

ENGLISH	INDONESIAN	JAVANESE
Good Morning	Selamat pagi	Sugeng énjang
Good Afternoon	Selamat sore	Sugeng Sonten
Good Evening	Selamat malam	Sugeng mdalu
Good Night	Selamat tidur	Sugeng saré
Good Bye	Selamat yalan	Sugeng tindak
Thank you	Terima kasih	Matur nuwun
You are welcome	Sama-sama	Podho podho
How are you?	Apa kabar	Piyé kabaré
Fine	Baik-baik	Apik Apik aé
What is your name?	Siapa Nama Kamu?	Sopo Jenengq mu?
My name is	Nama saya	Jeneng ku
Where do you come from?	Kamu datang Darimana?	Kowe teko seko endi?
I come from	Saya clatang dari...	Aku teko seko...
See you again	Sampai jumpa lagi	Sesuk ketemu maneh
I love you	Aku Cinta Kamu	Aku Seneng Kowe
No	Tidak	Ora
Yes	Ya	Yoh
How much	Berapa Harganya	Piro regané
Expensive	Mahal	Larang
Cheap	Murah	

**NUMBERS**

1- Satu	Siji	9-Sembilan	Songo	50- Lima	Seket
2- Dua	Loro	10- Sepuluh	Sepuluh	60- Enam	Sewidak
3- Tiga	Telu	11- Sebelas	Sewelas	70- Tujuh	Pitung puluh
4- empat	papat	12- dua belas	Ro las	80- Delapan	Wulung puluh
5- Lima	Limo	15- Lima belas	Limo las	90-Sembilan	Sangang puluh
6- Enam	Enem	20- dua puluh	Rong puluh	100- Seratus	Satus
7- Tuju	Pitu	30- Tiga	Telung puluh	1000- Seribu	Sewu
8- Delapan	Wolu	40-Empat	Patang puluh		



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<b>ENGLISH</b>	<b>INDONESIAN</b>	<b>JAVANESE</b>
I	Saya	Aku
You	Kamu	Kowe
Where are you going?	Mau Pergi kemana?	Arep lungo ning di
I want to	Haya mau	Aku arep
Go to	Pergi ke	Arep hing
Eat	Makan	Mangan
Drink	Minum	Ngombe
Sleep	Tidur	Turu
Post Office	Kantor pos	
Market	Pasar	
Buy	Membeli	Tuku
Pay	Membayar	
Sorry	Maaf	Njaluk Ngapuro
No problem	Tidak apa- Tidak apa	Ora popo
Happy	Senang	Seneng
Unhappy	Susah	
Hungry	Lapar	Lesu
Full	Kenyang	Wareg
Tired	Capék	Kesel
Already	Sudah	Uwis
Not yet	Belum	Durung
Be carefull	Hati-hati	Ngati-ati
Slowly	Pelan-pelan	Alon-alon
Fast	Cepat	Cepet
Take a walk	Jalan-jalan	Mlaku- Mlaku

Speaking like a local





Anne Vogt

## Help in Borobudur (HiB) 2019

### Adding Colours to life.

Help in Borobudur 2019 work began with an inspiring Art-Day at Beijen primary school -150 pupils & 9 teachers - with the kind volunteer help of Annie (Canada), Freya (Holland), Angela and Martha (Italy). Maya had contacted the school and with Esmawanto we had made extensive shopping for materials.

After reception, and presentation, we offered an Indonesian/English image dictionary and a small first grade encyclopaedia about the surrounding world, as well as notebooks and 100gr A4 drawing paper for all; moreover, we donated 2million IRp (-150€) for special purchases.

Volunteers and teachers distributed first colour pencils, pencil, eraser and sharpener to each pupil as well as to each teacher, to begin our Art-Day. Maya went with Marta for clay work on the veranda with a joyful group of pupils. Others went with two teachers to the close by classroom to draw on paper about the village.

For «Good Wishes Flag Painting» we formed 4 groups on mats to paint their wishes on cloth with 3 teachers, Annie and Angela to bring fresh water to clean the brushes and support the pupils when needed. Like always, the children developed most impressive skills with their artwork, opening their hearts to the colours of their wishes for the world.

The village drawings were touching with streets, houses and inhabitants. While the veranda had flowers growing and different animals taking form as well as whole kitchen with tiny pots made by the kids of the ceramic group... Anna: "we tried to create space to get in touch with heart dreams for us and others".

Freya made beautiful photos - as Photographer she followed our HiB activities with much sensibility, from beginning with material-shopping, to composing Gift-Baskets and school-material bags, to Art-Day and to Gift-Basket distribution to elderly Friends - What a wonderful contribution to HiB = thank you so much



Wednesday, we went to Art-Day in preschool class in the stone sculptors area in Mutilan. Annie could come again, and Ilaria with Lele and 2 friends joined to help us with the young children, since the groups to supervise are of maximum 6 children for paintwork.

