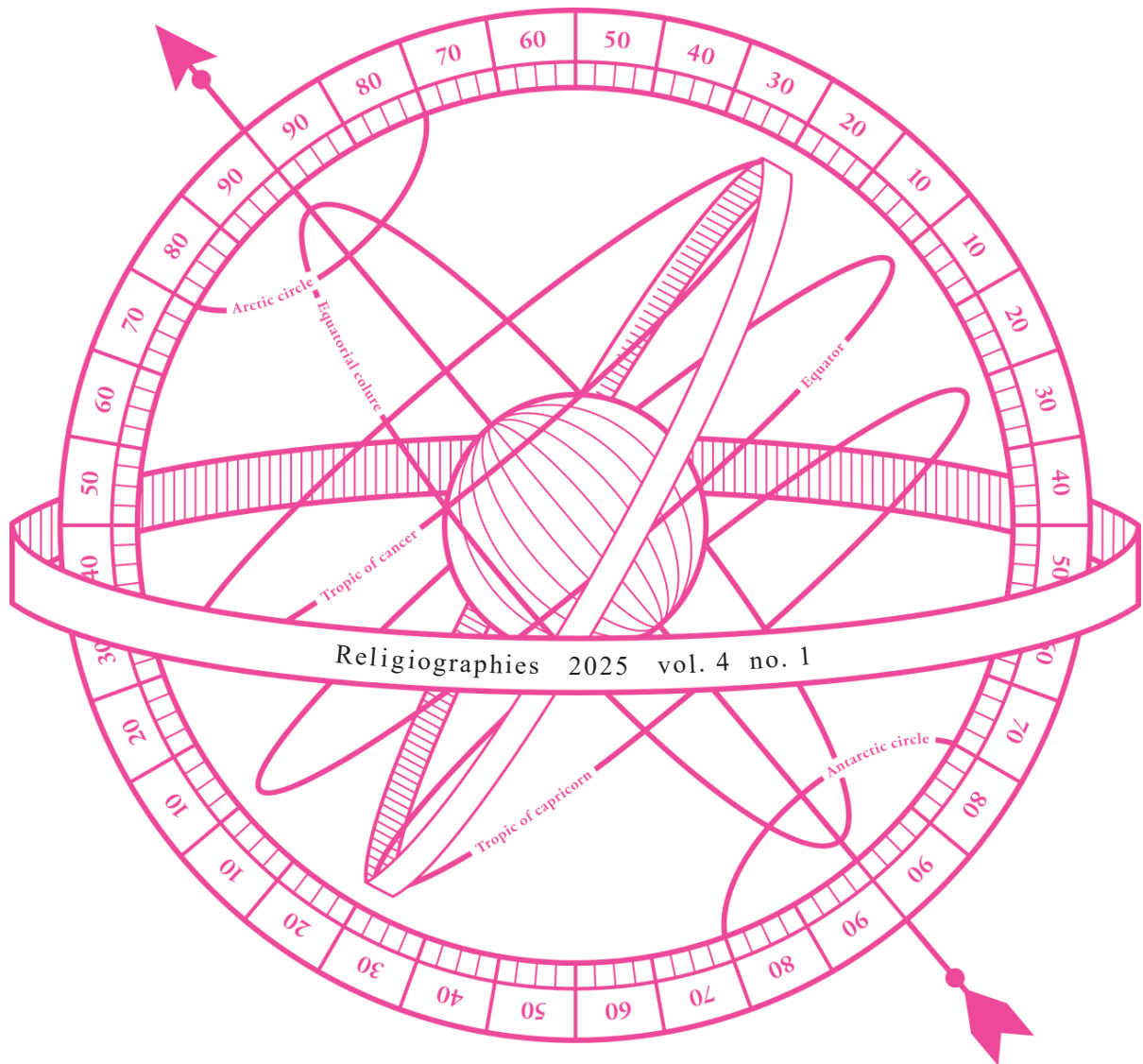


Religiographies



Special Issue

“The Eranos Experience: Spirituality and the Arts
in a Comparative Perspective”

edited by

Wouter J. Hanegraaff

e.g., Monia Ben Hamouda, Kerstin Brätsch, Hylozoic/Desires (Himali Singh Soin & David Soin Tappeser), Mountain River Jump!, and Sriwhana Spong¹⁸⁵ (Fig. 27).



