed with the words 'world peace' in several languages: hindi, english, french, japanese and spanish.

The circle base was 4 meters wide. Each of us started at a different spot on the spiral within and could write in the several languages we had gathered. We wrote with white chalks on the ground. The progressive writing traced the spiral as a movement going towards the centre. This piece was interesting to me in action to watch, in the diverse qualities of people's presence, bodies and moves, in the togetherness. And peacefully enjoyable to do, the experience combining the power of writing, of words, in the diversity of signs, sounds, cultures, in the extensive space of meanings.

I hope a further sharing with these elements can develop later, given time for partners to meet and elements to build together. I keep the thread and desire for that.
Thanks to every one in this project, wishing for growing relationship between art and world peace.
Namaste.

Laura Martin, France

"Gold fingers"
Speaking through touch

Laura's travels in India allowed her to enlarge the field of her work and turned the country into a space where a frontier appears which is at once manifest and problematic. The promise of different life experiences (and what experiences!) appeared with such a powerful "off stage" aspect that during the last trip, her projects multiplied in different registers of potential meetings. In certain African towns we feel that art is possible everywhere. In India it is necessary to add the very imposing presence of religious cultures as much inscribed in daily life as in the long history.

How to structure an artistic gesture in such a field of possibilities? What forms can be attributed to it? How could it be shared in the time of its own elaboration. The questioning that accompanies Laura is part of the trip in the sense that no premeditated strategy can contain her appetite for meeting and sharing these questions themselves. The list could certainly be prolonged. But overflowing this appetite, one hundred questions full of ethics will always be summed up by a single question that is impossible to ask. Strength or weakness, it is the game of art.

During the "Buddha Enlightened" project Laura brought her "motif" as close to local polarities and street people as possible. The project which gradually took form consisted of putting gold dust mixed with oil on the hands, feet and ears of people encountered in the streets of Bodh Gaya... rickshaw men, women recycling cow dung into fuel, lower cast Hindu populations, untouchables, small girls, twins, beggars, riverbank inhabitants, street children, etc. The ritual became progressively defined and accessories were perfected. The challenge was to overcome the contradictions of this symbolically saturated gold.

Personally, what is remarkable about Laura's latest Indian experiment and the work that has emerged from it, is her capacity to melt these frontal difficulties related to the context through the force of a "touch" inventing a haptonomy as simple as it is spectacular. To sum up the difficulties related to context, we may evoke the big difficulty of communication (in English), the gratuity of the artistic proposition confronted with poverty and invasive begging and above all the difficulty in transforming the role of passive actor of the participants in this ritual. Logically, this should have asphyxiated a demand for meaning or a priority construction of political analysis. On the contrary, this approach of "speaking through touch", the simple and intuitive communication of this golden haptonomy, has suspended some destinies and some moments. Probably in the Indian context these suspensions, like crotchets rest in an insistent musical piece, were magical in their way. But they could equally be perceived as natural just as massage is Indian through the Shantala tradition from mothers to their children.

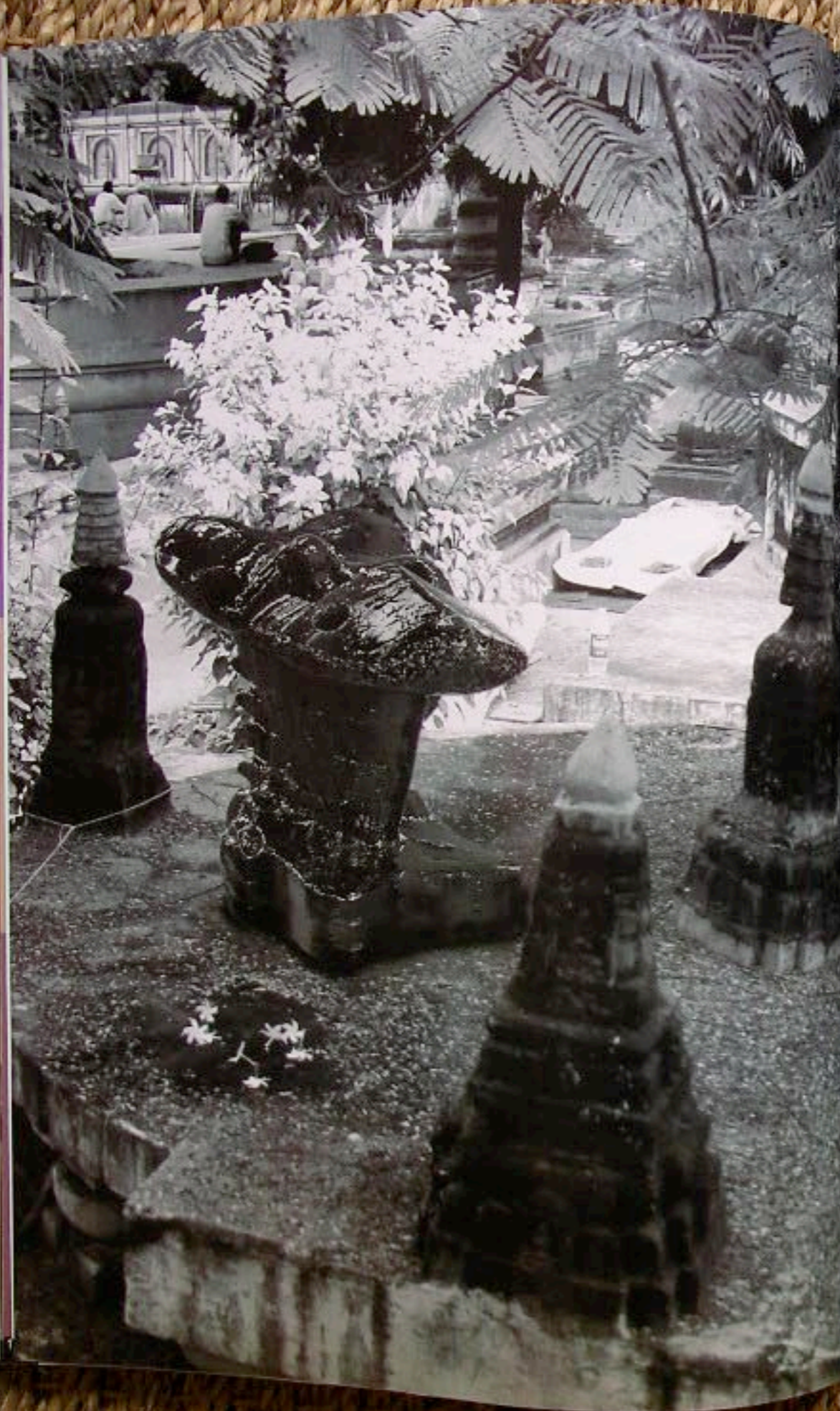
Thus appear precious shared moments. Precious and paradoxical, or precious because paradoxical. These shared times were only superficially golden and could have left the actors skeptical or meditative as if faced with a disguise or an empty rite. However, between the artist and her patients, this "speaking through touch" seems to have transformed misunderstandings into playful silences, this improbable complicity into winks, irreconcilable difference into ephemeral complicity. Through this open-ended work, a lively question is posed concerning the possibility of allying artistic and religious or traditional rituals. Bodh Gaya was the ideal location for this experiment.