The paintwork was held in the play lane on four mats with each colours, water and brushes in the centre and the children with an educator around. Ilaria found out that one of the teachers had her age, and the two women had a nice exchange over the rainbow of colours of the children's artwork.





Inside the school, together with the principal Esmawanto we presented the story of the moving tree, who lost his shoes, as an inspiration for drawings by the drawing group. And wonderful was that Lele and his friends showed thee children how to fold paper airplanes, and we concluded the morning, letting fly our wishes.



A social experience by the Lama Gangchen World Peace Foundation's "Help in Borobudur" volunteers to get in touch with nice intercultural contacts = you are all welcome to join full - or part time.

Big thank you to Maya and Emawanto for tireless HiB Organisation. As well a big thank you to them for all their help, in big and small things for visitors of Lama Gangchen group in Indonesia.

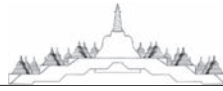












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## Speakers Biographies

## Lama Michel Rinpoche, Brazil



**Lama Michel Rinpoche**, born in 1981, has been recognized by Lama Gangchen and many great lamas as a Tulku - the reincarnation of a Tibetan Buddhist Master. He has chosen to be born in Brazil not only in order to benefit the whole country and South America, but the whole of contemporary society.

Lama Gangchen visited Brazil for the first in 1987, invited by Lama Michel's parents - Bel and Daniel. From this encounter was born a strong connection with the whole family, who founded the first of many Dharma Centers under the guidance of Lama Gangchen: the 'Shi De Choe Tsog' Center.

Over the years, contacts with Bel, Daniel and Lama Michel's sister Fernanda have increasingly been strengthened. Spontaneously, at the age of twelve, Lama Michel decides to leave his 'normal life' in order to engage in a monastic life in the south of India, where he presently resides.

Lama Michel has repeatedly visited sacred sites in India, Nepal, Indonesia, Cambodia, Mongolia and Tibet. During all these pilgrimages, he has had many intuitions, dreams and special visions. Lama Michel's character and his altruistic attitude began then to manifest themselves in a traditionally Buddhist way.

Great Lamas as Zopa Rinpoche, Daghiab Rinpoche and Gelek Rinpoche have confirmed that Lama Michel is the reincarnation of Drubchok Ghialwa Sandrup - a 15th century Lama from Gangchen Choepel Ling,

a monastery in Tibet, at the beginning of Lama Tsong Khapa's Ghelupa school, at the times of the first Dalai Lama. Panchen Zangpo Tashi, one of Lama Gangchen's reincarnations, founded the Gangchen Choepel Ling monastery. His successor, the second regent of the throne, was Drubchok Ghialwa Sandrup - a great yogi and master who gave various philosophical teachings.

Lama Michel is really a special young man, and many people have noticed his pure energy - which is like the energy of Maitreya, the future Buddha of Love. His Tibetan name is Chiang Chub Choepel Lobsang Nientrak - which means the 'Wise and famous Mind of enlightenment, who spreads the peace message of Dharma successfully'.



## Lama Caroline, England



**Lama Caroline**, Dorje Kanyen Lhamo, was born in 1965 in the UK. She became Buddhist in 1986 after reading 'The Way of the White Clouds' and took Refuge with Geshe Namgyel Wangchen of Drepung. Caroline studied and did solitary retreats for five years under the guidance of Geshe Kelsang Gyatso.

In 1991 met Gangchen Rinpoche, and moved to Milano, Italy, to study with him - She has also had the great fortune to receive teachings on sutra and tantra from many other (Gelugpa) Lamas.

From 1993 - to present day she is travelling extensively with Lama Gangchen and visited Borobudhur for the first time in 1993. Lama Caroline together with the Lama Gangchen Peace Publications team, (Isthar Adler, Cosy Back, Ricardo Baddouh, Sharon Dawson,) compiled, edited and published the NgalSo Gyasto Sungrab, the Collected Works of Lama Gangchen, the core

teachings of the NgalSo Tradition.(his collected works on Sutra, Tantra, medicine, astrology, yoga) of NgalSo Western Buddhism.

In 2000 she was Officially recognised as a Lama by Lama Gangchen. She is a Lineage Holder of the NgalSo tradition, and became a Throne Holder in 2012.

2000 - onwards, Lama Caroline has been teaching and guiding retreats on Sutra, Tantra, Medicine, Astrology, and Trulkhor yoga at Albaganano Healing Meditation Center, Italy, and in other NgalSo Centers worldwide.

