



Tapping the Third Realm

An exhibition spanning two galleries and college campuses exploring the spiritual, metaphysical and alchemical in contemporary art.

Sunday, September 22, Opening Reception

[OTIS Ben Maltz Gallery](#), 3pm-5pm / [LMU Laband Art Gallery](#) 4pm-6pm

Ritual art performance by the Mythic Players, sponsored by the Temple of the Goddess, directed by Xia and Ananda.

OTIS 3:15pm / LMU 4:45pm

A large group exhibition, *Tapping the Third Realm* presents the work of thirty-four artists who deal with ideas of spirituality through four main avenues: conjuring, communication, collaboration and chance. It explores how artists tap into another dimension, whether it be a place of spirits, ideas of heaven, or the collective unconscious. Elements of magic, witchcraft, and profound attention or intuition are evident in the artists' creative processes. In this collection of work there are portals to the spirit world, communications with the dead, spells manifested in glass, prayers as drawings, potions as paintings, and dreams transformed into sculpture. This exhibition is curated by Meg Linton, Director of Galleries and Exhibitions, Ben Maltz Gallery, Otis College of Art and Design and Carolyn Peter, Director and Curator, Laband Art Gallery, Loyola Marymount University.

LOCATIONS

Tapping the Third Realm spans two neighboring galleries in Westchester: Ben Maltz Gallery at OTIS and Laband Art Gallery at LMU. The artwork is different at each location.

OTIS Ben Maltz Gallery

9045 Lincoln Blvd, Los Angeles, CA 90045

Hours: Tue–Fri 10–5 / Thu 10–9 / Sat–Sun 12–4 / Closed Mons, and Nov 2–Dec 1

Free Admission and Parking

www.otis.edu/benmaltzgallery

310.665.6905 / galleryinfo@otis.edu

mÜber, mistrauen des Überbewusstseins

The title is something a German friend translated for me. Loosely “mistrauen des uberbewusstseins” is “mistrust of the extrasensory” the English is a quote from Beuys translated from German. I have not gotten anyone to verify the translation back to German yet. Including the umlaut I think the spelling in black above is correct, with the capital u my addition.

I do not think I want any descriptions on the work. Briefly though, while I was in Berlin and London this summer I got to see a lot of Joseph Beuys that I had not seen before. What many art historians do not know is the tremendous influence Steiner had on Beuys's work. (there were 97 volumes of by Steiner in Beuys' library at his death). The notion of the crystal is something I commented on in *being and home* with the bee and comb and continue to work on in an evolving piece called “*I love nature nature loves me*”. The hexagonal shape of the honey comb is part of the earthly and heavenly forces of the quartz crystal, discussed in Steiner's “lectures on Bees”. The crystals in mÜber are energetic materials that are earthly (geologic) forces with an upward growth or heavenly ascension. These are forces what we are largely disconnected from during our time on earth. Much esoteric practice is involved with the reconciliation of these forces. Beuys' commentary on this process of reconciliation was his quote translated from the German as “mistrust of the extrasensory”, mistrauen des uberbewusstseins became *mÜber*. The redirection of these forces into the energetic qualities of materials was perhaps both the strength and weakness of Beuys' work (fat and felt), but put the role of the artist as shaman into the dialogue of contemporary art. mÜber stands on his head in a both serious and ironic comment of our attempts to redirect our energies to a “spiritual” plane. He is at once a combination of earthly and heavenly forces, the physical and energetic body both returning to and ascending from the earth.