

PAUL LAFFOLEY

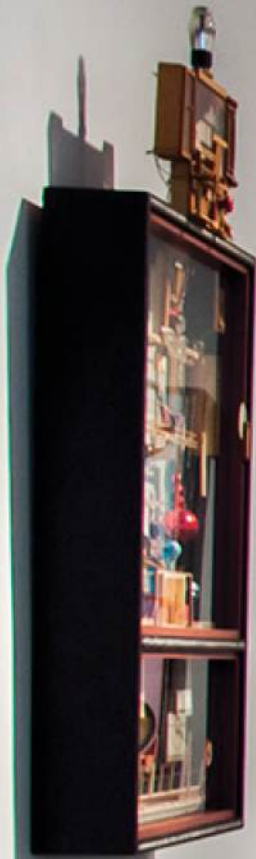




PAUL LAFFOLEY

THE FORCE STRUCTURE OF
THE MYSTICAL EXPERIENCE

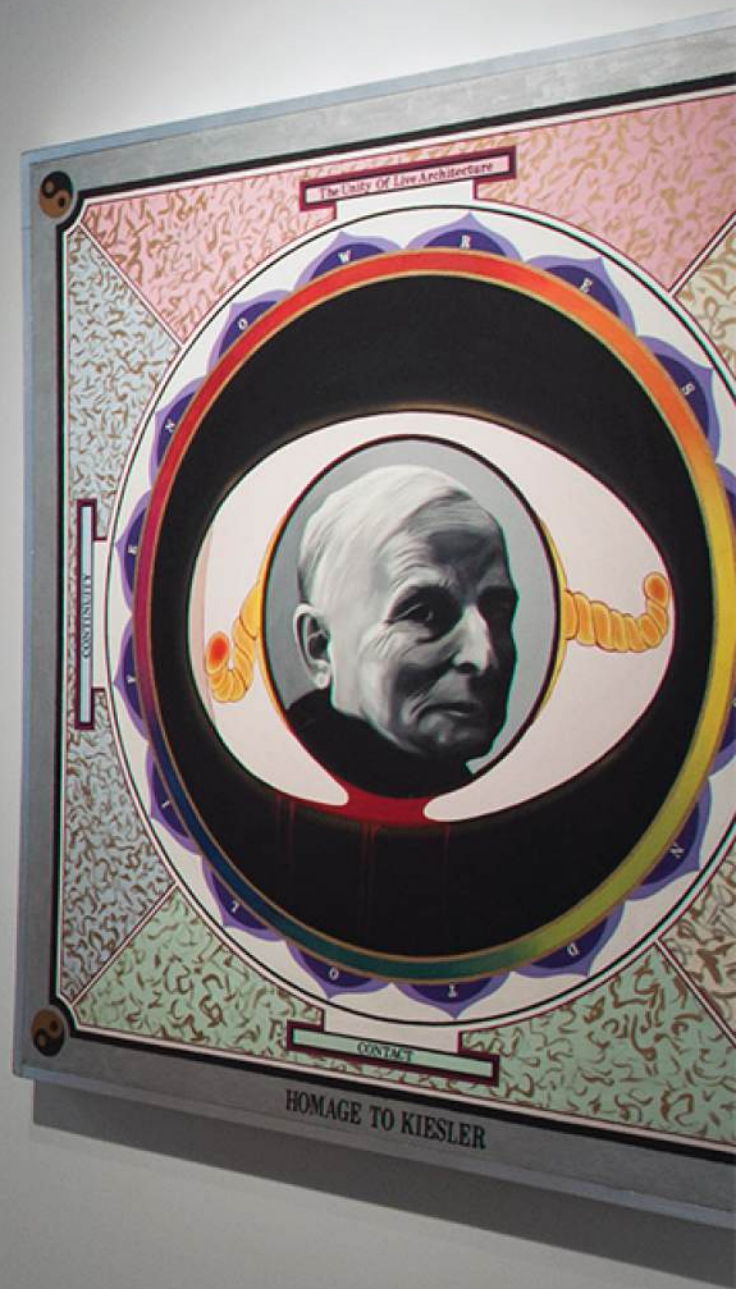
INTRODUCTION BY RICHARD METZGER
THOUGHT-FORMS BY PAUL LAFFOLEY











The Unity of Live Architecture

CONSTITUTION

CONTRACT

HOMAGE TO KIESLER



PENETRATING THE KITSCH BARRIER

BY RICHARD METZGER

How does one approach the work of Paul Laffoley? It's not really like anything else and doesn't fit neatly into any easy category that the art world routinely employs. How do you even begin to wrap your head around the vastness of his cosmic vision?

How does one approach the work of Paul Laffoley? It's not really like anything else and so therefore fits neatly into no easy category—or categories—that the art world routinely employs. How do you even begin to wrap your head around the vastness of his cosmic vision?

He's not merely a painter whose work sells for six figures and has been exhibited internationally at some of the world's best and most forward-thinking museums, or the subject

of several books, TV segments, newspaper and magazine articles. He's also a Harvard-trained architect who has dreamt up living buildings grown from seeds and a bridge connecting the Moon and the Earth. A philosopher. An alchemist. A science fiction-style inventor of a time machine. He speaks Latin, Greek, French, German and several other languages. Laffoley majored in the classics as an undergrad at Brown and is an expert on the most cutting-edge and far-out worlds of scientific discovery. I think he's one of the great living geniuses of our time and I know that I'm not alone in that assessment.

Paul once detailed an erudite impromptu dinnertime dissertation on modern engineering by informing me that each and every futuristic invention anticipated by Jules Verne had been

realized (submarines, rocket ships, space travel, etc) and that science fiction really stopped being “prophetic” around the mid 20th-century, with anything a science fiction writer could dream up eventually getting “invented” and put into mass production by a large corporation. (“How closely did the communicators on Star Trek anticipate the flip phone?” he asked.) Scoff if you will at his schematic for a gigantic genetically engineered ectoplasmic jellyfish that allows for communication with not only the dead, but the yet-to-be-born (for the purpose of intergenerational planning which would avert catastrophes), Leonardo’s cronies probably laughed at that crazy thing he sketched out back in the day that resembles our modern-day helicopters. It’s all relative.

Once I described Paul in print as a Bodhisattva reincarnated in the form of a mild-mannered sci-fi-loving Boston architect, but years later (although I still see some value in my earlier call) I’d rather ask the reader to imagine what Buckminster Fuller would have done if he were a fine artist in addition to all that other cool stuff he got up to.

...

This is my favorite Paul Laffoley story and I think it’s particularly revealing about the way his beautiful mind works:

It was late February of 2000. I arrived home at my West Village apartment one evening to find a package waiting for me from Paul containing a most peculiar object, by name, the “Anti-Kitschkitron,” a “device for penetrating the kitsch barrier.” It was a small box, hand-made, black-painted wood save for the top, which was a clear plastic sheet with a plastic bubble that read “TIME DILATION” in the Helvetica press type Laffoley is known for using. Inside were all sorts of light-emitting diodes, circuitry, electronic capacitors and exposed wiring--in other words, the machine’s guts were plainly visible--and a coil of copper wire coming out the top with a circular sun-like ornament affixed to it like exposed bicycle tire spokes. It seemed like something that might transmit a “beam” of an electronic or cosmic nature. The device, which resembled some sort of curious text-covered mutant dowsing machine, or a Star Trek version of one of Joseph Cornell’s boxes crossed with a metal detector. On the top was a big red clunky on/off switch.

Thrilled by this incredible gift, I immediately picked up the phone and dialed Paul in Boston. The ritual when calling him is that he screens all of his calls. The voice on the outgoing message is not Paul's, and the caller is informed that he or she have reached the Boston Visionary Cell and to please leave a message after the beep—a drill developed when avoiding credit card collection agencies as he once humorously admitted to me. I started to leave a message, Paul picked up right away and I started gushing my gratitude about the amazingly weird—and absolutely beautiful—object/device that I was holding in my hand. What a thrillingly strange thing to get in the mail, I'm sure you'll agree, but at this point I noticed that there was no obvious power source.

"Where do you put the battery?" I innocently inquired.

"Oh, there's no battery," he said with his strong, slightly stuttering Bostonian accent. "You know my concept of the... a... the uh.. luxe theater of the mind? Well it's like that. You have to interact with the device and connect the circuitry to your mind, um, uh, in that way."

I paused for a moment before mentally recalibrating and moving myself as much as possible into Paul's philosophical framework before (I thought) redeeming myself with "Okay, so it's like like Yoko Ono's "Box of Smile" where you open it up, you see that there is a mirror inside and invariably everyone who interacts with the piece smiles, right?"

"Well, yes..." he said slowly, indicating a "yes" that was about to be uniquely qualified, "...but with my device, you have to actually turn it on."

Richard Metzger
Los Angeles, August 2015

Richard Metzger is the co-founder and editor/publisher of the popular culture blog Dangerous Minds.

THE CITY CAN CHANGE YOUR LIFE

1962

Oil, acrylic, and hand applied
vinyl letters on canvas
24 X 48 in.
70 x 122 cm.

SUBJECT

An Airplane Striking the Southern End of Manhattan.

SYMBOL EVOCATION

An Occasion of Pre-Perception of a Future Event.

COMMENTS

I: As I think back over the fifty-one years since I did this painting, I cannot actually reconstruct the moment in time when I was motivated to paint this, and with such prophetic specificity. I believe the subject did obviously refer, in some future tense, to the terrorist attack by planes on New York's World Trade Center (the Twin Towers) on September 11, 2001. That day is when Muslims state that Jesus was born. That date makes more sense to me than December 25 (a date that was adjusted to Pagan winter solstice festivals in order to draw more people into the fold of forming Christianity). September 11 in the Middle East would have been rather warm at the latitude $31\ 1/2^\circ$ north in Bethlehem (Bayt Lahm), and a pregnant couple could have stayed in a barn very comfortably.

II: The visual structure of the painting consists of three separate panels. Your eyes move right to left

with two lightning bolts aimed into the waters surrounding the island. Below the panels are displayed the Zodiac symbols to be read from right to left. Coming in from the right is a small propeller-driven airplane painted violet which appears to grow larger in scale as it nears the island until it becomes monstrous in size in relation, until the plane lands with an audible thud.

III: The symbolism begins its work from the right. At three minutes past 9:00 a.m. as the tension mounts, the plane moves toward the island. In the second panel, the plane moves closer to the island and appears larger and larger, and the passengers feel heartbroken about what is to happen to them. Soon the plane becomes huge in relation to the island as the plane dives straight down to the ground with a thud. The anxiety of time turns into the horror of heartbreak, and the finality of death.

IV: I think what happened to me on the night before I headed for New York City was a precognitive dream brought on by extreme anxiety of being "grand juried" out of the "Harvard Graduate School of Design" for "conceptual deviance."

V: In order to prove the age of this painting, I have often thought of submitting the layer of dust (my skin cells) for examinations of recombinant DNA or by trans-luminescence methodologies.

THE CITY CAN CHANGE YOUR LIFE 1962

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple
Henderson, Steve Moskowitz, and Arielle Saiber.
*The Essential Paul Laffoley: Works from the Bos-
ton Visionary Cell*. Chicago: University of Chicago
Press, 2016, p. 54-55, ill. Plate 1 (color).



WHY IS THERE SOMETHING RATHER THAN NOTHING? 1964

Oil and hand applied vinyl type
on canvas
48 × 52 in.
121.9 × 132.08 cm.

SUBJECT

This is the last of the three questions that everyone asks themselves as death approaches.

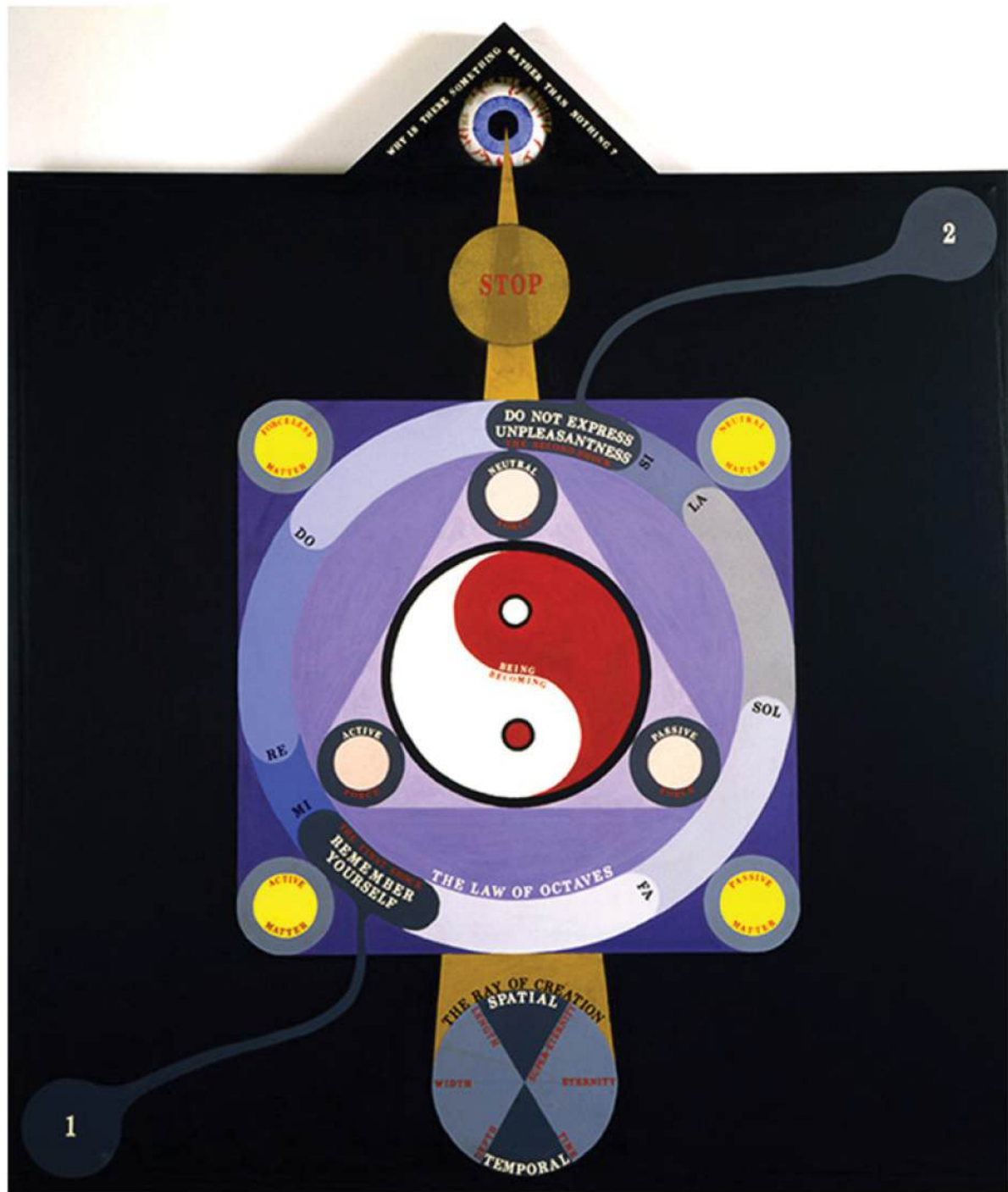
First Question: Life: What is it all about?

Second Question: The Universe: Did something make it, or did it just occur out of nothing?

Third Question: On Being: Why is there something rather than nothing?

SYMBOL EVOCATION

The paradoxical nature of the mystery of existence itself.



RUDOLF STEINER

1965

Oil and acrylic on canvas

51 1/2 × 51 1/2 in.

130.8 × 130.8 cm.

SUBJECT

The Austrian Mystic who began Anthroposophy [man-wisdom]. He believed in a monism of the spirit and science.

SYMBOL EVOCATION

He was the first advocate in the western world who predicted the continuity of consciousness and physical mass.

COMMENTS

His date of birth was February 25, 1861 and his date of death was March 30, 1925. Steiner was heavily influenced by Johann Wolfgang von Goethe [August 28, 1749 - March 22, 1832]. In fact Steiner designed two Anthroposophy Temples both in Dornach, Switzerland. In the second Goetheanum, Goethe's play *Faust* is presented every second week in every February of every year, all day long, for seven days. Steiner wrote many books, not the least of which was *Mysticism at the Dawn of the Modern Age*. It was published in 1901 and reissued in 1925. People who knew Steiner personally would say that he had a gaze so penetrating that his eyes would strike fear into the hearts of those who were the spiritually mediocre.

EXHIBITIONS

Paul Laffoley: The Sixties. Kent Gallery, New York, 2009

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 76-77, ill. Plate 10 (color).



HOMAGE TO KIESLER

1968

Oil, acrylic, ink, and hand
applied vinyl letters on canvas
37 1/2 × 37 1/2 in.
95 1/4 × 95 1/4 cm.

SUBJECT

Frederick Kiesler, Sculptor, Painter
and Visionary Architect

SYMBOL EVOCATION

The Search for Continuity in Nature

COMMENTS

In the early 1960s, right after my dismissal from the Harvard Graduate School of Design, I was compensated by fate in the form of a year's apprenticeship with Kiesler. Born in 1890 in Cernavti, Romania, he nevertheless claimed Vienna as his birthplace. He became the youngest member of the De Stijl Group in 1923. Arriving in America in 1926, he was quickly absorbed into the permanent avant-garde of New York City until his death in 1965. Known affectionately as the "Space" or "Egg Man"—because he advocated curved shell over post-and-beam construction—his major architectural work that was built is the Shrine of the Book or the Dead Sea Scrolls Museum in Jerusalem. The architect Philip Johnson always referred to Kiesler as the "greatest unbuilt architect of the 20th century," but upon the occasion of Johnson's ninetieth birthday celebration, which was held in 1996 at the

Department of Architecture, Columbia University, Johnson rose before the assembled architects to declare that the thinking and visual forms of Kiesler would soon be entering the general practice of architecture. Johnson's remarks were actually briefer than my description. He got up and said, "Kiesler is next," and sat down—this to an audience already stunned by the energy of a man entering his tenth decade.

I have always thought of Kiesler as the prototype of the Bauharoque man, surviving by always throwing hooks and lines into the future. During the year I spent in his public sculpture studio in Union Square, I worked on many of his important pieces in terms of final presentation for exhibitions. One day he called me "a dreamer." To this day, I have not been able to decide whether I had received a compliment or an insult.

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 98-99, ill. Plate 18 (color).

The Unity Of Live Architecture

CONTINUITY

SEPARATION

CONTACT

HOMAGE TO KIESLER



THE VISIONARY POINT 1970

Oil, acrylic, ink, and hand applied vinyl
letters on canvas
73 1/2 × 73 1/2 in.
185.4 × 185.4 cm.

SUBJECT

The Connection between That Which Has No History
and That Which Has Only History.

SYMBOL EVOCATION

The Instant of Revelation.

COMMENTS

Plato (428–346 B.C.E.) in *The Timaeus* (425 B.C.E.) describes the three elements that compose the universe. These elements suddenly appeared out of nowhere as a result of the titanic clash between the two most cosmic principles: reason (*nous*) and necessity (*ananke*). Reason as causal predictability attempts to overrule necessity by persuasion. Necessity as brute fact attempts to resist reason by the unpredictability of its wandering or errant cause. The nature of the collision is somewhat similar to the thought experiment of Romantic nineteenth-century physics, which only hints at what happens when the irresistible force finally meets the immovable object.

While this cosmology purports to explore fully the implications of the initial explosion, there immediately arise rejoinders on the part of the interlocutor, Timaeus of Locri. He recognizes the

sublime terror one experiences approaching the very heart of revelation. The Triune that emerges is, first, the realm of the unchanging forms; it is the domain of the uncreated, the indestructible, the unmodifiable, the uncombinable, and the imperceptible to the physical senses and is known only by thought—in essence, that which has no history. Second, the realm of the copies which bear the same name as the form, but detected by the physical senses, comes into existence and vanishes from a particular place and time, and during its existence is in constant motion. This realm is apprehended by opinion aided by sense data—in essence; it is that which has only history. Third, the nurse of becoming, the receptacle, or space which is eternal and indestructible and provides a position for everything that comes to be, but unlike time which is ranked among the works of the intellect and has a form or archetype (eternal duration or *aevum*), space has no archetype and exists in its own right as does the realm of form.

There are, however, two direct portals to revelation in the exposition of *Timaeus*: First, the nature of the relationship of being with becoming or the forms and their copies. It is spoken of as follows: “and the things which pass in and out of it (space) are copies of the eternal realities whose form they take in a wonderful way. That is hard to describe—we will follow this up some other time.” *Timaeus* never does! Second, the way in which we as humans know about space “which is apprehended without the senses by a sort of spurious reasoning and so is hard to believe in. We look at it indeed in a kind of

THE VISIONARY POINT



TIME MOVING FORWARD MEETS TIME MOVING BACKWARD AT THE VISIONARY POINT WHICH PRECEDES THE WORLD MYSTICAL EXPERIENCE. THE OMEGA POINT

THE VISIONARY POINT 1970

dream and say that everything that exists must be somewhere and occupy some space, and that what is nowhere in heaven or earth is nothing at all. And because of this dream state we are not awake to the distinctions we have drawn and others akin to them and fail to state the truth about the true and unsleeping reality.”

Timaeus is not indulging in metaphor. The dream state being referred to is the lucid dream brought to such a primordial and tupiodal (manifesting) state that we are placed in a position to witness universal creation and destruction directly. In the eighteenth century, the German philosopher Immanuel Kant (1724–1804) took Plato’s ideas of time and space and placed them on the same footing or ontic status. To the raw data of sensation, Kant held that we contribute the forms of space and time. Space is the form of the external sense, and time is the form of the internal sense. We never experience anything, said Kant, except that it is in space and time.

Yet we never experience either space or time. Space and time in which we order phenomena, therefore, must come not from sensation but from within. We are literal co-creators of the universe utilizing this capacity for revelation. I suspect that lucid dreaming or its variations is involved in how the copies are made from the platonic forms, thus explaining how becoming unites with being.

The Visionary Point, therefore, is that moment in time when a viable time machine begins to operate

and has the capacity to access the entire past and future of human history from that fatal present. It is an instant of time that can be described as the meeting of time moving forward and time moving backward, and it becomes the point in time, which exactly precedes the beginning moment of the mystical experience of the entire earth.

EXHIBITIONS

Paul Laffoley: Secret Universe 2. Nationalgalerie im Hamburger Bahnhof, Berlin, 2011

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 120-21, ill. Plate 26 (color).

Kittelman, Udo, and Claudia Dichter, eds. *Paul Laffoley: Secret Universe 2*. Berlin: Nationalgalerie, Staatliche Museen zu Berlin; Cologne: Walter König, 2011, pp. 134–35, ill. Pp. 71 (color).



HYPARXIS AS PURE WILL

ACTIVE

NEUTRAL

MATERIAL

PASSIVE

THE GATE OF BRAHMAN: THE COSMIC OCTAVE 1971

Oil, acrylic, and hand applied
vinyl letters on canvas
98 x 48 in.
248.9 x 121.9 cm.

SUBJECT

The Eternal Imperishable Absolute, the supreme Brahman is the dual reality of the Vedanta.