Laura has made surprising progress in her work. She, who often resorts to the use of shared words or narrative images to link individuals around a situation, crossed Bodh Gaya by producing a golden mosaic on dark skins. Coded massages on a thread of the passing of days.

Jean-François GAVOTY - December 2006







By Marien Schouten, the Netherlands

Recent shows and debates focus mainly upon the sociological and political aspects of migration; the hardship of migrants, questions of identity, religion and political stress. In terms of art, this seems to be a limiting vision. New ideas around Migratory Aesthetics open up a whole new area of thought and practice. What are the forms of aesthetics prompted by migration? What happens when aesthetics start to travel?

I took images of sculptures, made in the solitude of my studio, and brought them to India. In and around Bodh Gaya, I looked for places which I, in some way, could connect to the sculptures; where I could envision them. My sculptures were montaged in photographs of these places (the garden surrounding the temple, my hotelroom, the riverbench), in such a way that it seems that they are really there. This way, my sometimes very private aesthetics, were confronted with the sensibility of the Bihar landscape. My aesthetics have travelled to India and made a connection.



by Nelly Massera, France

« Made in Chindia »

« A hero is not a god »

in a train, from Miss Sengupta, the young journalist, to Arindam Mukherjee, the cinema star.

« So what happened to the dictum: 'An elephant is valuable even when dead'? »

the has-been actor to Arindam Mukherjee, the cinema star.
'The Hero' by Satyajit Ray, 1966.

Delhi / two toys bought in a market / two toys « made in China »
It all begins

Arrive in Bhagpur / a village with dirt roads / meeting the family / presentations / the project, the models / negotiations / waiting / other scales of value / life-size project / what is reality in each person's imagination? / model 1: the horse and its superhero / the elephant will be the same size / I predict some notable variations / these craftsmen make gods and goddesses / an elephant head, undoubtedly Ganesha / the statues in the courtyard are headless / on standby / involuntary act / swaying bodies, trussed busts, pointed arms / no hands, no feet / strange reality / the unfinished creates a gap. Are they related cousins to the straw puppets that we burn in the countryside? / mythological connections / nothing without ornament, paint and clay cover everything / they are admired then will die from drowning / fire, water, the rituals speak.

What form? / traditional technique, ritual / the craftsman's gesture, 'filet mignon' volumes, the softness of the earth, glittery paint / I gave a model / metamorphosis / I am afraid.

Translation / « made in China » trying to be « made in India » / putting the toy back in play / plastic transcended / the organic is fantastic / my superhero and his big pierced mount - will they defeat the customized elephant? / become bigger! / hero fantasy / super!

Ball of clay, the men roll tobacco in the palm of their hand / pause, wait / summer afternoon / craftsmen in light / craftsmen in the sun / bamboo carved into stakes / graven images in perspective. East - west / two models / three cultures under scrutiny / reference - tension / creative process in question / what does it mean to imitate? / why copy? / fascination - rivalry - adaptation / plastic system, mechanical series, offensive aesthetic / straw-earth-sequins, transcendental aesthetic / world of setting sun and world of rising sun / the greeting to the sun is repeated each morning, it is not for nothing (it is not for nothing that the greeting to the sun is repeated each morning)

The Superhero as helmeted face / no mouth / 'without lips?' / the Indian gods have lips / the craftsman pulls a face / the Indian gods transform themselves into animals / imitation / my toys will undoubtedly transform themselves into Indian gods / what's the point of copying? / only incarnation counts here / mental model / but sacred sculpture must become profane / foreign element / they have put my hi-tech model to one side / my Trojan Horse comes into being but the first copy is a failure / imitation has failed / the imaginary has won, the immigrant model is rejected.

Everything starts again.

The models are decorticated, measured / code, rule / the imaginary is modeled

model the model / copy the master / and better him

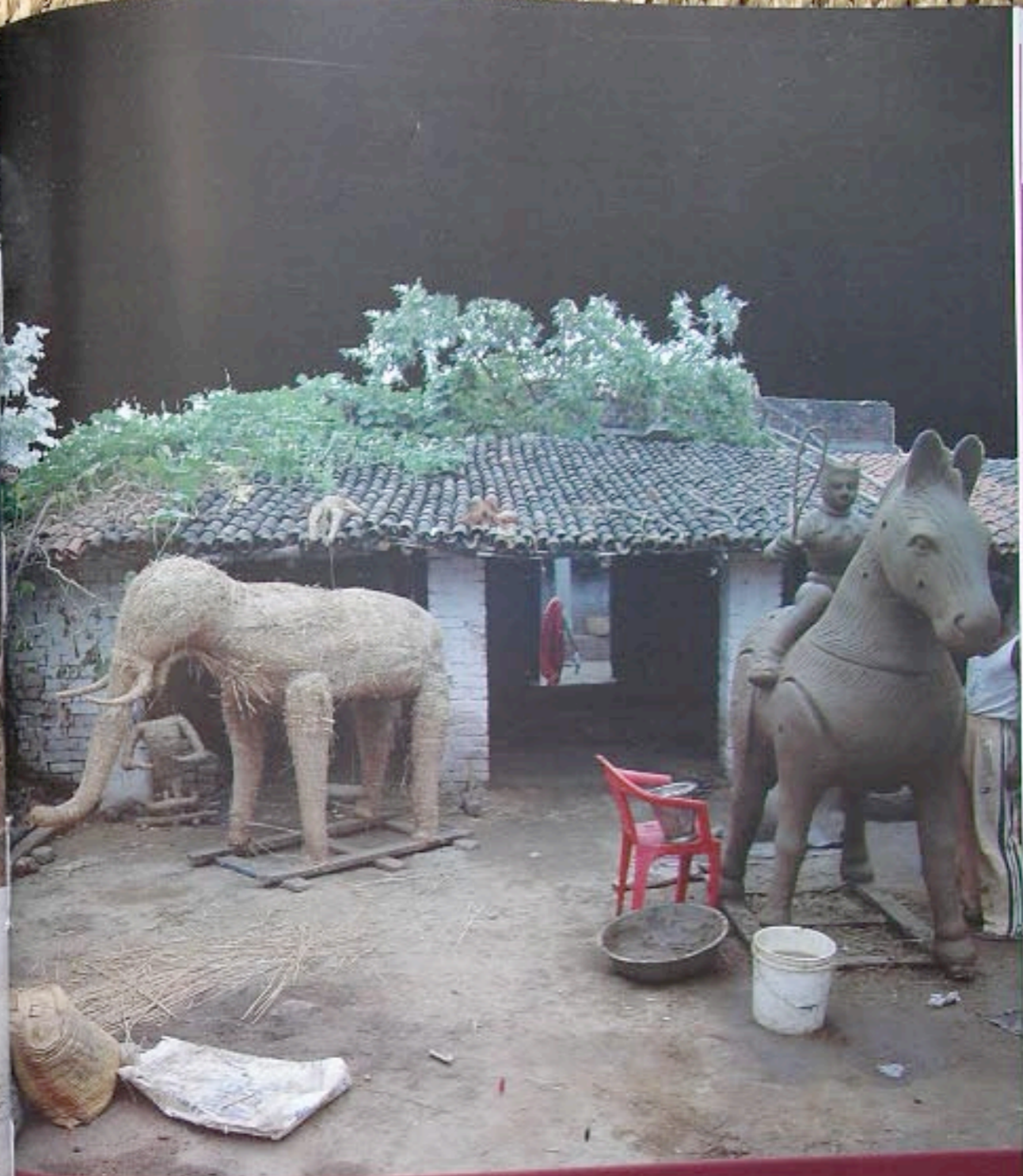
American serials for Chinese toys in series / Sino-American toys for battle-hardened Indian children /

