



Paul Laffoley

The Boston Visionary Cell

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Prepared on the occasion of the exhibition The Boston Visionary Cell
January 4 — March 9 2013, at Kent Fine Art

KENT
FINE ART LLC

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KENT FINE ART LLC

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Paul Laffoley

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TEXTS BY PAUL LAFFOLEY
EDITED BY JEANNE MARIE WASILIK

The Commonwealth of Massachusetts



Be it Known That whereas

Paul G. Laffoley, Jr., Richard A. Sculley, Mary E. Laffoley, Sr., Edward Dugan, Lorraine M. Dugan, Clarence T. Burbine, Charles R. Needham, Francis T. Gioeli, Dominick A. Mango

have associated themselves with the intention of forming a corporation under the name of

The Boston Visionary Cell, Incorporated

and have complied with the provisions of the Statutes of the Commonwealth in such case made and provided, as appears from the Articles of Organization of said corporation, duly approved by the State Secretary and recorded in this office:

Now, therefore, I, JOHN F. X. DAVOREN, Secretary of The Commonwealth of Massachusetts, Do Hereby Certify that said

Paul G. Laffoley, Jr., Richard A. Sculley, Mary E. Laffoley, Sr., Edward Dugan, Lorraine M. Dugan, Clarence T. Burbine, Charles R. Needham, Francis T. Gioeli, Dominick A. Mango

their associates and successors are legally organized and established as, and are hereby made an existing corporation as of May 19, 1971 *under the name of*

..... The Boston Visionary Cell, Incorporated

with the powers, rights and privileges, and subject to the limitations, duties and restrictions, which by law appertain thereto.



Witness my official signature hereunto subscribed, and the Great Seal of The Commonwealth of Massachusetts hereunto affixed, this thirtieth **day of** June **in the year of our Lord one thousand nine hundred and** ~~seventy-one~~.

John F. X. Davoren
Secretary of the Commonwealth

Deputy Secretary

The Boston Visionary Cell (BVC), which is based upon the model of an artist's guild, is a community-wide association composed of Neo-Platonic visual artists and additional non-artists, who come from a wide range of disciplines and professions and who collaborate with and act as consultants and adherents to the visual artists. The primary purpose of the BVC is to develop and advance visionary art for the sake of the appreciation of the local area, the world, and the universe. It is the belief of the BVC that visionary art, which traces its roots to the Neolithic cave paintings of Western Europe, is art of an eternal genre, which has elements of the sacred, the magical and the mystical woven into themes that are by their nature timeless, universal and transcendental.

As a group, we believe both individually and collectively that the universe can best be explained by the profoundly metaphysical and psychological philosophy known as Neo-Platonism, which is an unorthodox and compelling interpretation of Platonic philosophy that was initiated as a renewal of Platonism by the 3rd-century AD philosopher Plotinus, and which subsequently became the dominant philosophy of the ancient world down to the 6th century.

We also believe that the evocation of the mystical experience by means of symbols, which has functioned as part of the intentioning process throughout the course of human history, is the intended direction of evolution that becomes most expressive through visual art during those periods in