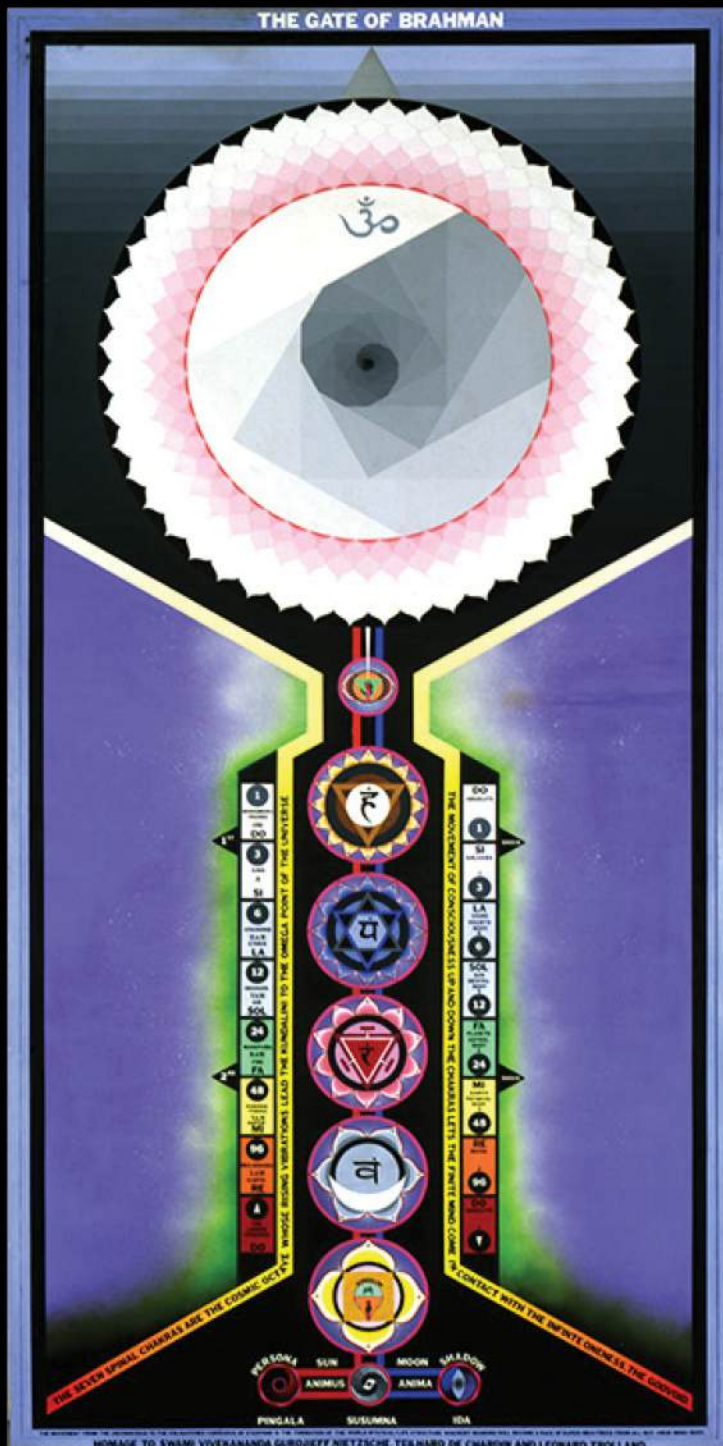
SYMBOL EVOCATION

The Seven Chakras (or wheels) are centers of subtle energies, which are activated without physical motion. These energies are often called *Prana* or *Kundalini*. They exist within the astral body of a person, and when activated they become the force structure of the mystical experience.

COMMENTS

It has no equivalent in the religions of dualism, all of which require a personal god. This state of Nirvana does not mean mere annihilation but rather entry into another mode of existence. This is the abode of immortality. It is only accessible by the Mystical Experience. In the East this is called *Samadhi*. At its highest level it is known as *asamprajanya*, where one's personal karma is broken.

THE GATE OF BRAHMAN



THE RENOVATIO MUNDI 1977

Oil, acrylic, and hand applied
vinyl letters on canvas
73 1/2 × 73 1/2 in.
186.6 × 186.6 cm.

SUBJECT

The Renewal of the World.

SYMBOL EVOCATION

The Inverse of the Garden of Eden (World Utopia).

COMMENTS

If a single influence could be identified for the Gothic poet Dante Aligheri, it would be the Cistercian mystic Joachim of Fiore (1135–1202 CE). His doctrines were especially popular among the “Spiritual” Franciscans, a conventicle of which Dante was a lay member. He appears in *Il Paradiso*, Canto 12: “And here beside me shines the Calabrian abbot Joachim whose soul was given the power of prophecy.” His reward in the afterlife is in The Heaven of the Sun: the second circle of lights (i.e., the outer Augustinian ring of stars; Joachim is big star number 12, his favorite number). The message of Joachim is the *Sabbatum Fidelium* (the final rest of the faithful in the renewed world). It is the dispensation of the Holy Spirit as world Utopia, where heaven and earth are at last united. Considering the Bible as two dispensations as any Christian believer would, Joachim separated the entire Bible into three historical parts: the Old Testament, the New Testament, and the

Book of Revelation. Each part, although understood separately, is actually organically related to the others like Grecian ornamental frets—growing one out of the other. Also each part represents a particular spiritual condition of the world—from the beginning to the end of time: the Age of the Law, the Age of the Gospel, and finally the Age of the Spirit. He identified exact dates of various cosmic events and named those responsible. The concepts of the historical “Rapture” and “Tribulation” are just two of his religious inventions. All present-day evangelical Christians owe him an enormous debt. The descriptions he wrote of the New Jerusalem descending and hovering over the Dead Sea in Palestine are the literal beginning of modern science fiction. Father Pierre Teilhard de Chardin (1881–1955) had fewer problems with the papacy in terms of heresy than Joachim. Nevertheless, Dante composed the entire *Divine Comedy* on the basis of Joachim’s Byzantine mathematics.

PER HUMANUS
INTELLECTUM

THE RENOVATIO MUNDI

SPIRITUALIS
INTELLECTUS

ET TERRA TOTA FIAT CATHEDRAM AEDM SPIRITUS SACRA

TO END THE AGE OF THE HUMAN INTELLECT, TO END THE HUMANITY OF CHURCH AND TO CLARIFY THE SPIRITUALITY OF THE WORLD, WE MUST FIRST RECONSTRUCT THE FOUNDATIONS OF THE RENOVATIO MUNDI FROM THE BEGINNING OF TIME AND FROM ALL GENERATIONS... THE POWER OF THE SPIRIT



THE TREE
IN THE
CONCEPT
OF SALVATION

- 1 THE TREE OF THE KNOWLEDGE OF GOOD AND EVIL
- 2 THE TREE OF THE CROSS
- 3 THE TREE OF LIFE

THE DESCENT OF THE SPIRIT

THE EAGLE
IN THE
CONCEPT
OF THE SPIRIT

- 1 THE EAGLE IN THE CONCEPT OF THE SPIRIT
- 2 THE EAGLE IN THE CONCEPT OF THE CROSS
- 3 THE EAGLE IN THE CONCEPT OF THE RESURRECTION

THE RISE OF THE SOUL

OCULUS MENTIS

EXPOSITIO IN APOCALYPSIM IDEM FINIS FUTURORUM

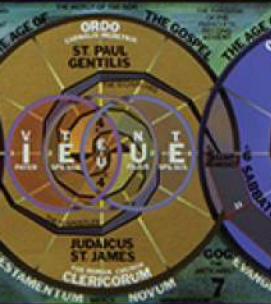
CONSUMMATIO SECLI



LUCIFER

THE DESCENT OF THE HOLY SPIRIT INTO THE CHAOTIC EARTH

PRIMUS STATUS	3	SECUNDUS STATUS	0	TERTIUS STATUS
3	3	0	0	3
3	3	0	0	3
3	3	0	0	3



THE RISE OF THE TRANSALP INTO THE LAST JUDGMENT



SATAN

THE RENOVATIO MUNDI 1977

EXHIBITIONS

Paul Laffoley: Structured Singularities. Kent Gallery, New York 1989.

Architectonic Thought-Forms: A Survey of the Art of Paul Laffoley. Austin Museum of Art and Design, Austin, TX, 1999. Curated by Elizabeth Ferrer.

Paul Laffoley: Mind Physics. Kent Gallery, New York, 2007.

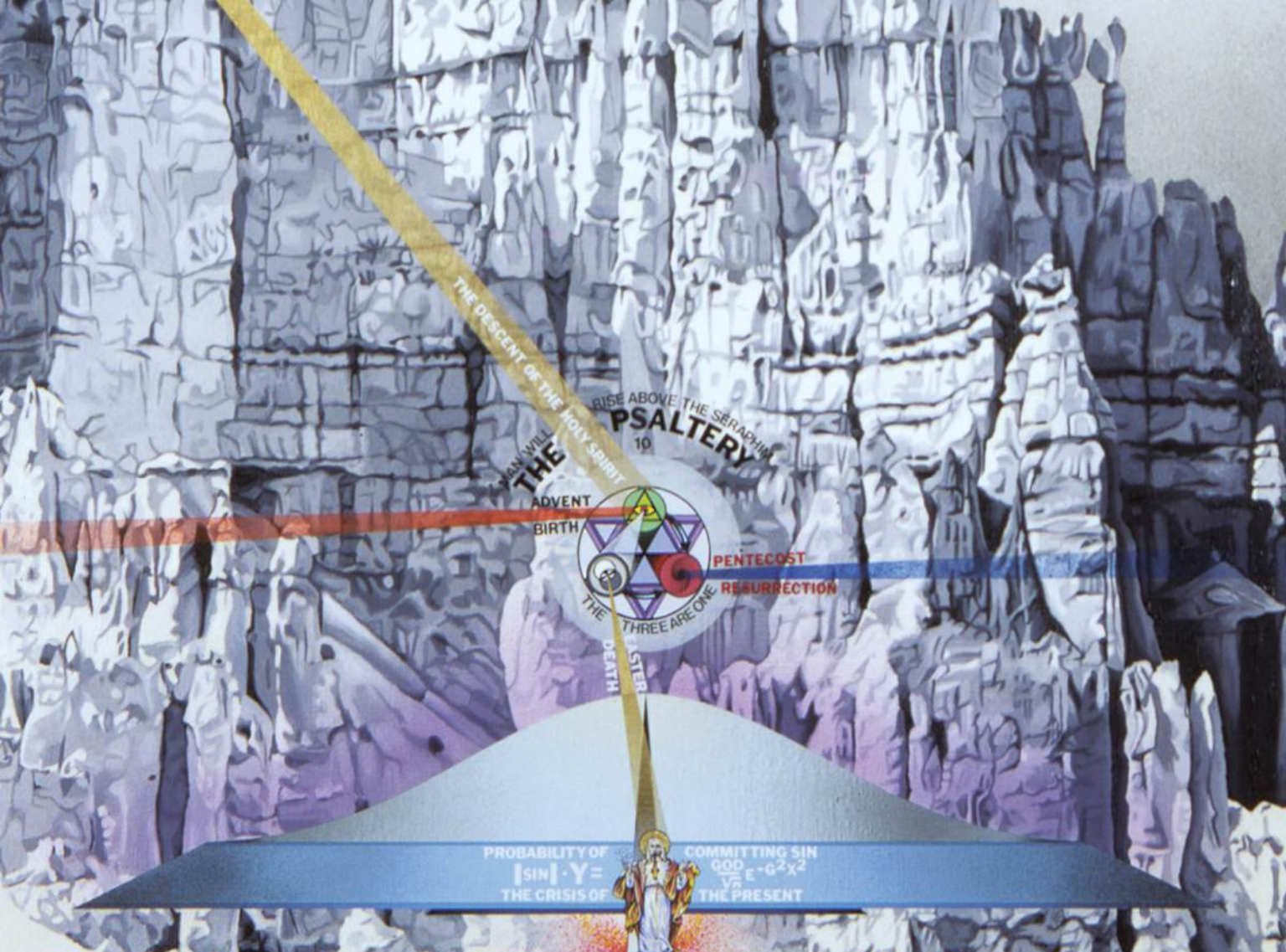
LITERATURE

Laffoley, Paul. *The Phenomenology of Revelation*, ed. Jeanne Marie Wasilik. New York: Kent Fine Art, 1989, Pp. 20–21, ill. Pp. 21 (color).

Laffoley, Paul, Jeanne Marie Wasilk, and James Mahoney. *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics.* Austin, TX: Austin Museum of Art, 1999, ill. Pp. 55, cat. no. 9 (color).

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell.* Chicago: University of Chicago Press, 2016, p. 160-61, ill. Plate 43 (color).

Yau, John. "Paul Laffoley: Speculations in Mindphysics, Work in the Visionary Genre." *Grand Street 60*, 1997, ill. Pp. 207.



THE SIGNS AS DESCRIBED IN THE GOSPEL SHOW CLEARLY THE DISMAY AND RUIN OF THE CENTURY WHICH IS NOW RUNNING DOWN AND MUST PERISH. HE WILL COME DOWN FROM THE SKYS AND BRUSH THE TEARS FROM YOUR EYES

NTIS

EXPOSITIO IN APOCALYPSIM IDEM FINIS FUTURORUM

CONSU

IN-PRIMUS STATUS -FEAR

MISTERIUM

3

PROPHETS

REDEMPTION

SECUNDUS STATUS

GRACE

TUBE

0

EVANGELISTS

ELECT-TERTIUS STATUS -

MYTH OF THE ZEITGEIST 2013

Oil, acrylic, ink, and hand
applied vinyl letters on canvas
49 1/2 × 49 1/2 in.
125.7 × 125.7 cm.

SUBJECT

The Structure of History.

SYMBOL EVOCATION

Evil as the Source of History.

COMMENTS

I: In 1790, the famous German poet Johann Wolfgang von Goethe (1749–1832) invented the term—“Zeitgeist” (the spirit of the times) or the general intellectual, moral, and cultural climate of an era. It was a popular term three years after Goethe’s death.

II: The structure of history as a tripart investigation of time itself, or the form of a temporal dialectic of necessity known as The Thesis, The Antithesis, and The Synthesis is an idea that goes back to the thought of Plato and his postulate of the Great Year. This is the Cosmic Year. It is the interval of time that must elapse before the planetary bodies return to their original positions. Then all events begin again in complete exactitude—this is the theory of Eternal Recurrence. There are, therefore, three world cycles, each of a great year in length = thirty-six thousand earth years.

The time of history descends from the first three absolute forms after the form of the Good. This is how evil enters history. The first cycle is controlled by the form of the Same. This is the revolution of the Right where the gods are in control and humans are immortal. It is the Thesis. The second cycle is controlled by the form of the Different. It is the Antithesis. It is the revolution of the Left where the gods relinquish their control of all processes because they believe everything will be all right. But after thirty-six thousand years, the gods realized that everything was not all right: the old became young; food would come out of people’s mouths, and so on. It was like watching a movie run backward. Sounds of human speech that are backward are often an indication of the presence of evil.

The third cycle is controlled by the form of the Existent. The revolution is back on the righteous path, but now with a new history, which is the combination of the first and second cycle. In this cycle, the gods are in control again, and are watchful for the chaotic actions of Necessity that was discovered in the second cycle. Now creatures (whether human, animal, or vegetable) generate out of themselves, and human progress is limited.

III: The third cycle itself consists of a series of 6 units, 6,000 years each. Each 6,000-year unit is subdivided into 6 × 1,000 year subunits. The 1,000-year units undergo a pattern of rise, climax,

MYTH OF THE ZEITGEIST 2013

and degeneration from an ideal state. The ideal state is Aristocracy (government by the best), which degenerates into Timocracy (government by lovers of honor), then on to Oligarchy (government by a small group which exercises control for corrupt and selfish purposes), next comes Democracy (a government by the people, especially by the rule of the majority). These four kinds of government can return to Aristocracy. But then comes the total decline by Tyranny (a government in which absolute power is vested in a single person—a human monster). The 180 cycles of these degenerations are punctuated by a déluge (après moi le déluge—attributed to Louis XV), before the rise of the next ideal state. Events and persons are not repeated in identical form as some cycles reach a higher climax than others.

IV: While Plato represents the classical vision of history, the Christian periods of the medieval and the Gothic introduced the idea of the Holy Spirit who becomes the Kairos (the crisis of the now). Every moment of history contains evil (or that which is to be overcome by a battle). There is a beginning and the end of time, and the Kairos of evil draws people forward as a set of nonreversible events. Revelation comes directly from God and is manifested as the Holy Spirit. Divine and Natural Revelation are combined in history and, therefore, revelation occurs only once in history. Time begins with Creation, followed by Eden, and the Fall of Man, next the Ante-Diluvian Age, the Great Flood, the age of Rapture along with the Tribulation and

the Anti-Christ and the battle of Armageddon, the Second Coming of Christ, followed by the Millennium which culminates with the New Heaven and New Earth which floats above the Burning Lake of Sulfur that provides the abode of those sinners who will be cast into the Hell of Second Death after the Final Judgment of God at the end of time. The Kairos, therefore, is the real force of history.

V: In the third century CE, various gnostic sects began to analyze the nature of the Human Soul with such concepts as the Tibil or the "Evil of the Earth," the "Water of the Abyss" (original matter of the world of darkness), the tyrannical world-rule by the Archons who collectively rule over the world and created the total correction and perfection of matter, making the world more evil than when it was created by God. They called this process *heimarmene* or universal fate. It was not until the nineteenth century that gnosticism was revived by the occult, the art of symbolism, and, as Hans Jonas said, by the rise of nihilism and existentialism in the 1930s and 1940s with their tests of human authenticity and so on. The last stand of gnosticism was reported in the *New York Times*, March 11, 1907, when a Dr. Duncan MacDougall (1866–1920) from Haverhill, Massachusetts, weighed dying patients and concluded that people lose three-quarters of an ounce after death. The twenty-one grams to the doctor represented the loss of evil by the human soul. He also weighed dying dogs and found no

difference. He then said dogs have no souls. But a believing gnostic would say the twenty-one grams represented the Tibil, or the amount of Earth Evil, which escaped from humans at death. Since dogs are by nature not evil, they would not demonstrate any loss of evil.

VI: From the very end of the Baroque period to the beginning of modernism exist the famous five German philosophers who developed the "Dialectic of Necessity." They are 1) Immanuel Kant (1724–1804), 2) Johann Goethe (1749–1832), 3) Johann Fichte (1762–1814), 4) Georg Hegel (1770–1831), and 5) Friedrich Schelling (1775–1854). This pentagram of philosophers moved the structure of history into the twentieth and twenty-first centuries.

In the *Idea of a Universal History on a Cosmopolitical Plan* (1784), Kant utilized the "dialectic of necessity" for quality (the unity, the plurality, and totality), for quantity (the positive, the negative, and the limited). Goethe, who set forth the principles of German Romanticism (*Sturm und Drang*; storm and stress), revived the idea of the Christian goal of the crisis of the Kairos so that people would believe that the world belongs to the strong, and that convention is to be defied in the interests of spontaneity and inner authenticity. From this he invented, the force of the "Zeitgeist."

Next, came Fichte who was the person who defined the teleological and dialectical necessity of thesis, antithesis, and synthesis before Hegel. Hegel's use of the "dialectic of necessity" occurred in his "Philosophy of History," published posthumously in 1837, having been reconstructed from student's notes. One of those students was Karl Marx (1818–83) who co-wrote *The Communist Manifesto* with Friedrich Engels (1820–95) in 1848. This manifesto was essentially "Christianity for Atheists." The final element (or angle) of the German pentagram is Schelling, who applied Fichte's triadic logic of the "dialectic of necessity" to both nature and history. The first or primitive age was a concern for fate. The second age was the still ongoing effects of the Romans with their interest in free will. The third stage is the future of humankind when the actual and the ideal will be blended together. Fichte's work was in direct conflict with those who advocated the theory of "historicism." This is a term signifying an over-emphasis on history that states humans cannot predict the future of history, and when it is used pejoratively it refers to a genetic fallacy which is committed when the latter stages of a process are evaluated only in terms of its earlier stages, and yet as humans we only experience history from a position of in medias res and are, therefore, free to apply any structure we want to the passing parade of human history (or otherwise).

MYTH OF THE ZEITGEIST 2013

EXHIBITIONS

The Rainbow Serpent. Gagosian, Athens, Greece,
2015

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple
Henderson, Steve Moskowitz, and Arielle Saiber.
*The Essential Paul Laffoley: Works from the Bos-
ton Visionary Cell*. Chicago: University of Chicago
Press, 2016, p. 288-89, ill. Plate 90 (color).

QUARTUMDIMENSIO AEDIFICIUM

(THE CLAUDE BRAGDON MEMORIAL BUILDING)

1973

Plywood, bass wood, clear plastic, acrylic paint, india ink, model cars, chicken bones, costume jewelry, styrofoam, model trees, grass, lead weights, and vitamin capsules

SCALE OF MODEL: 1/16 in. = 1 ft.
OVERALL HEIGHT: 69 1/2 x 25 1/2 x 25 1/2 in. / 176.5 x 64.7 x 64.7 cm.

SUBJECT

A Proposal for Healing Architecture.

SYMBOL EVOCATION

The Earth-Cosmic Nexus.

COMMENTS

The Quartumdimensio Aedificium is a four-dimensional building with a physically alive aspect, and an example of healing architecture. The idea for the building came to me when I was teaching at Boston Latin, an elite public school where the majority of the students were African American. After showing the class examples of the architecture of native African cultures, I asked the students if they would like to live in structures like these. The students said, "No, we'd rather live in a skyscraper." So the task was to take African imagery and integrate it with not only contemporary building systems, but with building systems of the coming age of the Bauharoque.

To avoid the earthbound space of the average skyscraper lobby, the entry level is a truncated pyramid whose floor and high slanted walls are made entirely out of glass. This immediately gives you the sense of being transported skyward, even before getting in an elevator. Daily and seasonal cycles of sunlight entering the pyramid are accompanied by music; light and heat gains are modified as necessary by transparent glazes and opaque shields. Next comes a tower of floors dedicated to professional offices. Above these floors are the residential floors, when the back of the building moves into a series of staggered terraces inspired by the Hanging Gardens of Babylon and a waterfall cascades down the building's skin in the front.

Directly above these floors, on the roof, is a sanctuary and think tank in the form of my design for *Das Urpflanze Haus*—a living structure entirely engineered out of plant material—modified to reflect characteristics of Dogon architecture. The top of the building, its telluric diadem, is inspired by a Zulu motif, and also metaphorically evokes a totem, a monstrance, a flower, a skyrocket, a clock, a beacon, a windmill, a crane. The diadem would also function as the mooring for the building's zeppelin, which would house the Sky Club, a jazz cabaret.

The Quartumdimensio Aedificium is also a conductor of telluric energy, or earth energy, and represents the first step of architecture that actually unites the earth with outer space. The telluric diadem at the top of *The Quartumdimensio Aedificium* would be attached to a skyhook made out of crystalline



QUARTUMDIMENSIO
AEDIFICIUM
THE GOAL OF QUARTUMDIMENSIO AEDIFICIUM
IS TO BE A PLACE OF INSPIRATION AND
HONOR TO BARTHOLOMÄUS PLASSER, AUSTRIAN

QUARTUMDIMENSIO AEDIFICIUM (THE CLAUDE BRAGDON MEMORIAL BUILDING) 1973

graphite cable connected to an anchor mass in geostationary orbit twenty-four thousand miles above the surface of the earth—so that in addition to being supported from below, the building would be supported from above as well. On the ground, the building would be situated on Dudley Square, in the Roxbury section of town, the traditional seat of African American culture in Boston. Having *The Quartumdimensio Aedificium*—with its zeppelin carrying international visitors between Logan and Dudley Square—would be a means of generating attention, prestige, and money to a historically vital but currently blighted neighborhood.

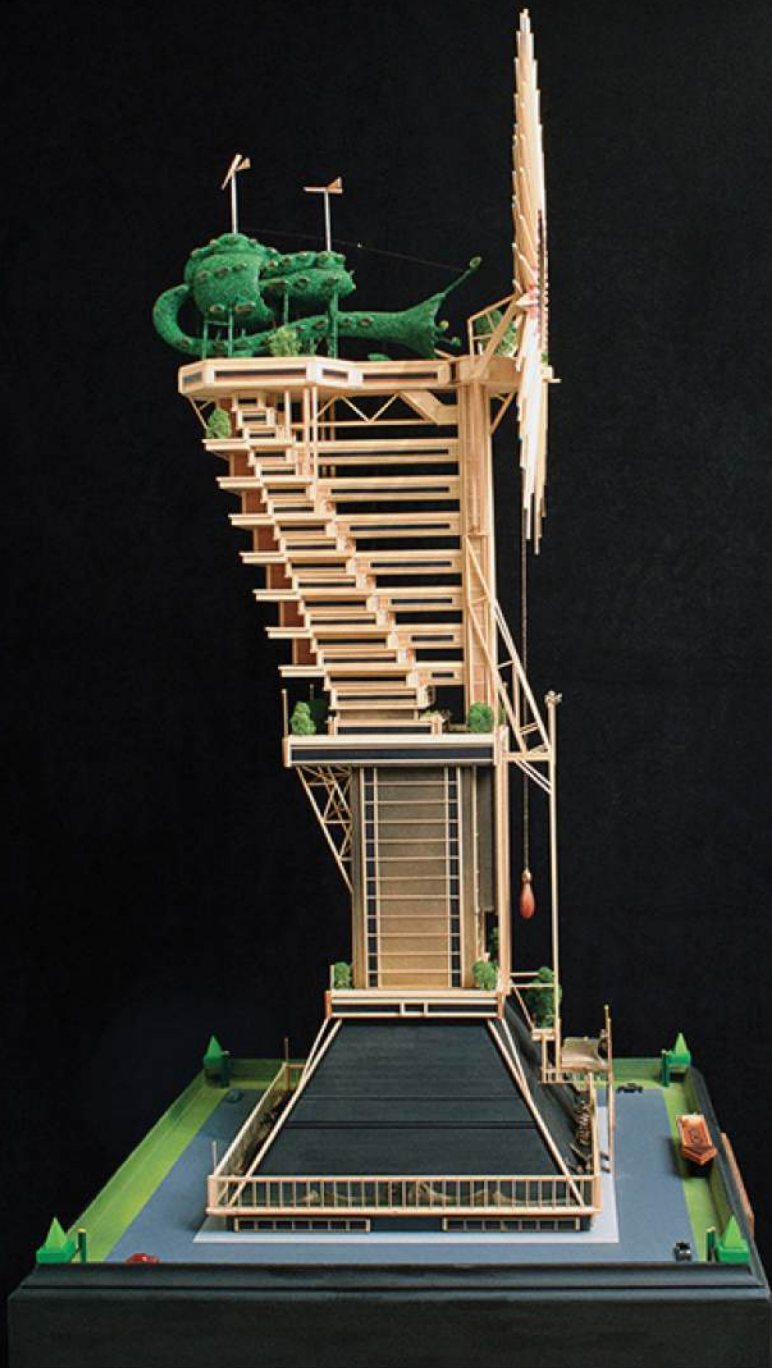
EXHIBITIONS

Dissonant Futures. Yerba Buena Center, San Francisco, 2013. Curated by Betti-Sue Hertz.