2003 - 4, she studied and received a Diploma in World Religions from the Open University, UK.

2005 - 8 Masters Degree (with merit) in Buddhist Studies from the University of Sunderland, UK - Her thesis was on 'A Tibetan Lama's Mandala Theory About Candi Borobudur Compared with Western Scholarship'

Since 2010 she studies Classical Tibetan and Sanskrit at ITAS, the Institute for Tibetan and Asian Studies at KarmaGuen, Velez Malaga, Spain.



**Tsetan Gyurman Shresta - Hon. Consul of Mongolia in Nepal**

Managing director Samling Carpet Industries Private Ltd., Nepal. Founder & chairman Samling Montessori School (name changed to Gangchen Samling School), Nepal, since 1989. Co-founder & chairman Himalaya Broadcasting Company (HBC 94 FM), Kathmandu, Nepal, since 1999, Lumbini Interactive, Kathmandu, Nepal, since 2001.



**Franco Ceccarelli** Born in 1952 in Milan, Italy. Economist, Businessman and “Start-Up”, Initiator of programmes for a new peace economy. Graduated at La Bocconi University of Milan. He has been the promoter of several humanitarian initiatives for peace such as: The Kunpen Lama Gangchen Association in Milan, in 1989; an Institute for the preservation of Tibetan medicine, Tantric Self-Healing and Non-Formal Education. The Peace Radio in Milan, in 1996; a radio broadcasting only good news, programmes about spirituality and peaceful music. The Global Village in Bagni di Lucca, Italy, in 1997; a SPA for the wellbeing of body and mind. The

Himalayan Broadcasting Company HBC94, in 1999; a radio station in Kathmandu, Nepal that follows the steps of the Peace Radio of Milan, Italy.

He is the honorary president of Lama Gangchen Peace Publications and president of the Fondazione Lama Gangchen per una Cultura di Pace, Italy. He supports, since he met Lama Gangchen Rinpoche in 1986, many humanitarian projects realized by the Lama Gangchen World Peace Foundation in Tibet, India and Nepal.

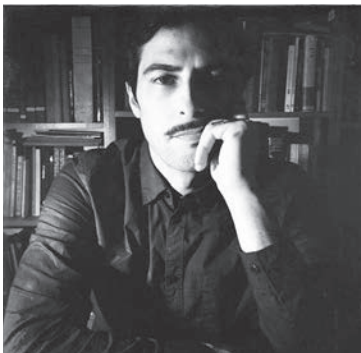


**Rogier Hoenders, MD, PhD**, is a psychiatrist, senior researcher and director of the Center for Integrative Psychiatry of Lentis, Groningen, the Netherlands. He is also a clinical instructor psychiatry and therefore involved in teaching, training and supervising residents psychiatry. He is the chair of the two yearly congress integrated psychiatry. His main interests are prevention and therapeutic lifestyle changes (mindfulness, exercise, nutrition, relaxation), spirituality and natural medicine (herbs, vitamins, supplements)



**Adine Gavazzi** - architect of the Politecnico of Milan, specialized in American anthropology, Adine studies the Andean ceremonial architecture since 1986. After a survey on the Inca settlements and urban planning in Ollantaytambo, in Peru, her research defines the anthropology of sacred spaces, ceremonial centers and ancestral landscapes. Her work in Nasca, Peru starts in 1996 and follows in Tiahuanaco in Bolivia; she is also active in Ventarrón and Chiclayo since 2008 and since 2012 in Machu Picchu, where she sequenced construction phases, defined a field techno-morphology and structured a theoretical disciplinary basis, generating the 3D models of the sites. In Rio Abiseo National Park she is co-directing

since 2017 a multidisciplinary landscape and architectural research based on the field application of LIDAR technology. Recent research is now focused on the Amazon ceremonial architectures as well as the territorial occupation and the cultural expressions of the cosmocentric and forest societies. Adine is a founding member of the UNESCO Chair of the University of Genoa "Anthropology of Health - Systems of Healing" and published numerous essays on Andean ceremonial architecture and landscape. Gavazzi is author of *Arquitectura Andina - formas e historia de los espacios sagrados* (2010), *Microcosmos - visión andina de los espacios prehispánicos* (2012), *Lima - memoria prehispánica de la traza urbana* (2014) and *Rio Abiseo* (2018).



**Jose Bastante** trained as Archaeologist and completed his Master in Cultural Heritage Management and Doctorate of Social Sciences in History of Art at the National University of San Marcos. He is member of the College of Archaeologists of Peru, of ICOMOS and of the American Society of Archaeology.

