

# House of Seiko

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Madam X

Theatre of Experience

February 17 - April 7, 2024

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We are thrilled to announce the opening of Theatre of Experience, an exhibition of works on paper by Los Angeles-based interdisciplinary artist Madam X.

In the mid-1970s, in an abandoned chicken ranch outside of El Cajon, California, Madam X was seized by numerous visitations. She was given insights into abstract theories on eternal culture, eternal beings, and relational aesthetics. The experience revealed itself to her through the language of the body, sensations which compelled her to trace ecstatic hoops, loops, and swirls on paper. She recognized acutely at the time that these were instructions from another place. For three years, these directives flowed into her, eventually evolving into an extensive taxonomy and visual language. Shortly thereafter, the possession began to fade, leaving Madam X permanently altered and indebted to this sudden education.

For the last forty years, Madam X has developed an emergent practice of exploring her comprehension and integration of that psychic experience. This will be her third exhibition since the work began to manifest physically.

Theatre of Experience, a display of nine framed works at House of Seiko, focuses on Madam X's mandala drawings developed over the last fifteen years. Many of these paintings and drawings posit themselves as evolving works. They are records of the experience of her spiritual insights and were created solely for her pursuit of spiritual understanding. They contain intricately layered yet familiar images of humans, creatures, and other living things weaving through the sphere of time, attempting to return to the center of the world in which they have been born.

Press release by Ross Simonini

On a strange, overcast afternoon in Los Angeles, I visited Madam X at her Los Angeles studio, a pair of hillside rooms in the artists's home, which contain a map for an entirely new paradigm of reality. The room felt like a museum to another world, depicted in vivid color, meticulous forms, doctrinal language, and the narrative of infinite unity.

Spread across the space were sculptures, drawings, paintings, pamphlets, zines, furniture, puppets, and a banner which all attempt to describe a very specific, spiraling force at the heart of existence. This is not a science fictional universe invented by a novelist, and it's not an intellectual theory invented by an armchair philosopher — it's the documentation of direct experience with mystical truth.

In the 1970s, in the year she refers to as “0000,” Madam X fell into a liminal state in which she began to perceive an alternative layer of the known universe, what she refers to as a “dark and webby blanket.” To me, she described a kind of fascial tissue that connects every aspect of everything, and referred to it as “Eternal Culture” — the place that “always has been and is always being.” In Eternal Culture, all of time, life, and space unifies into a single flowing energy; which is often depicted in Madam X's work as a river, circle, or spiral.

Over time, Madam X came to forge a relationship with this textural dimension. She observed as life forms rose and fell within it and developed a kind of tactile communication with its flow, aligning with its patterns as a surfer aligns with the tides.

For three years, she lived primarily within this “Culture,” a period in which she first found her voice as an artist. Eventually, she began to return to consensual reality and has continued to spend most of her time here while always maintaining a relationship with the underworld. Even now, four decades later, she continues to learn from the “culture” through a metaphysical push-pull, a telepathic inhale-exhale, the kinds of polarities that recall the fundamental forces of yin and yang.

Indeed, Madam X's philosophy echoes many forms of esotericism, from East to West, from Taoism to Vedanta to Kabbalah to Rosicrucianism. Like those traditions, her work manifests as mandalas, triangles and diagrams of the numinous. Like Hieroglyphics or Mayan Codexes, or the work of William Blake, images and words merge. Sometimes, she includes phrases like “All Being is a processing design and all Being is One.” She has made dozens of books outlining her experiences and ideas, much of them published under a central pseudo-organization she calls “Human Being Society.” As you can imagine, every person on planet Earth is a member, and to illustrate this, she used to pick addresses from the phone book at random and mail out membership cards to unsuspecting strangers.

As time has gone on, Madam X's work seems to have replaced description with a pure, unannotated image. At times, her painting recalls yantras — intersecting geometric forms which are used to to unlock spiritual understanding. Her works entrance the viewer with the artist's skill, exquisite precision, and the confident, impeccable hand of Madam X.