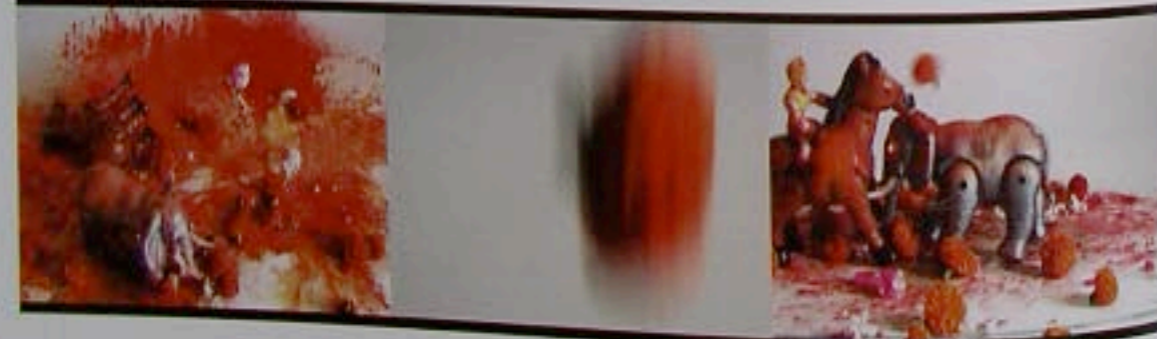
Who will win the round?

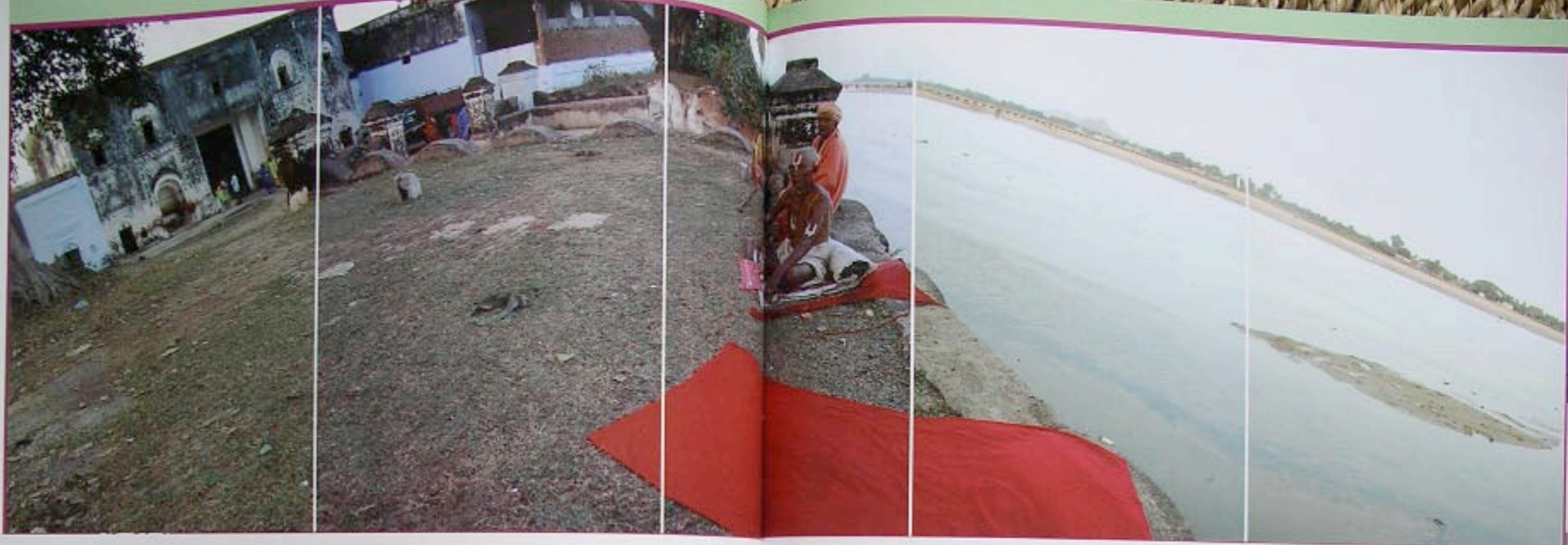
Life-size scale changes the issue / monumentalised game, the code is integrated, the copy is successful / the sculpture creates an image.

Traditional envelope transformed / organic body for the image « Made in Chindia » / trimurtic hybrid of a new order / 'Made in' / China / India / English-speaking hegemony / the signifier born of the god Chindia / palimpsest of models: which one will ultimately win? / does the cap fit? or is it a new skin? / the right distance / Evaluate oneself, sniff oneself, admire oneself, combat oneself / appeasement of the offerings or bloody mess / what compromise, what copy right © for the future superhero? / American serials for Chinese toy series / Sino-American toys for battle-hardened Indian children / polysemous artworks for a polycephalous world / the game is not over.