Jose has professional experience in archaeological research and prospection, development and execution of interdisciplinary research programs, qualification and evaluation of archaeological projects, preparation of tourism projects, design and implementation of new routes, itineraries and destinations. He worked in the Pacaya Samiria National Reserve, in the Amazon, in Huaraz among other archeological sites in Peru. He is a professional photographer and participated in academic events in Peru, US, Poland, Italy among others. Currently he is Head of the Interdisciplinary Research Program in the Historic Sanctuary - National Archaeological Park of Machupicchu.



**Tania Re** - Clinical Psychologist, Medical Anthropologist and Complementary Therapist (CH). A founding member of the UNESCO Chair of the University of Genoa "Anthropology of Health - Systyems of Healing", she is currently researcher by the Integrative Medicine Centre at the Careggi Hospital in Tuscany (IT) She teaches Ethnomedicine and Medical Anthropology at the Clinical Herbal Medicine Master at the University of Florence, and to nurses at the Faculty of Medicine in Turin. She does her clinical practice in Italy and in Switzerland with a focus on integrative medicine. Her research interests are focused to understand the traditional healing systems processes connecting mind, body and spirit in different cultures with an interdisciplinary groups that involve

physicists, medical doctors and anthropologists. As an anthropologist, Tania worked for years with indigenous communities in Latin America with the aim of creating a bridge with western institutions and research centers. In the last years she focused her research to the medical use of "teaching plants" both in traditional cultures and in western countries.



**Elkana C. Waarsenburg, MD, (1976)** works as a family physician in The Netherlands. She is specialised in palliative (end of life) care. Her main interests are integrative medicine, lifestyle medicine, spirituality and Buddhism. She initiated and directs a lifestyle and oncology program in primary care in Assen, the Netherlands.

She gives medical education training about lifestyle, spirituality and end of life care in the Netherlands and Italy. She is the chair of the Lama Gangchen International Global Peace Foundation (LGIGPF) in the Netherlands.



**Yvonne Ulrich** worked in the past 25 years in the pharmaceutical industry in various leadership positions in Clinical Research & Development, Procurement and Regulatory Affairs. She worked primarily in international companies with multicultural focus. She is currently working as Global Capability Leader at Roche in Basel, Switzerland, in Regulatory Affairs. She earned a MSc in Psychology and a BSc in Medical Information, she is a certified coach and MBSR teacher (Mindfulness Based Stress Reduction by John Kabat-Zinn). As her secondary business, she is providing coaching and consulting support

to universities, corporate organizations and individuals. Yvonne supports people in their corporate or private life to connect to their inner-self, to increase happiness and to transform from the mode of doing into the mode of being. She also offers 8-weeks MBSR courses and weekly meditation sessions.

Yvonne is married and has two boys. In October 2014, Yvonne was diagnosed with breast cancer and was going through 5 months treatment. In addition, she started to change her life style to more vegan/vegetarian food, vitamins, daily running and NgalSo self-healing meditation practice. Last year, Yvonne started within Roche, to speak about her diagnosis and patient experience with cancer and healing, to increase awareness, that we do not solely rely on medicines, but also work on our healing process through own actions and transformation. Yvonne is also the founder of an internal breast cancer group within Roche and spoke throughout 2018 to more than 2500 colleagues and leaders across the globe, including Switzerland



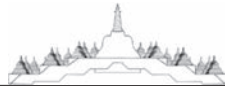
Born in Germany, **Thomas Nitzsche** studied Computer Science and Psychology. Besides his work always interested in medicine, in understanding the causes of sicknesses and a strong wish to be able to help those who suffer, he came into contact with Lama Gangchen Rinpoche in 2004 and started following his guidance, teachings, initiations, retreats and pilgrimages in the ensuing years. From a young age enjoying sports and physical activities, he wished to develop more awareness about the interaction of body and mind, and how to influence the flow of energies inside and outside with the help of NgalSo Trulkhör Yoga.





Borobudur...





...Albagnano



## Transcendental Visions in Transient Colours:

When you see what cannot be seen,  
Your mind becomes innately free-reality!

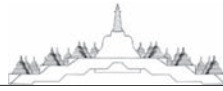
Tibet is a land of purity and simplicity, open skies and stony wastes, lofty peaks and once-sprawling monasteries sparkling in the sun. It is a soil honey-combed with esoteric revelations, where one sees things from within. It is a continuum of space silence, the blue silence of the icy peaks, the ochre silence of the rocks, the illusory silence of the temporal world: alas! all enshrined in memory. Tibet awaits sublime

centuries, her own, her 'divine territory . . . a land that is a mine of wisdom', as says an inscription. This landscape becomes the awakening of creativity. Divine flashes are painted and sculpted in living icons. The mind gets eyes. The energy of refuge, reverie and repose becomes images and scrolls. All forms are ablaze with valorised realities.

