

THE UNIQUE LEGACY OF FREDERIK BASHO

CREATIVE FIRE

ROSIE
JACKSON

CREATIVE FIRE

Unique Legacies 1

This book is dedicated to

Frederik Basho

As well as

All those who knew and loved him

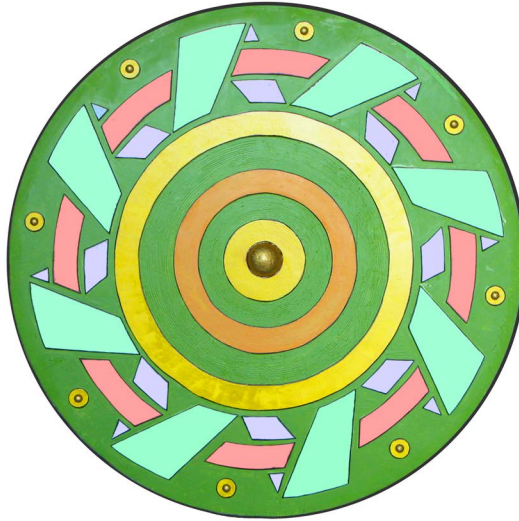
As well as

All those who did not know him

And who may find inspiration

Through contemplation of his

Unusual and Creative life



CREATIVE FIRE

THE UNIQUE LEGACY OF FREDERIK BASHO 1946-2025

By Rosie Jackson

Bibliografische Information der Deutschen Nationalbibliothek: Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.dnb.de> abrufbar.

Die automatisierte Analyse des Werkes, um daraus Informationen insbesondere über Muster, Trends und Korrelationen gemäß §44b UrhG („Text und Data Mining“) zu gewinnen, ist untersagt.

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Herstellung und Verlag:

BoD · [Books on Demand GmbH](#), Überseering 33, 22297 Hamburg

ISBN: 978-3-6963-4783-3

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FREDERIK BASHO: THE BOOK

This book will be an “anti-ego story”, showing that it is possible to make extraordinary choices.

My first major choice was to deviate from traditional education to a path of self-mastery, breaking off my dentistry studies to throw myself into the unknown world of ceramics.

This enthralled and overwhelmed me, but I avoided the normal route of apprenticeship, which might have been quicker. Instead, I learnt through “trial and error”, conducting my own experiments and building my own kilns.

While making ends meet, I used every opportunity to further my knowledge, for example reading American ceramics journals while operating a forklift truck in a marzipan factory.

As I moved into the role of sculptor, my appreciation of craftsmanship and beauty over mass production and conformity grew exponentially, even if it was sometimes detrimental to me financially.

Contrary to the way most people live, I had many financial ups and downs and often took risks without any safety net or backup plan. Experience told me that there would be a way.

If someone offered me a project I knew nothing about, I would instantly say “yes” and find people who could help me.

And so, my network of contacts grew. With hindsight, it is possible to see life like a helix, surveying it from above and seeing all the connections, thus resulting in a learning process.

I co-created with many different people in different environments, and to them I am eternally grateful because they were all part of my artistic and personal development.

Notes by Frederik Basho, 2024

FREDERIK BASHO: THE LIFE

The real question is not whether life exists after death.
The real question is whether we are alive before death

- Osho –

Frederik Basho, born in 1946 as Erik Bohn but generally known as Basho, was such a colourful, surprising and unique character that he is difficult to summarise.

This book does not attempt to record that which is personal and “human”, but aims to present the essence which is universally meaningful for others, and which can serve as inspiration.

There is no doubt that Basho used every opportunity to learn and to live life to the full, and that he was, in every moment, ALIVE BEFORE DEATH.

His origins lay in the Black Forest area of Germany, where he was born immediately after the second world war. He spent his childhood with his parents and sister in Freiburg, excelling in sports and art, running up and down mountains and spending hours in school art rooms.

Coming of age in postwar Europe, he was deeply affected by the suffering of his fellow humans, by the physical rebuilding of his heavily bombed home town (which his father documented meticulously in photographs) and by the noticeable spiritual void that lingers after such destruction, and this ultimately led him to depict the opposite of violence, his greatest work portraying stillness and harmony in the form of his DuBuDuA sculpture.

Though he sometimes had visions of “unharmonious” paintings which might have had the effect of “waking up” or shocking the viewer, he made a conscious choice not to manifest these.

Growing up, he also noticed deep contradictions in the war stories told by his various elders, and this later led him to search for truth and meaning on all levels and to travel widely. He was drawn to Holland, England, Italy, Morocco, France and later to Bali and India where he became a follower of his great teacher, the Indian guru, Osho. Even though a follower, Basho retained his individuality completely and was sometimes ostracized for his non-conforming behaviour within the Sannyasin community.

Basho's lifestyle was an example of how one can successfully circumnavigate oppressive structures, opt out of debilitating systems and avoid conforming to restrictive expectations. This is of vital importance in a world which presently still maintains and celebrates manipulative strategies, authoritarian structures, antiquated avenues of thought and conventional career paths.

Basho's artistic journey was simultaneously accompanied by his spiritual journey which involved frequent participation in self-awareness seminars, fasting and meditation practices, with Osho's dynamic meditations, Michael Barnett's seminars and Veeresh's Humaniversity playing a major role. The extreme energy which resulted from the release of old behavioural structures manifested itself in Basho's passion for dancing, celebrating, creating art and perfecting his living spaces.

Basho deplored violence, questioned narratives, rejected manipulation, resisted convenience and openly called out what he found at fault, sometimes coming across as "hard" and over-critical, yet this piercing discernment and courage to voice his concerns remains a vital quality. It is this constant critical assessment - pinpointing where we are going wrong as a global community - which in combination with compassion will bring the planet into a state of permanent peace.

Love was a major focus. His art was and still is capable of raising the vibrations of the spectator, and as a man he had a great ability to spontaneously connect with strangers, often turning an ordinary outing into a major adventure. His children, his friends and the entire environment, notably including cats, donkeys, birds and canna lilies, enjoyed his coaching, pampering, dedication and fierce loyalty right up to the very end of his life.

Although Basho's frequent suggestions for improvement could be sometimes overwhelming, they were symptomatic of his continuous drive towards perfection, and this paradoxically meant that other issues took an "imperfect" second place. Despite months and sometimes years, projects would eventually achieve perfect completion, a point in case being his complicated octagonal lamp stand *Tour de Lumière*, and his renovation work at the olive mill in Italy. If he said he would do something, he did so, even if it presented great challenges along the way. He never gave up; as such he was a pioneer in his art and life, both of which were fueled by his wish to promote peace and by his CREATIVE FIRE.

This is my wish. This is my prayer. I would like everyone on this earth to become aware that we all originate from one mother and one father. Humanity in reality is one big family. We are all we need. We are all brothers and sisters

From Basho's favourite music, Cantar Celebrar, Veeresh and the Humaniversity Sound