LITERATURE

Hertz, Betti-Sue. *Dissonant Futures*. San Francisco: Yerba Buena Center for the Arts, 2013, ill. Pp. 37 (color).

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 134-35, ill. Plate 33 (color).







THE PSYCHOKINETIC WATER BALANCE: A DEVICE FOR TESTING PSYCHOKINESIS 1980

Oil, acrylic, wood, wire mesh, string,
shell, water, and wood
Fully hand carved, unique
18 1/2 x 35 x 17 1/2 in.
47 x 89 x 44.5 cm.

HOMAGE

Isamu Noguchi (1904 – 1988)
Robert Hare (1781 – 1858)

SUBJECT

The study of the movement of physical objects by
the mind alone.

SYMBOL EVOCATION

Water as the source of all life.

COMMENTS

The study of the movement of physical objects by
the mind alone without any physical intervention is
called *Psycho-physics* or mind-physics. In this case
lightly touching the surface of a body of water with
the tip of your finger directs "meta-energy" [energy
without motion] into a situation that causes move-
ment. Water has conscious aspects that respond to
human intentionality.







HOW TO DELIVER AN EGG THROUGH SPACE 1980

Basswood, Honduran maple wood,
compass, wire, rubber band, shell,
and egg

Carved by Hand, Unique

25 3/4 x 46 1/2 X 24 1/2 in.

65.4 x 116.8 x 60.9 cm.

HOMAGE

Alberto Giacometti (1901 – 1966)

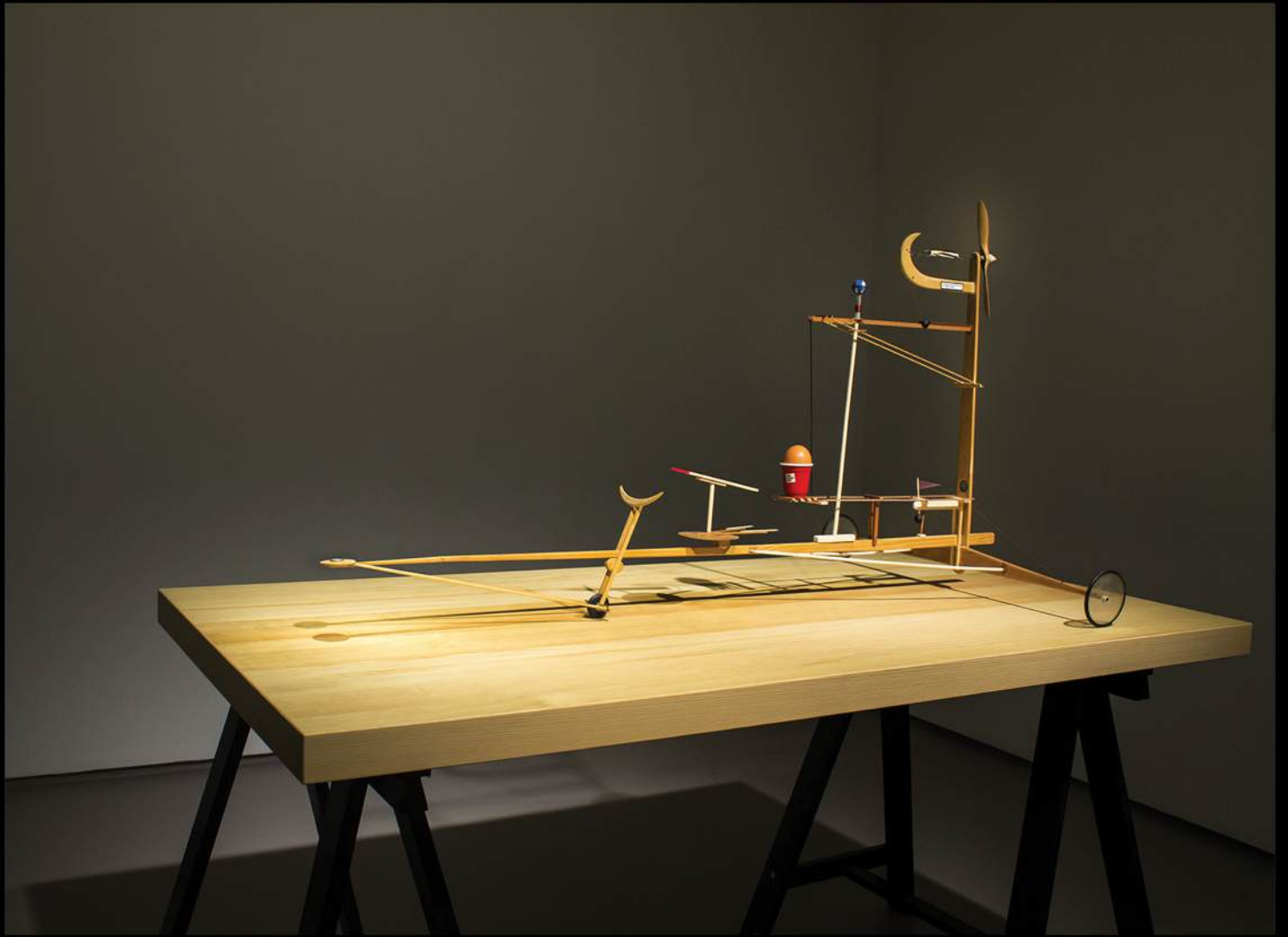
Ettore Bugatti (1881 – 1947)

SUBJECT

This car can move an egg from point A to point B without harming the egg regardless of the actual distance. The car utilizes wood springs, which provide the safest ride over the surface of the earth. The egg therefore will never be hurt in any way no matter how far or fast the car goes.

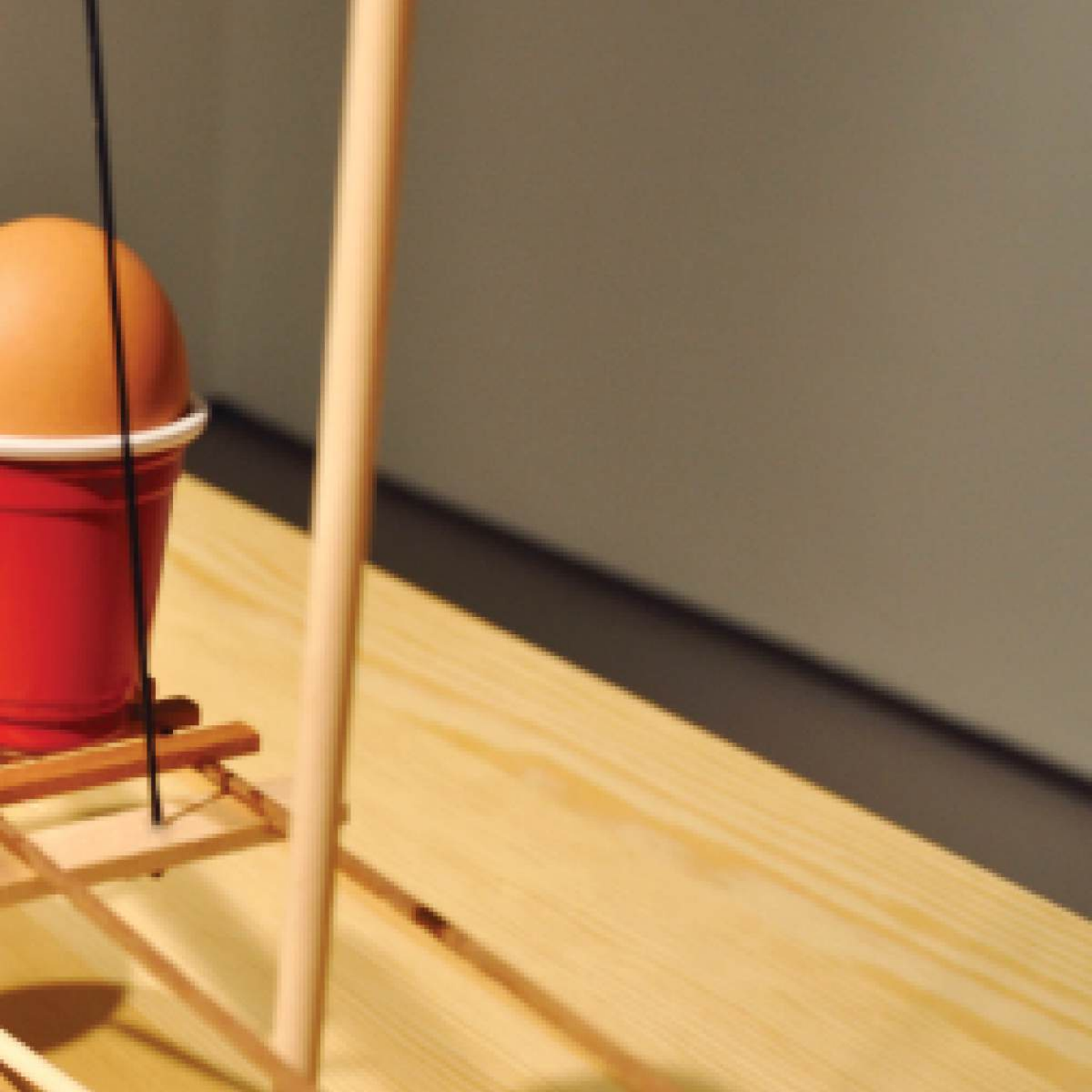
SYMBOL EVOCATION

An egg is the source of all reproductive life and the only guarantee of immortality this side of heaven. As a natural form the egg is not associated with any mathematical disposition in space. It has aspects that make it part of a family of forms such as seashells, or the catenary curve which is often mistaken for one of the conic sections- the parabola. Often the domestic egg is associated with the fabulous form of the cosmic or the auric egg.





EGG CAR



DAS URPFANZE HAUS 1981–97

Natural materials, plastics, model materials, paint, drafting film, and Vitamin E capsules
26 X 64 X 45 in.
66 x 162.5 x 114.3 cm.

SUBJECT

A House of Living Architecture.

SYMBOL EVOCATION

The Apotheosis of Being in pauperis (An Architectural Euphemism for the Homeless).

COMMENTS

As we enter the Bauharoque—the third phase of modernism, after high modernism and postmodernism—we are faced with problems such as 1) skyrocketing population growth, 2) unwinnable and undeclared terrorist wars, 3) the general and continuous degradation of the world's natural environment, 4) politics-as-entertainment becoming a substitute for religion, and 5) general political stalemate resulting from the media's moneymaking strategy of pitting interest groups and classes against each other.

Architects in particular have to deal with the consequences of bulging populations. My proposal of a physically alive environment would offer a solution to the architectural challenge and would also generate additional positive effects. I believe

that if mass housing were designed around nonrepressive personal environments that avoid mechanical standardization, a basis would be established from which other social problems could be successfully addressed.

Expanding on the idea of the *Urpflanze*—or the primal plant from which all plant life can be generated—of Johann Wolfgang von Goethe (1749–1832), my idea for ending the world housing shortage, and ultimately for promoting social progress, is to grow houses from plant material. The secret of growing the primordial plant house—*Das Urpflanze Haus*—to a mature and seeded state is the flowering ginkgo biloba, which is the oldest plant on earth, dating back to the Permian period of the Paleozoic Era (286 to 245 million years ago). The genes of the ginkgo biloba can be spliced with those of any other plant to create a unified living structure, with the ginkgo doing the work of connection, literally, and healing, philosophically.

Das Urpflanze Haus is situated on a lake, on two islands, one large and one small. Its living architecture has a three-part structure: 1) the Meta-Aranoidicus, a structure made of balsam firs grafted together to form a platform that supports the structures, on which is also planted an elevated garden of fruit trees and vegetables; 2) the Siphonostele, made of swamp cypress and kudzu vine genetically engineered to grow in the form of a topiary tube leading from the edge of the small island, over the water, to the house itself; and 3) the Ovule-Syconium, made of



DAS URPLANZE HAUS 1981-97

swamp cypress and kudzu genetically engineered to grow in the shape of a Klein Bottle divided into living and sleeping areas. On the top of the structure are antennae that harvest the energy of lightning and distribute it through the living structure to aid the ongoing growth and grafting processes before being conducted through the roots of the balsam firs down to the earth, where it dissipates.

EXHIBITIONS

The End Is Near! Visions of Apocalypse, Millennium, and Utopia. American Visionary Art Museum, Baltimore, 1997-98. Curated by Roger Manley.

Farfetched: Mad Science, Fringe Architecture, and Visionary Engineering. Gregg Museum of Art and Design, Raleigh, NC, 2013. Curated by Roger Manley and Tom Patterson.

The Alternative Guide to the Universe. Hayward Gallery, London, 2013. Curated by Ralph Rugoff.

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell.* Chicago: University of Chicago Press, 2016, p. 222-23, ill. Plate 68 (color).

Laffoley, Paul. "Better Living through Botany." *Flaunt*, no. 11, February 2000, Pp. 94-97.

Laffoley, Paul. *Disinformation: The Complete Series.* Interview by Richard Metzger. DVD video. New York: Disinformation Company, 2002. Originally broadcast on Channel 4 TV, United Kingdom, January 26, 2001.

Laffoley, Paul. "Paul Laffoley: Architectonic Thought-Forms." Interview by Richard Metzger. *In Disinformation: The Interviews.* New York: Disinformation Company, 2002, Pp. 43-45.

Laffoley, Paul, Jeanne Marie Wasilk, and James Mahoney. *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics.* Austin, TX: Austin Museum of Art, 1999, ill. Plate 19 (color).

Manley, Roger. *The End Is Near! Visions of Apocalypse, Millennium and Utopia.* Los Angeles: Dilettante Press, 1998, ill. Pp. 78-79.

Van Ryzin, Jeanne Claire. "Paul Laffoley." *Austin American-Statesman*, December 9-15, 1999, ill. Pp. 32.



TELESIS I 1982

Polychromed wood, model making materials

Constructed by hand, unique

8 x 39 x 22 3/4 in.

20.3 x 99 x 57.8 cm.

SUBJECT

Telesis means the condition of ultimate fulfillment of any enterprise. The subject in this case means the estate of the Tree of Sephiroth, which is on the practical level a color healing institution and an organic farm. The person who commissioned me to design *Telesis I* was John Clemente Sirica II [1936-2004]. John was an artist (painter) and a professional color healer who worked in many local hospitals in Massachusetts. In relation to Judaism, John was what is called a "ger toshav" (or resident alien), because he accepted the seven noachide laws.

SYMBOL EVOCATION

The inverted Tree of Sephiroth, with its roots in heaven and its foliage almost touching the earth.



ALL THE ADVANCEMENT
TELESIS I WILL CLASH BOWERS
THE MOST FANTASY CRAFTED WORLD

LET US ALL GO TOGETHER INTO THE LIMITLESS LIGHT OF THE AIR SOPH AUR

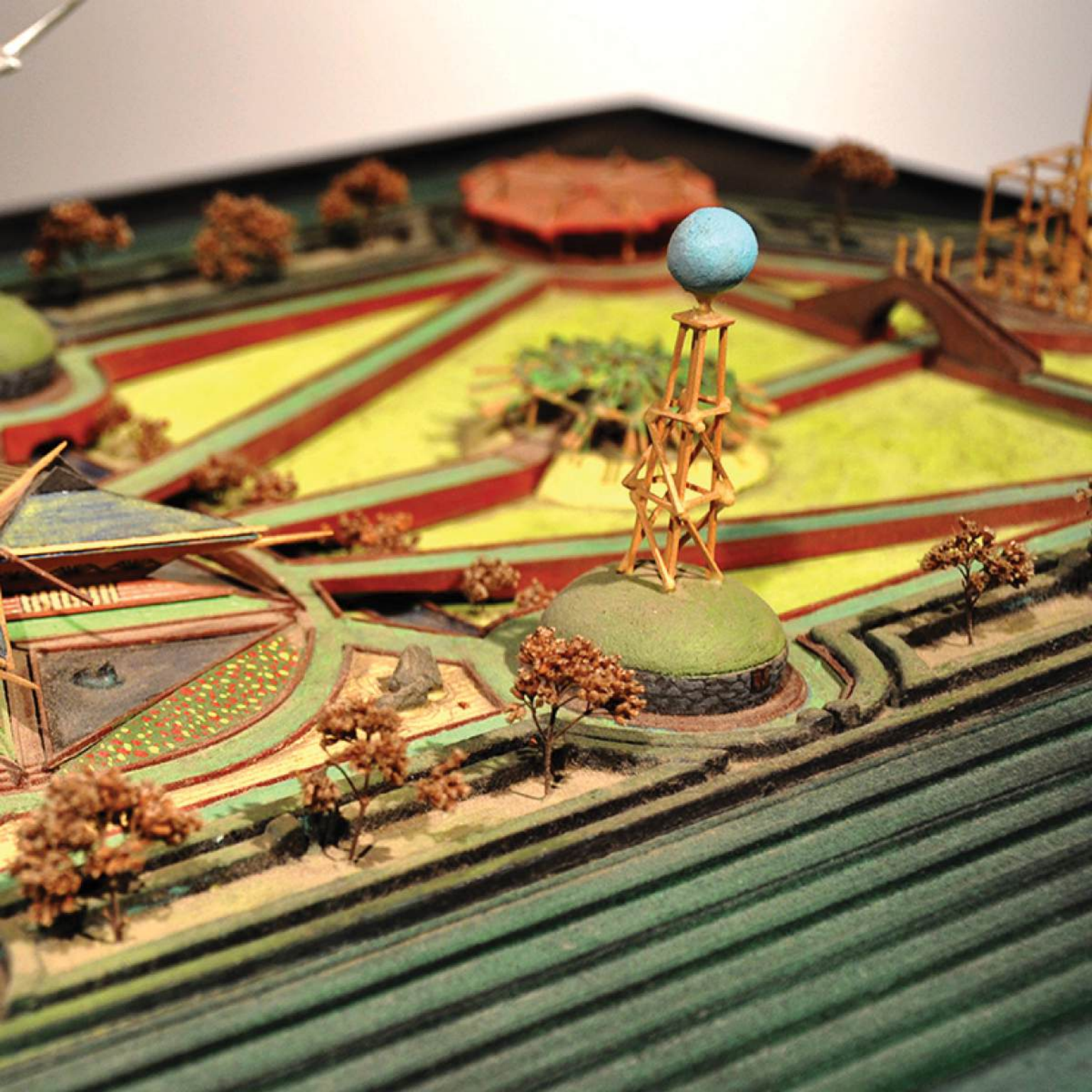
THE FUTURE HOME OF THE HERMES WOODRUFFIC ROAD, LONDON

Sha'atnes Lab
The Future of Architecture

Love You See Better for People
Coca-Cola
FOR THE FUTURE WITH BETTER







THE MEDITRON 1985

Mixed media

37 x 25 1/2 x 5 1/2 in.

93.9 x 64.7 x 13.9cm.

Signed and dated on the verso

SUBJECT

My Mother [1900-1984]

SYMBOL EVOCATION

My mother dies on 4:05 PM on Christmas Eve of 1984. That is why she can only be contacted in January through February of each year. The Christmas season of the catholic and Russian Orthodox Christmas's is the time to contact her.

COMMENTS

This is a psychic device that allows others and myself who knew her personally to communicate with my dead mother's soul. I realized that it works after I finished building the device by casting the "I Ching", and received six changing lines. I had not had such an experience before or since. To me that was a fully confirmed yes:

LIN19 [Approach in January through February of each year]

TUN33 [Retreat in July through August of each year]



THE MEDITRON: THE ALICE BAILEY, JOSEPH CORNELL, SIR ARTHUR CONAN DOYLE MEMORIAL PSYCHOTRONIC MEDIUM OF ECTENIC FORCE FIELDS



A PARTICULAR RELIQUARY AUTOSCOPE FOR ESTABLISHING RAPPORT WITH THE DISEMBODIED SPIRIT OF MY MOTHER MARY E. LAFFOLEY



IN MEMORIAM: MARY ELLEN LYONS-LAFFOLEY, JUNE 7, 1900 TO DECEMBER 24, 1984 AND HOMAGE TO: LORD ADARE AND LORD DUNRAVEN



THERE IS LOVE OR

MINIBUS AD QUOS HAE
DOMIN



love
now



TENSI,

THERE IS NOTHINGNESS

VENERINT SALUTEM IN
ERNAML.

A MAQUETTE FOR A THOUGHT-FORM

1993

Polychromed tulip, maple, balsa,
and bass wood
With base: 122 x 28 3/4 x 15 1/2 in.
309.8 x 73 x 38.7 cm.

SUBJECT

The Creation of a Thought-Form

SYMBOL EVOCATION

Finding the True (Essence) of a Thought-Form

COMMENTS

I: When I first read the books of the Theosophists, Annie Besant and Charles W. Leadbeater, such as *Man Visible and Invisible* (1902) and *Thought-Forms* (1905), I wondered how a "Thought-Form" could be illustrated and presented. From my background in architecture, I began to see how it would be possible with the use of diagrams of a scientific nature in relation to isolated content. This is the method of the phase of heroic modernism. That is, to make use of a neutral matrix and set high emotional content within it in order to discover what it is becoming. A "Thought-Form," therefore, is in Plato's terminology "reason" persuading "necessity." In the book, *Key to the Meaning of Colors*, by Charles W. Leadbeater (1902), you look at square patches of color all the same size that are juxtaposed to each other like paint samples where the only differences are your emotional reactions to the image of the color itself. This is just the same as the rouge department in a women's store. The masculine

(thought) is holding on to the feminine (form) where intuition can reign supreme in order to produce meaning. In other words, the extreme meaninglessness of thought can allow the pure meaningfulness of the content of form to emerge.

II: When I thought of doing "*Maquette*", I decided to do it as a sculpture because the image seemed singular and very coherent. Finding the neutral matrix, I chose dreaming. Everyone dreams but not everyone remembers their dreams, unless they reach a level of lucidity that is known as "lucid dreaming," or being aware that you are dreaming while you are awake to such an extent that you can manipulate the contents of a dream. The famous "luft-mensch" Nikolai Tesla (1856–1943), inventor and scientist, could perform lucid dreaming at the genius level and as a result he could imagine a new machine, start it up, forget about it, and then come back to it two or three months later to see which parts had worn out.

III: Since Leadbeater was not an artist, I suspected that he had to hire a "visualator" (someone who works with a person who is not an artist to help reconstruct a visual part from a verbal description). That is why I simply took the image that Leadbeater offered and entered into a lucid dream and saw what Leadbeater actually saw.



A MAQUETTE FOR A THOUGHT FORM
HOMAGE TO C. W. LEACH, MATELA, ANNE BESANT, AND RUDOLF STEINER
BY PAUL LAFOLLEY 1982
THOUGHT FORM DEVELOPED BY PAUL LAFOLLEY, THE ARTIST TO WHOM ENTRY
DIPLOMA FORMERLY HELD BY PAUL LAFOLLEY, THE ARTIST TO WHOM ENTRY
DIPLOMA FORMERLY HELD BY PAUL LAFOLLEY, THE ARTIST TO WHOM ENTRY



A MAQUETTE FOR A THOUGHT-FORM 1993

EXHIBITIONS

Paul Laffoley: Mind Physics. Kent Gallery, NY, 2007

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 218-19, ill. Plate 66 (color).



A MAQUETTE FOR A THOUGHT FORM

HOMAGE TO: C.W. LEADBEATER, ANNIE BESANT, AND RUDOLF STEINER

BY: PAUL LAFFOLEY 1993

THOUGHT FORM DEVELOPED BY LUCID DREAMS 66 TO 71: IMAGE ENTRY
DREAM OCTOBER 6, 1992, IMAGE EXIT DREAM NOVEMBER 4, 1992, 5:02 A.M.



THE NEW MOTIVE POWER OF SPIRIT-WILL 1975

Ink, collage, balsa wood, and
vinyl lettering on board
18 3/4 x 36 in.
47.6 x 91.4 cm.