In Tibet, to paint is to evoke. Every painting and sculpture is an evocation. The artist is led to a state of ecstasy through yoga. He sees the images of the deities with the eyes of the spirit. Only one divinised may paint: nadevo devam archayet. The artist identifies himself with the supreme, the immutable, the eternal. On the next plane, he imagines in the centre of his being mystic syllables, their sound, the moving force that emanates the symbols evoked, the images of the gods and goddesses. By meditation and ritual the artist projects the infinite. Thereafter the materials are gathered, the rites of purification are performed so that the artist can begin to paint. Iconometry regulates their design. The canons for various deities differ according to their aspects. Manthangpa, the great art theoretician, prescribes eight aspects: monastic (nirmanakaya), royal (sambhogakaya), those modelled on Samvara with many heads and arms, bodhisattva figures, goddesses of a pleasant appearance, terrific deities, kinnara (beings), shravakas ('listeners') and pratyekabuddhas. The treatise of Manthangpa has been standard for centuries and it has been law to artistic schools. No transgression is possible, as the thangka are planes of heavenly bliss, spheres of meditation to which the devotee ascends when turmoil and passion cease.

The substance, the poetic soul, the jewelled essence of Buddhism is the pictorial solemnity of vision. Form is the way to the sublime. The Tibetan Vinaya enjoins the embellishment of monastic interiors. It is narrated that Anathapindika wanted to decorate the walls of the Jetavana monastery which he was about to offer to Lord Buddha. The monks did not know what to do. Lord Buddha told them that all colours should be employed, a yaksha should be represented at the entrance portal, the Grand Miracle and the Wheel of Existence in the vestibule, the Jatakas in the cloisters . . . and so on. While the painters worked, the monks washed near the frescos, bespattering and splashing at them. They made fire and blackened them with smoke. This earned them a reprimand from the Buddha. When the paintings were completed, people came to admire them and turned to Buddhism. Since the very lifetime of Lord Buddha, paintings





have enlivened the march of Buddhism. Buddhism has been Visual Dharma par excellence. To consecrate a statue, a scroll, or a sutra has been eternal merit. Streaming flow of lines germinate in inner spaces of being.

In Tibet, deities were either sku, 'sacred bodily form', that is, a three-dimensional image, or a thangka, 'painting on a flat surface', a two-dimensional representation on a scroll or on a wall. Thangka is derived from thang, 'a flat plain'. As jewellike luminosities of awakened consciousness, they were done in multiple colours, but at times just in golden outline on a dark background. Scenes from the life of Lord Buddha and of his pre incarnations in the jataka and avadana stories, have been favourites of Tibetan artists. The Jatakamala of Aryashura and the Avadana-kalpalata of Kshemendra have inspired whole series of scrolls. They show the perennialism of Dharma. which had evolved in the mind of the Founder over more than five hundred births. It is the Art of Eternalisation.

The second category of themes is the Art of Interiorization, wherein various prevalent deities admitted into the Buddhist fold provided a new dimension. Mitra the Sun-God became Maitreya, Indra changed to Vajrapani, and so on. The process of interiorization of a supreme local deity of light, Lokeshvara-rajā can be seen in the evolution of Amitabha/ Amitayus. Amitabha evolved into Rochana, thence into Abhisambodhi Mahavairocana, and further into Vajradhatu Mahavairocana. They form the evolution of phototropic deities of light. Another parallel development was that of erototropic deities of orgiastic cults, like Vajrasattva, Heruka, Samvara, Kalachakra. They were yab-yum, or gods in union with their consort goddesses. They became the rich theophany of Tibetan painters and sculptors in the seductive imagination of forms to visualise a beyond. The materialisation of a scroll or a sculpture, of a mural or a mandala, became ineffable ascension.

The traditions of Buddhist art were introduced into Tibet from the eastern parts of India. These classical traditions were continued by Nepalese artists. The Central Asian style of prominent Buddhist centers like Khotan also conditioned the early phase of Tibetan art. The Kashmiri idiom came through western Tibet by the inspiration of Rinchensangpo. It can be seen at Tabo, Alchi and other monasteries and in scrolls of the Guge school. The composite style of the Nyingmapa and Sakyapa irradiated throughout the Land of Snows. With the emergence of the great monasteries of the Gelukpa sect, Tibetan art came into its own. An indigenous idiom emerged wherein the Indian, Central Asian, Nepalese and Chinese contributions flowered into a new national art of Tibet, unique and distinct, with its own flavour and serenity, its own celestial motifs and exuberance of colours. Distinctive Tibetan styles had been formulated by about 1430. Manthangpa, born around this decade, learnt at the great Gomang of Gyantse. He hit upon a new synthesis and founded a new style of painting which has continued down to the present, known as Manri or the style of Manthangpa. He replaced decorative designs of the background by landscapes. He innovated and codified the prevalent practices into a standard compendium. Great masters were ever introducing new sensibilities and substances, as in the Karma Gadri style of Kham in eastern Tibet.

