

# **FAITHFUL VERSIONS OF ENOCHIAN TABLETS**

**EVAN HOLLOWAY**

**May 11–June 8, 2024**

The “Enochian Tablets” have their origin in some of the communications that Elizabethan magus, John Dee (1527-1608) conducted with spiritual entities in the 1580s with the help of his scryer, Edward Kelley (1555-1597/98). Dee and Kelley were instructed to make grids of 13 x 12 squares, and then told to put specific letters into each square. Not knowing where these instructions were leading, it was later revealed that these were an index of names and sigils for 91 spirits that govern the earth and also govern another region of 30 increasingly esoteric “Aethyrs”.

These communications, along with other works by Dee, are currently housed in the British Library. It was here that they were studied by the founders of the Hermetic Order of the Golden Dawn, a late 19th century initiatory society for esoteric and magickal study, that became foundational to much of the magickal and occult practice of the 20th and 21st centuries. The HOGD, expanded the original Dee and Kelley grids into truncated pyramids with Planetary, Zodiacal, Elemental, and Numeric symbols assigned to each facet. Further, the HOGD also assigned colors to all of the symbols and letters. There are four variations on the color system, known as “color scales.” These are known by the names *King*, *Queen*, *Emperor*, and *Empress*.

The tablets in this exhibition present some of the possible variations within this system, rendering them faithfully to the original specifications with the correct colors assigned to every facet. In the most recent versions, the letters have been re-introduced to the grid. This project serves as one aspect of a broader inquiry into the intersections and disparities between contemporary art and magickal practices. The tablets, thus, can be approached through the lens of historical abstract painting and assemblage or perceived as potential magickal instruments.

Few have ever gone to the trouble to construct 3-dimensional versions of these tablets. It is unlikely that anyone has ever pursued these color-only variations. I first saw fully 3-dimensional Enochian tablets at Lon and Constance DuQuette’s legendary “monday night magick” classes (conducted for decades at their home in Costa Mesa) where frequent scrying sessions were conducted (see Lon Milo Duquette’s book *Enochian Vision Magick* for a description of the method).

—Evan Holloway

Holloway was first introduced to the system and some basic scrying principles in the lodge of the venerable Southern California Magus, Poke Runyon. Runyon, in his role as Frater Thabion, will be leading a participatory Enochian rite in the exhibition on Saturday, May 18th. For further information about the event, please contact Katy McKinnon at the gallery [katy@parkergallery.com](mailto:katy@parkergallery.com).

**Evan Holloway (b. 1967, Whittier, CA) has been featured in numerous group exhibitions, including *The Sculpture Park*, Madhavendra Palace, Nahargarh Fort, Jaipur, India (2017); *Los Angeles - a fiction*, Musée d'art contemporain de Lyon, France (2017) and Astrup Fearnley Museet, Oslo (2016); *Don't Look Back: The 1990s at MOCA*, The Geffen Contemporary, Los Angeles (2016); *Lightness of Being*, Public Art Fund, City Hall Park, New York (2013); *All of this and nothing*, Hammer Museum, Los Angeles (2011); *2008 California Biennial*, Orange County Museum of Art, Newport Beach, California (2008); *The Uncertainty of Objects & Ideas*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006); and *Whitney Biennial 2002*, Whitney Museum of American Art, New York. His work is in the permanent collections of museums including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Palm Springs Art Museum, California; and Whitney Museum of American Art, New York. Holloway lives and works in Los Angeles.**