SUBJECT

An Instrument Designed to Come Alive.

SYMBOL EVOCATION

The Occasion of Consciousness Coming into
Consciousness.

COMMENTS

The New Motive Power, a machine, was born on October 5, 1853, in the High Rock area of Lynn, Massachusetts, a birth that was fathered by John Murray Spear (1804–87). Spear was a Universalist clergyman turned Spiritualist medium. He had channeled a group of notable spirits, called the “Congress of Spirits,” which included Benjamin Franklin. Spear got the design for The New Motive Power from seven discarnate engineers led by Ben Franklin’s soul, hired a woman to act as a surrogate mother, and built the New Motive Power out of copper, zinc, and magnets. The New Motive Power came to life when Sears entered a trance and channeled energy through the etheric umbilicum to create an actual ghost in the machine. The ultimate goal of the union of mass and consciousness engineered by The New Motive Power was the establishment of a divine social state on earth.

The creation of a living machine is a Tulpoidal event—the forming of something out of what appears to be nothing—which occurs in the Zarg (the awakening of the entire collective unconsciousness of all intelligent life forms). You can call the result a miracle, although what we call miracles may actually be the result of engineering that we have yet to discover. The purpose of The New Motive Power was to harness the energy of pure will—the mechanical, or the dimension of human control—and pure spirit—the oracular, or the dimension of divine control. This union of pure will and divine control is made possible by giving up the ego and allowing divinity to enter.

EXHIBITIONS

Boston Now. Institute of Contemporary Art, Boston, 1983

Paul Laffoley: The Boston Visionary Cell. Kent Fine Art, New York, 2013

The Alternative Guide to the Universe. Hayward Gallery, London, 2013. Curated by Ralph Rugoff.

LITERATURE

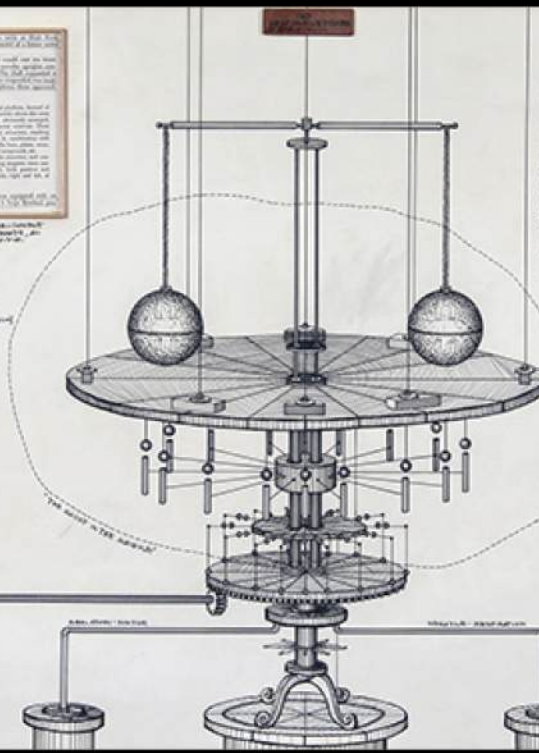
Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 148–49, ill. Plate 38 (color).



THE NEW MOTIVE POWER: This apparatus is a new and improved form of the old-fashioned water-wheel, and is capable of producing a continuous motion of a single revolution every 1/2 second. It is a simple and easy-to-use device, and is suitable for use in any household or office. It is a new and improved form of the old-fashioned water-wheel, and is capable of producing a continuous motion of a single revolution every 1/2 second. It is a simple and easy-to-use device, and is suitable for use in any household or office.

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- 2. It is a simple and easy-to-use device, and is suitable for use in any household or office.
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- 6. It is a simple and easy-to-use device, and is suitable for use in any household or office.
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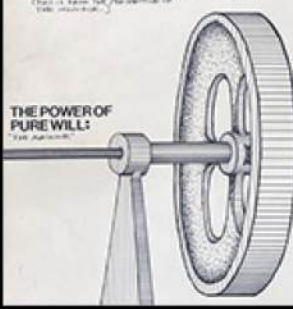
THE WORLD-VIEW:

This apparatus is a new and improved form of the old-fashioned water-wheel, and is capable of producing a continuous motion of a single revolution every 1/2 second. It is a simple and easy-to-use device, and is suitable for use in any household or office. It is a new and improved form of the old-fashioned water-wheel, and is capable of producing a continuous motion of a single revolution every 1/2 second. It is a simple and easy-to-use device, and is suitable for use in any household or office.



THE ORACLE:

THE ORACLE:



THE POWER OF PURE WILL:



THE POWER OF PURE SPIRIT:

LEVOGYRE 1975

Serigraph, unique
23 x 23 in.
58.4 x 58.4 cm.
Signed lower right

SUBJECT

The Levogyre is a left hand turning device, which is the key element of the many of the psycho-physical inventions that I have devised.

SYMBOL EVOCATION

When the irresistible force meets the immovable object it becomes the immortal state of being.

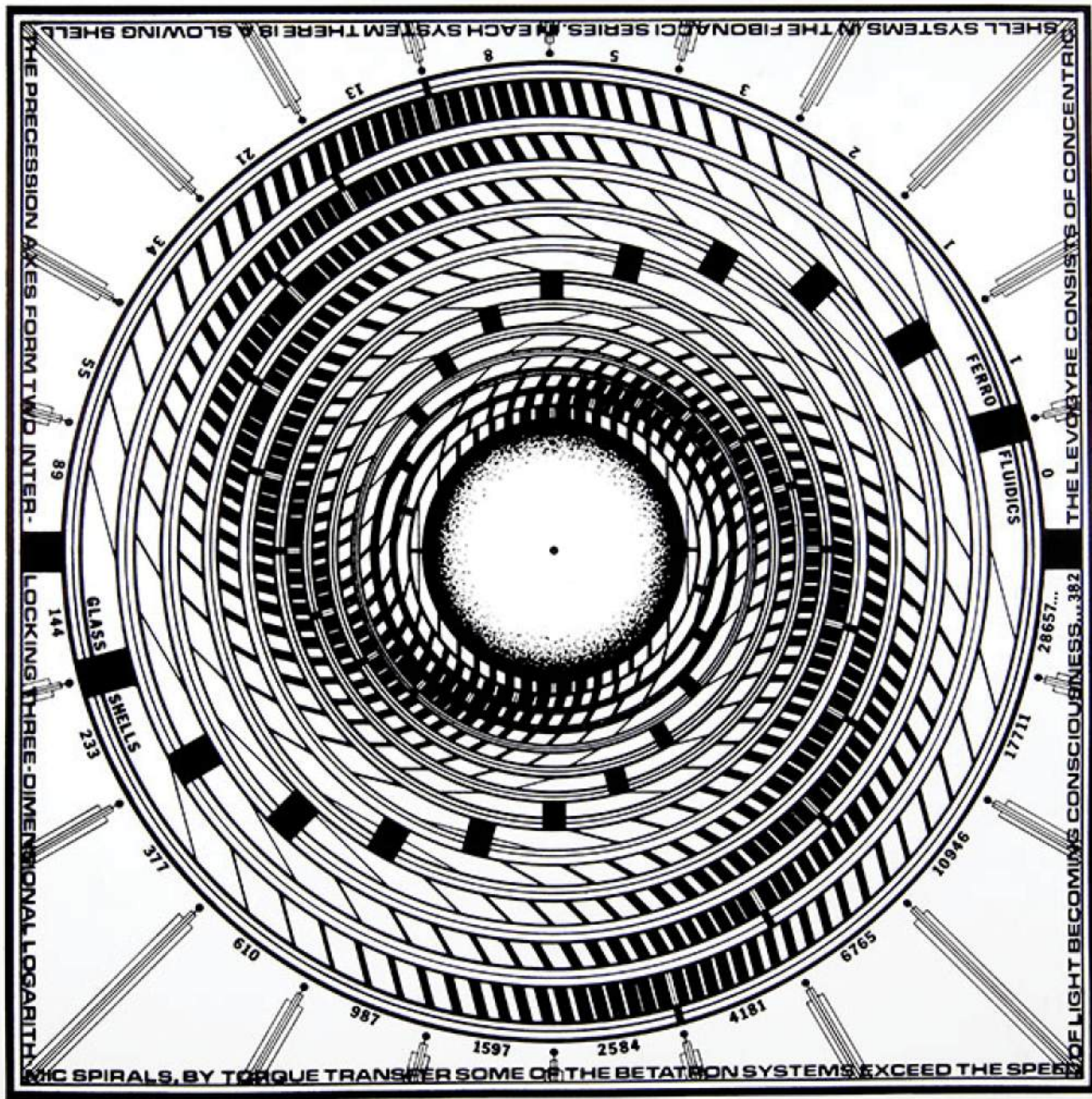
COMMENTS

Psychophysics is the study of how humans can produce (with the aid of appropriate instrumentality) a perfect continuity between consciousness and mass. *The Levogyre* is a meta-energy device [it gains consciousness as it rotates to the universal left]. In other words, it is a new type of gyroscope that weighs less while in operation than when it is still.

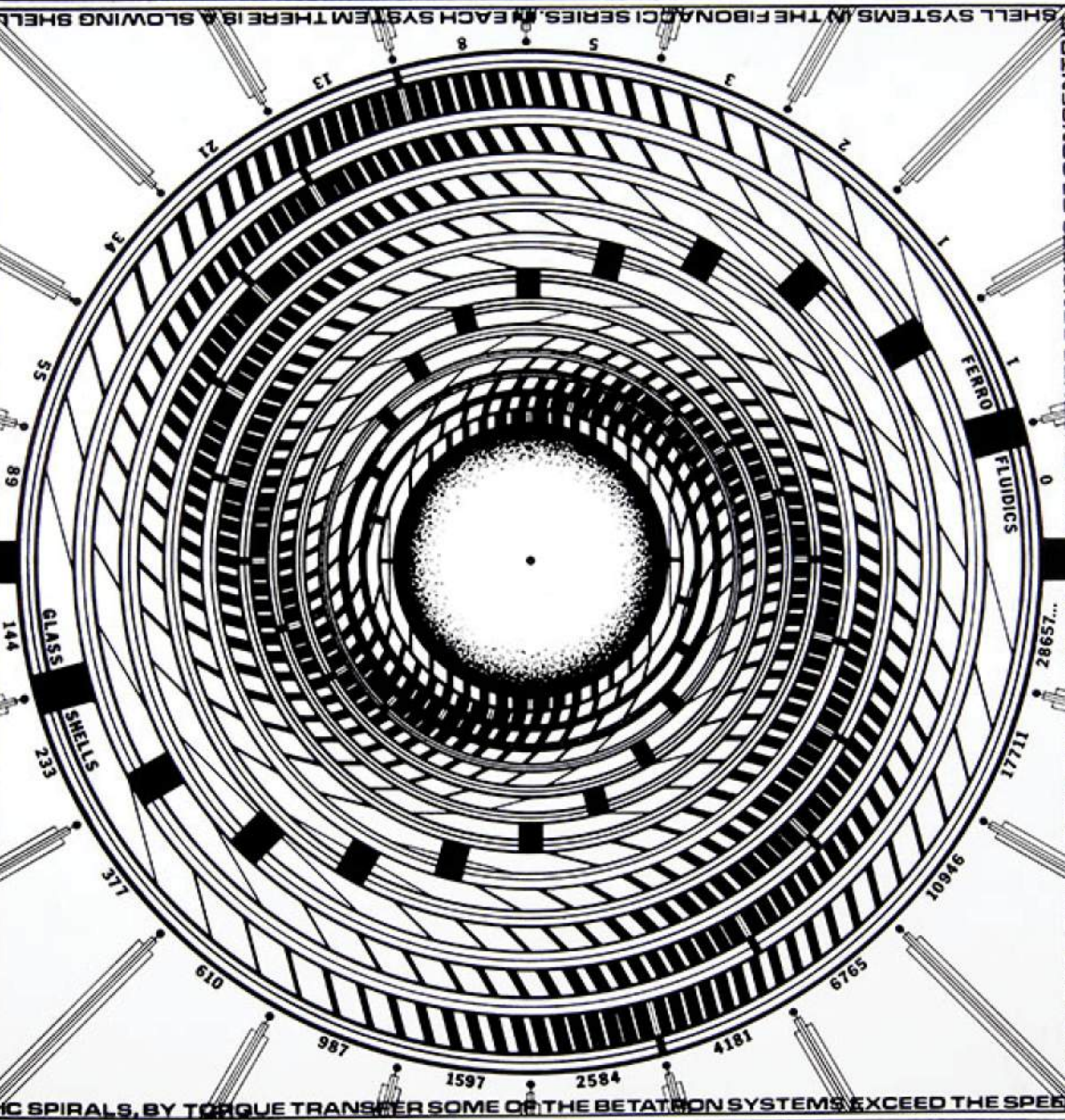
In 1981 it was discovered that every gyroscope loses weight, but it is so light that it took over the last 100 years to devise scales that could measure this fact. My device enhances this fact by the addition of organic mathematics such as the logarithmic spiral, or the Fibonacci number series in several ways. First, a normal gyroscope has a single

processional axis which tracks two masses like the Earth and a single star. My gyroscope has a series of interlocking three-dimensional axis so that the increase in the Fibonacci numbers brings the device into an infinite mass contact. Instead of a single torque axis, I now have shells of fiberglass stronger than steel that are in the Fibonacci series. At the torque axis, fiber optics transmits light in a circular fashion so that eventually the speed of light is achieved.

To make electrical connections I will use ferrofluidics. This is a mixture of ferric compounds ground finer than pumice in very viscous oil. After 244 shells the entire device, which is powered from the outside by radio frequency generators, will appear suspended in space and cannot be moved.



THE PRECESSION AXES FORM TWO INTER-LOCKING THREE-DIMENSIONAL LOGARITHMIC SPIRALS, BY TORQUE TRANSFER SOME OF THE BETATON SYSTEMS EXCEED THE SPEED OF LIGHT BECOMING CONSCIOUSNESS...382.



THE LEVELS ARE CONSISTS OF CONCENTRIC FERRO FLUIDICS 0 28657... 71717 10946 6765 4181 2584 1597 987 610 377 233 144 89 55 34 21 13 8 5 3 2 1

QUARTUMDIMENSIO AEDIFICIUM
1975

Mixed media on board

36 x 48 in.

91.4 x 121.9 cm.

DAS URPFLANZE HAUS II (DIPTYCH)

1983–95

Ink, collage, and permasign press type on board
Each: 27 × 37 in.
68.5 × 94 cm.

SUBJECT

The Architecture of the Bauharoque.

SYMBOL EVOCATION

The Primordial Plant-Form of the poet Goethe.

COMMENTS

Das Urpflanze is the primal plant, from which all plant forms can be derived, as envisaged by Johann Wolfgang von Goethe (1749–1832). In 1787, Goethe made a secret journey from the ducal gardens in Weimar to Padua's paradisiacal botanical gardens, where he observed a large palmetto tree whose lance-shaped sprung from the trunk to array themselves like a fan of victory over the leaden pull of death. Looking at the palmetto, Goethe received the revelation that the particular variations of the palmetto leaf mirrored the metamorphoses of all plants. This "leaf organ," or *Urpflanze*, is in essence a symbol—in other words, a localized living spiritual force capable of developing into different forms and altering its external environment. It represents the complete inverse of the theory of evolution proposed by Charles Darwin (1809–82) twenty-seven years after the death of Goethe. Darwinian evolution assumes that a particular organism passively accepts the external influences of an environment and either

adapts, dies, or by chance, mutates and survives.

Viewed meta-historically, *Das Urpflanze Haus* is an expression of the Zeitgeist as we enter the Bauharoque—whose historical roots go back to the Gothic period and the Cistercian monk and mystic Joachim of Fiore (1135–1202). Joachim divided history into three great ages, based on the Old Testament, the New Testament, and the Book of Revelation, and he preached that the third age would be a spiritually advanced time of perfection, freedom, and peace. Later, Georg Wilhelm Friedrich Hegel (1770–1831) proposed the concepts of dialectics and spiritual evolution leading to an ideal state at the end of history, and Goethe arrived at his idea of Urphänomen, or the unfolding manifestation of primal, spiritual phenomena. Today, in the early Bauharoque, following the end of high modernism and postmodernism, *Das Urpflanze Haus* presents a plan for a transcendental, living architecture that conceives of a building and its environment as united physically and spiritually in a living biological-architectural system.

DAS URPFLANZE HAUS II (DIPTYCH) 1983–95

EXHIBITIONS

A Labor of Love. New Museum of Contemporary Art, New York, 1996. Curated by Marcia Tucker.

The Tree of Sephiroth and Other Drawings. Kent Gallery, New York, 1999

Architectonic Thought-Forms: A Survey of the Art of Paul Laffoley. Austin Museum of Art and Design, Austin, TX, 1999. Curated by Elizabeth Ferrer.

Mondes inventés, mondes habités. Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, Luxembourg, 2011. Curated by Marie-Noëlle Farcy and Clément Minighetti.

Farfetched: Mad Science, Fringe Architecture, and Visionary Engineering. Gregg Museum of Art and Design, Raleigh, NC, 2013. Curated by Roger Manley and Tom Patterson.

LITERATURE

Czaja, Wojciech. "Ich glaub, mir wachst ein Haus." *Architecture*, December 24, 2010.

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 182-83, ill. Plate 53 (b&w).

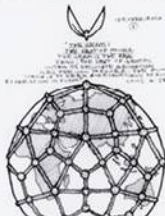
Laffoley, Paul. "Better Living through Botany." *Flaunt*, no. 11, February 2000, Pp. 94–97.

Laffoley, Paul, Jeanne Marie Wasilk, and James Mahoney. *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics*. Austin, TX: Austin Museum of Art, 1999, ill. Front cover, Plate 20 (color).

Millis, Christopher. "Paul Laffoley: Mapping Ecstasy." *artsMEDIA: Boston Monthly Guide to the Arts*, October 15–November 15, 1999, Pp. 29.

GOETHE [1749-1832] FROM HIS VIEW OF NATURE AS A HARMONIOUS WHOLE, ENDEAVORED TO ESTABLISH THE UNITY OF THE VEGETABLE WORLD. THE URPFLANZE WAS THE BODY FORM WHICH ALL PLANTS COULD BE DRAWN. BRANCH, CALYX, PETAL, STAMEN OR FRUIT WERE TO BE MODIFICATIONS OF A LEAF-LIKE PRIMAL PLANT - A CONTINUOUS METAMORPHOSIS OF THE ARCHETYPAL "LEAF" ORGAN. GOETHE THOUGHT IF HE FOUND THE URPFLANZE, HE COULD INVENT WITH IT NEW FORMS OF PLANTS NEVER BEFORE REALIZED ON EARTH.

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THE CONTEMPORARY SEARCH FOR THE URPFLANZE:

- 1. THE SEARCH FOR THE URPFLANZE WAS THE PRIMAL PLANT WHICH ALL PLANTS COULD BE DRAWN. BRANCH, CALYX, PETAL, STAMEN OR FRUIT WERE TO BE MODIFICATIONS OF A LEAF-LIKE PRIMAL PLANT - A CONTINUOUS METAMORPHOSIS OF THE ARCHETYPAL "LEAF" ORGAN. GOETHE THOUGHT IF HE FOUND THE URPFLANZE, HE COULD INVENT WITH IT NEW FORMS OF PLANTS NEVER BEFORE REALIZED ON EARTH.
- 2. THE SEARCH FOR THE URPFLANZE WAS THE PRIMAL PLANT WHICH ALL PLANTS COULD BE DRAWN. BRANCH, CALYX, PETAL, STAMEN OR FRUIT WERE TO BE MODIFICATIONS OF A LEAF-LIKE PRIMAL PLANT - A CONTINUOUS METAMORPHOSIS OF THE ARCHETYPAL "LEAF" ORGAN. GOETHE THOUGHT IF HE FOUND THE URPFLANZE, HE COULD INVENT WITH IT NEW FORMS OF PLANTS NEVER BEFORE REALIZED ON EARTH.
- 3. THE SEARCH FOR THE URPFLANZE WAS THE PRIMAL PLANT WHICH ALL PLANTS COULD BE DRAWN. BRANCH, CALYX, PETAL, STAMEN OR FRUIT WERE TO BE MODIFICATIONS OF A LEAF-LIKE PRIMAL PLANT - A CONTINUOUS METAMORPHOSIS OF THE ARCHETYPAL "LEAF" ORGAN. GOETHE THOUGHT IF HE FOUND THE URPFLANZE, HE COULD INVENT WITH IT NEW FORMS OF PLANTS NEVER BEFORE REALIZED ON EARTH.
- 4. THE SEARCH FOR THE URPFLANZE WAS THE PRIMAL PLANT WHICH ALL PLANTS COULD BE DRAWN. BRANCH, CALYX, PETAL, STAMEN OR FRUIT WERE TO BE MODIFICATIONS OF A LEAF-LIKE PRIMAL PLANT - A CONTINUOUS METAMORPHOSIS OF THE ARCHETYPAL "LEAF" ORGAN. GOETHE THOUGHT IF HE FOUND THE URPFLANZE, HE COULD INVENT WITH IT NEW FORMS OF PLANTS NEVER BEFORE REALIZED ON EARTH.

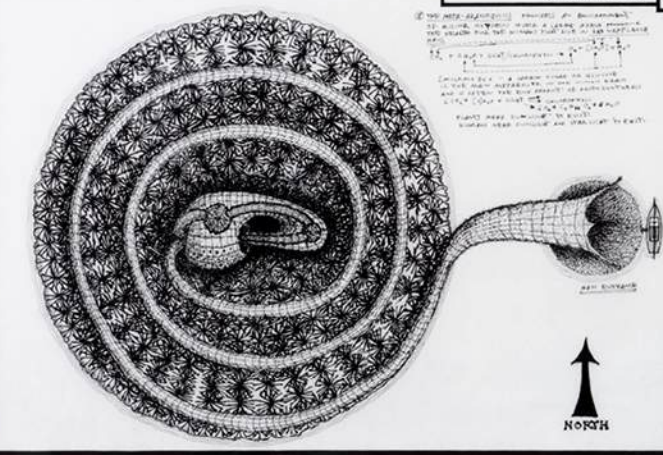
THE SEARCH FOR THE URPFLANZE

1 2

THE HISTORICISM OF DAS URPFLANZE HAUS

3 4

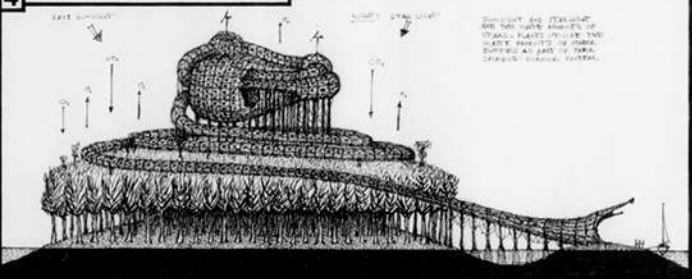
ELEVATION: scale: 1/4" = 1'-0"



THE CROSS-SECTION OF THE ZEIT-GEIST



THE CROSS-SECTION OF THE ZEIT-GEIST... THE ZEIT-GEIST IS THE SPIRIT OF THE AGE... THE CROSS-SECTION OF THE ZEIT-GEIST IS THE SPIRIT OF THE AGE... THE CROSS-SECTION OF THE ZEIT-GEIST IS THE SPIRIT OF THE AGE...



SITE: THE BUILDING IS SITUATED ON A SLOPE... THE BUILDING IS SITUATED ON A SLOPE... THE BUILDING IS SITUATED ON A SLOPE... THE BUILDING IS SITUATED ON A SLOPE...

DAS URPFLANZE HAUS
HOMAGE TO GOETHE

GEOCHRONMECHANE: THE TIME MACHINE FROM EARTH 1990

Serigraph in colored inks on Coventry acid-free rag with corrections by the artist in colored pencils.

Edition of 75

Paper: 32 x 32 in.

81.2 x 81.2 cm.

Image: 71.2 x 28 in.

71.1 x 71.1 cm.

SUBJECT

The Third Design Phase of the Time Machine.

SYMBOL EVOCATION

The Chronon equals one billionth of the first instant of time at the birth of the physical universe. Besides containing all the quantitative aspects of time, that is, the measurement of duration, the Chronon also exhibits the qualitative aspects of time, such as the experience of duration (proto-consciousness), or the fundamental connection between time, fate, and free will.

COMMENTS

I: It is now just five years before the centennial celebrations of the 1895 publication of the famous novel by H. G. Wells—*The Time Machine*. The subject matter of science fiction has long been recognized—I would venture a guess since the genre first attained popularity—as a fruitful source of ad hoc research and development by certain individuals like the Wright Brothers or Hugo Gernsback. It was not until

the mid-1950s (the period of the beginning of the maturity of our vision of technology—mechanical, electronic, and psychological) that this recognition became widespread and socially obvious. This phenomenon has had such an impact on the writing of science fiction that current science fiction seems little more than a slight spin on present conditions, and no longer the backbone of futurology. The concept of the time machine has remained, however, immune to such historical and technological acculturation—in short the time machine has been considered by its nature impossible and absurd.