*Lokesh Chandra*

Prof. Pandit Lokesh Chandra,  
New Delhi (India)

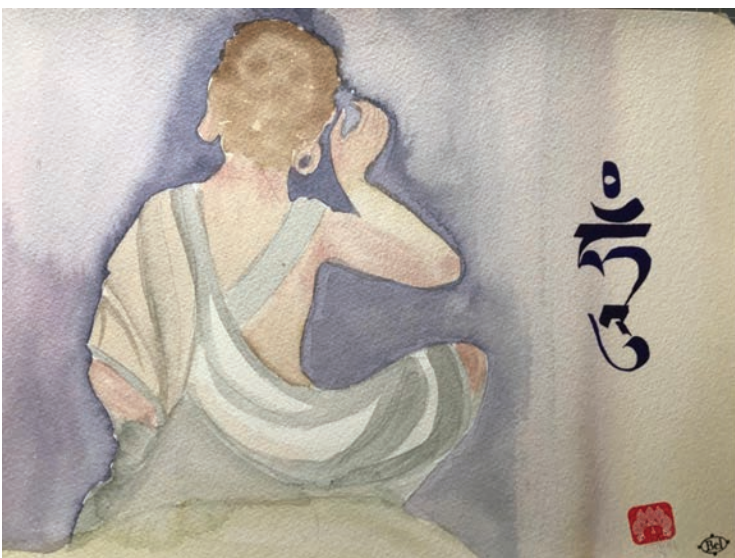
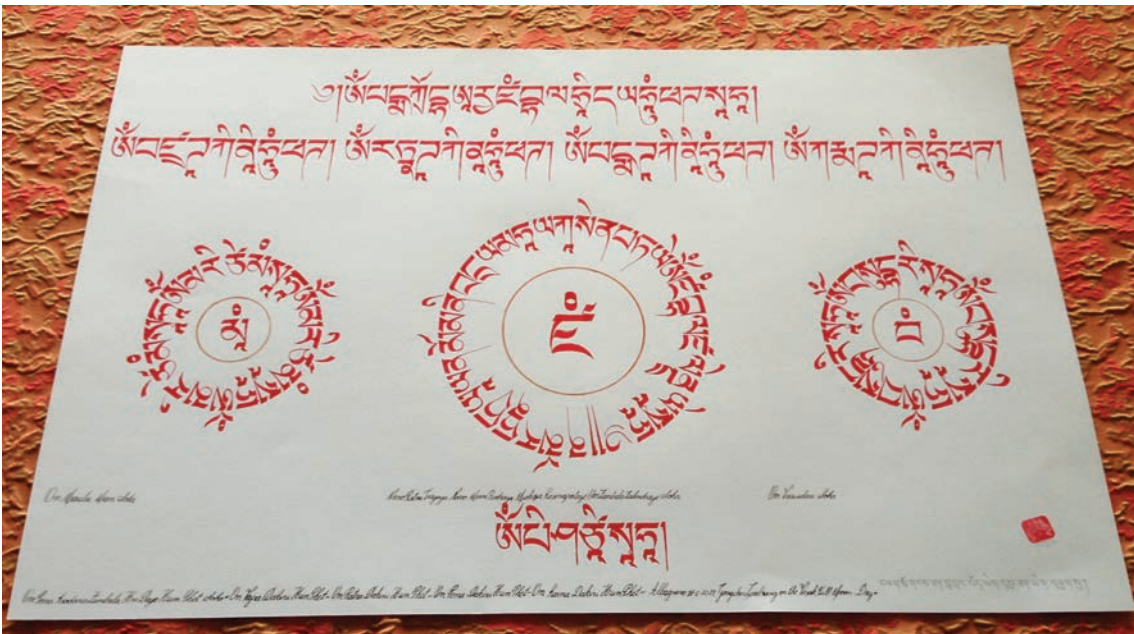
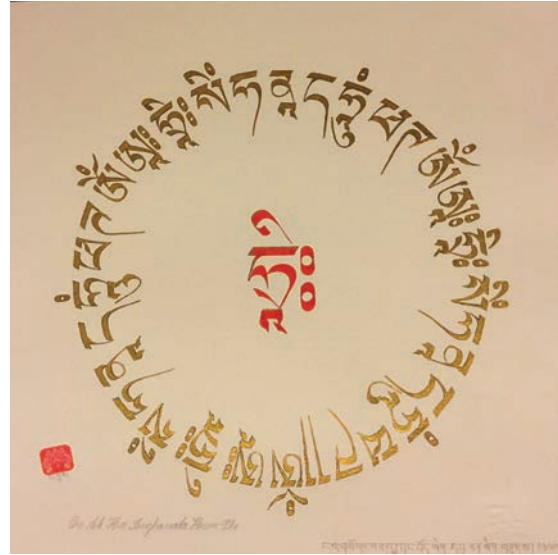