Putting aside the cosmology; this work is remarkable for its craftsmanship and its innate visual harmony. Each image reaches for a universal balance. Each composition is a grand, ambitious attempt at synthesizing everything, from macro to micro, from galaxies to humans to leptons.

This is the work of a highly developed artist who has only shown her work for the first time last year, in her 70s, not out of any refusal but out of a simple disinterest in public exhibitions. She is also hard to describe and does not conform to the standards of artist identity. “Madam X” is not simply a pseudonym for the woman who lives in Mt. Washington and appears to make this work. Madam X, as far as I can understand her, is a kind of parallel entity who exists in the Eternal Culture, an avatar, what the artist calls “an ancient adventurer.”

The woman who bears a Christian name and appears to be made of flesh — she is only the channel for Madam X’s information. On this plane of reality, we can never perceive the true Madam X, nor can we accurately describe her in words. When I asked the artist whether she referred to Madam X in the 3rd or 1st person — for my practical writing purposes — she said “neither.”

In the paintings, Madam X is depicted as a purple, genderless being with an elongated head and an Ibis-like beak. To stay in touch with this avatar requires constant spiritual practice, which the artist describes as a kind of lifelong vocation, a devotion to inner exploration.

This is the power of humanity’s longing for another world, which all of us feel in one way or another. You can find it in fairy tales, religions, the occult, fantasy, sci-fi, shamanism, and comics. We always have and always will yearn for these worlds, and visionaries will always be our pioneers, opening doorways for us to glance at something beyond the senses. Madam X is a true visionary and she has the confidence of vision to disrupt our perception. The more we look, the more mysterious the world around us becomes. It’s haunting and unsettling, but it’s also essential and unspeakably valuable. From the other side, Madam X offers the great gift of uncertainty to us all.

co-organized by: Libby Doyle

special thanks to: Axel Wilhite & Space Ten Gallery

## Installation Documentation











## Checklist



Fabric of the Cosmos, 2010  
acrylic and pencil on paper  
9.5 in x 13 in (framed)





In The Waves, 2012  
acrylic and pencil on paper.  
14 in x 11 in (framed)







All Is One, 2019  
acrylic and pencil on paper.  
22.25 in x 28 in (framed)









The Union of Opposites, 2016

acrylic and pencil on paper.

16 in x 20 in (framed)

I was wanting to relate the microcosm and the macrocosm with the human. There is a large shape in the background divided into light and dark, and then in our human form, we have the same thing. We are the same thing. We have the absence that contains all the memory of our transcendence and then we have our physical form which is like the tip of the sword of being as we go forward in the world.