In a less pejorative characterization the concept of the time machine is often viewed as symptomatic of the confused state of thought concerning the development of non-Euclidean geometries and the notion of a fourth spatial dimension just prior to the initial work of the theoretical physicist Albert Einstein. The story however is sometimes cited as a direct influence of Einstein. The attempt to build a time machine, or even to propose the possibility of such a device coming into existence, by any individual has been cause to label that individual and one holding, or laden with embarrassing, atavistic and superstitious beliefs about the nature of reality. This has been the general case even to the present. Apparently sympathetic but no less devastating to the image of "a Time-Machine Builder" is the idea that such a person is being held in the psychological grip of what has been called the most singular fantasy of our period, or perhaps even a new version of the primordial myth—to control time itself. Given the hor-

THE TIME MACHINE: GEOCHRONMECHANE: FROM THE EARTH

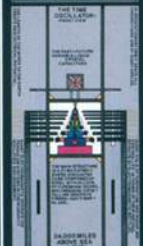
THE TIME MACHINE IS POSITIONED FOR OPERATION AT THE LIMIT OF THE NATURAL FRAME OF REFERENCE OF THE EARTH.

THE FRAME OF REFERENCE OF THE EARTH REACHES GEOSTATIONARY ORBITAL ALTITUDE - 24,000 MILES ABOVE SEA LEVEL.



CHRONPUKNOZONE

THE TIME BELL



EARTH TIME CONTROL CENTER

THE LEVGYRE:



THE MONITOR:

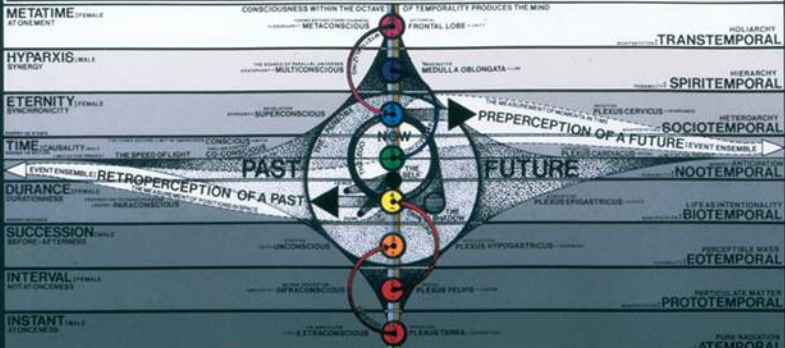


THE TIME ANTENNA

THE WORMHOLE:



TRAVEL THROUGH SPATIALITY AND ENDURANCE THROUGH TEMPORALITY
:THE CHAKRA-PENDULA-TIME-OSCILLATOR: THE REALITY OF THE SPIRIT ON THAT SPACE-TIME SOLUTIONS ARE WHAT
THE SPIRIT HAS FRACTURED BY RELOCATING BEFORE THE OPERATIONAL
ELEMENTS OF THE TIME MACHINERY FOR THE LEAD ONE LOCATION ON THE EXACTLY-TWO-TRIAL AND BY MEANS OF THE TIME OSCILLATOR THE CHAKRA SINGULARITIES ARE ACTIVATED IN PROPER DILATION ORDER
INDIVIDUAL OR SMALL GROUPS OF PEOPLE AT ONE LOCATION ON THE EXACTLY-TWO-TRIAL AND BY MEANS OF THE TIME OSCILLATOR THE CHAKRA SINGULARITIES ARE ACTIVATED IN PROPER DILATION ORDER



HOMAGE TO: H.G. WELLS, ALFRED JARRY, J.B.L. FOUCAULT, N.A. KOZYREV, HENRI BERGSON, J.W. DUNNE, F. J. TIPLER, GEORGE VAN TASSEL, R. BUCKMINSTER FULLER

GEOCHRONMECHANE: THE TIME MACHINE FROM EARTH 1990

ror of the unprecedented, absurd, and inexorable changes the world has experienced in its historical move from the nineteenth to the twentieth centuries, it is said, the time machine is a virtual attack, if only in our dreams, upon the source of change itself—time. The idea of the time machine that is taken seriously is seen, therefore, as the expression by the imagination of a crank or as the means to escape into the past or future in order to avoid the real problems of the present, which often seem so difficult they are deemed without solution.

II: Wells (1866–1946) worked in world populated by men of purpose and action like Alexandre G. Eiffel (1832–1923), Washington A. Roebling (1837–1926), Louis Sullivan (1856–1924), Nikola Tesla (1856–1943), Le Corbusier (1887–1965), Frank Lloyd Wright (1867–1959), or Albert Einstein (1879–1955). While each was active in their own pursuits, they also managed to maintain a perspective of the world—so in that sense they were intellectuals also. As the twentieth century progressed, this integration of thinking and feeling that characterized the world of Wells began to dissolve, with a few notable exceptions like Buckminster Fuller (1895–1983).

In the case of Wells himself, the developer of the idea of the Time Machine (actually Edward Page Mitchell, an editor of the New York Sun newspaper first thought of the idea in 1881), the Time Machine, critics of literature say, was simply a literary device that enabled Wells to demonstrate his attitudes about the idea of world utopia that

was prevalent during the late nineteenth century. This would be similar to the literary use made by Edward Bellamy of the idea of 113 years of sleep by the hero of his novel *Looking Backward*, where Julian West, a wealthy Bostonian, falls asleep in 1887 amid industrial chaos and competition only to wake up in the year 2000 in a socialist utopia complete with order, equality, and prosperity. Now as we approach the twenty-first century, this pragmatic rhetoric used by the critics of the early twentieth century to denigrate the accomplishments of the nineteenth century seems somehow dated and lacking its original punch of modernity. The nineteenth century as a whole and especially the fin de siècle period of H. G. Wells is being viewed now not only just as a historical domain of repression and social horror from which the intellectuals of the time wanted to distance themselves, but also as a time of subtle and probing possibilities that were cut off and overshadowed by the more blatant and brutal aspects of the twentieth century, such as the complete adoption of a simplistic mechanical model of reality, global wars, and the abandonment of moral consistency.

III: No one can gainsay the brilliance of Wells' concept of the time machine, yet he offers in his novel little overt assistance to anyone who would wish to build a time machine, while at the same time his story is an obvious challenge to do so. The first person to accept that challenge was the playwright Alfred Jarry, father of the theater of the absurd and guiding light of the surrealist movement. His

solution is presented in a speculative essay prosaically entitled "How to Build A Time Machine." He states that the time machine must be a "machine of absolute rest." This is to be accomplished, he said, by placing three gyroscopes in three mutually perpendicular axes, along with quartz crystal fittings.

It is curious to realize that in 1996 the space shuttle or a Titan II rocket launched an earth satellite-based experiment known as the Gravity-Probe-B. This experiment will be an attempt to test Einstein's general theory of relativity. This, of course, is Einstein's "tough" theory—the one that predicts the possibility of time travel. The devices to be used bear an uncanny resemblance to that which Jarry described in 1899.

IV: Although I am sure that I am as subject to the Renaissance system as anyone else living at the end of the twentieth century and the beginning of the twenty-first, I always had a great interest in the time machine of Wells. I was attracted to it because it seemed like a device with no natural limitations except being subject to gravity. So my first attitude was that it must be viewed either as a kind of sculpture or an impossible device like a perpetual motion machine. A "realistic" or fully functioning device that becomes part of the history of human instrumentality appears to have the three following characteristics:

It is a self-contained or closed system of aspects

that process some sort of energy. There must be an input that connects to the source of energy to be used, and output or exhaust of the energy that is not used in the completion of the function of the device. The "function" of the device is the result of the human definition that some or all of the processes that are indigenous to the device are capable of extending the desires of the human will. And there must be some aspect of the device that allows human entry and exit from the basic system of the device.

The device, in order to be used, must share the same environment as the human user of the device. This means a sharing, not only of the same spatial and temporal parameters, but also being equally subject to the limitations of the natural invariances of that shared environment. Now the concept of the "Limitations of the Natural Invariances" must include the human beliefs of what they consist. The history of human invention is a function of what people believe those "natural invariances" and their "limitations" to be at any instant in history.

V: About 1967, I thought that idea of time travel might be identified with the psychic phenomena pre- and retro-cognition, pre-perception of the future and retrospection of the past. To qualify as an isomorphic interpretation of the effects of time travel, these phenomena would have to be engineered to some extreme form or controlled amplification. In their natural state the dreams,

GEOCHRONMECHANE: THE TIME MACHINE FROM EARTH 1990

hallucinatory-like visions and strong hunches that overlay the present-time experiences of anyone enduring episodes of precognition or retro-cognition about specific events, seemed to me (I have had a few of these experiences) to weak to qualify as a complete translation of the sense of radical displacement of one's natural present—in the manner described by Wells. However, they did have one advantage (being facts of nature), pre- and retro-cognition could not be accused of violating the definition of time, as Wells's definition of time travel was.

At this time, I began to research the concept of dimensionality from the point of view of quality and not just quantity as a mathematician might do. Taking my clues from the theosophical use made of the Vedantic levels of reality, I identified the Western notion of energy (as something that is efficacious without motion). In this manner, I began to establish qualities of dimensions and open out the seeming monolithic concept of energy.

VI: By the time a friend of mine gave me a copy of *Psychic Discoveries behind the Iron Curtain* in 1972, I was prepared to absorb the thoughts of Nikolai Kozyrev presented in chapter 13 on the energy of time or time as a form of energy. His experiments with gyroscopes led me to invent a new form of gyroscope that I have called the Levogyre. I claim it will weigh less while in operation than when it is at rest. The dynamics of the geometry of its design amplifies the natural reduction in mass

any gyroscope endures while in operation—only the reduction in mass is not normally detectable.

In 1980 another friend of mine pointed out that my Levogyre invention sounded a little like the gyroscope described in Alfred Jarry's essay of 1899 "How to Construct A Time Machine." Later (October of 1980), this same friend handed me a copy of Hugo Gernback's 1911 science fiction story *Ralph 124C41+* open to page 104. The text read:

A multitude of inventions and suggestions were made but none proved to be of any value until the "anti-gravitator" was invented by the American 969L9 in the year 2210. This Scientist had made extensive studies of the gyroscope and had finally evolved a machine which when set in motion would rise freely and continue to rise as long as power was supplied. The action, moreover, was purely gyroscopic. 969L9 took a large hollow sphere [the rotor] inside of which he built a number of independent gyroscopes, all of which traveled in fixed orbits. The large sphere, which hung in a gyroscopic frame, was made to spin around in its axis at great speed. This sphere thus acted as the fly-wheel of a gyroscope and as such was not influenced by so-called horizontal gravity. As in the case of simple gyroscopes, its axis would always be in a vertical line as long as the spherical rotor was in motion. If, however, the independent gyroscopes inside of the sphere were set in motion by means of electrical current, the vertical gravity [weight] was overcome, the entire contrivance

rising into the air, its rising [lifting] speed being directly proportional to the speed of the enclosed gyroscope rotors.

My first reaction to reading this passage was the wish to have my name changed to "969L9." My friend, with a smile, suggested before I do that, I read the whole book where I would discover that Gernsback in 1911 had prophesied most of the major technological inventions of the twentieth century—such as radar.

VII: From 1973 to the present, I have been working on ways to further emphasize natural limitations that Wells seemed to dismiss in his time machine history. As an example in my latest design for the time machine, I have placed the main mechanism at the geostationary orbit of the earth for several reasons, the most important of which is that to me the geostationary orbit of the earth is the internal frame of reference of the earth.

Given the standard litany of paradoxes that are thrown at the concept of time travel which deal with a potential versus a deterministic vision of time, the concrete frame of reference provides a natural limit on all information exchange throughout the physical universe. Some frames of reference can be subsumed by others, such as all the earth-surface energy systems and their frames of reference are responsive to the entire frame of reference of the earth, but not to those beyond the earth. The earth in total reacts to larger frames of

reference. Information that is pre-cogged or retro-cogged on the earth cannot by my definitions appear deterministic beyond the limit of the earth. Near the surface of the earth where we live other frames of reference and their measurable limits come into play. If the concepts of space and time are relative as Einstein has postulated, so must be the concepts of the potential and the deterministic when used to apply to a physical context.

It is said that if the time machine really existed, we would already know of it. I say it has always been here, and we are beginning to become aware of it.

GEOCHRONMECHANE: THE TIME MACHINE FROM EARTH 1990

EXHIBITIONS

All Watched Over. James Cohan Gallery, New York, 2015. Curated by Tina Kukielski.

Adelaide International. Adelaide, Australia, 2014. Curated by Richard Grayson.

Paul Laffoley: Secret Universe 2. Nationalgalerie im Hamburger Bahnhof, Berlin, 2011. Curated by Claudia Dichter.

Mondes inventés, mondes habités. Musée d'Art Moderne Grand-Duc Jean, Luxembourg, 2011.

We Make Versions. Westfälischer Kunstverein, Münster, 2011.

Paul Laffoley: Time Phase X. Kent Gallery, New York, 2005.

Science and Science Fiction. Castle Art Gallery, College of New Rochelle, New York, 2001.

The UFO Show. University Galleries, Illinois State University, Normal, 2000. Traveled to the Arts & Science Center for Southeast Arkansas, Pine Bluff, ; Gallery of Contemporary Art, University of Colorado, Colorado Springs, 2000–2001.

Paul Laffoley: The Tree of Sephiroth and Other Drawings. Kent Gallery, New York, 1999.

Architectonic Thought-Forms: A Survey of the Art of

Paul Laffoley. Austin Museum of Art, Austin, TX, 1999. Curated By Elizabeth Ferrer.

Paul Laffoley: Building the Bauharoque. Kent Gallery, New York, 1998.

The Time Machine. Anchorage Museum of History and Art, Anchorage, AK, 1997

LITERATURE

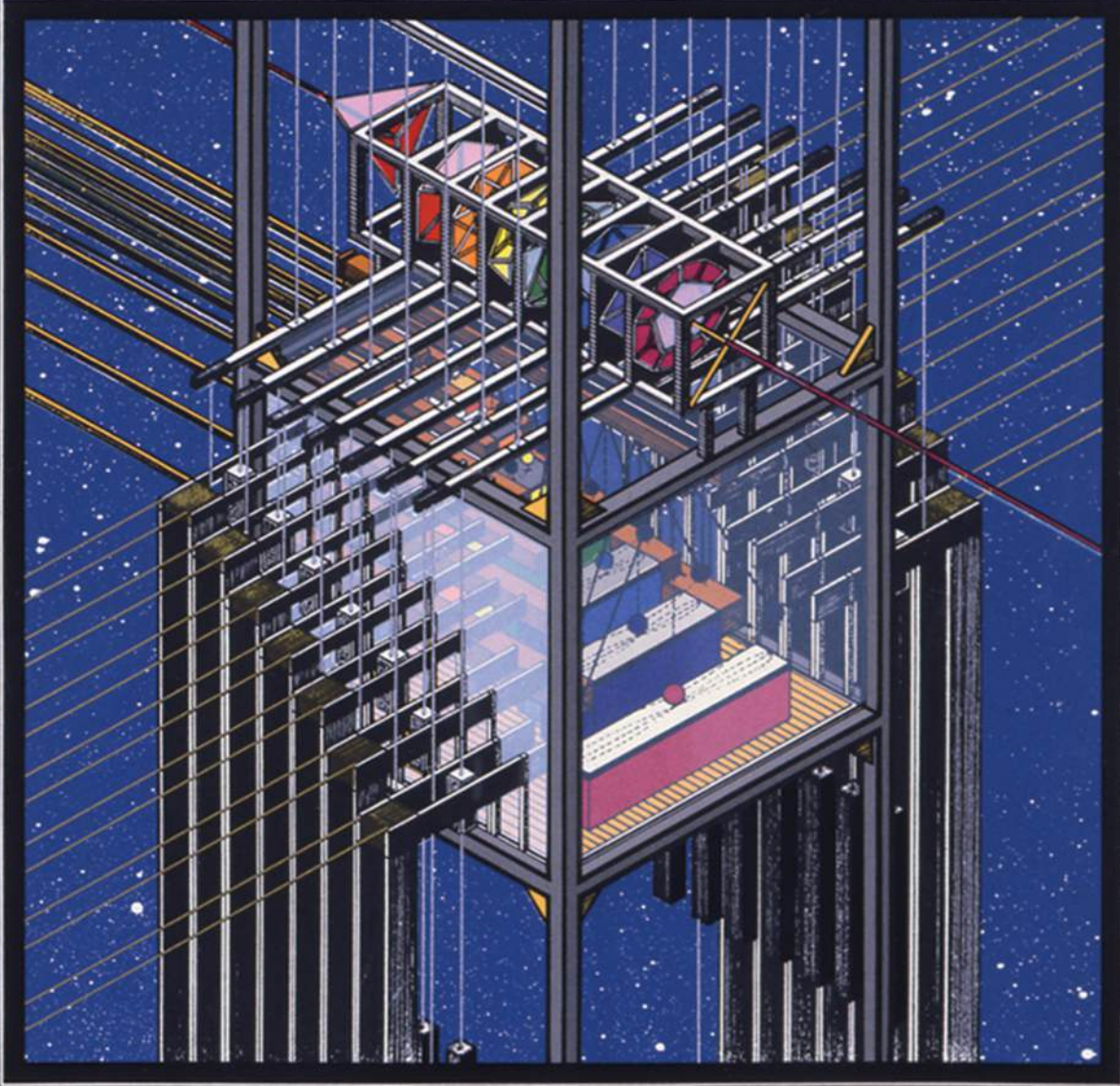
Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowitz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell.* Chicago: University of Chicago Press, 2016, p. 202-03, ill. Plate 62 (b&w).

THE TIME MACHINE: GEOCHRONMECHANE: FROM THE EARTH

END

CAUSE-EFFECT MODULE: AS THE CAUSE END APPROACHES THE PENDULUM BOOBY END POINT, TIME BECOMES THIN, ENERGY IS ADDED, PRECOGNITION IS INDICED.

THE LEFT-HAND ROTATING MOLECULES OF LIGHTNING BOLT'S RETROCOGNITION OF A FUTURE



EFFECT-CAUSE MODULE: AS THE EFFECT END APPROACHES THE PENDULUM BOOBY END POINT, TIME BECOMES THICK, ENERGY IS REDUCED, RETROCOGNITION STARTS.

THE RIGHT-HAND ROTATING MOLECULES OF SUGAR STOPS PRECOGNITION OF A FUTURE.

CAUSE

EFFECT

COMPOSED OF UNITS OF GYROSCOPIC MOTION OR GYRONS. WATER=MASS ENERGY=INFORMATION=CONSCIOUSNESS. ENTITIES OF CONSCIOUSNESS ARE COMPOSED OF UNITS OF RATIONALITY.

THE REALITY OF THE SITUATION IS THAT SPACE-TIME DILATION BEFALLS ALL ENTITIES - WHETHER THEY ARE OF MASS OR CONSCIOUSNESS. THE CHAKRA-PENDULA-TIME-OSCILLATOR: THE REALITY OF THE SITUATION IS THAT SPACE-TIME DILATION BEFALLS ALL ENTITIES - WHETHER THEY ARE OF MASS OR CONSCIOUSNESS. THE CHAKRA-PENDULA-TIME-OSCILLATOR: THE REALITY OF THE SITUATION IS THAT SPACE-TIME DILATION BEFALLS ALL ENTITIES - WHETHER THEY ARE OF MASS OR CONSCIOUSNESS. THE CHAKRA-PENDULA-TIME-OSCILLATOR: THE REALITY OF THE SITUATION IS THAT SPACE-TIME DILATION BEFALLS ALL ENTITIES - WHETHER THEY ARE OF MASS OR CONSCIOUSNESS.

FROM THE PAST TO THE PRESENT - AN ENERGY DRAIN. THE CONTROL PANEL OF THE TIME MACHINE ON EARTH. AN ENERGY SURPLUS - INFORMATION FLOW FROM THE FUTURE.



DIE ERDE BLUME: THE EARTH FLOWER 1994

Ink, collage, wood, glass, and permasign
press type on board
19 3/4 x 27 in.
50.1 x 68.5 cm.

SUBJECT

Physically Alive Architecture by Means of: Grafting
Vegetation and Genetic Engineering.

HOMAGE

Dante Alighieri, R. Buckminster Fuller, J.W. von
Goethe, Rudolf Steiner, Bruno Taut, Antonio Gaudi,
D'Arcy W. Thompson, the Cathedral Builders, Warren
Brody, Rudolf Doernach, Malcolm Wilkins, Marga-
ret Mee, Winsor M'Cay, Lyonel Feininger, Alexander
Raymond, Felix Klein, Frederick Kiesler, St. Hilde-
garde of Bingen, Hermann Finsterlin, Hector Gui-
nard, Ernst Haeckel, Walt Disney, and Bruce Alonzo
Goff.

EXHIBITIONS

Cult Rapture, Revelations of the Apocalyptic Mind.
Center on Contemporary Art, Seattle, WA 1994. Cu-
rated by Adam Parfrey.

Symbolic Essence of the Flower. Cultural Center,
New York, 1994.

*The End Is Near! Visions of Apocalypse, Millennium,
and Utopia.* American Visionary Art Museum, Balti-
more, 1997-98. Curated by Roger Manley.

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Birchman, Fred. "Coca's 'Cult Rapture' Has Raw,
Complex Art." *Seattle Times*, Friday, September 23,
1994.

Cartin, Mickey. "The Transcendent Epistemology of
Paul Laffoley: Art from the Boston Visionary Cell."
Raw Vision (London) 14, Pp. 53-55.

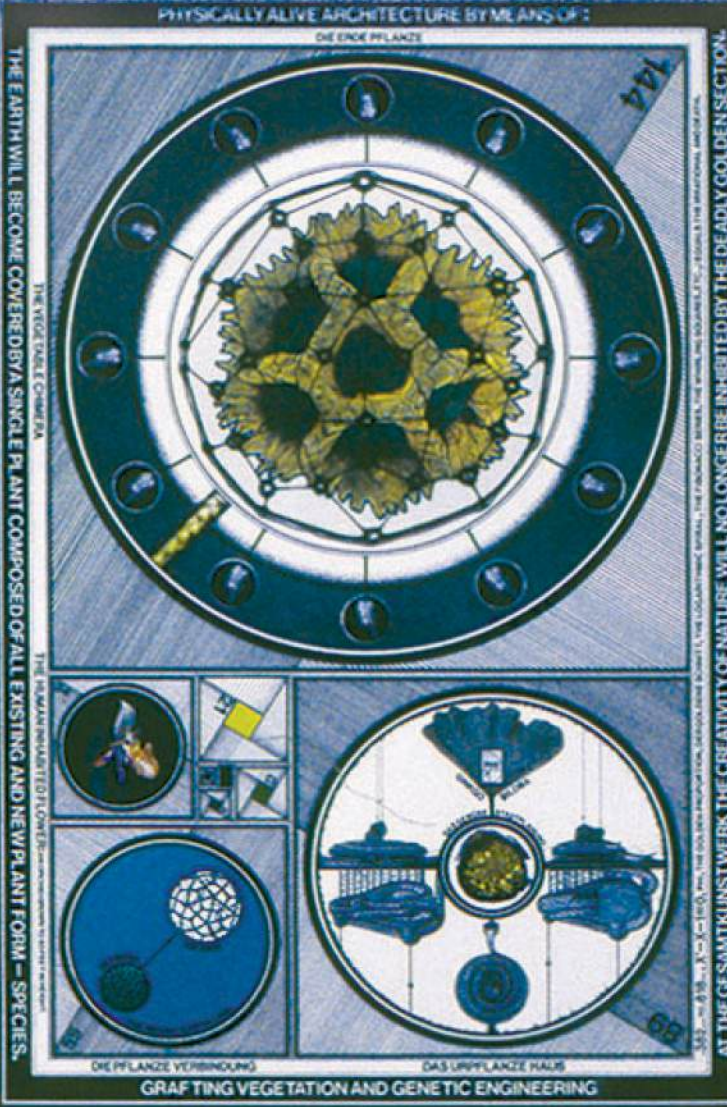
Manley, Robert. *The End is Near: Visions of
Apocalypse, Millennium and Utopia.* Los Angeles:
Dilettante Press, 1998, ill. Pp. 79.

Yau, John. "Paul Laffoley: Speculations in
Mindphysics, Work in the Visionary Genre." *Grand
Street* 60, 1997, ill. Pp. 207.