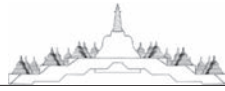
Sacred Tibetan calligraphy  
By Bebel Franco



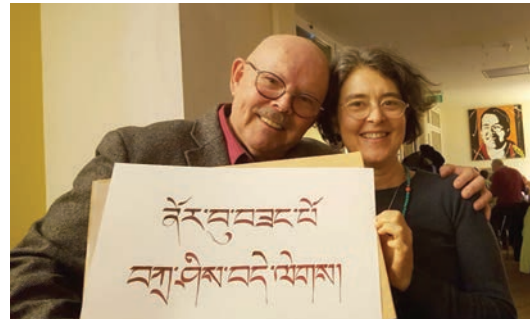
*NgalSo Gangchen Labrang Tibetan Calligraphy uchen style*







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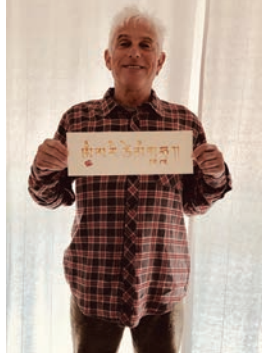
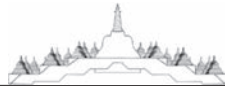


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 ལས་ཡར་འཕྲེལ་སྐྱེ་ཚེ་རིང་  
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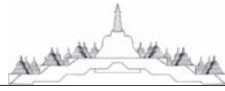
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appears      yet      is empty  
 yet      yet      yet  
 is true      yet      is false









## Bel Cesar - Brazil

Painting watercolors for me is a way of opening to myself inwardly. As I paint, I allow my rational mind to rest. I try to paint something, which inspires me with beauty, kindness and softness. For this reason, I like to paint flowers and butterflies. On days when I do not feel inspired, I still try to paint anyway. I feel a sort of relief. It seems that something, which has overwhelmed me, comes out of me. It is even hard to explain.

Lama Michel Rinpoche told us that, in Borobudur during his teachings, Professor Lokesh Chandra once stressed upon the importance of doing seemingly useless things; those that have no productive end in themselves. That is, a creative action without the worry of producing something can generate inner space. Because we have a habit of producing "something" for a specific result, we keep our inner space occupied with worries or a wandering mind. When we produce something with a specific object in mind, because of an excess of stimuli, no inner space can exist for us to feel at peace.



Lama Gangchen Rinpoche teaches us that our problems are not part of the nature of our mind and as such, we should always keep it as a clean and light space. He tells us, "When we recognize the open space of our mind as precious, we will preserve it above all."



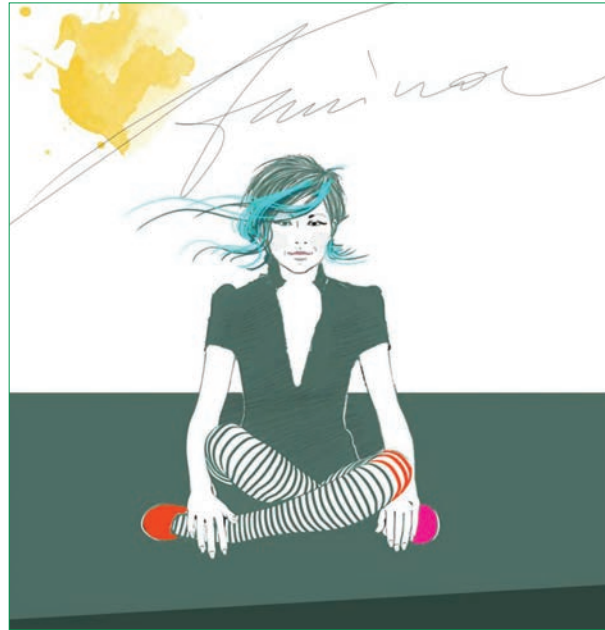
Calligraphy by Bebel - border painted by Bel Cesar





## Anna Maria Di Palma - Italy

How often is one reborn in one lifetime?



