

## "Black Lotos" National Museum of Slovenia 2019



50cm40cmx34cm

The "Black Lotus" is a powerful and symbolic representation in many cultures, particularly in Hinduism and Buddhism. Its association with rebirth, wisdom, power and rebellion. The idea that death is a necessary step towards rebirth, and that this cycle is ongoing, is a profound concept.

The Black Lotus is often depicted as a rare and exquisite flower that blooms in the darkest of places, symbolizing the emergence of something beautiful and powerful from darkness and adversity. This theme of transformation and growth is a common thread in many spiritual and philosophical traditions.

In Hindu mythology, the Black Lotus is also associated with the goddess Kali, who represents the fierce and transformative power of the universe. Kali is often depicted as a destroyer of evil and ignorance, and the Black Lotus is seen as a symbol of her power to transform and renew.

The Black Lotus has also become a popular symbol in modern art and culture, representing themes of rebellion, nonconformity, and personal transformation. Its mysterious and enigmatic beauty has captivated the imagination of artists, writers, and musicians, who often use it as a metaphor for the human journey of growth, struggle, and self-discovery.

63rd Premio Faenza Prize- International Biennial of Ceramics in Faenza 2025

"Birds Transformation snake"



A-22cmx36cmx77cm, B-20cmx35cmx60cm

The artwork "Birds Transformation Snake" is a thought-provoking piece that explores the concept of cultural perception in different societies. By drawing inspiration from Buddhist and Hindu mythology, the artwork highlights the idea that cultural beliefs and values can shape our perceptions of the world around us.

The mythological reference to a bird transforming into a snake when faced with danger is particularly interesting. In Buddhist and Hindu mythology, this transformation is often associated with the Garuda, a legendary bird-like creature that is said to have the power to shape-shift into a snake.

The Garuda is revered as a protector and guardian of treasure and enlightenment, and is often depicted in art and literature as a symbol of strength, courage, and wisdom.

The 37 Cica Concurs International de Ceramica de L'ALCORA in Spain 2017

"Bird of Eden Garden"



30cmX70cmX55cm

That's an interesting concept. The "Bird of Eden" or "Bird of Paradise" is a symbol that appears in various forms of art and literature, often representing a connection between the divine and humanity. In the context of Christian theology, it's possible that the bird serves as a mediator or messenger between God and the first humans, Adam and Eve, after their expulsion from the Garden of Eden.

This idea is not directly mentioned in the biblical account of Genesis, but it's a creative interpretation that could be seen as a way of representing God's continued relationship with humanity despite their sin. The bird could symbolize hope, redemption, or the possibility of forgiveness and reconciliation.

It's also worth noting that birds often appear as symbols in Christian art and literature, representing the soul, the Holy Spirit, or divine messengers. The use of a bird as a mediator between God and humanity could be seen as a way of emphasizing the idea that even after the Fall, God remains connected to and concerned with humanity.

## XIII International Biennial of Artistic Ceramics of Aveiro 2017 in Portugal

### "Ritual scraps"



30cmx43cmx80cm

The concept of "Ritual Scraps" takes on a deeper meaning when considered in the context of the Buddhist allegory of rebirth. The idea that the scraps of the body are left behind after a heavenly funeral suggests a transformation or shedding of the old self, making way for a new cycle of existence.

In Buddhist philosophy, the concept of rebirth is central to the idea of samsara, or the cycle of birth, death, and rebirth. The ritual scraps can be seen as a symbolic representation of the remnants of the ego or the physical form that are left behind as the soul or consciousness transitions to a new state of being.

The use of the word "scraps" is also interesting, as it implies a sense of fragmentation or disintegration of the old self. This could be seen as a reflection of the Buddhist idea of anatman, or no-self, which suggests that the concept of a permanent, unchanging self is an illusion.

By representing the scraps of the body highlighting the fleeting nature of human existence and the inevitability of transformation and change.

Overall, the title "Ritual Scraps" and its connection to the Buddhist allegory of rebirth adds a rich layer of depth and meaning to the artwork, inviting the viewer to engage with the themes of transformation, impermanence, and the nature of the self.

The IV. International Triennial of Silicate Arts. The Foundation for Contemporary Ceramic Arts. Kecskemét Cultural and Conference Centre in Hungary 2014.

"Mrityuko chara"



39cmx38cmx80

The concept of artwork The concept of artwork "Mrityuka Chara, or the bird of death" Is indeed a profound and complex representation of the intersection of life, death, and the afterlife in Buddhist mythology. The use of the vulture as a symbol of death, decay, and transformation is particularly interesting, as it highlights the paradoxical nature of this bird.

On one hand, vultures are often seen as scavengers, feeding on the flesh of the dead and associated with the darker aspects of mortality. However they are also symbols of rebirth and renewal, representing the cyclical nature of life and death. This dichotomy is reflective of the Buddhist concept of samsara, or the cycle of birth, death, and rebirth, where the soul is reborn into a new body based on its accumulated karma.

The image of the vulture preparing for flight during a celestial ceremony adds a layer of mysticism and ritual to the scene, suggesting that the transition of the soul from one state to another is a sacred and otherworldly process. The use of the vulture as a threshold symbol,



marking the boundary between life and death, is also reminiscent of the role of the psychopomp in various cultures, guiding the soul through the afterlife and facilitating its transition a new state of existence.

Overall, "Mrityuka Chara" serves as a powerful reminder of the interconnectedness of all aspects of existence, urging us to embrace the cyclical nature of life and death while fostering acceptance of our own mortality. It invites contemplation on our individual and collective journeys through life, death, and beyond, encouraging a deeper understanding of the profound interrelationality between these states.

Solo Exhibition at KERAMEIKON Galerije K10, Varaždin in Croatia 2019

“Sail of the soul “



76cmx58cmx29cm

## "Sail of the Souls"

The artwork "Sail of the Souls" is a unique representation of Buddhist mythology, specifically the concept of the afterlife. The idea of a sail transporting souls to a huge ice lake under the Himalayas is a captivating and imaginative interpretation.

In Buddhist mythology, the afterlife is often associated with various realms, including the underworld, the heavens, and the intermediate states.

The concept of a specific location, such as an ice lake under the Himalayas, is not a traditional Buddhist concept, but it's an intriguing addition to the mythology.

The Himalayas are often considered a sacred and spiritually significant location in Buddhist and Hindu traditions. The idea of a hidden lake or a mystical realm beneath the mountains could symbolize a transitional stage between life and death, or a place where souls are purified before reincarnation.

The use of a sail to transport souls is also an interesting element. In Buddhist mythology, the journey of the soul is often depicted as a transition through various realms, guided by karmic forces. The sail could represent the idea of a vessel or a means of transportation that carries the soul through this journey.