by Benoît de Carpentier, France

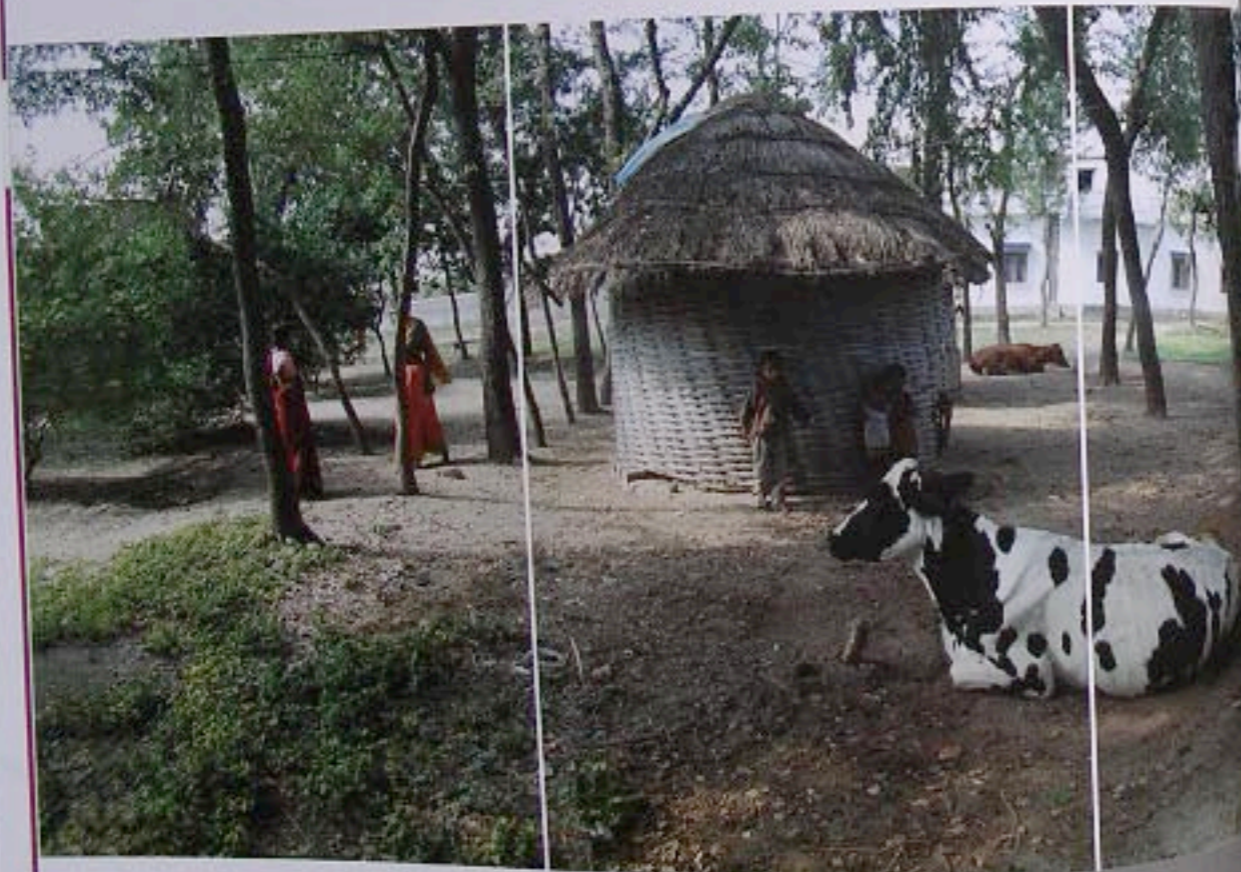
For a long time I have been attracted and fascinated by India – its elegance, its wisdom, its sacred spirit, its environment where animals still live close to the people. The Buddha Enlightened project provided the opportunity for me to explore this attraction in person.

My arrival in India – first in New Delhi and then in Bodh Gaya – was a real shock, or I should say, a shock with reality. Immediately I was confronted by immense contrasts and indescribable sensory saturation. The environment exuded an overwhelming elegance from its omnipresent pollution and poverty. Time and space were so flooded with sounds, smells, light and colour that it was impossible to think clearly and concisely. Confronted by this cultural shock, my initial project ideas evaporated and I found myself open to an environment overflowing with surprise and questions.

My previous photographic research involved represented space in paintings in relation to our daily spaces. Naturally, I had planned to

continue this thread of thought in Bodh Gaya with wall paintings in temples that are confronted with traditional and daily Indian spaces. However, this plan lost relevance in Bodh Gaya as my accustomed creative landmarks were absorbed into the Indian culture. As I gradually integrated new perceptions of territory, space and time, my eye and my work focused on meeting people and exploring their ways of life. Close friendships formed and intensified.

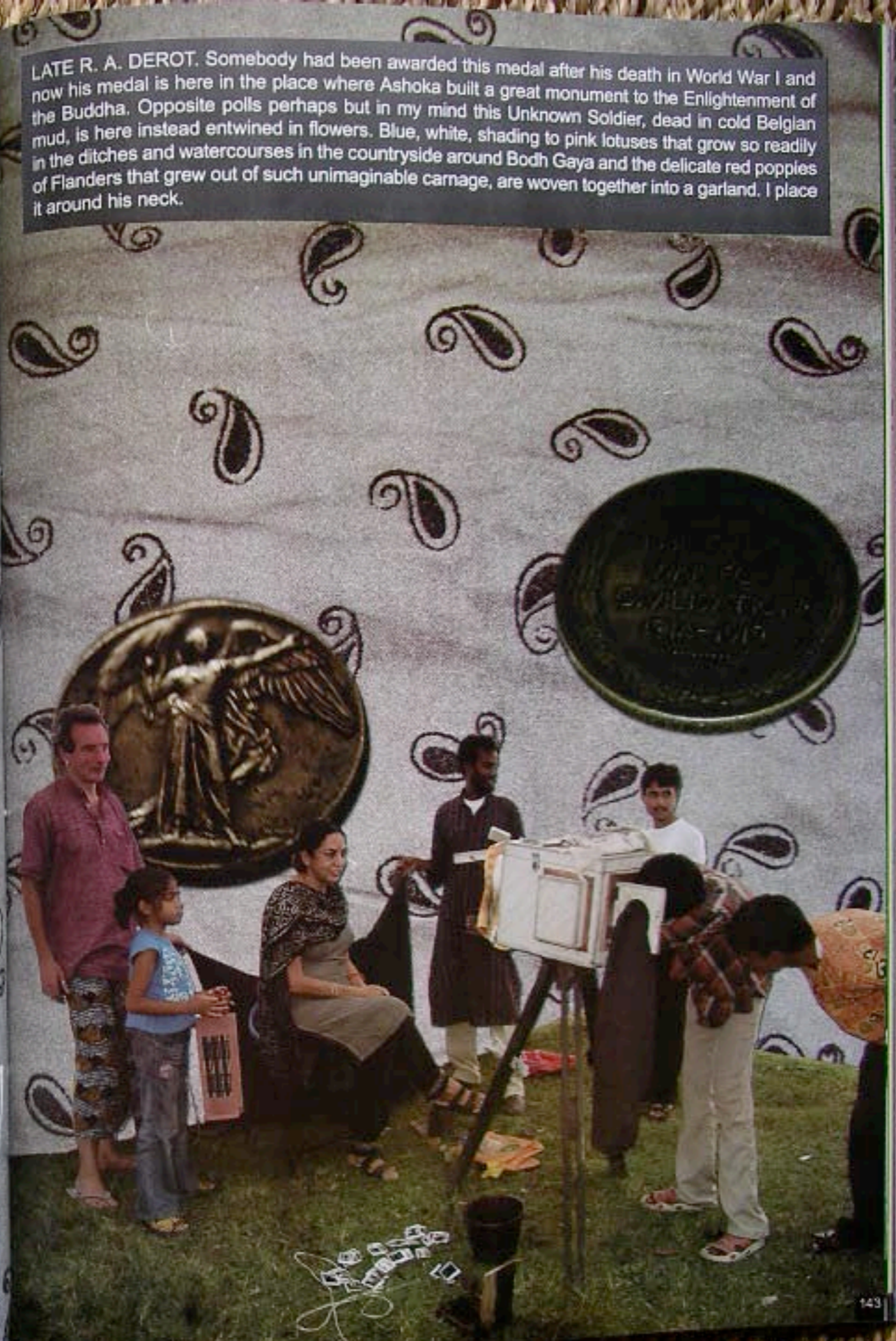
In the rural villages outside of Bodh Gaya I was touched by people living, by necessity, to the rhythm of light. Without electricity they have no choice; the tempo of life is measured by the cadence of daylight. As there are no bakeries, the people cook bread and chapatis over fires. Domesticated animals mix amicably with village life; animality touches humanity. In these rural environments humans, animals and the sacred are intimately connected; they bear the imprint and harbour the memory of the people of the creation still united to the earth. I went away profoundly changed.