DIE ERDE BLUME

THE EARTH FLOWER

THE EARTH FLOWER IS CREATED BY BOTH NANOTECHNOLOGY AND GENETIC TECHNOLOGY. USE WILL BE MADE OF THE DATUM TO THE SECOND. THE EARTH TO THE SOLAR SYSTEM. SURROUNDING DIE ERDE BLUME WILL BE A DOUBLE-LAYER GEODESIC SPHERE COMPOSED OF COLOURFUL SHELL-LIKE POLYMER ATOMS IN DISTILLED WATER THAT HAS HAD ITS SURFACE TENSION STRUCTURALLY ENHANCED BY MICRO-ELECTRONIC ELEMENTS.



THE 200 MILLION YEAR OLD LIFE SPAN OF THE GINKGO BILOBA TREE DEFEATS THE DEADLY FORCE OF THE GOLDEN PROPORTION AND ALLOWS THE GENES OF THE TREE TO UNITE ALL THE PLANTS ON THE SURFACE OF THE EARTH. THE FORMATION OF THE EARTH FLOWER PRODUCES A VEGETABLE STATE OF CONSCIOUSNESS THAT ONLY CAN BE COMPARED TO ALL HUMANS ON EARTH ENTERING INTO THE SAME LUCID DREAM.

HOMAGE TO: DANTE ALIGHIERI, R. BUCKMINSTER FULLER, J.W. VON GOETHE, RUDOLF STEINER, BRUNO TAUT, ANTONI GAUDI, DARCY W. THOMPSON, THE CATHEDRAL BUILDERS, WARREN BROWNE, RUDOLF DOERNACH, MALCOLM WILKINS, MARGARET MEE, WINSOR McCAY, LYONEL FEININGER, ALEXANDER RAYMOND, FELIX KLEIN, FREDERICK KIESLER, ST. HILDEGARDE OF BINGEN, HERMANN FINSTERLIN, HECTOR GUIMARD, ERNST HAECKEL, WALT DISNEY, AND BRUCE ALONZO GOFF.

GAUDEAMUS IGITUR 2001

Ink, collage, and permasign press type
on board
21 1/4 X 21 1/4 in.
53.9 x 53.9 cm.

SUBJECT

The Joy of Building in a New and Different Form.

SYMBOL EVOCATION

The Grand Hotel for New York City Has Become Real
in a Parallel Universe.

HOMAGE

Antonio Gaudi y Cornet (1852–1924) visionary architect.

COMMENTS

In 1906–8, the great Catalonian architect Antonio Gaudi was retained to design a grand hotel for New York City. The location chosen was the site upon which the twin-towered World Trade Center would be eventually built between 1962 and 1974. This American patron of Gaudi was an extremely affluent financier who actually owned the land bounded on the north by Vesey Street, on the south by Liberty Street, on the east by Church Street, and on the west by West Street (which later became connected with the West Side Highway). Of course, at the beginning of the twentieth century, the financier's actual landholdings were not as sharply defined by streets, as the World Trade Center would become. Then the

Lower West Side of Manhattan was zoned for low residential and light commercial such as shops that sold parts for wireless telegraphy and crystal sets. How the landowner came to believe he could obtain a zoning variance that would allow him to build what would have been the first real skyscraper for New York City remains only one of the many mysteries surrounding this project. Perhaps it was the fact that the American architect Cass Gilbert (1859–1934) had just finish a modest size Gothic skyscraper on West Street (1905–7) built on Broadway near City Hall Park. That became the financier's impetus.

At first, Gaudi was extremely enthusiastic to be part of the American Dream to such an extent that he felt destined to design the hotel. He made some preliminary sketches of a structure reaching to a height of 1,046 feet composed of clustered catenary-formed towers of varying heights and grouped together like engaged columns around a central soaring shaft. But somehow the sketch plans never progressed to the design development stage. The only possible explication for this situation is Gaudi's method of working which he developed in Spain. From the simplest drawing, he would begin construction like a master sculptor, collaborating with other designers more versed than he in working drawings and specifications, acting like a conductor of an orchestra of architects and artists, as was the case of his ongoing masterpiece, the incredible expiatory church of the Sagrada Familia in Barcelona. Gaudi planed to travel to New York City to oversee the construction of the hotel with its

GAUDEAMUS IGITUR 2001

huge halls, balconies, and the decoration he would improvise from debris discovered on the New York City streets. He was hoping to hire, as he did in Catalonia, an army of artists and architects, but in this case they would come from New York to bring the interior and exterior detailing of his fantastic vision to fruition.

Another mystery was why Gaudi's journey to New York was abruptly canceled, and the project stopped with no reason given. The site remained unchanged until the early 1960s. While the reasons of the abandonment of the project remain the ultimate enigma of this enterprise, it might be safe to surmise that the vision of Gaudi was ahead of its time. What remains of this project today are a few sketches by Gaudi's own hand and more fully developed rendering by Juan Matamala y Flotats (1893–1968), the son of Lorenzo Matamala y Pinyol (1856–1927), Gaudi's prime sculptor and right arm. Juan, also one of Gaudi's sculptors, created his drawings from memory in the 1940s because as he tells us, "Nothing is left now of Gaudi's studio: the studio, the casting, the archives, everything was burnt during the 1936 Civil War." This was the war that catapulted the fascist dictator Francisco Franco (1892–1975) to power in Spain. What Juan had done was to begin the process of improvisation upon a very strong vision, a *modus operandi* so dear to Gaudi's medieval sensibilities. Gaudi always knew that real architecture requires a group effort to bring a building to successful completion. This assessment of Gaudi's working

method was first suggested by the contemporary architectural historian Georges R. Collins in a chapter he wrote about the American hotel in a book entitled *La Vision Artistique et Religieuse de Gaudi* (1969). Until his recent death, Juan Matamala was Gaudi's most active spokesman. It was he who, with passionate enthusiasm, convinced us of the exceptional importance of The American Project.

What Gaudi designed was a building that was eight feet less than the height of the Eiffel Tower in Paris, in terms of the basic structure. But the addition of the observatory, which he called, "the sphere of all space," added another sixty-two feet, making the entire height of the Grand Hotel 1,046 feet, 242 feet less in height than the World Trade Center. Directly under the space tower, Gaudi planned an enormous exhibition hall of 375 feet of vertical space. It would have been as high as the tower of the Sagrada Familia. The space boasted a first and second circumferential gallery both interior and exterior. The space was to be lit by huge stained glass windows. The hall was supposed to contain giant statues of all the presidents of the United States with enough pedestals remaining to take America into the third millennium.

Below the hall was to be a monster theater and lecture room one hundred feet high, utilizing both amphitheater and proscenium staging. Immediately below that was to be a

thirty-foot-high room to display the intricacies of the structure of the building, which was to involve double-layer reinforced concrete shells, steel columns, and compressive catenary generated forms. After that were to be a series of six dining rooms fifty to sixty feet in height; they would be able to accommodate at least four hundred people at once. While they dined, they would have been able to hear the sounds of full symphony orchestras. With a capacity of 2,400 patrons, it is unlikely that anyone would be denied seating. The ceilings were to have mythological themes representing the galaxies. If the hotel were built today, the ceiling of the dining rooms would undoubtedly be decorated with the spectacular imagery of the universe obtained from the Hubble space telescope. Five of the rooms were to have wall decor symbolizing the five continents of the earth: Asia, Africa, Oceania, Europe, and America. On the entrance level, one would have experienced a lobby and reception rooms varying in height from eighty to one hundred feet. The actual hotel rooms would have been confined to the smaller paraboloid structures that nestle around the gigantic main shaft like children around their mother. The exterior of the building was to be sheathed primarily in alabaster, giving it a pearlescent luster, along with some of its forms being accented in different colored marbles and carved granite at the lobby level. Finally, the surface was to be bejeweled with bits of building debris, Terra Cotta sculptures, and mineral fragments of glass and tiles. This very late style

of Continental Gothic, the Flamboyant, was to be illuminated at night the way most New York City buildings are today.

The final mystery concerning the project involves the suicidal attack on the twin-towered World Trade Center by terrorists in September 2001. (In the Muslim religion and timetable, September 11 was calculated to be the birth of Jesus Christ.) Why they destroyed the towers and murdered thousands of innocent civilians and service people going about their daily tasks is, on the one hand, an act of envy by those who have experienced the American dream up close and realized that the Twin Towers are the icon of what they covet; and, on the other hand, the particular day, the eleventh of September is the birthday of Christ, the most hated day of all by the terrorists. Current scholarship, which combines history and archaeology with astronomy and computer astrology, has determined the birth of Christ to be September 11, 3 B.C.E.

Eleven gives warning of hidden dangers, trial, and treachery from others. The architect Yamasaki, who was afraid of heights, built the world's tallest 11 into the New York City skyline. The first airplane to strike the north tower was American Airline Flight 11. The second plane, United Airline Flight 175 (added numerologically it equals 13 the number of upheaval and destruction) crashes into the south tower and is the first to collapse twenty-three minutes later

GAUDEAMUS IGITUR 2001

her sister the north collapses also. The resulting image of the ragged head of rubble at ground zero reminds one of the same fate of one of Yamasaki's earlier buildings, the Pruitt-Igoe public housing project of St Louis, Missouri (1950–58). Only on this case the destruction was international due to the project's negative social impact on its neighborhood. According to the self-styled apologist of postmodernism, architect Charles A. Jencks, the dynamiting of the Pruitt-Igoe building on July 15, 1972 at 3:32 p.m. central daylight time warned of the official ending of the heroic phase of modernism and the ushered in postmodernism. In like manner, the beginning of the third phase of modernism, sometimes called post-postmodernism, transmodernism, neo-modernism, or the Bauharoque, can in my opinion be marked by the ironic symmetry of this architectural and personal tragedy of September 11, 2001, at 8:45 to 9:03 a.m. eastern daylight saving time. This phase of modernism will be characterized by the Utopian impulse of the Bauhaus School united with the theatricality of the Baroque. Historically, it will transcend science fiction. Time travel will occur, and all instrumentality will be actual living structures.

EXHIBITIONS

ARSTRONOMY, An Odyssey of the Mind. La Casa Encendida, Madrid, 2015. Curated by Danielle Tilkin.

LITERATURE

Laffoley, Paul, Douglas Walla, Linda Dalrymple Henderson, Steve Moskowicz, and Arielle Saiber. *The Essential Paul Laffoley: Works from the Boston Visionary Cell*. Chicago: University of Chicago Press, 2016, p. 236-37, ill. Plate 74 (color).

Laffoley, Paul. "Fables of the Reconstruction: Gaudi's NYC Vision." *Juxtapoz*, no. 37, March/April 2002, Pp. 44–49, ill.



THE SECTION

CONTINENTS: ASIA, AFRICA, OCEANIA, EUROPE, AMERICA.

THE GIANTIC LOBBY FOR RECEPTION SURROUNDED BY HUGE SALONS.

THE ENTRY

1908 * THE GRAND HOTEL FOR

Suicide attack on Manhattan

Two aircraft hijacked from Boston smash into The World Trade Center, causing collapse of the structures and massive casualties.

2 9:03 a.m.
United Airlines Flight 175 crashes into South Tower

13:
THE NUMBER OF UPHEAVAL AND DESTRUCTION

3 10:05 a.m.
South Tower 2 collapses

THE WTC FORMED A GIANT ELEVEN ON THE SKYLINE OF NYC.

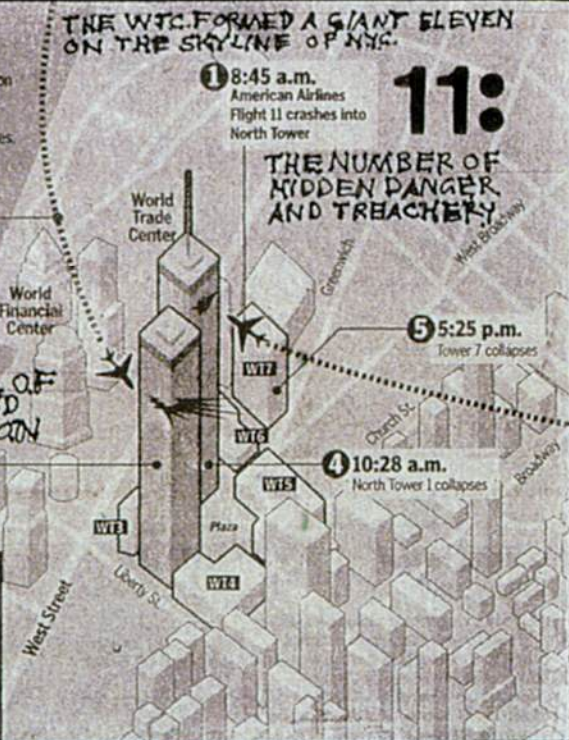
1 8:45 a.m.
American Airlines Flight 11 crashes into North Tower

11:

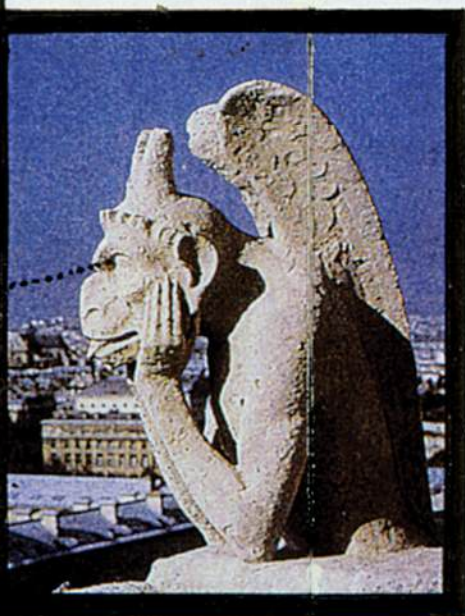
THE NUMBER OF HIDDEN DANGER AND TREACHERY

5 5:25 p.m.
Tower 7 collapses

4 10:28 a.m.
North Tower 1 collapses



THE END OF THE MINDLESS GAZE OF TOTAL ABSOLUTE EVIL.



THE SUICIDE ATTACK: ON THE NEW YORK W

GROUND ZERO OF

HOMAGE TO: ANTONIO GAU

AFTER GAUDI: A GRAND HOTEL FOR NEW YORK CITY 2002

India ink, photo collage, and permasign press
type on museum board

22 x 14 in.

55.8 x 35.5 cm.

SUBJECT

An Example of Posthumous Architecture for the
Twenty-First Century.

SYMBOL EVOCATION

The Ultimate Fusing of Mathematics and the Forces
of Nature.

COMMENTS

Antonio Gaudí y Cornet (1852–1926) the greatest architect of Catalonia lived and worked in the city of Barcelona, and was rarely seen outside that city, but in 1906 he was summoned by post to meet with two American entrepreneurs in New York City to discuss the possibility of erecting a grand hotel for America to be called The Excelsior (the motto of New York; Latin for *Still Higher*). Gaudí's boat from Spain docked in Lower Manhattan where people who first came to the island landed. This was the area of the alluvial deposits of the Hudson and East Rivers which merged at the waters of New York's Upper Bay and the down the narrows between Brooklyn and Staten Island and out to the Atlantic Ocean. Gaudí got to see the Statue of Liberty and learned how Gustave Eiffel (1832–1923) was able to make Liberty stand up. As an engineer, Eiffel built his famous iron

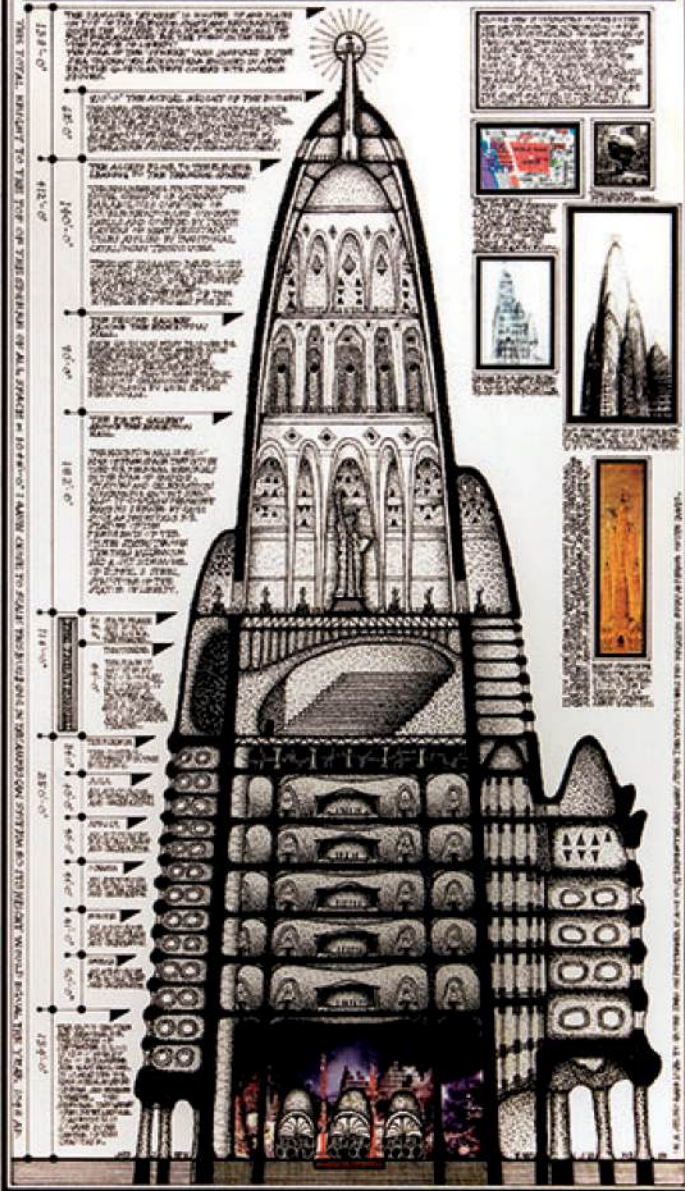
tower in Paris in 1889; it was three hundred meters (one thousand feet) tall. Gaudí wanted to exceed that height for his proposed hotel. He disembarked at the end of Chambers Street so he could see how Cass Gilbert's (1859–1934) Gothic skyscraper (1905–7) was coming along. For some time, most New York engineers were worried about building above two stories on what was landfill. Gaudí and his two assistants, Lorenzo Matamala, with his son, Juan Matamala, got into a cab and went directly to a room at city hall for the first meeting of Gaudí's week long visit to New York City. Gaudí made arrangements to stay with a family of Catalonian tile-setters who came to the United States to work on the Statue of Liberty in 1874 and later on the ceiling of The Oyster Bar at Grand Central Station. Gaudí wanted to make sure they would work on the Excelsior project.

In the meeting, the American backers for the project were faced with many practical questions, not the least of which is how can you build such a huge project on "made land." The tract of land in question was owned by the Catholic Church, but managed by the New York branch of "the Knights of Malta" (they were founded in 1048 CE). This parcel of land was never owned by an individual, but rather leased out to corporations on a ninety-nine-year basis. This is probably one of major reasons why Gaudí was willing to take the commission. Gaudí was a believing Roman Catholic and was used to having the papacy involved with his projects. By a strange quirk of fate, in the early 1960s, this site was chosen to build the ill-fated New York World Trade Center.

A GRAND HOTEL FOR NEW YORK CITY

IF HISTORY IS NOT KILLED AND TRUTH RISES ON LEGS SOMEWHERE ON EARTH
 YOU'LL HAPPEN AT GROUND ZERO ON SEPTEMBER 11, 2001 WILL NEVER BE FORGOTTEN.

AN EXAMPLE OF POSTHUMOUS ARCHITECTURE FOR THE 21ST C. SCALE: 1"=0"=1/64"



CROSS-SECTION FACING WEST AT GROUND ZERO

THE HISTORIC MEMORIAL FOR THE WORLD TRADE CENTER SITE AND THE FREE WORLD.

© 2001 ARCHITECTURE FOR THE 21ST CENTURY. ALL RIGHTS RESERVED. PHOTOGRAPHY BY JAMES HARRIS. ARCHITECTURE FOR THE 21ST CENTURY.

AFTER GAUDI: A GRAND HOTEL FOR NEW YORK CITY 2002

Minoru Yamasaki (1912–86), an American architect of Japanese descent, was chosen to be the architect of record for the WTC project in a joint venture with Emery Roth and Sons. The question of how to build on soft land was still unsolved until someone remembered the solution that Gaudi offered. He said to look back to fifteenth century when Venice was being filled out to build on water. He suggested using piles, but how do you get them into bedrock? You use tubes and bentonite (an absorptive colloidal clay) that weighs less than liquid concrete. You ram a tube (made of metal or wood) into bedrock, then pour in bentonite followed by liquid concrete. They both hold back the side forces of water from crushing the tube, but the bentonite rises like cream to the top and is reclaimed for the next tube. When the concrete sets you have a stable structure.

The next question that Gaudi was asked was, "How will you build the hotel and of what materials will it consist?" His answer was, "I will use only natural shapes." Look at these sketches I have brought. As he laid them out, he could hear the Americans saying, "They look like something out of the future." "Not so," said Gaudi, "in nature there is no past or future only present." "In all my projects I have used variations of the Catenary Curve. This is the natural curve of tension with no compression. If you freeze this curve and flip it over then all the molecules of that substance are now in compression no matter how large the structure may be. It then becomes the strongest structure in

the world." "Have you ever seen my upside down string models of The Sagrada Familia? As a church people think it is composed of parabolic forms, but not so. The parabola is one of the conic sections; therefore it is an abstract form that cannot be used for construction without some external support."

As to your next question I will use a steel framework of catenary curves which are connected by logarithmic spirals beginning at the summit of each Catenoid. These spirals distribute lateral forces or shear stresses on shellfish such as The Turritella Duplicata. This produces a logarithmic spiral in space, and creates a coherent structure."

The day when I saw the Twin Towers of the WTC go down on television my first thought was to build Gaudi's New York Grand Hotel for real. To this day, no one knows why Gaudi left New York with his business unfinished. Juan Matamala in the late 1950s wrote a small book showing what parts of the building would look like, especially the interiors. He said he was there when Gaudi and his father discussed the appearances of both the exteriors and interiors. Also the reason why the Islamic terrorists choose September 11 to fly into the Twin Towers was the fact they believed that Jesus Christ was born on September 11 in the distant past.

On a trip to Barcelona, I was able to meet

Professor Bassegoda Nonell who agreed to be the historian on the team I was assembling to build Gaudi's American hotel. He even managed to induce the king of Spain to write a letter of recommendation on behalf of my team of fourteen people, five of whom were registered architects, three engineers, two proposal writers, and one lawyer. Together we were going to enter the competition for the reclamation for "ground zero." In 1998, it was proposed by the church that Gaudi should be beatified (a step toward sainthood). I thought if our team should get the commission for ground zero it would be appropriate to hold the beatification ceremonies at The Excelsior.

EXHIBITIONS

Paul Laffoley: Time Phase X. Kent Gallery, New York, 2005

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Laffoley, Paul. "Gaudi's Grand Hotel on the Hudson." *Paranoia: The Conspiracy Reader*, no. 30, Fall 2002, Pp. 40-48.

