

**Sarvia Jasso**

***Temple Within, 2017***

The Temple is made from copper and steel.

The Temple is portable.

The Temple is a magnetic object.

The Temple serves as prop, as sanctuary, as tool.

The Temple is a meeting place.

The Temple is for the people.

The Temple is a pyramid. The Temple can be set on top of the earth, or inside of a building. The Temple is autonomous. The Temple has no religious affiliation. The Temple is a-historical. The Temple is geometric. The Temple invites a body to enter inside of it. The Temple is emptiness. The Temple is space. The Temple is composed of lines within space. The Temple is composed of lines within space and time. The Temple is composed of a body interacting with lines in space and time. The Temple is radiant. The Temple is vibratory. The Temple is real. The Temple is a Vortex. The Temple is Es Vedra. The Temple is whatever you want it to be. The Temple is you.

I am a Temple.

Initially the Temple was created by artist Kathryn Garcia for personal use as a tool for meditation practice. She sat in it every morning as the Sun rose, we laid together in it at night. At times we slept within the pyramid. I too have experienced its magic.

The Temple has had many lives. It was first exhibited in a Los Angeles gallery where the artist led a large group meditation in which the audience sat inside of the structure. In its second incarnation the pyramid nearly doubled in size and this time the artist constructed a polished stainless steel fire pit that was housed within it. Each time the fire was lit, people gathered inside of the pyramid.

What is a pyramid? The word “pyra” means fire and “mid” means in the middle, so its literal translation is *fire in the middle*—or metaphorically speaking, *Fire Within*.

In another incarnation the pyramid traveled to Ibiza where it was set in front of Es Vedra, a magical islet that is home to the third most powerful energetic vortex on the planet—after the South Pole and Bermuda Triangle. Again, people gathered around and inside of it. We watched the Milky Way on one clear night with another young couple. The Temple was left in Ibiza, in front of Es Vedra, as an offering. Recently the pyramid was taken to the caves at Corral Canyon in Malibu and once installed a tribe of young New Yorkers arrived and asked to enter it. In each of these situations the structure was transformed from object into event, where oftentimes something spontaneous and unexpected occurred. An experience was had. A moment was shared.

Sylvia Chivaranond

The elusiveness of Kathryn's Garcia's work is poignant. At first glance, her abstract drawings appear to be extraterrestrial diagrams; images taken from a collective imagination yet deeply personal. Could it be a mountain scape or a horizon? Imagined aliens hovering over an Egyptian pyramid? Upon closer inspection, they are in fact outlines of a female body infused with delicate colors and intricate shapes. These works call to mind a variety of practices ranging from 5<sup>th</sup> century tantra drawings to the relevance of the spiritual in modernist art; echoes of Kandisky, Mondrian and Hilma Af Klint, to name a few. Those are indeed her inspirations, which were historically understood in the wider context of the modernist search for new forms in artistic, spiritual, social, and political systems.

Connecting this past with the present, Garcia's work is also intricately linked to her personal prolonged exploration of her own meditation practice. The link between meditation and ancient tantra Hindu drawings is such that after making the drawing one is to meditate on the deity depicted: Shiva, Kali, Lakshmi, etc. It is a solitary practice and indeed an esoteric one, one that can still be found today in parts of Rajasthan. Garcia's triangular shapes and colors refer directly to tantra art, which espouses that the triangle with its apex pointing downward represents the female; a triangle with its apex pointing upward represents the male. Also in tantra art, it is believed both male and female energy is fused as one; another preoccupation in her work.

In collaborating with Garcia for this show, we both decided to invite a meditation teacher to teach a class during the run of the exhibition. We both saw this as integral to not only the project but also to bringing full circle her own practice – both in art and the personally spiritual. In this way, we hope our contribution of offering a meditation class will take the art beyond the gallery walls and into the realm of community, belonging, and a shared belief in compassion for our city and the citizens of Los Angeles.