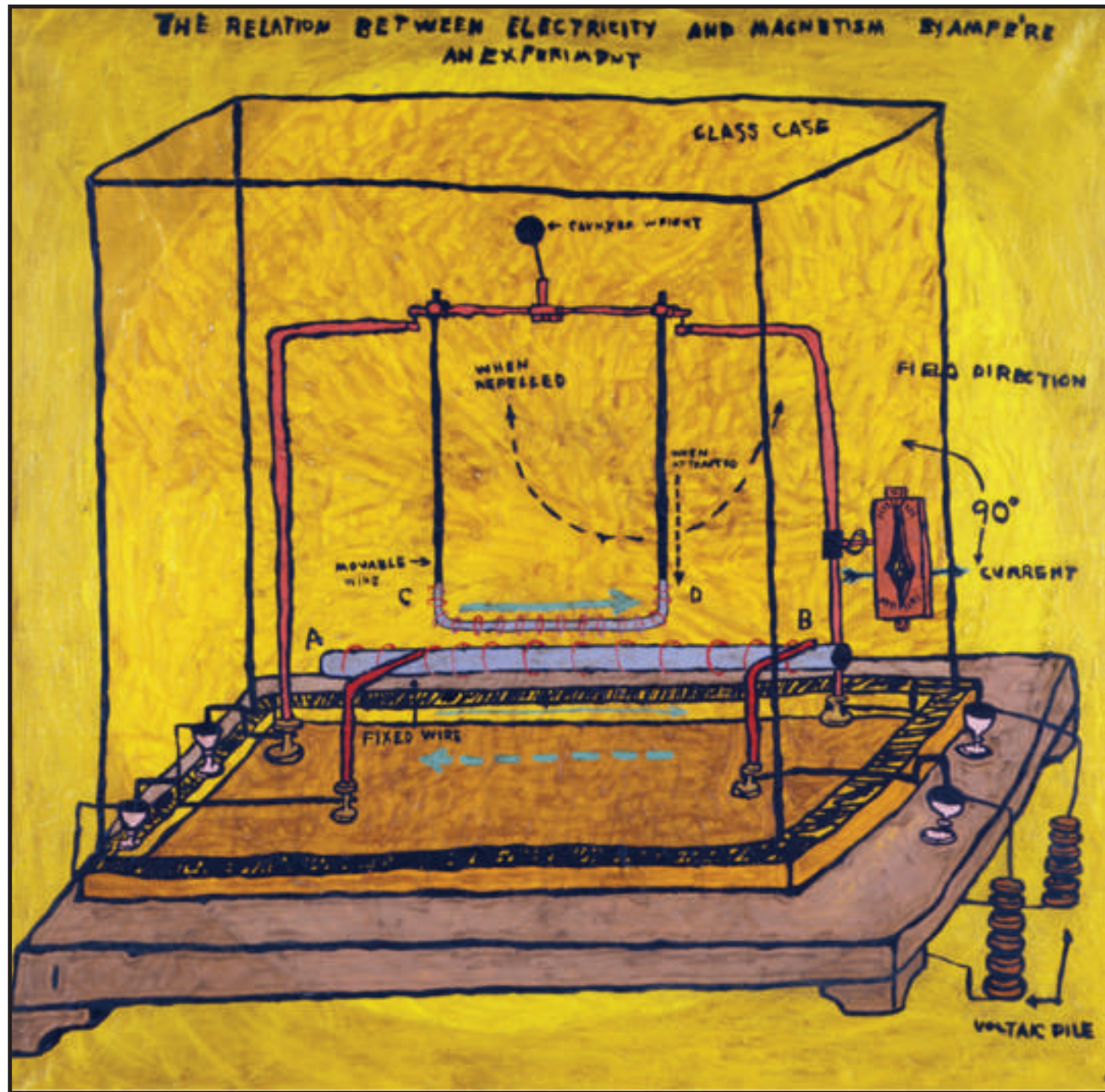




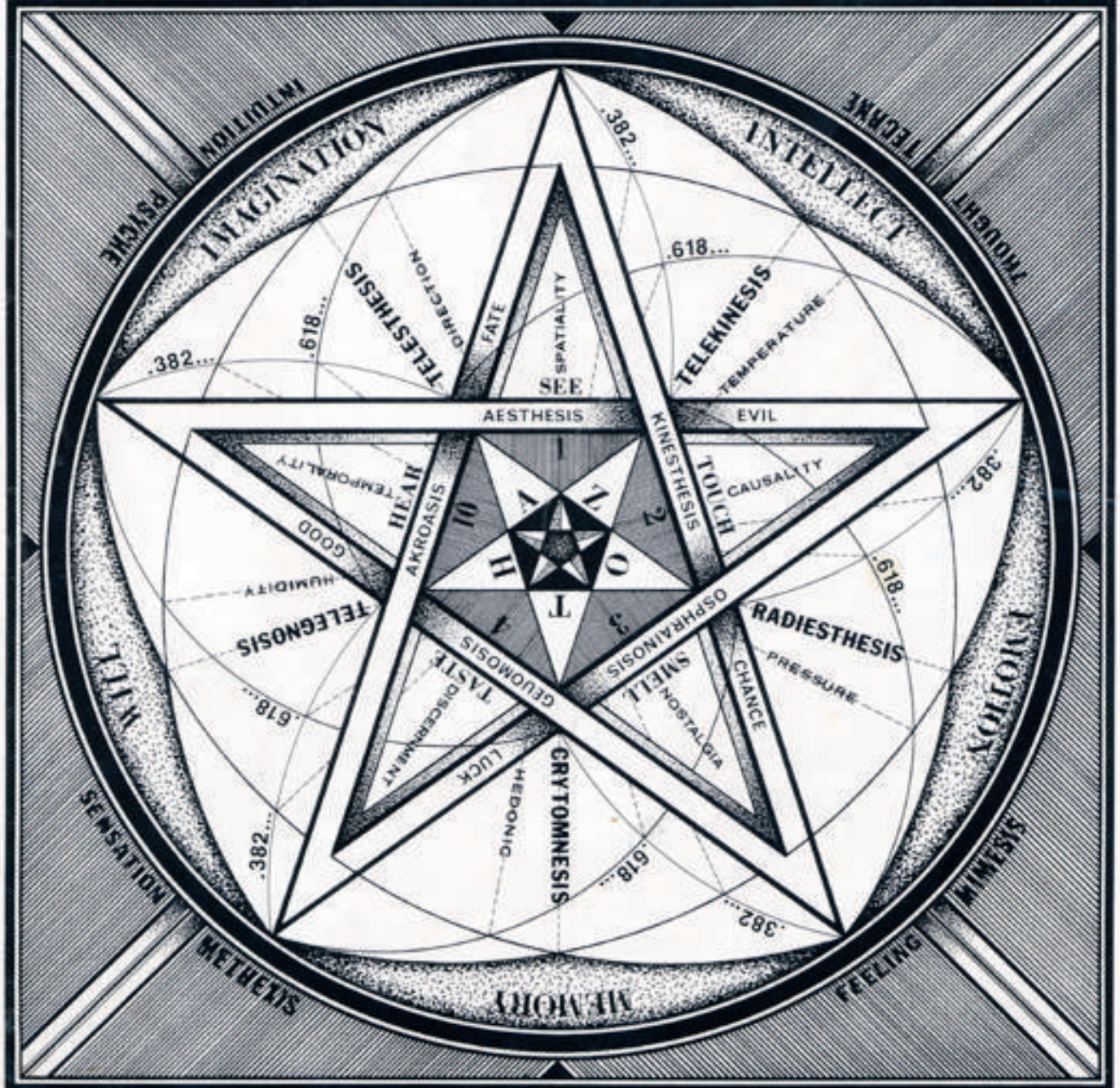
history that are characterized by rapid change, e.g., the 20th century, which has seen a series of movements from the Modern era to the Post-modern era, finally culminating in the Bauharoque era, as history moves towards the Negotick and Modieval eras. We consider that the visionary sensibility, which is often erroneously interpreted as a revival of late 19th-century Symbolism, i.e., an entirely new artistic phenomenon, is in actuality an essentially timeless and eternal archetype, whose patterns are time-oriented manifestations which are evoked by the destiny of history.

We recognize and acknowledge the influence on our movement of many individuals, such as the visionary architect Frederick Kiesler (1890-1965); Helena Blavatsky and Henry Steele Olcott, who in 1875 founded the Theosophical Society, whose ABC's are in reality reincarnation and karma; Rudolf Steiner, who in 1909 founded the Anthroposophical Society, whose purpose is to liberate humanity from its selfishness through the philosophy of spiritual science. Nevertheless, our spiritual mentor is Pierre Teilhard de Chardin (1881-1955), who saw humanity, as well as the matter-energy that constitutes the universe, as being in a constant and purposeful process of cosmic evolution that was moving in the direction of increasing complexity and perfected spirituality.