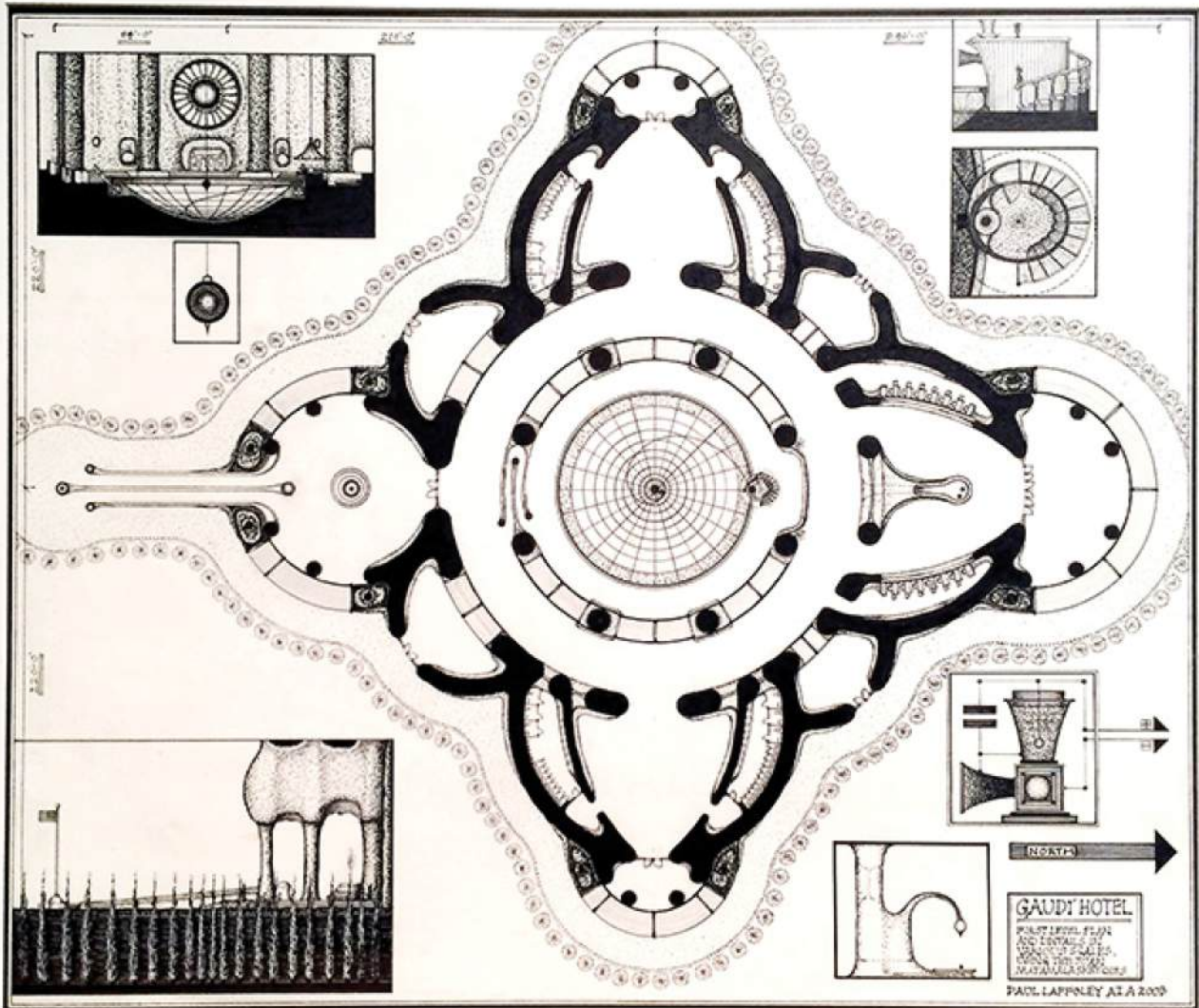
Walla, D. K., ed. *Paul Laffoley: Time Phase X*. New York: Kent Gallery, 2005, ill. Pp. 17 (color).

GAUDI HOTEL: FIRST LEVEL PLAN 2003

Ink on paper
18 1/2 x 21 in.
46.9 x 53.3 cm.

EXHIBITIONS

ARSTRONOMY: An Odyssey of the Mind. La Casa
Encendida, Madrid, 2015. Curated by Danielle
Tilkin.



GAUDÍ HOTEL

PAUL LAPPLEY, FLSA
 ARCHT. & ENGR.
 1000 W. WASHINGTON ST.
 CHICAGO, ILL.
 MADE IN U.S.A.

PAUL LAPPLEY AT A 2000

THE PARTURIENT BLESSED MORALITY OF PHYSIOLOGICAL DIMENSIONALITY 2004-06

Glicée print on Epson Ultra Smooth 100% acid free rag paper.

Edition of 75

Image Size: 16 x 23 in.

40.6 x 58.4 cm.

Paper Size: 17 7/8 x 24 7/8 in. 45.4 x 63.2 cm.

SUBJECT

The Connection between Human Physiology and Dimensionality.

SYMBOL EVOCATION

The Mystery of Light as Consciousness without the Brilliance.

COMMENTS



Rationalized dimensionality above and below the dimensional realm—the dimension that has been defined as “consensus reality”—is the work of the geometer and astronomer Carl Friedrich Gauss (1777–1855), who conceived a higher-dimensional analytic geometry, and the mathematician-physicist Georg Friedrich Bernhard Riemann (1826–66), who as a student was influenced by Gauss. From 300 BCE to 1854 the third dimension of the ancient Greek geometer Euclid held sway over the spatial imaginations of most of the population of the Western world. Even a mind as brilliant as that possessed by Sir Isaac Newton (1642–1727) was not immune. The sense of the misplaced absolutism concerning space and time was never challenged

with the exception of G. W. Leibniz (1646–1716) until the beginning of the nineteenth century. Then a number of mathematicians began to voice a new direction, such as Nikolai Ivanovich Lobachevsky (1792–1856) and János Bolyai. But it was ultimately Riemann who advanced the concept of dimensionality into an n-dimensional manifold with a metric so as to establish a quantitative rule for assigning lengths to paths. This now meant that one could consider force or energy to be a consequence of geometry, making the laws of nature seem simpler when viewed from the context of a more comprehensive dimensional space. The apotheosis of his thinking resulted in the revolution in physics initiated in the early twentieth century by Albert Einstein (1879–1955), and continues to influence contemporary physics although modified into quantum geometry.

Riemann developed what we currently call “dimensionality.” Since dimensionality in the generic sense means the range over which, or to the degree to which, any entification manifests itself (the process by which something goes from concept to percept and thereby exhibits independent, separate, or self-contained and objective existence), it often became further defined as a series contextual propositions. In other words, it is a language which Ludwig Wittgenstein (1889–1951) considered a *weltanschauung* or worldview, an idea that was eventually fleshed out by Benjamin Lee Whorf. These ideas have kept dimensionality well within the scope of practical science in which one paradigm becomes either parasitic to or subsumptive of all other paradigms.

THE PARTURIENT BLESSED MORALITY OF PHYSIOLOGICAL DIMENSIONALITY: ALEPH-NUL NUMBER

SPIRIT TRANSCENDING **THE LOGOS** DIMENSIONALITY **ANALYSIS**
 KLOTHO-LACHESISATROPUS BRAHMAVISHNU-SHIVA


BEING...NOW	METATIME-NUMINOUS OR THE NOD	8	LIGHT	8	NETI:NETI-METASPACE	BEING...HERE
THE FORM OF DIFFERENCE	ZEIT-CHIT	ALL BEYOND 7	C^4	7 REVELATION	CHITTA-RAUM	THE FORM OF SAMENESS
	HYPARXIS - PERFECT COMMUNICATION	6	C^3	6 SHÜNYATĀ WHERE	SAMSARA IS-NIRVĀNA	
	ETERNITY - INDIVIDUAL CONTACT WITH THE ABSOLUTE	5	C^2	5 ENTERING THE NOÖSPHERE-BODILESS	VOSOLID	

META-ENERGY: POSSIBILITIES **ÉLAN VITAL** SPACE TIME CONTINUUM: TOTAL STASIS

THE ABYSS OF TRANSITION BETWEEN THE CAUSE AND EFFECT

TIME








X CAUSES Y IN SET OF CIRCUMSTANCES Z

consciousness 4  4 the atom of C-1

NATURAL SINGULARITIES
BLACK HOLES
SOLVOID
WORMHOLES

STRUCTURED SINGULARITIES **TESSERACT**

KATO-ENERGY: MANIFESTATIONS **ENNUI MORTELLE** TIMESPACE CONTINUUM: TOTAL MOTION

	DURANCE - REGULARITY	3	C^{-2}	3	BODY EARTH- SOLID	
	SUCCESSION - CHANGE	2	C^{-3}	2	BODY SHADOW- PLANE	
ON OFF	INTERVAL-NEKTON NEMO ALL BEYOND 1	1	C^{-4}	1 PERCEPTION	ARCUS PLUVIUS-LINE	
	INSTANT-ME ON	0	DARK	0	OUK ON-POINT	

INTUITION FATHER-SON-HOLY SPIRIT **THE WILL** DIMENSIONALITY **MATTER**
 WHAT IS PRIOR TO SUPEREGO-EGO-ID

HOMAGE TO: PYTHAGORAS, PLATO, GEOTHE, NIETZSCHE, BERGSON, BRAGDON, GURDJIEFF, OUSPENSKY, EINSTEIN, GUËNON, THOM.

SPIRIT DESCENDS THROUGH DIMENSIONALITY TO INTUITION.....CREATING PRINCIPLE.

MATTER RISES THROUGH DIMENSIONALITY TO ANALYSIS.....CREATING SURVIVAL.

THE PARTURIENT BLESSED MORALITY OF PHYSIOLOGICAL DIMENSIONALITY 2004-06

The person who moved dimensionality away from the iron grip of traditional mathematics and back to the Ancient Greek concept of fate was Georg Cantor (1845–1918), who, posing as a mathematician (a scientist who abhors the concept of infinity in its abstract and concrete manifestations), sought the realm of actual absolute infinity: the aleph-null number. This was his search for the living presence of the number of elements in the set of all integers that is the smallest transfinite cardinal number, which goes beyond or surpasses any finite number, group, or magnitude. What Cantor was doing was following the learning process of the Kabbalah, which is a search for God from a base of total materialistic skepticism. One of Cantor's followers, Kurt Gödel (1909–63) actually attempted to devise mathematical proof of the existence of God. This all leads to the idea that consciousness is embedded within the nature of dimensionality, and that consciousness cannot be defined totally as we experience it in our fourth-dimensional realm of time-solvoid by projecting our definition of consciousness, learned from experience, onto other comprehensive realms. Consciousness presents itself, therefore, as a family of forms—an octave of intelligence of which many aspects cannot be accessed by our human intelligence. The fact that analogy-cum-metaphor is the operation of the imagination means, even if the transfer of the mind is never complete, that aliveness and deadness are terms relative to a dimensional realm.

The association of light with consciousness has a

history lost in time. But closer to our time, James Clerk Maxwell (1831–79) discovered in 1856 the relation between light and electricity leading eventually to the theory of the electromagnetic spectrum developed in the early 1930s. From about 1875 forward, the occult vision of dimensionality, akin to the Pythagorean musical scale of infinite extent, was introduced and supported by Maxwell's discovery. Degrees of consciousness, from almost blinding light to almost total darkness, provide the metaphor for Good to Evil, The Divine to The Demonic, and Life to Death, all as degrees of embodiment. These are the aspects of the entire electromagnetic spectrum, which include what we call visible light—a very small portion of the spectrum. Most of the spectrum is undetectable by our unaided senses, but nevertheless, it contains octaves of energy that separate themselves into individual dimensions.

Today so-called physical light is a metaphor for the position of human consciousness within the total dimensional system for two reasons: (1) "Physical light" always has its origin in the past, whether or not that origin is a star or a candle; (2) The "brilliance" that we associate with light exists in nature only in the minds of intelligent conscious life forms, and is not inherent in the nonconscious aspects of nature. The photons which deliver energy to waiting retinæ do not "carry" light. If it was the case that they do, the entire universe would be "lit up" all of the time in an isotropic and homogeneous manner, and there would be no "darkness" in the sky.

The symbol for the velocity of light has existed in our contemporary world with the letter C meaning 299,796 + or -4 km/sec. in a vacuum near the earth, or in the open air. Now astrophysicists are discovering there is a type of space that cannot be monitored by any aspects of the electromagnetic spectrum. This is the space where an old star goes when it explodes and dies. This space is distinct from the space of a black hole, only in the sense that the black hole space is an infinitesimal point, infinite in extent, which acts as the background energy plenum of the universe. On earth, these same astrophysicists have discovered a way of slowing down the speed of light to 17 mph by changes of media. They expect very soon to have light to travel at 4 mph. Then everyone will be able to interact directly with light, even the blind, because the energy of the electromagnetic spectrum travels in the human brain at 700 mph.

According to Philip Gibbs in an article entitled "The Symbol for the Speed of Light?": "it is possible that its use persisted because 'C' could stand for 'celeritas' and had therefore become a conventional symbol for speed. While there are many physicists who propose an identification between light and consciousness by means of formulae that rival the simplicity and power of Einstein's famous $E = MC^2$. I prefer, therefore, to use 'C' to stand for consciousness."

THE PARTURIENT BLESSED MORALITY OF PHYSIOLOGICAL DIMENSIONALITY 2004-06

EXHIBITIONS

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THE PARTURIENT BLESSED MORALITY

SPIRIT

TRANSCENDING

KLOTHO·LACHESIS·ATROPUS

BEING...NOW

METATIME - NUMINOUS OR THE NOD

THE FORM OF DIFFERENCE

ZEIT - CHIT

ALL BEYOND



HYPARXIS

 - PERFECT COMMUNICATION

the Peri-dimension



ETERNITY

 - INDIVIDUAL CONTACT WITH THE ABSOLUTE

META-ENERGY: POSSIBILITIES



THE ABYSS OF TRANSITION BETWEEN THE CAUSE AND EFFECT

TIME

4

TIME LINES

X CAUSES Y IN SET OF CIRCUMSTANCES Z C-

KATO-ENERGY: MANIFESTATIONS

SPIRIT DESCENDS THROUGH DIMENSIONALITY TO INTU



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BIOGRAPHY

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BIOGRAPHY

PAUL LAFFOLEY

(b. 1940, Cambridge, Massachusetts)

EDUCATION

1990

Architect's License, State of MA, 19 October, license no. 8361

1967-69

Boston Architectural Center

1964-65

School of Architecture, M.I.T., Cambridge, MA

1962-63

School of Architecture, Harvard Graduate School of Design, Cambridge, MA

Sculpture apprenticeship, Mirko Basaldella, Harvard University

Art Students League, NY

Sculpture apprenticeship, Frederick J. Kiesler, NY

1962

B.A., Classics and Art History, Brown University, Providence, RI

AWARDS

2010 Wynn Newhouse Award

2009 John Simon Guggenheim Fellowship

2004 Artist in Residence, CSU Fullerton Grand

2002 Central Art Center, Santa Ana
Pollock-Krasner Foundation Grant
1997 Adolph and Esther Gottlieb
Foundation Grant

1991 Marie Walsh Sharpe Art Foundation
Space Program Award

1989 Massachusetts Cultural Council Artist
Fellowship in Painting

1986 Engelhard Award, Institute of
Contemporary Art, Boston

SOLO EXHIBITIONS

2015 *The Force Structure of the Mystical
Experience*, Kent Fine Art, New York

2014 *The Life and Death of Elvis Presley: A Suit*.
Carl Solway Gallery, Cincinnati, OH

2013 *Paul Laffoley: Premonitions of the
Bauharoque*. Henry Art Gallery, Seattle
Curated by Luis Croquer
The Boston Visionary Cell. Kent Fine Art,
New York

2011 *Secret Universe*. Nationalgalerie im
Hamburger Bahnhof, Museum für
Gegenwart, Berlin. Curated by Udo
Kittelmann and Claudia Dichter

2009 *Chasing Napoleon*. Palais de Tokyo, Paris
Paul Laffoley. Ars Libri, Boston
The Sixties. Kent Gallery, New York

2008 *The Sixties*. Meta Gallery, Toronto

2007 *Mind Physics*. Kent Gallery, New York

2005 *Time Phase X*. Kent Gallery, New York

2004 *Un Apéritif de l'absinthe: Hommage à
Rimbaud*. Kent Gallery, New York

- The Gaudí New York Hotel for Ground Zero.*
 Gallery 28, New England School of Art and Design, Suffolk University, Boston
- 2001 *Portaling.* Kent Gallery, New York
- 1999 *Architectonic Thought-Forms: A Survey of the Art of Paul Laffoley.* Austin Museum of Art, Austin, TX
The Tree of Sephiroth and Other Drawings. Kent Gallery, New York
- 1998 *Building the Bauharoque.* Kent Gallery, New York
- 1995 *The Real Elvis II.* Jamaica Plain Firehouse Multicultural Arts Center, Boston
- 1994 *All Elvis Art Show.* Main Street Museum of Arts, White River Junction, VT
The Real Elvis. The Elvis Project, Boston
- 1993 *Visionary Art: A Contemporary Survey.* Newspeak Bookstore Gallery, Providence, RI
- 1989 *Paul Laffoley: Structured Singularities,* Kent Fine Art, New York
- 1985 Kingston Gallery, Boston
 Stux Gallery, Boston
Paintings and Boxes, Stux Gallery, New York
 Nesto Gallery, Milton Academy, Milton, MA
 Ward-Nasse Gallery, New York
 Addison Gallery of American Art, Andover, MA
- 1984 Kingston Gallery, Boston
- 1983 Ward-Nasse Gallery, New York
 Kingston Gallery, Boston
- 1982 Tremont Tea Room, Boston
- 1981 Bromfield Gallery, Boston
- Compton Gallery, M.I.T., Cambridge, MA
 Wessel Library, Tufts University, Medford, MA
- 1979 Ward-Nasse Gallery, New York
 Art Gallery, Fitchburg State College
 Gallery, Fitchburg, MA
 Bromfield Gallery, Boston
 Bromfield Gallery, Boston
- 1978 Bromfield Gallery, Boston
- 1977 Bromfield Gallery, Boston
 Southern Connecticut State College
 Gallery, New Haven, CT
 Ward-Nasse Gallery, New York
- 1975 Bromfield Gallery, Boston
 Manteca Gallery, Boston
- 1974 Belmont-Hill Gallery, Belmont, MA
 Ward-Nasse Gallery, New York
- 1973 *Thirteen by Paul Laffoley,* Portland
 Museum of Art, Portland, ME
- 1972 *The New Jerusalem Project,* Institute of
 Contemporary Art, Boston
Paul Laffoley: Painting, Lamont Gallery,
 Phillips Exeter Academy, NH
 Brockton Art Museum, MA
- 1971 Bergman Gallery, University of Chicago
 Commonwealth School, Boston
 Playboy Club, Boston
- 1970 McClean Hospital, Belmont, MA
- 1969 Gallery 2, Boston
 East-West Self-Exploration Center, Boston
 Orson Wells Cinema, Cambridge, MA
 Paul Laffoley, Cumbres Institute at
 Woodstock, Bethel, New York
 Macivor-Reddie Gallery, Boston

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- 1968-70 Boston Tea Party, Boston
1967 Pluribus Gallery, Boston
1966 Club '47, Cambridge, MA

GROUP EXHIBITIONS

- 2015 *Interstellar*. Isabella Bortolozzi Gallery, Berlin. Curated by Michael Bracewell.
All Watched Over. James Cohan Gallery, New York. Curated by Tina Kukielski
The Story of O(OO). David Lewis Gallery, New York.
ARSTRONOMY: An Odyssey of the Mind. La Casa Encendida, Madrid. Curated by Danielle Tilkin
The Rainbow Serpent. Gagosian Athens, Athens, Greece
Outer Space: Faszination Weltraum. The Art and Exhibition Hall of the Federal Republic of Germany Museumsmeile Bonn, Germany. Curated by Claudia Dichter and Stephan Andrea
- 2014 *Revisiting Histories*. Kent Fine Art, New York
- 2014 *Adelaide Festival 2014*, Adelaide International. Curated by Richard Grayson
Raw Vision, Halle Saint Pierre, Paris, September-August 2014. Curated by Martine Lusardy and John Maizels
- 2013 *A Human Document: Selections from the Collection of Ruth and Marvin Sackner*. Pérez Art Museum, Miami. Curated by Betti-Sue Hertz
The Alternative Guide to the Universe, Hayward Gallery, London, June–August. Curated by Ralph Rugoff
#FUTUREMYTH, 319 Scholes, New York, April – May, 2013. Curated by Christina Latina and Daniel Leyva
Outsiderism. Fleisher/Ollman Gallery, Philadelphia. April–June. Curated by Alex Baker
Lecturas del Averno, Casa del Lector (Matadero Madrid), Madrid. April–September. Curated by Conzalo Pernas
Farfetched: Mad Science, Fringe Architecture, and Visionary Engineering. Gregg Museum of Art and Design, Raleigh, January–April. Curated by Roger Manley and Tom Patterson
- 2012 *Towards a Warm Math*, On Stellar Rays, New York. Curated by Chris Wiley
- 2011 *Hypercolon*, SMART Project Space, Amsterdam. Curated by Chris Bloor and Nathaniel Mellors
We Make Versions, Westfälischer Kunstverein, Münster. Curated by Katja Schroeder and Kerstin Stoll
Alice in Wonderland: Through the Visual Arts, Tate Liverpool. Curated by Christoph Benjamin Schulz, Gavin Delahunty, and Eleanor Clayton. Traveled to the Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto; and Hamburger Kunsthalle, Hamburg
Mondes inventés, mondes habités, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean,

- 2010 Luxembourg. Curated by Marie-Noëlle Farcy and Clément Minighetti
Constellation One, Art at 12, Boston
Best of Boston 40-ennial: Flush with the Walls, Museum of Fine Arts, Boston
The Alchemy of Things Unknown, Khastoo Gallery, Los Angeles Wynn Newhouse Award Winners, Knoedler & Company, New York
NineteenEightyFour, Austrian Cultural Forum, New York. Curated by Andreas Stadler, David Harper, Martha Kirszenbaum, and David Komary
Mad Men, Kent Gallery, New York
deCordova Biennial Exhibition, DeCordova Museum, Lincoln, Massachusetts. Curated by Dina Deitsch
- 2008-09 *The Marriage of Art, Science & Philosophy*, American Visionary Art Museum, Baltimore. Curated by Rebecca Alban Hoffberger
- 2008 *Aspects of Mel's Hole: Artists Respond to a Paranormal Land Event Occurring in Radiospace*, CFSUF Grand Central Art Center, Santa Ana, California
In the Land of Retinal Delights: The Juxtapoz Factor, Laguna Art Museum, Laguna Beach, California. Curated by Meg Linton
The Message: Das Medium als Künstler, The Medium as Artist, Kunstmuseum Bochum, Bochum, Germany. Curated by Claudia Dichter, Michael Krajewski, and Susanne Zander
- 2007 *Culture in Context: Self-taught Artists in the Twenty-First Century*, American Folk Art Museum, New York
- 2006 *Utopia*, John Michael Kohler Arts Center, Sheboygan, Wisconsin
- 2005 *Mind Wide Open*, Chapel of Sacred Mirrors, Wappinger, New York
Teilhard's Legacy: Rediscovering Fire, Chestnut Hill College, Philadelphia
- 2004 *Constructed Image*, Kent Gallery, New York
Antonio Gaudí y Cornet: The Man, the Work, the Visionary, Central Saint Martins College of Art and Design, London
100 Artists See Satan, Grand Central Art Center, Santa Ana, California
- 2003 *The Interdimensional Art Movement*, Gallery of the Senses, Seattle
The Seventieth Annual International Exhibition of Fine-Art Miniatures, Strathmore Hall Art Center, Bethesda, MD
- 2002 *Artists to Artists: A Decade of the Space Program*, Marie Walsh Sharpe Art Foundation, Ace Gallery, New York
Endless Summer, Kent Gallery, New York
High on Life: Transcending Addiction, American Visionary Art Museum, Baltimore, MD Curated by Tom Patterson
The Sixty-Ninth Annual International Exhibition of Fine Art Miniatures, Strathmore Hall Art Center, Bethesda, MD
100 Juxtapoz Artists, Track 16 Gallery, Santa Monica, CA
- 2001 *Vox 2001*, Kent Gallery, New York

BIOGRAPHY

- The Art of War and Peace*, American Visionary Art Museum, Baltimore. Curated by Michael Bonesteel
- Science and Science Fiction*, Castle Gallery, College of New Rochelle, New Rochelle, New York. Curated by Steven Lowy
- 2000 *The UFO Show*, University Galleries, University of Chicago, Normal, Illinois. Curated by Barry Blinderman and Bill Conger. Traveled to the Arts and Science Center of Southeast Arkansas, Pine Bluff; and the Gallery of Contemporary Art, University of Colorado, Colorado Springs
- Demonstrosity: Deconstructing Monsters in Contemporary Art*, Tufts University, Medford, Massachusetts
- 1999 *We are Not Alone: Angels and Other Aliens*, American Visionary Art Museum, Baltimore. Curated by Susan Subtle Dintenfass
- Dream Architecture*, Kent Gallery, New York
- The End Is Near*, Las Vegas Art Museum
- 1998 *Somakatoligon: Degrees of Embodiment—Art and Mind Physics*, Federal Reserve Bank of Boston Gallery. Organized by the Boston Visionary Cell
- 1997 *The End is Near*, American Visionary Art Museum, Baltimore. Curated by Roger Manley
- The K.F.L. Project: Illustrations for the Rubaiyat of Omar Khayyam*, Cavin-Morris Gallery, New York
- The Time Machine*, Anchorage Museum of History and Art, Anchorage, Alaska
- They Came Here First*, Center on Contemporary Art, Seattle. Curated by David C. Kane
- Are We Touched? Identities from Outer Space*, Huntington Beach Art Center, Huntington Beach, California
- Alien Art Ransom*, Harbor Steps, Seattle
- Perfect Being*, Gallery Gibson, Art Museum of State University of New York, Potsdam. Traveled to Gallery 400, University of Illinois, Chicago
- 1996 *A Labor of Love*, New Museum of Contemporary Art, New York. Curated by Marcia Tucker
- The UFO Project*, Mobius Gallery, Boston
- Carl Solway Gallery, Cincinnati
- Human Evolution and Extra-Terrestrial Intervention and the Arts*, Massachusetts College of Art, Boston
- In Pursuit of the Visible*, Richmond Art Center, Windsor, Connecticut
- Three Painters*, Carl Solway Gallery, Cincinnati, Ohio
- Foliage: The Blossoming Wonders of Nature*, Artscape Gallery, Boston
- Visions in Space and UFOs in Art*, American Primitive Gallery, New York
- Unbuilt Architecture: The Twelfth Annual Build Boston Exposition*, World Trade Center, Boston
- Memento Mori*, New England School of Art and Design, Suffolk University, Boston

