



Statue Vajrasattva

Copper casting, fire gilded with silver elements and partially decorated with semi-precious stones / Height 28,5 cm, ca. 1999

TIBETAN LAMA ART

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The Tibetan Lama Art Gallery specialises in contemporary Tibetan Buddhist art objects. The gallery was established in Hamburg in 1999 and has been represented in Zurich since 2012. The objects, statues and thangkas (images of tantric Buddhism) on offer are unique handcrafted pieces made in Nepal according to centuries-old traditions.

The statues are crafted using the cire perdue process, also known as lost wax casting. The surface is then treated with a gold or silver alloy. The thangkas are hand-painted on cotton canvas with stone colours and, on occasion, gold leaf. Subsequently, the edges are embellished with coloured brocade.

Buddhist artefacts are traditionally not signed, as the work on them is seen as a karmic process. Objects of this nature are created through elaborate manufacturing processes, which correspond to the iconometric and iconographic specifications for objects of Tibetan Buddhism that are still produced today.

The traditional craft of statue makers and thangka painters in the Kathmandu Valley in Nepal represents a cultural asset of extraordinary value. The Tibetan Lama Art Gallery is dedicated to the preservation of this ancient tradition, and thus the commitment to the survival of this craft is a fundamental aspect of its work. While the art world is preoccupied with ancient Buddhist artefacts, which often command considerable sums at auction, the Tibetan Lama Art Gallery seeks to highlight a craft that produces exceptional artworks in the present moment, yet is endangered.

Die Galerie Tibetan Lama Art hat sich auf zeitgenössische Kunstobjekte des tibetischen Buddhismus spezialisiert. Sie wurde im Jahr 1999 in Hamburg gegründet und ist seit 2012 auch in Zürich mit hochwertiger Kunst vertreten. Die angebotenen Objekte, Statuen und Thangkas (Rollbilder des tantrischen Buddhismus) sind handwerkliche Unikate, die in Nepal nach jahrhundertalter Tradition hergestellt werden.

Die Statuen werden im Cire-Perdue-Verfahren, auch als „Verlorenes Wachs“ bezeichnet, gefertigt. Dabei werden die Oberflächen mit einer Gold- oder Silberlegierung veredelt. Die Thangkas werden von Hand mit Steinfarben und teilweise mit Blattgold auf Baumwollleinwand bemalt. Anschliessend werden sie mit farbigem Brokat eingefasst.

Buddhistische Artefakte werden traditionell nicht signiert, da die Arbeit an ihnen als karmischer Prozess angesehen wird. In aufwendigen Herstellungsprozessen entstehen einzigartige und ausdrucksstarke Objekte, die den ikonometrischen und ikonographischen Vorgaben für Objekte des tibetischen Buddhismus entsprechen, die auch heute noch hergestellt werden.

Das traditionelle Handwerk der Statuenmacher und Thangkamaler im Kathmandutal in Nepal stellt ein Kulturgut von ausserordentlichem Wert dar. Die Verpflichtung, sich für das Weiterleben dieses Kunsthandwerks einzusetzen, ist ein grundlegender Aspekt der Arbeit der Tibetan Lama Art Galerie. Obgleich in der Kunstwelt ein Fokus auf den antiken Artefakten des Buddhismus liegt, welche bei Auktionen enorme Preise erzielen, möchte die Tibetan Lama Art Galerie auf ein Kunsthandwerk aufmerksam machen, das im Hier und Jetzt aussergewöhnliche Kunstobjekte erschafft, jedoch vom Aussterben bedroht ist.