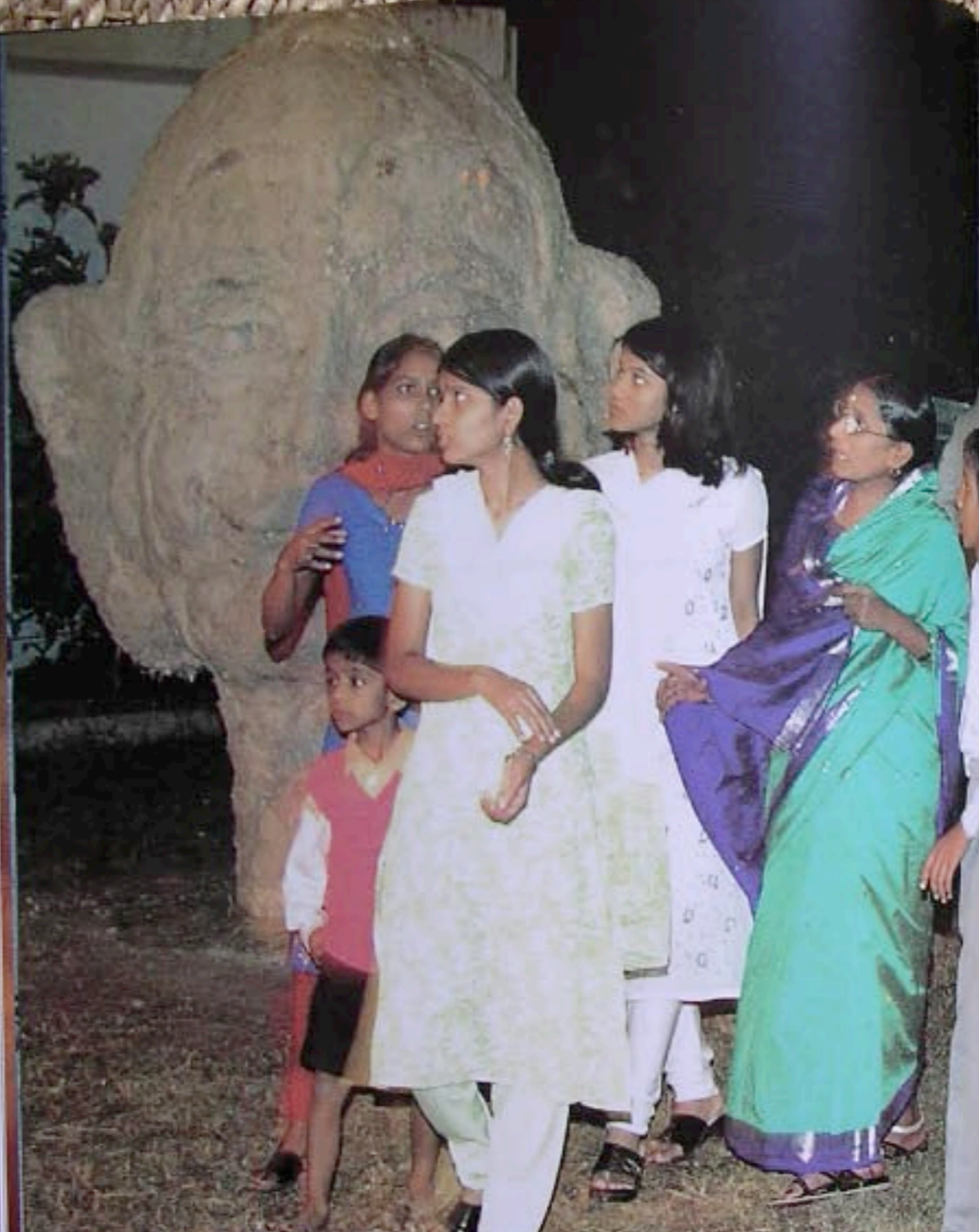
by Simon Ferdinando, United Kingdom

Trotting back and forth up and down the dusty road that forms a high street between the tourist bungalow, Hotel Embassy and the great Buddha temple in Bodh Gaya, I stopped one morning by the entrance to the archeological museum. Two men were seated on the ground with a blanket selling odds 'n ends. Among them, I noticed an old European style medal inscribed, THE GREAT WAR FOR CIVILIZATION 1914-1919. Another inscription around the edge tells a sadder story 1472 DVR. AGAR PILWARI.

LATE R. A. DEROT. Somebody had been awarded this medal after his death in World War I and now his medal is here in the place where Ashoka built a great monument to the Enlightenment of the Buddha. Opposite polls perhaps but in my mind this Unknown Soldier, dead in cold Belgian mud, is here instead entwined in flowers. Blue, white, shading to pink lotuses that grow so readily in the ditches and watercourses in the countryside around Bodh Gaya and the delicate red popples of Flanders that grew out of such unimaginable carnage, are woven together into a garland. I place it around his neck.







by Gagan Vij, India

Bodhi tree
10 Nov. 2006

Sitting in the garden of sadness, glancing at those flowers
you offered yourself onto your own palms.

Many knots opened and new thoughts floated,
all roads end here now, towards self-reflections.



Smiles on your faces.
I know, who touched your cheeks passing by.

And, what happened to the garden of sadness,
there it sits, shrunk on top of the bodhi tree.

Thinking of the last journey,
thinking of Buddha, towards footsteps of Buddha.