My second time in 1991 was at the home of Dino and Tina in Turin. Accompanied by my sister Patrizia to meet a Lama Healer, I met my teacher Lama Gangchen Rinpoche, White Tara and my Dharma family. I was in the last year of the Academy of Fine Arts, at the end of my cycle of artistic studies that started in 1982.

This new beginning was the first occasion that made me aware that I was happy and deeply filled with joy for this fresh opening that I felt to be truly MY WAY. Drawing has always been the most comfortable activity for me and I knew that my spiritual evolution would be owing to that very gift.

My first tangka: Vajrasattva with consort, painted in the gompa (meditation hall) according to the tradition that Sonam Pempa taught us during the course at the Kunpen Lama Gangchen Institute in Milan.

Buddhist iconography is rich in meaning and each sign expresses the achievements of the Buddha. It is a sacred act in which brushes, colors as well as canvas participate as attendants; an almost enchanted vision that makes you feel good.





The homely atmosphere of Zambala Residence is the ideal solution for anyone wishing to feel taken care of in a mind freeing environment. After a long day in the hustle and bustle, this oasis of tranquillity in the heart of busy Milan, is like a breath of fresh air filled with peace and serenity.

A Sand Mandala was made with the special Blessings given by Lama Gangchen and Jacopo painted the beautiful mandala mural on the outer wall, giving Zambala Residence that extra positive feeling with a spiritual dimension unique in Milan .

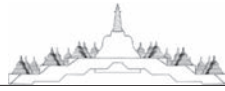
Inspired by Self-Healing, each floor is in one of the five colours of the Self-Healing Mandala.

[www.zambala.it](http://www.zambala.it)

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## INTRODUCTION

Born in the 60s near Milan, after completing her classical studies, Elena developed her innate artistic skills by training in a graphic arts school. She started working as a freelance, in advertising and publishing, and then specialised as an illustrator in the field of hyperrealism and fantasy, collaborating with several major publishers. Later, she dedicated herself to the ancient art of painting on wood, innovating it with the enhancement of natural wood grain; using simple and direct techniques, such as pencils, watercolors, gouaches, enamels, etc. to create pieces often poised between ancient miniatures of classic iconographies and daring and imaginative artistic innovations. From an early age, a great interest in esoteric disciplines has led her to deepen the comparative study of different traditions according to the possibility of an inner realisation. She is also a versatile writer of poetic and imaginative stories in which they reverberate her experiences and emotions. In recent years, interest in Buddhism has been reflected in her works, creating authentic jewels of art.

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## Elena Fergin, Italy

Even the act of drawing and painting can become a form of meditation, and this is precisely the profound meaning behind Elena's works of art.

A work of art that is first and foremost interior; it consists in creating within itself a space in which the usual time no longer exists, punctuated by a clock and linked to the pressure of the result and deadline, but we find ourselves immersed in a dilated time, a kind of eternal present in which there is nothing other than the drawing being done.



The drawing unravels and builds almost autonomously, as it flows from itself or from an archetypal source, with which it is perhaps possible to get in touch with when everything is "still".

Above all, thought is fixed, which is fixed on the repetitiveness of manual work, to then relax and almost doze off.

It is clearly essential to be well mastered in the artistic technique that is being used and, also, it is necessary to be able to focus one's attention on what is being done as well as the result to be achieved, excluding everything else.



This is the basis of “attention” and “concentration” behind every real form of meditation, beyond the tradition to which we want to refer.

Basically, the relaxation of the mind may perhaps correspond to that very difficult and crucial operation which in Buddhism is referred to simply as “letting go”.

A “letting go” that can only be a spontaneous act, a consequential and harmonious action in the flow of the meditative process.

But it is also a change of “state” and an important point of arrival that opens new horizons.

It is the extreme simplicity that contains everything and that is the result of a rigorous process of simplification and purification.

This is the background from which, for example, the original image of Tara that the author proposes arises, an image that in itself constitutes a small revolution in the stereotyped static nature of hieratic models, handed down by the very rich tradition of Buddhism.

Built on the millenary iconographies, encoded in their meaningful symbolism, this representation brings out a vivacious and immediately present Tara, reinterpreted through a particular feminine western sensibility.

A proposal of this kind could not fail to arouse the hostility of the most reactionary circles, while, immediately, it met with the support and approval of great Lamas, including Lama Gangchen Rinpoche.

Starting from this original image, the author has developed a refined paper converting line, which ranges from greeting cards to posters and thangkas.

From this creative meditation action, starting from the study of traditional models, small devotional tables, painted with auspicious symbols, dorje, Dharma knots, etc. have also taken shape. and embellished with meticulous decorative designs.

Likewise, small paintings that reproduce the most significant symbols of the Buddhist tradition or precious iconographic depictions that become real miniatures have been created on wooden tablets.