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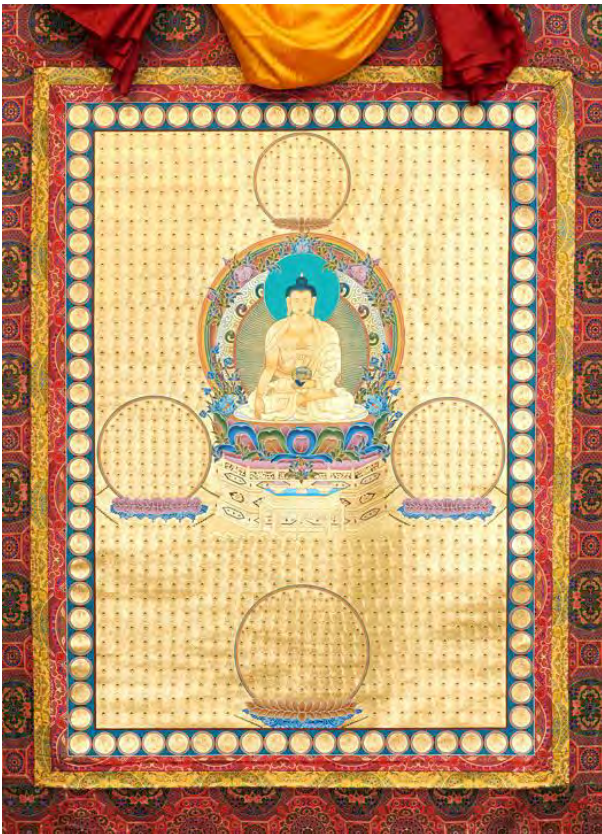
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HAMBURG - ZÜRICH



Thangka Buddha Shakyamuni

Material: Hand-painted cotton canvas with gold leaf in a traditional brocade frame / Size: 255 x 180 cm (incl. brocade), ca. 1994

This Buddhist painting, designated as a thangka, represents a pinnacle of artistic achievement within its genre.

The thangka is notable for its distinctive composition, which features a central representation of Buddha Shakyamuni, the Enlightened One, surrounded by 1000 miniature depictions of Shakyamuni. The meticulous detailing of the individual depictions is particularly noteworthy. A single hair-paintbrush is employed for this purpose.

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Bodhisattva 4-Armed Avalokiteshvara (Chenrezig)

Material: copper (lost wax form), fire-gilded, partially decorated with semi-precious stones / Height: 73 cm, ca. 1979



In a seated position with crossed legs, the individual assumes the vajra posture, with the hands of one pair of arms enclosing the wish jewel, Cintamani, in front of the heart. The right hand of the second pair of arms is employed to hold the prayer chain, while the left hand is used to hold the symbol of purity, namely a white lotus flower.

The statue is a singularly exquisite example of craftsmanship. The finely carved face is of particular note. The robe and base are intricately hallmarked. Additionally, the statue exhibits a distinctive feature when viewed from the rear. The base of the statue incorporates the incorporation of small prayer wheels.

This makes this statue a particularly noteworthy example.

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Statue Dakini Vajravarahi

Material: pure gold (lost wax form), partially decorated with semi-precious stones / Height: 23 cm, 2014

Vajravarahi is depicted in a joyful, dancing pose. The statue is iconographically correct in all details. The following details are presented for consideration: The left leg is extended, while the right leg is elevated. In the hand of the right arm, which is extended upwards, she holds the shark knife (Kartika), while in the left hand, positioned in front of her heart, she holds the skull bowl (Kapalla). The magic staff (Khatvanga) is situated in the crook of her left arm.

The distinctive boar's head, a defining feature of the Vajravarahi, is concealed within the hair on the right side of the subject's head. A statue of this calibre, crafted from pure gold, is a rare occurrence and thus imbues the piece with a unique quality. Furthermore, the statue features an array of intricate semi-precious stone embellishments.

This is an exceptional piece of art.

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Statue Adibuddha Vajrasattva

Material: copper (lost wax form), stone finish / Height: 92 cm, ca. 1979

Vajrasattva, also known as the diamond being, is depicted seated in the Vajrasana posture, holding the symbols of the tantric vehicle in his hands. The right hand, which symbolises the masculine principle, holds a thunderbolt, or vajra, before the breast. The left hand, which symbolises the feminine principle, rests on the thigh and holds a bell, called a ghanta.

This statue exemplifies a unique surface treatment of a copper casting, known as the "stone finish." Only a select few artisans are still capable of producing high-quality statues of this nature. This artefact is a true masterpiece in its field.



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Statue Medicine Buddha

Copper casting, browned, elaborate decorative
hallmarking / Height 59 cm, ca. 2001



All images courtesy of Tibetan Lama Art Zurich.

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