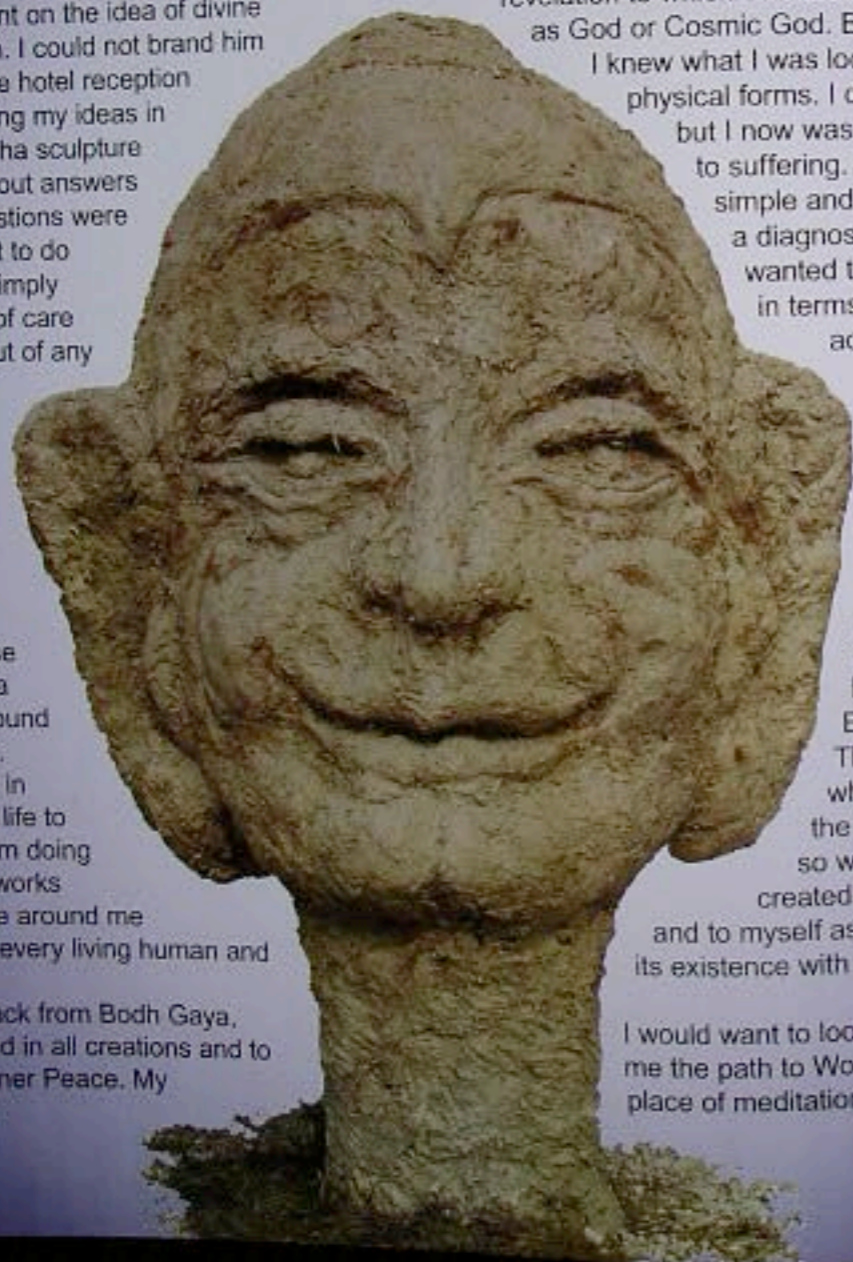
Gagan Vij, India

The camp at Bodh Gaya came up when things were extremely rosy at my end. Hence, I was very relaxed and looked forward to be at Bodh Gaya. After reaching Bodh Gaya, I started working on small wax parts and thought that I should spend some time to get used to the place before making entire figures. This would give me time to think on what form of Buddha I would make as well as saving time by making body parts separately. However, one thing I was sure that I did not have to make a still Buddha statue.

After spending 3-4 days at Bodh Gaya, one early morning I went to the reception of the hotel we were staying and asked the man behind the desk if he could guide me to a Hindu temple (I was missing my daily dialogue with the idols). I think the man (a Nepalese Hindu) was slightly taken back and replied: "We have temples of Budh Bhagwan all over Bodh Gaya." The words Budh Bhagwan struck me as a surprise, not because I had not heard the words before, but because I had not given a thought to it before being at Bodh Gaya. To me Buddhism is a beautiful, logical and realistic philosophy. It is more secular for its prescription and morality. Also because Buddhism discounts the concept of individual and regards the boundary between individual and so called others as artificial. My respect and regards to Buddha as a human being is greater as it is in no way dependent on the idea of divine revelation to which eventually all men must submit in faith. I could not brand him as God or Cosmic God. But at that very moment at the hotel reception I knew what I was looking for in terms of putting my ideas in physical forms. I did not have to make a Buddha sculpture but I now was looking for his quest to find out answers to suffering. The answers I did not want to do a diagnosis of human malady but simply wanted to put across the prescription of care in terms of generating happiness out of any activity being executed.

Through Bodh Gaya emphasize world and us to look within. These only Buddha who have found themselves. They are happy and blissful in whatever they do. They enjoy life to the full and when we see them doing so we feel happy. I dedicate works to everyone around me created at Bodh Gaya and Buddha in every living human and to myself as I want to see its existence with other things.

Coming back from Bodh Gaya, Enlightened in all creations and through Inner Peace. My place of meditation is my chair at my studio.



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Coming back from Bodh Gaya, Enlightened in all creations and through Inner Peace. My place of meditation is my chair at my studio.

by Jean-François Gavoty, France

Context

As my contribution to the art event « Buddha Enlightened », I proposed to create a sundial, a sculptural subject that had already captured my interest and resulted in numerous creations in France. Although these instruments recall a bygone era their functioning remains precisely linked to the movement of planet Earth around the sun and they continue to mark various kinds of time: universal, local, solar, sidereal, babylonian, italic, etc.

It is my observation that the perception of time in a non-functional sense, for example local solar time, encourages a rather abstract and perhaps philosophic vision of reality. In my artistic practice, the creation of sundials is a craft I undertake with a bit of distance, an endeavour using scientific procedures and perhaps some role playing as a gnomonist. Making a sundial for 'Buddha Enlightened' remains for me a singular experience and that is probably so for all the other partners in this adventure.

Intentions

My principal motivation was to render homage to Sawai Jai Singh Maharadja, an 18th Century astronomer who created majestic observatories, the Jantar Mantar in Delhi and others in Jaipur, Ujjain, Mathura & Varanasi. To my mind, these sites display some of the most beautiful instruments of this type combining sculptural and monumental qualities. What makes them most interesting is that their powerful artistic presence is the result of scientific ambition, a rare and precious occurrence. Moreover, because Bodh Gaya is an important site of Buddhist pilgrimage, I proposed a 'sundial marking the dates of eclipses'. This instrument is a permanent artwork that takes into account natural occurrences over a long duration: the total or partial solar eclipses visible on this site from 1814 to 2124. The artwork defies time in the sense that each observer of the sundial is, and shall be, projected into the past or the future beyond his own existence.

