Artist Statement II

Kulha

(Compiled and translated by Tashi Dekyid Monet)
This painting (here and on the cover) primarily portrays the hope that the Lungta (literally, wind horse) of Tibetan language—its vitality and power—will spread across the world. This is shown by a mother and her child offering Lungta prayer papers, marked with the letters of the Tibetan alphabet, upward to the planet Earth. Generally, Lungta are explained as tendrel, namely auspicious connections and fortunate conditions, in their signification of [and hope for] flourishing in various areas, such as prosperity and power. The Tibetan alphabet is painted in the six primary colors, from among the various ways of considering the root colors as fivefold, threefold, sixfold, and so forth. This shows how they are foundational and generative, since without the six root colors, it is impossible to create other colors. The scene of a mother bringing a child with her to offer the prayer papers signifies the existence of a place to which one can embrace faith and hope for the future. I have painted the mother’s clothes in the light red color, symbolizing love and hope.