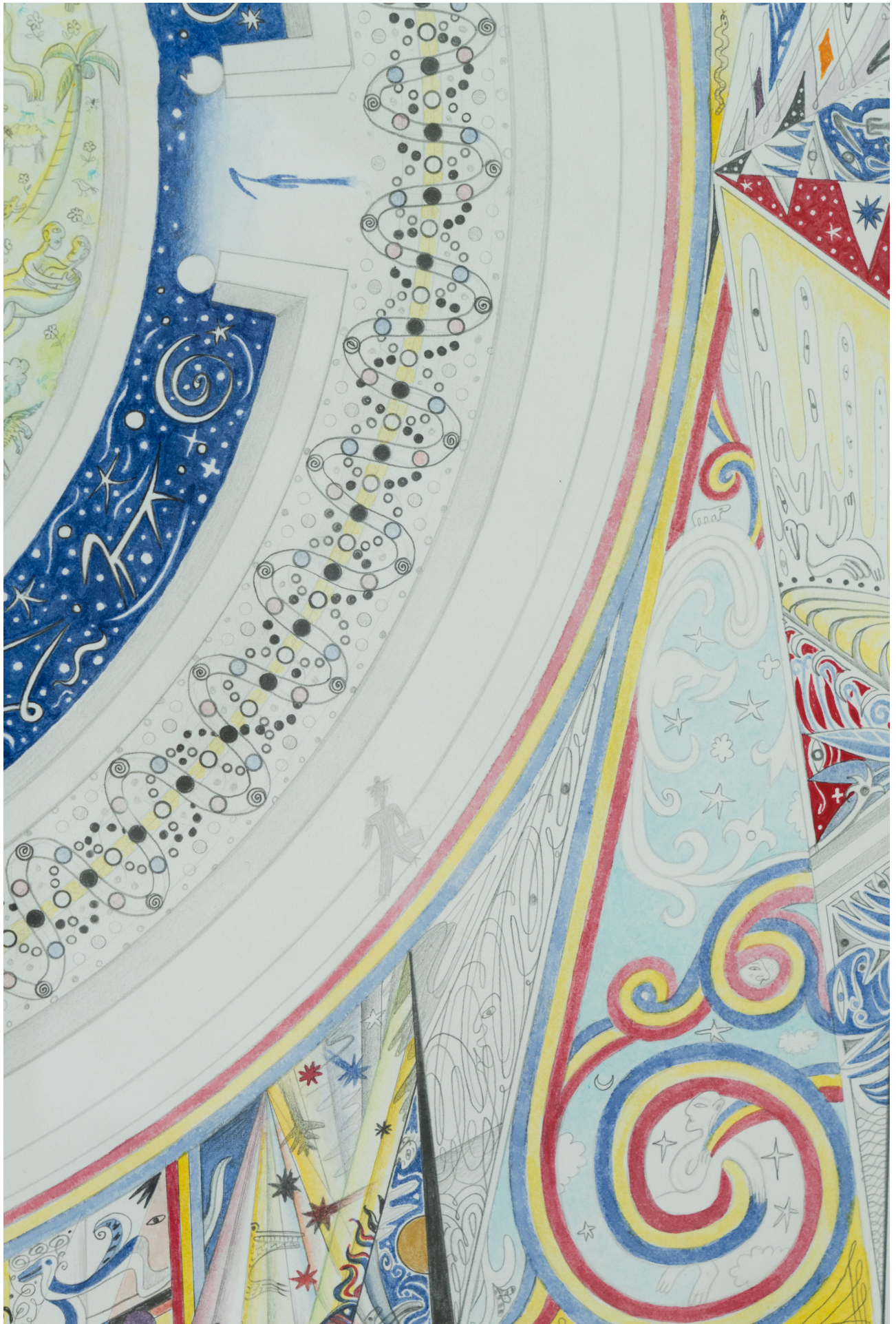




Labyrinth of Light, 2021  
Acrylic and pencil on paper  
19.5 in x 24 in (framed)

Again, we have that center, the infinite center. But in order to get there, you have to pass through the purifying fire. The transcending element of this one is not quite so obvious as just rings. It is a labyrinth which expresses the challenge and the difficulties of moving through these layers of understanding. The chaos on the outside is really the feeling of not understanding or not having any perceptual reference of the structure of things. You can't find your way through this labyrinth to the center without some intuitive attraction. Only from the center can you really view what these relationships are all about.