A certain magic

The sundial indicates the anniversary of the eclipses with the movement of shadows along its face: this creates an ambivalent image around the natural cycle of light on this site where Siddhartha Gautama found illumination. Although we can explain that solar eclipse results from the movements of the sun and the moon, the momentary disappearance of the sun remains a mystical event. Each eclipse is unique and surprising, one of the most powerful images of doubt.

Description of the instrument

In order for the instrument to function correctly under the benevolent eye of the great statue of Buddha in the neighbouring temple, it necessitates the following specific characteristics: It is a sundial of the type « horizontal with a polar style ». The style that produces the shadow is a cable with a small sphere. On the base of the sundial the cable indicates the hours of local solar time on lines traced as a fan. As it moves laterally, the shadow of the small sphere is cast upon the date lines. These dates are the anniversaries of the 23 eclipses visible in Bodh Gaya between 1814 and 2124. They were engraved in the marble with numerals for the month and date that correspond to the height of the sun in the sky – the indication of the year is an historical marker without any effect on the functioning of the sundial.

The length of the anniversary line depends on the hours during which the eclipses were or will be visible in Bodh Gaya. Among the other technical characteristics of the sundial, one can notice that the solar noon line and the cable define a horizontal plane oriented due South. The cable is parallel to the axis of the earth's rotation. Solar time in Bodh Gaya has a variable difference between official Indian time calculated for the longitude of Delhi (the time on one's watch) that is UT + 5 hours 30 minutes. Bodh Gaya being east of Delhi, the sun is at its apex (solar noon) in Bodh Gaya 10 minutes before

it reaches the same point in Delhi. Thus, solar time always has this advance on the time of the watch. Of note also that one must add or subtract time according to the season, since the sun moves through the sky at a speed which varies according to the date: solar hours do not have the same length every day of the year. Thus, the difference between local and clock time vary during the year from - 26 minutes to + 4 minutes: in Bodh Gaya, for example, solar noon is at 11:34 on November 3rd and 12:04 on February 11th.

A good question and a paradox
Through this artistic project, Bodh Gaya became the place for the unexpressed or suppressed question: «Can the artist become (once again?) a mystic in society?»
Through this work, this question began to intrigue and unsettle me. It remains a difficult question to ask in Europe.

As the work progressed on site, this mystery encouraged me to forego various ornamental ideas I originally planned to draw on the vertical part of the sundial since Bodh Gaya is saturated with ornaments.

Ultimately my artwork retains the simplest and most abstract link with the site through the play of light. Objectively speaking, the «eclipse dial» uses the shadows it produces. And suddenly, if rarely, it is itself plunged into the spectacular shadow of the solar eclipse.

Thus, the paradoxical function of the artwork in the future, when an eclipse shall occur, the entire region will be exceptionally deprived of sun and there will remain more or less light depending upon the nature of the eclipse. The people present before the sundial will not be able to use it as an instrument of time measurement. Instead, they may attempt to see the sun's ring through the little smoked glass window installed for this purpose in the vertical shaft of the construction.

The sundial indicates the dates when it will not be functional and announces darkness for August 1st 2008, July 22nd 2009, January 15th 2010 and so on. There have been 11 eclipses in Bodh Gaya since 1814, and there remain 12 to come between now and 2124.

Various artistic, scientific or symbolic interpretations remain open. A maxim from sundial lore gives some orientation for reflection: «Sometimes I miss Lightness».

It is my hope that the sundial created for Bodh Gaya will define a zone where beliefs are suspended without irony or pretension.

An improbable site

The sundial is made from white marble and engraved. It is placed on a foundation of re-enforced concrete (7,5 m X 4 m). The vertical element (3,50 m high) is made from the upper part of a tanker truck found at a scrapyard in Gaya. The piece was constructed in 15 days! Thanks to great goodwill it was possible to overcome numerous difficulties and complete the project.

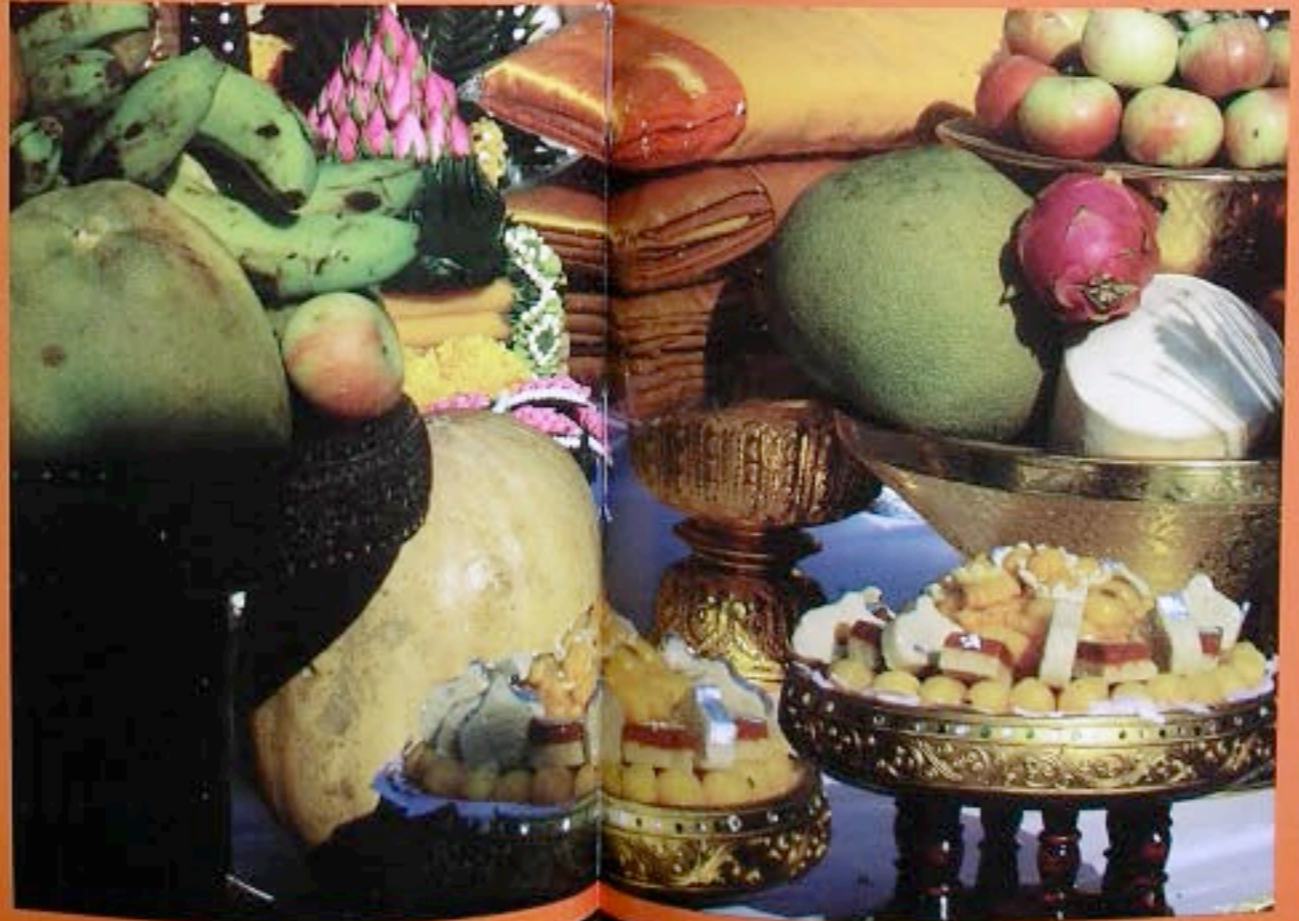
I am grateful to the commitment of the production team of "Buddha Enlightened" gathered around Sanjeev Sinha, particularly the assistants of all moments, Mohit and Pankaj. I am also thankful for the encouragement of artists Laura Martin, Marisa Rueda, Nelly Massera, Christophe Meyer, Brian Mulvihill, Gargan Vij and for the fine work of the contractors and artisans who built the foundation, placed the marble and accomplished various other tasks.