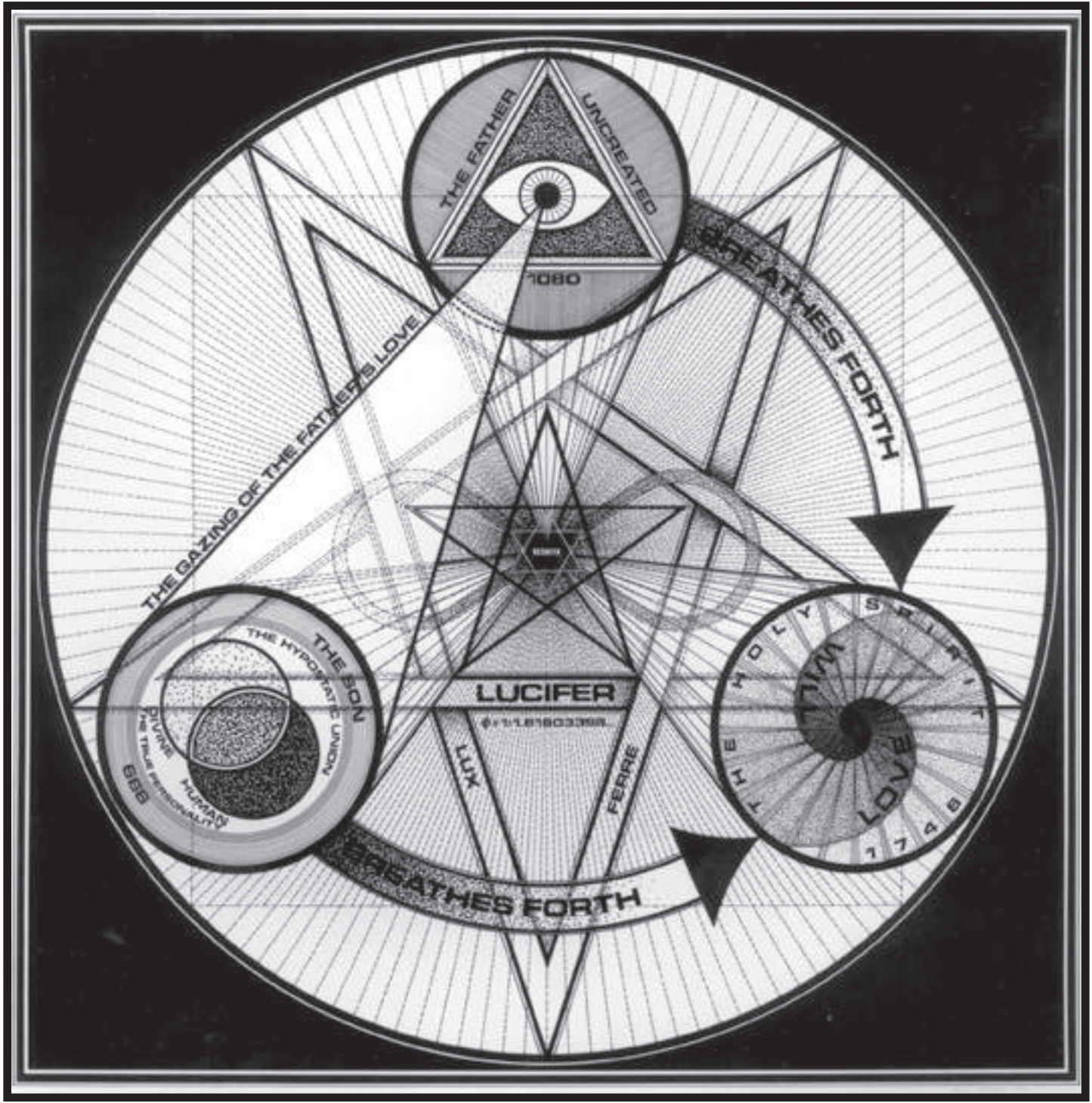
Paul Laffoley, 1971