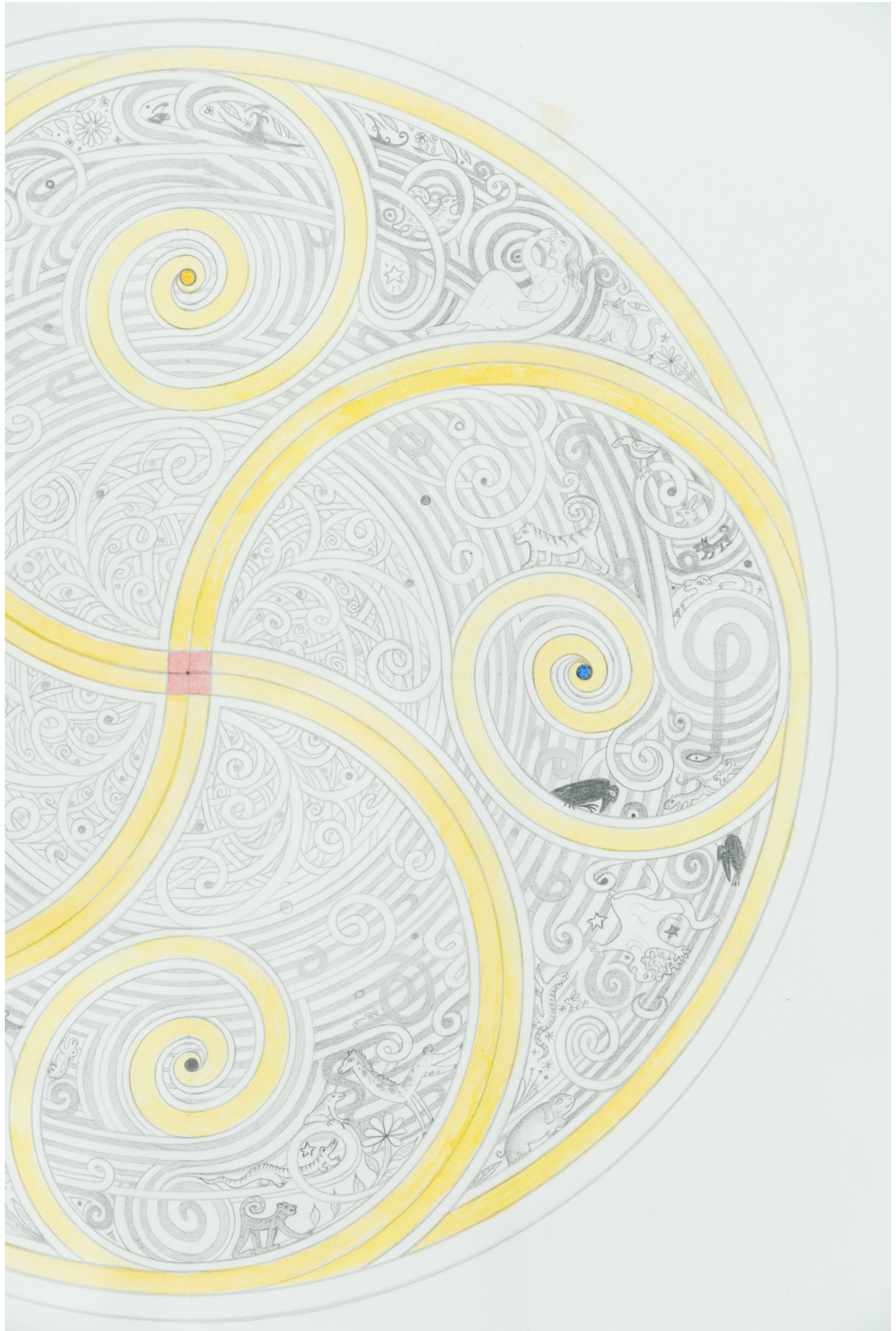
Revelation, 2020

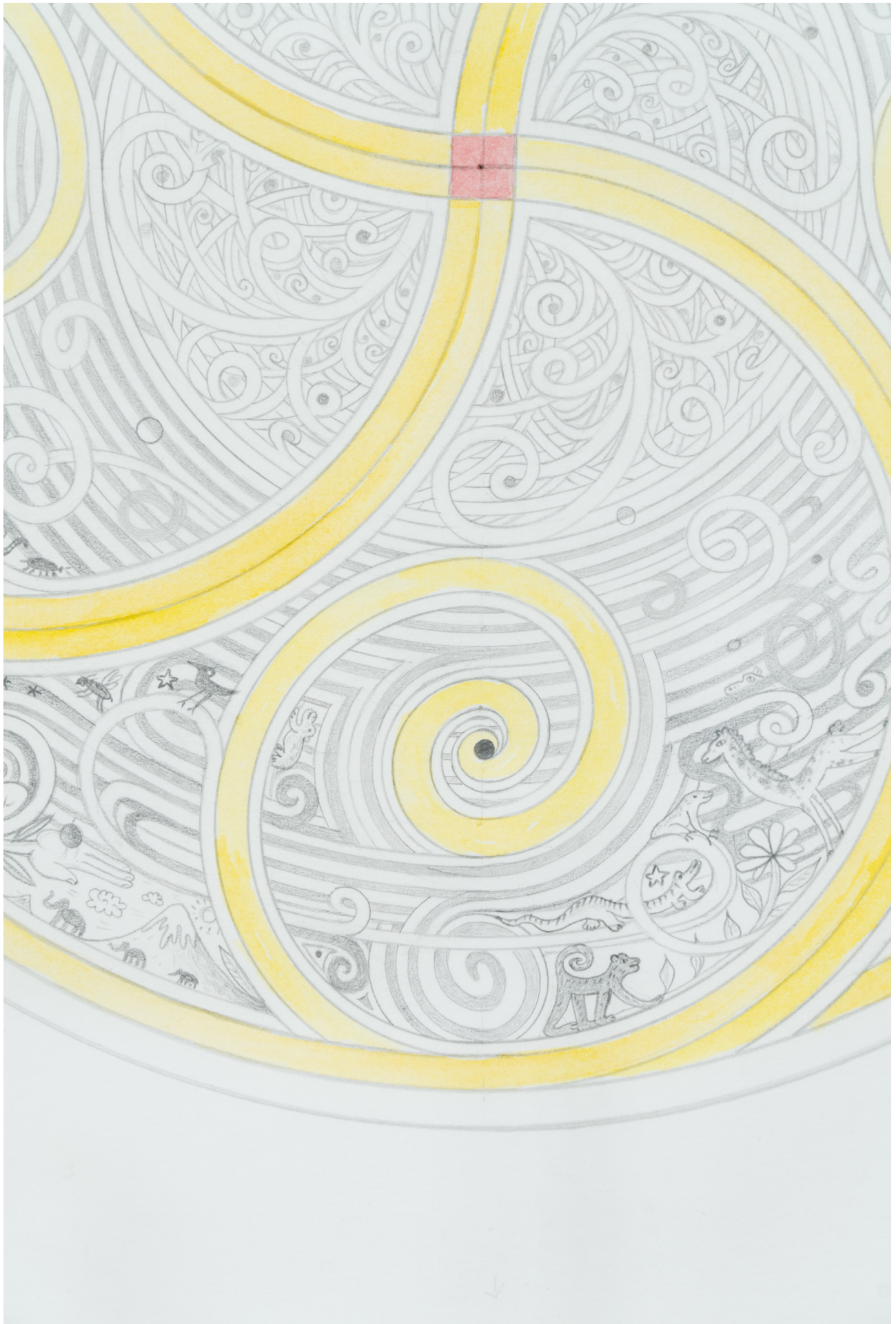
acrylic and pencil on paper.

15.25 in x 15.25 in (framed)

The revelation is in the relationship of the light, which is these spirals that provide a pure structure of things. Underlying that we have these vibrations coming out like ripples, and as they ripple out and develop, they become distinct forms in themselves. No matter what these distinctions, beings, creatures, and small aware-nesses within that, the structure of the light is holding it all together. No matter how chaotic it might feel, this structure of light is so powerful and so strong that it is directing it all.









Emanation – Dissolution (2020)

Acrylic and pencil on paper.

15.5 in x 15.5 in (framed)