- 1995 *Pahana Gallery*, Northampton, MA
In Light of Our Reflection: Visions of Art and Science, Tisch Gallery, Aidekman Arts Center, Tufts University, Medford, MA
Reading the Image, Tufts University Art Gallery, Medford, Massachusetts
Off the Wall—What a Relief, Dane Gallery and Gallery 28, Boston
Frontierism, Planet 3.9 at the Massachusetts Transportation Building, Boston
- 1994 *Lamproneiro: Art and the Lucid Dream*, Federal Reserve Bank Gallery of Boston. Organized by the Boston Visionary Cell
Kook and Visionary Artists, Newspeak Gallery, Providence, Rhode Island
Art Gallery, Joe Gaggiano Tire Company, Boston
Epiphanies, Ward-Nasse Gallery, New York
Symbolic Essence of the Flower, Cultural Center, New York
Blast Number 3: Inaugural Exhibition, Blast Art Benefit, T.Z. Art & Company, New York
Cult Rapture, Center on Contemporary Art, Seattle
Du fantastique au visionnaire, Zitelle Cultural Center, Venice
- 1993 *The Circle of Fire*, Men's Sacred Arts Festival Gallery, Newport, Rhode Island
Tower of Babel, Here Gallery, New York
Beyond Dreams: Twenty Years of the Bromfield Gallery in Boston: Part One, Boston
- 1992 The Open Studios at the Space Program, Marie Walsh Sharpe Art Foundation, New York
Utopia: Envisioning a Dream, Forum Gallery, Jamestown Community College, Jamestown, New York
The Beauty in Breathing, Convention Center, Miami Beach
Tenth Anniversary of Former Members Exhibit, Kingston Gallery, Boston
Transmodern, Baumgartner Galleries, Washington, DC
- 1991 *Re-Framing Cartoons*, Wexner Center for the Arts, Ohio State University, Columbus, Ohio. Curated by Tom Zimmer
The Nature of Science, Pratt Manhattan Gallery, New York
Diagrams of the Sacred, District of Columbia Jewish Community Center, Washington, DC
- 1990 *Images of Death in Contemporary Art*, Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin. Curated by Curtis Carter and Kit Basquin
Re: Framing Cartoons, Loughelton Gallery, New York. Curated by Barbara Broughel and Thomas Zimmer
Art on Paper, Weatherspoon Art Gallery, University of North Carolina, Greensboro
Chanukah Window, Starr Gallery, Leventhal-Sidman Jewish Community Center, Newton, Massachusetts
- 1989 *Public Domain*, Kent Fine Art, New York

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- Outside Paradise: Revelations on the Borders*, Art Institute of Boston. Curated by Beth Ritchie and Catherine Smith
- 1988 *First Night '89*, City of Boston
- 1988 *Notations on the Virtual*, Loughelton Gallery, New York
- Visions of Death*, Oasis Gallery, Boston. Organized by the Boston Visionary Cell
- 1987 *Curators' Choice*, Art Complex Museum, Duxbury, Massachusetts
- Boston Visions*, Boston. Organized by the Boston Society of Architects
- 1987 *Future Design for Boston, Boston 2076*. Organized by the Boston Society of Architects
- Meta-Physics*, Piezo Electric Gallery, New York
- Greenville County Museum, Greenville, South Carolina
- Transvision, Stux Gallery, New York
- Stux Gallery, Boston
- Brockton Art Museum Triennial*, Brockton Art Museum, Massachusetts
- Boston Now: Projects, Institute of Contemporary Art, Boston
- Miniatures, Stux Gallery, Boston
- Das Zergziel Kosmich Orakel: A Painted Sculptural Gatepost to the Oracle That Traces Its Historical Symbolism*, City Hall Plaza, Boston
- 1986 Stux Gallery, Boston
- Cosmic and Visionary Spaces*, Boston College Gallery, Newton, Massachusetts
- Stux Gallery, New York
- Metabody*. Hallwalls, Buffalo
- 1985 *Artcetera '86*, Boston
- Invitational*, Stux Gallery, Boston
- The Fourteenth Boston Arts Festival*, Boston Esplanade
- The Eighteenth São Paulo Biennale*, Brazil
- 1984 Boston Visual Artists Union Gallery
- Kingston Gallery, Boston
- New Directions in Surrealism*, Laura Knott Gallery, Bradford College, Haverhill, Massachusetts
- Boston Visual Artists Union Gallery
- Search for the Urpflanze*, Goethe Institute, Boston. Organized by the Boston Visionary Cell
- 1983 Boston Printmakers National Exhibition, Brockton Art Museum, Massachusetts
- Brockton Art Museum Triennial*, Brockton, Massachusetts
- Working Drawings: Meditations on the Creative Process*, Boston Visual Artists Union Gallery
- Boston Now*, Institute of Contemporary Art, Boston
- Boston International Center for Peace through Culture*, Toronto. Exhibition coincided with the Planetary Congress
- Kingston Gallery at City Hall, Boston
- City Hall Whole Life Expo, Sheraton Hotel, Boston
- Working Drawings*, Boston Visual Artists Union Gallery, Boston
- Art-Tasting Contest*, Salon Margaux, Meridien Hotel, Boston. Organized by the

- 1982 Institute of Contemporary Art, Boston
Mega-Arts, Boston City Hall
Numbers and Geometries, Boston Visual Artists Union Gallery
 Kingston Gallery, Boston
The Cork Gallery, Avery Fisher Hall, Lincoln Center, New York
The Brown Fund Initiative Exhibit, Boston Visual Artists Union Gallery
The Last Week in July, Gallery East, Boston
The Brown Fund Initiative Exhibit Continued, Boston City Hall
Open Show Annual, Boston Visual Artists Union Gallery
- 1981 *Vietnam Veterans Memorial Competition Exhibition*, Andrews Air Force Base, Maryland
 Ward-Nasse Gallery, New York
Massachusetts Institute of Technology Museum and Historical Collections, Cambridge, Massachusetts
Progressive Architecture's First Annual International Conceptual Furniture Competition, Bond's International Casino, New York
Esoteric Art Exhibition, Pilgrim's Progress Conference, University of Maine, Orono. Organized by the Energy System Parameters Annual Open Show, Boston Visual Artists Union Gallery
Sky Art Conference 1981, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge
- 1980 *The Temple*, Brighton, Massachusetts. Organized by the New England Society of Psychic Science Researchers
 The Ward-Nasse Gallery at Lever House, Lever House, New York
Société des Artistes Indépendants, Grand Palais, Paris
Theories of Symbolism, Boston Architectural Center. Organized by the Boston Visionary Cell
Open Show, Boston Visual Artists Union Gallery
Boston Artists Celebrates Boston, Boston Center for the Arts. Organized by the Boston Visual Artists Union and Jubilee 350
 The Quad Design Competition, Great Hall, Quincy Market Building, Boston. Organized by the Greater Boston Real Estate Board
New England Artists Exhibit, Senator Paul Tsongas's office, John F. Kennedy Building, Boston. Organized by the Boston Visual Artists Union
- 1979 *The Time Show*, Boston Visual Artists Union Gallery
Community Arts Connection, Boston City Hall, The Bromfield Gallery at City Hall, Boston City Hall The Association of Artist-Run Galleries, U.S. Customhouse, World Trade Center, New York
Unbuilt in Boston: Architectural Proposals, Boston Architectural Center Gallery
- 1978 *Magic Spaces Show*, Boston Visual Artists

BIOGRAPHY

- Union
Art Week, 36 Bromfield Street, Boston
Artists' Books, Boston Visual Artists Union Gallery
The Towards Tomorrow Fair, University of Massachusetts, Amherst
- 1977 *Pontiac Creative Arts Center*, Pontiac, Michigan
The Zeitgeist: Kultur or Kitsch, Polaroid Corporation, Cambridge, Massachusetts. Curated by Paul Laffoley, sponsored by the World Future Society
Visions of History: Presentations by the Boston Visionary Cell, Quincy Market Building, Boston. Curated by Paul Laffoley
The Open Show: Part I, Boston Visual Artists Union Gallery
Bromfield Gallery, Boston
Charles Street Gallery, Boston
Paul Laffoley on the Concept of Meta-Energy, Northeast Trade Center, Woburn, Massachusetts
- 1976 *Dodge Library Art Gallery*, Northeastern University, Boston. Organized by the Boston Visual Artists Union
Henry Hicks Gallery, Brooklyn
The End of the Future, Massachusetts College of Art, Boston. Curated by Paul Laffoley, sponsored by the World Future Society
Joy of Movement Center, Watertown, Massachusetts
Lever House, New York. Organized by Ward-Nasse Gallery
- 1975 *Salon*, Ward-Nasse Gallery, New York
Magic Spaces Show, Boston Visual Artists Union Gallery
The Northeast Sculpture Open, Brockton Art Museum, Massachusetts
The 100 Artists of Ward-Nasse Present a Spring Exhibition, Avery Fisher Hall, Lincoln Center, New York
Painting Invitational, Brockton Art Center, Massachusetts
The New Talent Show, Allan Stone Gallery, New York
Manteca Gallery, Boston
- 1974 *Salon*, Ward-Nasse Gallery, New York
The Boston Visual Arts Union Show, Boston Center for the Arts
The Wallace Garden Library Competition, Fitchburg Art Museum, Fitchburg, Massachusetts (Honorable Mention)
The Atlantis Project, First and Second Church, Boston. Organized by the Boston Visionary Cell
Drawings '74, Watson Gallery, Wheaton College, Norton, Massachusetts
Boston Symphony Hall. Organized by the Boston Visual Artists Union
- 1973 *The Boston Tea Party Poster Contest*, Boston City Hall. Organized by the Boston 200 Bicentennial (Honorable Mention)
Salon, Ward-Nasse Gallery, New York
The Boston Visual Artists Union Show, Boston Center for the Arts and the Hayden Gallery, Cambridge, Massachusetts

- Proposals for a New England Center for Comparative Utopias*, Boston Architecture Center and Architects' Collaborative, Cambridge, Massachusetts. Organized by the Boston Visionary Cell
- 1972 *Salon*, Ward-Nasse Gallery, New York
The Food Show. Quincy Market, Boston, Organized by the Institute of Contemporary Art
The Boston Circus for the Arts, Boston Center for the Arts
Art in the Park, Boston Common. Organized by the Institute of Contemporary Art
Art for McGovern '72, Parker Street 470 Gallery, Boston
- 1971 *Salon*, Ward-Nasse Gallery, New York
Design in Transit, Institute of Contemporary Art, Boston
New England Sculpture Association Show, Boston City Hall
Art in the Park, Boston Common. Organized by the Institute of Contemporary Art
- 1970 *Worlds of Their Own*, University of Massachusetts, Boston
Project 70, Boston City Hall. Organized by the Institute of Contemporary Art
Salon, Ward-Nasse Gallery, New York
 Thousand Words Gallery, Boston
 Pooke Memorial Museum, Natick, Massachusetts
 Circuit Gallery, Institute of Contemporary Art, Boston

LECTURES BY THE ARTIST

- 2013 *Paul Laffoley*, San Francisco Art Institute, October 17
Paul Laffoley, Southbank Centre, London, June 11
Paul Laffoley, Henry Art Gallery, Seattle, Washington, April 6
Grow This House Workshop, Gregg Museum of Art and Design, Raleigh, North Carolina, February 21
- 2009 *Young Centre for the Performing Arts*, Toronto, Ontario, Canada, November 30
Paul Laffoley in conversation with Mickey Cartin, Cartin Collection at Ars Libri. Ars Libri, Boston, June 25
- 2008 *Paul Laffoley: The Sixties*, Young Centre for the Performing Arts, Toronto
The Message: Das Medium als Künstler, The Medium as Artist, Kunstmuseum Bochum, Bochum, Germany
- 2007 *EsoZone 2*, Portland, Oregon, August
 "The Intentionality of Oneness": Homage to Wendel "One World" Willkie, John "The One" Lonnon, and "The One Plotinus," *Culture in Context: Self-Taught Artists in the Twenty-First Century Symposium* organized by the American Folk Art Museum, New York, April 28
- 2006 *Synergenesis: Visionary Culture CoLaboratory*, San Francisco, November
 Keynote address, *EsoZone 1*, Portland,

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- 2004 Oregon
Un Apéritif de l'absinthe: Hommage à Rimbaud, Kent Gallery, New York
Invisible College 11, Blue Bongo, Los Angeles
- 2003 *The Twenty-Ninth Annual United States Psychotronics Association Conference*, University Plaza Hotel, Columbus, Ohio
- 2002 *The Twenty-Eighth Annual United States Psychotronics Association Conference*, University Plaza Hotel, Columbus, Ohio
The International Fortean Organization, United States Chapter: Thirty-Second Annual Conference of Anomalous Phenomena Fortfest 2002, Four Points Sheraton, Bethesda, Maryland
- 2001 *The DasUrpflanze Haus*, Yale Club, New York
Utopic Space, Man(Transforms), Sputnik Conference, Angel Orensanz Foundation, New York, June 1
- 2000 *The UFO Show*, University Galleries, Normal, Illinois
Demonstrosity, Tufts University Gallery, Aidekman Arts Center, Medford, Massachusetts
From the Levogyre to the Cosmolux: Up and Down the Dimensional System, College of Fine Arts Festival, Illinois State University, Normal, Illinois, March 7.
- 1999 *Genius as Convergence: A Millennial Discussion*, Paul Laffoley in conversation with Jeanne Marie Wasilik, Austin Museum of Art, Austin, Texas, January 22.
- 1998 *Somakatoligon: Degrees of Embodiment—Art and Mindphysics*. Federal Reserve Bank of Boston Gallery
- 1997 *Alien Art Ransom*, Harbor Steps, Seattle
Somakatoligon: Degrees of Embodiment—Art and Mindphysics, College Art Association Annual Conference, New York Hilton, New York
Slide lecture, Black Mountain College, North Carolina
Innocence and Guile: The Outsider and Contemporary Art, Worcester State College, Worcester, Massachusetts
- 1996 *The 1996 Conference of Human Evolution and Extra-Terrestrial Intervention and the Arts*, Massachusetts College of Art, Boston
- 1995 *The Real Elvis II*, Jamaica Plain Firehouse Multicultural Arts Center, Boston
Frontierism: Paul Laffoley and the Real Elvis, Massachusetts Transportation Building, Boston. Presented by Planet 3.9
- 1994 *Paul Laffoley, Kook and Visionary Artist*, Newspeak Gallery, Providence, Rhode Island
Lamproneiro: Art and the Lucid Dream, Federal Reserve Bank, Boston. Organized by The Boston Visionary Cell Cult Rapture, Center on Contemporary Art, Seattle
The International Symbolist Movement: After 1910 and to the Present, Massachusetts Transportation Building, Boston

- 1981 *The Real Elvis*, The Elvis Project, Boston Epiphanies, Ward-Nasse Gallery, New York. Panel discussion, *The International Symbolist Movement: After 1910 and to the Present*, Newspeak Gallery, Providence, Rhode Island
- 1981 *All Elvis Art Show*, Main Street Museum of Arts, White River Junction, Vermont
- 1981 *The Temple*, Brighton, Massachusetts. Organized by the New England Society of Psychic Science Researchers
- 1980 *Theories of Symbolism*, Boston Architectural Center. Organized by the Boston Visionary Cell
- 1978 *The History, State of Art, and Future of the Time Machine, Towards Tomorrow Fair*, University of Massachusetts, Amherst
- 1977 Southern Connecticut State College Gallery, New Haven
- 1977 *Paul Laffoley on the Concept of Meta-Energy*, Northeast Trade Center, Woburn, Massachusetts
- 1973 Portland Museum of Art, Portland, Maine
- 1970 McClean Hospital, Belmont, Massachusetts
- 2008 "Paul Laffoley." Interview by Nick Pell. *Technocult TV*. Video, originally broadcast on October 9.
- 2007 "New Years—The Future." Interview by Mike Hagan. *radiOrbit*. Audio, originally broadcast on December 31.
- 2007 "Paul Laffoley's Esoteric Art." Interview by John-Paul Pryor. *Dazed & Confused*, December.
- 2004 "Satan, God, H.P. Lovecraft and Other Mephitic Models." Interview by Robert Guffey. *Paranoia*.
- 2002 "Paul Laffoley: Thanaton III." Interview by Richard Metzger. In *Disinformation: The Interviews*. New York: Disinformation Company, pp. 134–42, ill. Interview by Richard Metzger. *Disinformation: The Complete Series*. DVD Video. New York: Disinformation Company. Originally broadcast on Channel 4 TV, United Kingdom, February 26.
- 2001 "Thanaton III." Interview by Richard Metzger. Video. Originally broadcast on Channel 4 TV, United Kingdom, January 28.
- 1999 Interviews by Richard Metzger. *Infinity Factory*. Webcast, originally broadcast on Pseudo.com, November 23 and December 14. Produced by the Disinformation Company, New York.
- 1998 "The Mystery of Genius." Interview by John Metherell. Two-part video. Produced by Robert Fiveson for the Arts and Entertainment Channel.
- INTERVIEWS**
- 2013 "In Paul Laffoley's Visionary Cell." Interview by Alice Pfeifer. *Supplemental: Sidean, Ersatz & Vanes B-Annual Paper*, Issue 2, Winter 2013, pp. 10–13, 34, ill.
- 2010 "Dream Speak." Interview by Robert Waffoner. *Lucid Dreaming Exchange*, no. 56, September, pp. 2–6, ill.

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- 1997 "Paul Laffoley on the Time Machine." Interview by Alisyn Camerota. Originally broadcast on September 10. Produced by Strange Universe.
- 1990 "Paul Laffoley: Third-Generation Lunatic Fringe." Interview by Donna Kossy. *Kooks Magazine* (Allston, Massachusetts), no. 6, Pp. 20–28, ill.
- 1974 Interview by Werner Grundl. Television broadcast. Produced by Right on Time TV.

SELECTED WRITINGS BY THE ARTIST

- 2013 "The Principles of Alchemy," "The Visions of History," "The Bauharoque," "Disco Volante II," and "Utopic Space." In *Paul Laffoley: Premonitions of the Bauharoque*. Exhibition catalogue. Henry Art Gallery, Seattle, WA, pp. 37–301. Facsimiles of the artist's handwritten journals.
- 2011 "The Visions of History." In *Paul Laffoley: Secret Universe*. Exhibition catalogue, Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin. Cologne: Walter König, pp. 72–96.
- 2009 "April in New York, Paris in the Spring." *HunterGatheress Journal*, vol. 2, Winter, Pp. 30–40, ill. Originally written in 1996. "Architecture of Utopia." *Palais Magazine*, no. 10, Fall, pp. 52–71, ill.
- 2008 "Disco Volante" and "On Becoming a Shadow." *HunterGatheress Journal*, vol. 1, March, pp. 12–15, 26–32.
- 2003 "Anthe Hieronymus Box Two Manual." Photocopied handwritten manuscript.
- "Memento Mori: Remember You Must Die." In *Book of Lies: The Disinformation Guide to Magik and the Occult*. Ed. Richard Metzger. New York: Disinformation Company, pp. 37–48, ill.
- 2002 "Fables of the Reconstruction: Gaudi's NYC Vision." *Juxtapoz*, no. 37, March/April, Pp. 44–49, ill.
- "Gaudi's Grand Hotel on the Hudson." *Paranoia: The Conspiracy Reader*, no. 30, Fall, pp. 40–48.
- "Reflecting on the Big Dig." *Artsmedia*, September–October, pp. 33–34.
- Astound This World: Selected Visions of Paul Laffoley*. Ed. Wes Wallace and Joan D'Arc. Wallace Family and Paranoia Magazine.
- 2001 "April in New York." *Flaunt*, February, pp. 72–84, ill.
- "Utopic Space: manTRANSforms Conference." *Sputnik*, June 1.
- "Portaling." Photocopied handwritten manuscript.
- 2000 "Better Living through Botany." *Flaunt*, no. 11, February, pp. 94–97, ill.
- "Disco Volante." In *The UFO Show*. Ed. Barry Blinderman. Exhibition catalogue. Normal, Illinois: University Galleries of Illinois State University, pp. 24–37, ill.
- 1999 "Pantheon." In *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics*. A Survey of the Visionary Art of

- Paul Laffoley Spanning Four Decades, 1967–1999, to The Brink of the Bauharoque. Exhibition catalogue. Austin, Texas: Austin Museum of Art, Pp. 24–35.
- 1998 "The Origin of the Tesseract House." Photocopied handwritten manuscript.
- 1998 "Basque to the Future." *artsMedia*, February 1998, pp. 28–29.
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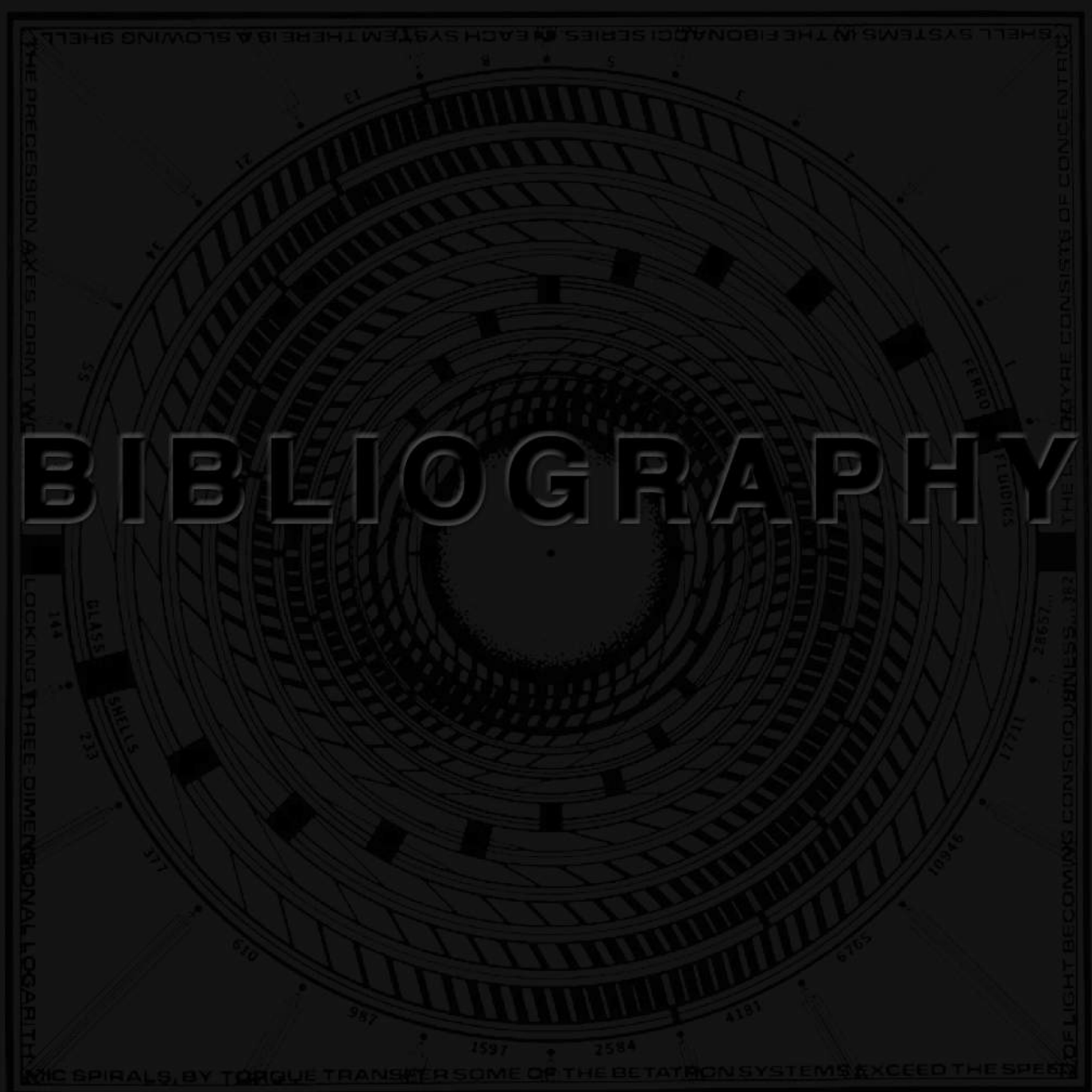
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