Fig. 27. Olga Fröbe-Kapteyn, “Meditation Plates,” c. 1926–1934. Mixed technique (tempera, India ink, and gold leaf) on cardboard and “Visions,” c. 1934–1938. Pencil on paper. Exhibition “Olga Fröbe-Kapteyn. Tiefes Wissen,” held at Kunsthalle Mainz from June 30 to October 1, 2023, and curated by Yasmin Afshar. Ph. Norbert Miguletz / Kunsthalle Mainz. All rights reserved.

- An exhibition, titled “La scia del Monte ou les utopistes magnétiques,” curated by Federica Chiocchetti and Nicoletta Mongini, was on view at the Musée des Beaux-Arts Le Locle (MBAL) from March 22 to September 15, 2024. Twenty-six contemporary artists dialogued with the works of artists who evoked the *genius loci* of Monte Verità in the first half of the twentieth century, such as Hans Arp, Marianne von Werefkin, and Fröbe-Kapteyn, with some of Fröbe-Kapteyn’s “Meditation Plates.” In conjunction with that exhibition, The Cool Couple artists set out to establish a dialogue between her work and synthetic thought: with the help of artificial intelligence, they thus combined Fröbe-Kapteyn’s meditative drawings with a dataset of images of organic and inorganic elements¹⁸⁶ (Fig. 28).
- A second monographic exhibition, entitled “Olga Fröbe-Kapteyn: Artist—Researcher,” was set up at the Museo Casa Rusca in Locarno from August 8, 2024 to January 12, 2025. The exhibition, curated by Raphael Gygax, showed several “Meditation Plates” and “Visions” in addition to several figures from the Eranos Archives for Research in Symbolism. The exhibition also included works by contemporary artists Loredana Sperini and Lucy Stein¹⁸⁷ (Fig. 29). In association with the exhibition, a display entitled “Winding and Unwinding,” a project of the Italian duo The Cool Couple conceived for Monte Verità, was created. In a reinterpretation of Fröbe-Kapteyn’s futuristic research idea, in the wake of the previous exhibition at MBAL in Le Locle, the artists moved along the ridge of the

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Olga Fröbe-Kapteyn, “Lecture Program. August. 1930” (unpublished typescript, 1930; Eranos Foundation Archives, Ascona-Moscia), 1.

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See Foster Bailey, letter to Olga Fröbe-Kapteyn, November 12, 1930 (Eranos Foundation Archives, Ascona-Moscia).

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[Alice Ann Bailey?], “International Centre for Spiritual Research, first session, August 1930” (unpublished typescript, 1930; Eranos Foundation Archives, Ascona-Moscia), 6; Bailey’s interpretation of these images were sometimes accompanied by a verse or paragraph “from the old commentaries contributed by the Tibetan” (cf. Alice Ann Bailey, “August 1930,” 1930 [unpublished typescript, 1930; Eranos Foundation Archives, Ascona-Moscia], 9 f.), the disembodied entity their group communicated with in those years and whom Fröbe-Kapteyn recognized in Master Koot Hoomi (see Fröbe-Kapteyn, “The 4th Function and the Tibetan,” cit., 3), using the techniques of *channeling* or *ultraphany*: see R. Bernardini, “Da Monte Verità a Eranos,” 128 f.

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International Centre for Spiritual Research, “Program of Lectures. Second session. August 2nd to 22nd, 1931,” unpublished typescript, 1930; Eranos Foundation Archives, Ascona-Moscia), 2.

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Olga Fröbe-Kapteyn, “Im Anfang war das Wort: Geschrieben für Bettina. Ostern. 1928” (unpublished typescript; 1928; Eranos Foundation Archives, Ascona-Moscia); Fröbe-Kapteyn, “Zwei Erhlungen: Der Ewige Gefhrte, Der Turm. Geschrieben für Bettina. Zu Weihnachten. 1929” (unpublished typescript; 1929; Eranos Foundation Archives, Ascona-Moscia); and Fröbe-Kapteyn, “Erzählungen. Geschrieben für Bettina. Ostern. 1931” (unpublished typescript; 1931; Eranos Foundation Archives, Ascona-Moscia).



Fig. 28. Olga Fröbe-Kapteyn, “Meditation Plates,” c. 1926–1934. Mixed technique (tempera, India ink, and gold leaf) on cardboard. Exhibition “La scia del Monte ou les utopistes magnétiques,” curated by Federica Chiocchetti and Nicoletta Mongini, on view at the Musée des Beaux-Arts Le Locle (MBAL) from March 22 to September 15, 2024. Ph. Luca Olivet. Musée des Beaux-Arts, Le Locle. All rights reserved.