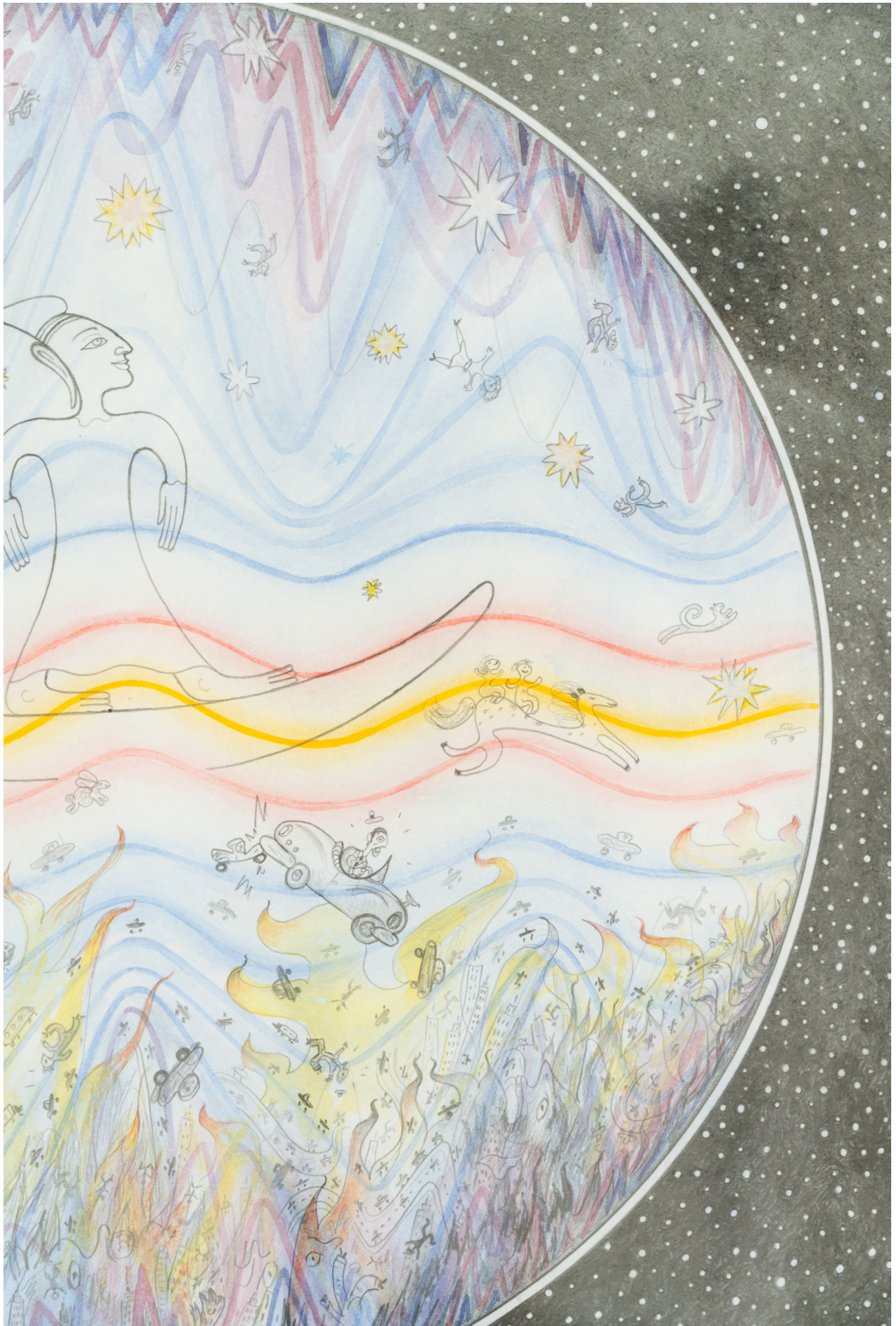


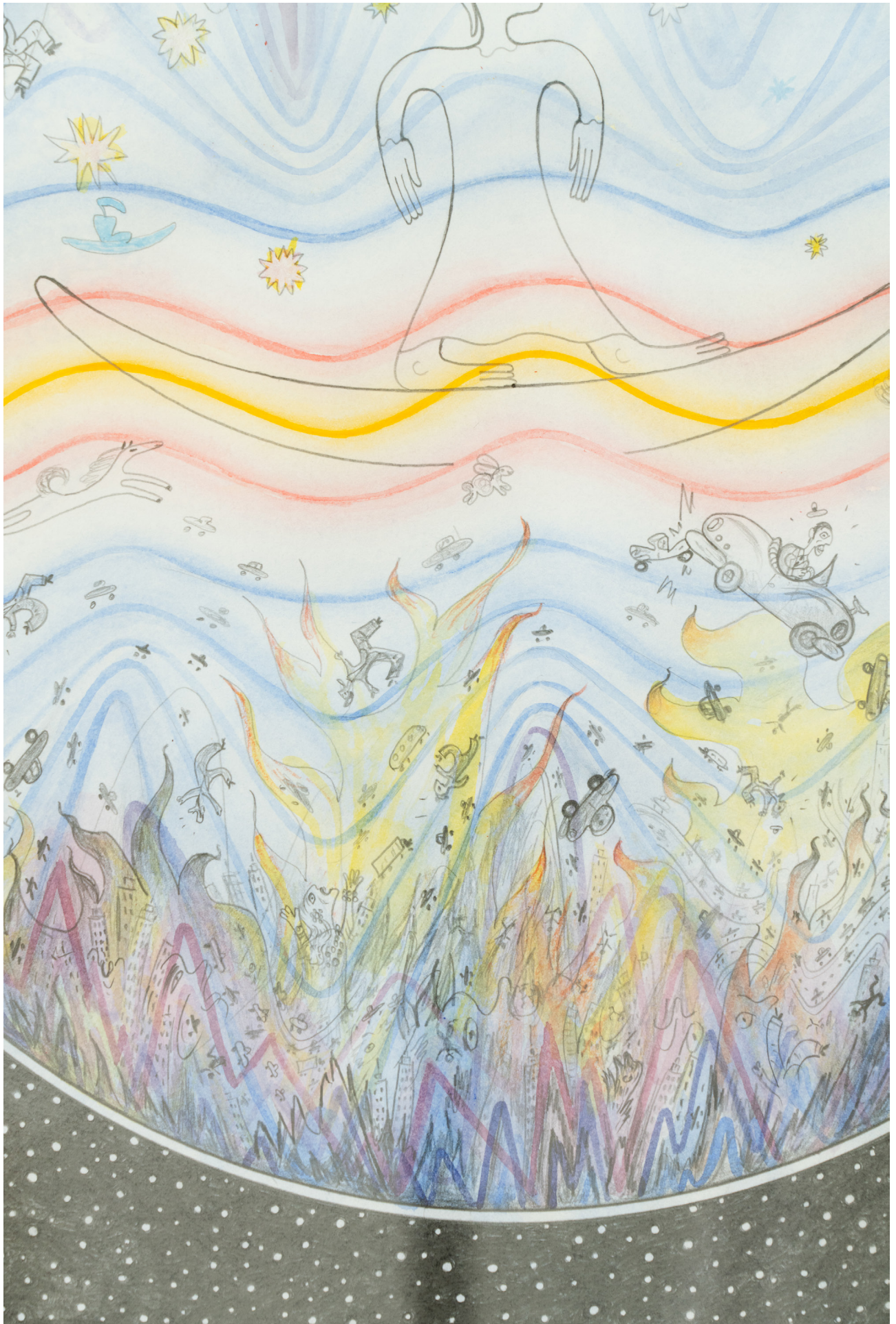
Eternal Being of the Supreme Wave, 2015

acrylic and pencil on paper.

17.5 in x 17.5 in (framed)

Within all these ideas and symbols and attempts to unify, there are beings. We're a being, but there are all sorts of other beings within this structuring, transcending, magical, whatever-it-is that we're experiencing. And on the boat is one of these eternal beings. You have the extremes of the wave at both the top and the bottom, and at the very center where the wave is stable, that's the sweet spot. The eternal being is right in the center on that stable wave. That's the current that the eternal beings travel on, because if he goes too far up or down into the unstable waves, he's gonna be recycled. But this middle place is the eternal part of the current that those beings serve. They surf there.