This adventure was quite extraordinary. To conceive, explain and create various elements in the course of a day, adapt the project to the space and available materials, negotiate the contracting with only 20 words of English, make do with a lack of tools and an unexpected work rhythm and still end up with a precisely functioning object... all this will remain in my gnomonist's toolkit along with the fond memory of this Indian experience.

Translation: Rachel Stella







by Leoni Oostvogel, the Netherlands

Save The History

United Self storage of the feelings of reposition and tranquility

As an artist my concerns are wider than just producing works of art. The production of works of art in photography and painting is rather technical in terms of cause and effect, but my artistic intentions are inspired by the expressions of interaction, understanding, mutual respect and tolerance.

Documenting the visual details of expressions of spirituality in the context of the arts I offer a shelter and comfort to personal feelings and affection for everyday objects.

United in a collection I reveal the importance of transcending ways of looking and thinking about things and existence. The exhibition, in the surroundings of the main Maha Bodhi temple, will offer the beholder a direct, intuitive insight into the transcendental truth beyond all intellectual conception about World Peace:

World Peace is imparmanent

World Peace is imperfect

World Peace is incomplete

The collective creative experience, in collaboration with local artists and crafts men in the very first republic and democratic system in the world, my images reveal the supreme truth that no self mortification is required for World Peace. What is needed is to follow the middle path: respecting our own Peace of Mind and that of others.

At the sanctity of Buddhas' enlightenment site I tried to re-invent, explore, experiment and further the development of my spiritual technology with site specific works. For me the temple will stand as a symbol commemorating this exploration.

by Dianne Hagen, the Netherlands

Before coming to Bodh Gaya I was working on a series of drawings which contained the text 'Freedom Yeah Right'.

OK I admit it's rather cynical, we strive for freedom, always saying we don't have it but it's a stupid search because when existence is completely free it is a nonexistence. Nothing to compare it with. Besides would you like to live a life without the strings of love? So this whole thing is pretty dualistic. But the things I just wrote are thoughts coming from my 'spoiled' situation, born in the Netherlands.

I need a visa for India but India is not giving me a hard time. Visa versa it isn't that simple. The Netherlands is asking a whole bunch of questions to Indians, their reason of visit, financial background, etc. When will this change? When India is the biggest economy in the world? Would it then be the other way around?

Before going to Bodh Gaya I wrote some lines about where I stand, considering this project.

In a public debate I had with the Dutch art critic Hans den Hartog Jager (Oct. 2004) he stated that he noticed a certain feeling of powerlessness amongst artists after the event of 9/11. That artists felt that they used to have a stronger position in society. My response back then was that 9/11 is a political issue and that I want my work to address 'The other' on a more basic/ individual level.

These lines remained in my head and being invited for Buddha Enlightened it comes back even stronger. I have to admit that if I would have been invited years ago I probably would have refused, no need to get involved in, or position myself in mystic/ religious/ political matters.



I still think that artists should stay away from plain statements, that art should go beyond that level otherwise it can turn so quickly into propaganda or yet again more separation because of heritage (social background).

Well heritage, what you see is what you get:

After the project in Bodh Gaya I was fortunate enough to stay a bit longer and went sightseeing with someone born in Bihar. We went to Nalanda, the site of the world's first university. Nalanda is huge and not even completely excavated. People walked miles and miles to study and encounter others for discussions. Wandering through the ruins other visitors asked me: 'Where you from?' and then they asked my friend the same question which he replied with 'I'm coming from Greece'. People saw a European and an Indian sightseeing together and apparently it was beyond their comprehension. Of course they did not believe he was from Greece but what they saw in front of them was puzzling. It probably also had a lot to do with him wearing heavy black sunglasses, not looking ordinary.

How hard is it to change the mind seeing an image?

In my work I'm constantly busy manipulating the mind of others with images. Reevaluating the so called written order of how things should be and what is beauty. Undermining the written order and superficial reading. The text 'Freedom Yeah Right' in the collages is of course also referring to that.

The freedom of an artwork as a saleable object with its own aesthetics and metaphors. In the streets of Bodh Gaya they sell fake golden medallions with the image of Buddha inside. I made an artwork with it. I removed the image of Buddha and pinned the medallion on a paper surrounded by oval shapes in black and white.

Erase and replace the image.



↑ Female artist from Madhubani, 19 x 56 cm
← Dianne Hagen, No title, 178 x 122 x 8 cm

TOGETHER
KANANDA COMPLEX, VIDYAPATI MARG.

2550th Year of Mahapannirvana of Buddha
BUDDHA ENLIGHTENED 2006
An International art Project (Site Specific)
Bodhgaya, Bihar (CULTURE & TOURISM)
25th October, 06 to 10th November, 06

GALLERY ANAND



F R E e D o m

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R I G h T

Sanjeev Sinha, India





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पार

Noah's boot.
Manu's boot

No war, nirvana

Here or there

युद्ध नहीं
इस
आहिये
इस
पार
या
उस
पार



Sujata where are you?

Human and human are equal

सुजाता कहाँ
तुम
नाबर
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सु
सुजाता



Thanks to the world.
Sanjeev Sinha

Credits

Concept of Buddha Enlightened site-specific project:
Sanjeev Sinha

Design:
Dianne Hagen
Sanjeev Sinha

Texts:
Meera Menezes
Stephen Wright
Ram Swarup Singh
personal text of every artists by themselves

Editors:
Anna Macleod
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Dianne Hagen
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