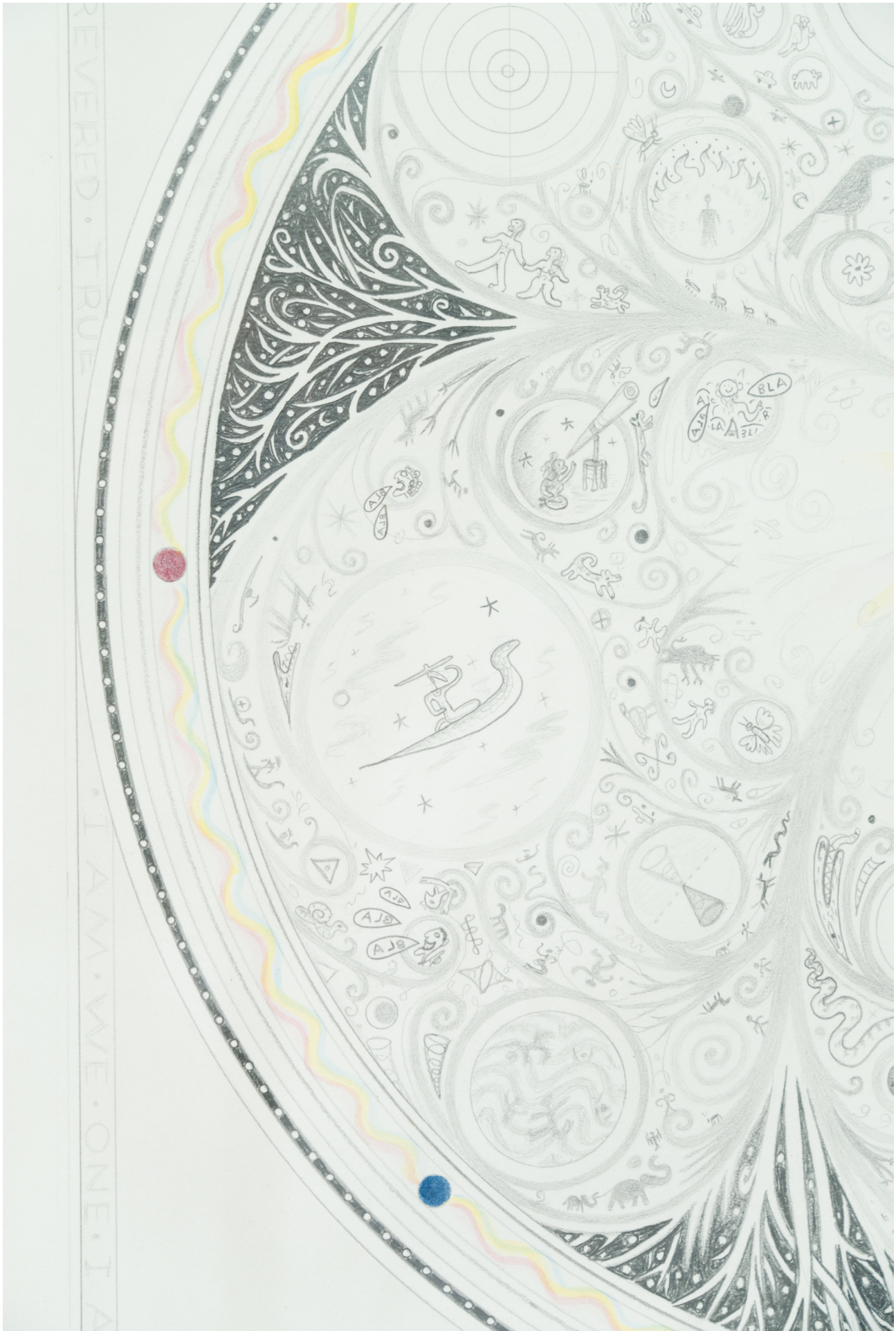


Sacred Light, 2016  
acrylic and pencil on paper.  
18 in x 18.25 in (framed)



ALL IS ONE • PRETORIA

• MYSTERY • MADAM X 2016 AD



REVERED · TRUE · I AM · WE · ONE · I A



Cosmic Symbol, 2020

acrylic and pencil on paper.

15.25 in x 15.25 in (framed)

The center here is the absence, and there's a little bit of light that shows that out of that absence comes this light. Surrounding that is this fire that will purify anything that moves through it. As we go outward, there is more development. The four elements are in this: fire, water, air, and earth. And then you have these four circles, which are four distinctions: if it's a wholeness of a circle, it just seems to divide itself into four, two oppositional pairs. In one opposition you have the high point, the element that creates an endless creation and is surrounded in a gentle and beautiful harmony that is potentially bringing it all, keeping it all in together. And the low point, the element that really destroys it and takes it back.





The Saviour and the Soul of Man, 2020

Acrylic and pencil on paper.

14 in x 11 in (framed)



The Saviour and the Soul of Man



Light Pierces The Darkness, 2020

Acrylic and pencil on paper.

14 in x 11 in (framed)





PIERCES THE DARKNESS.