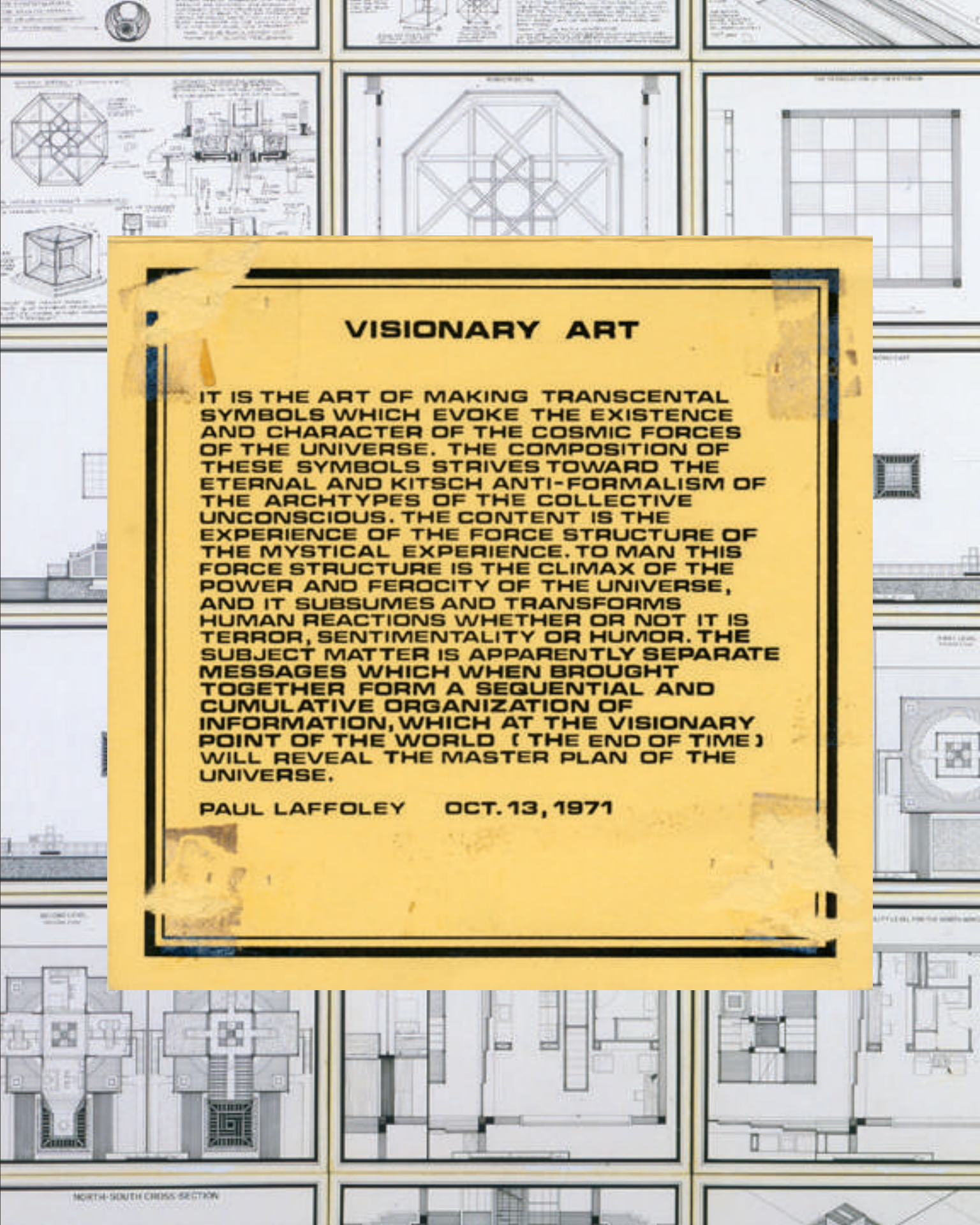
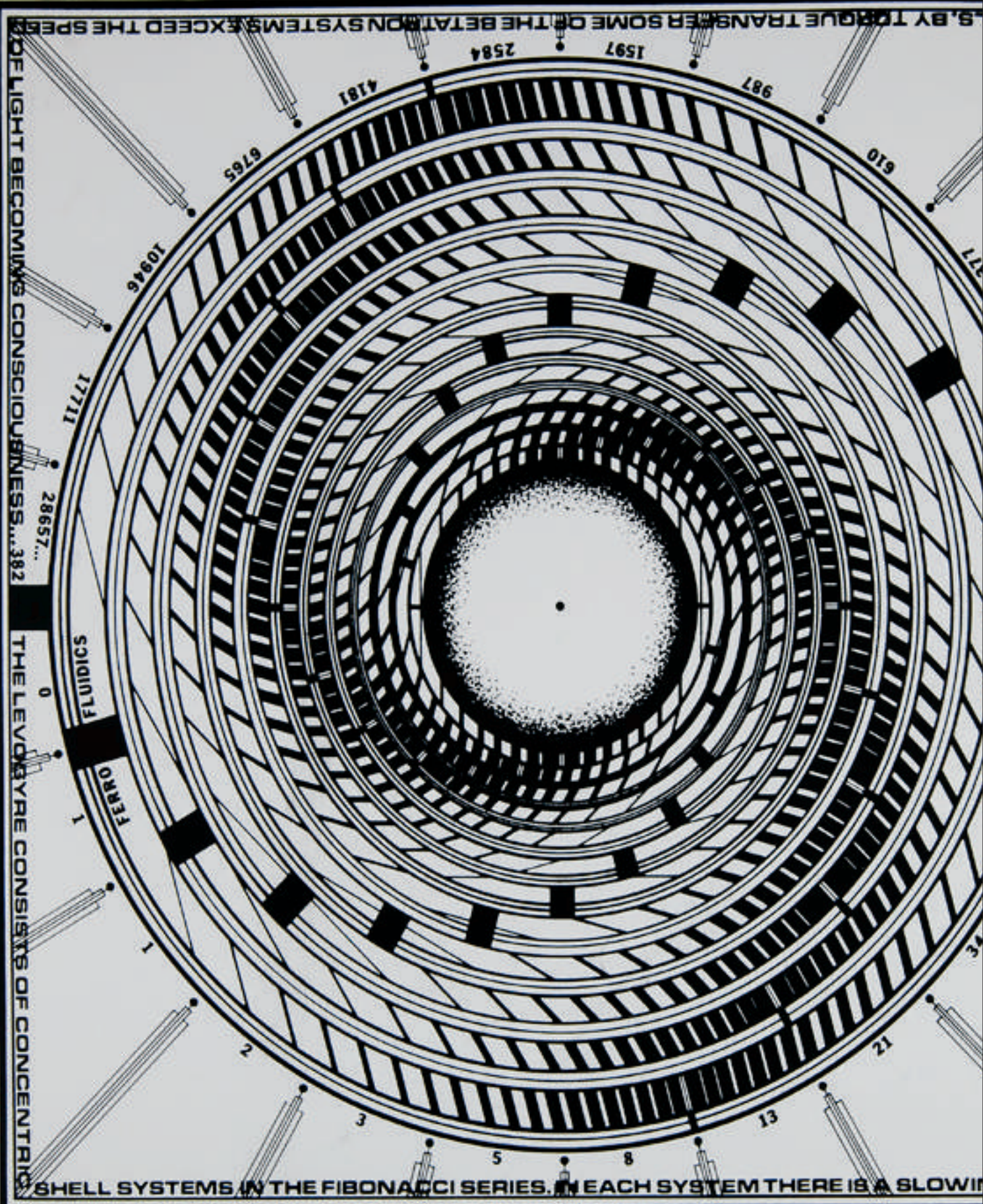


THE MONAD OF PHI: $1/2(1+\sqrt{5})$



HOMAGE TO PYTHAGORAS. JACOB BOEHME AND R.G. COLLINGWOOD

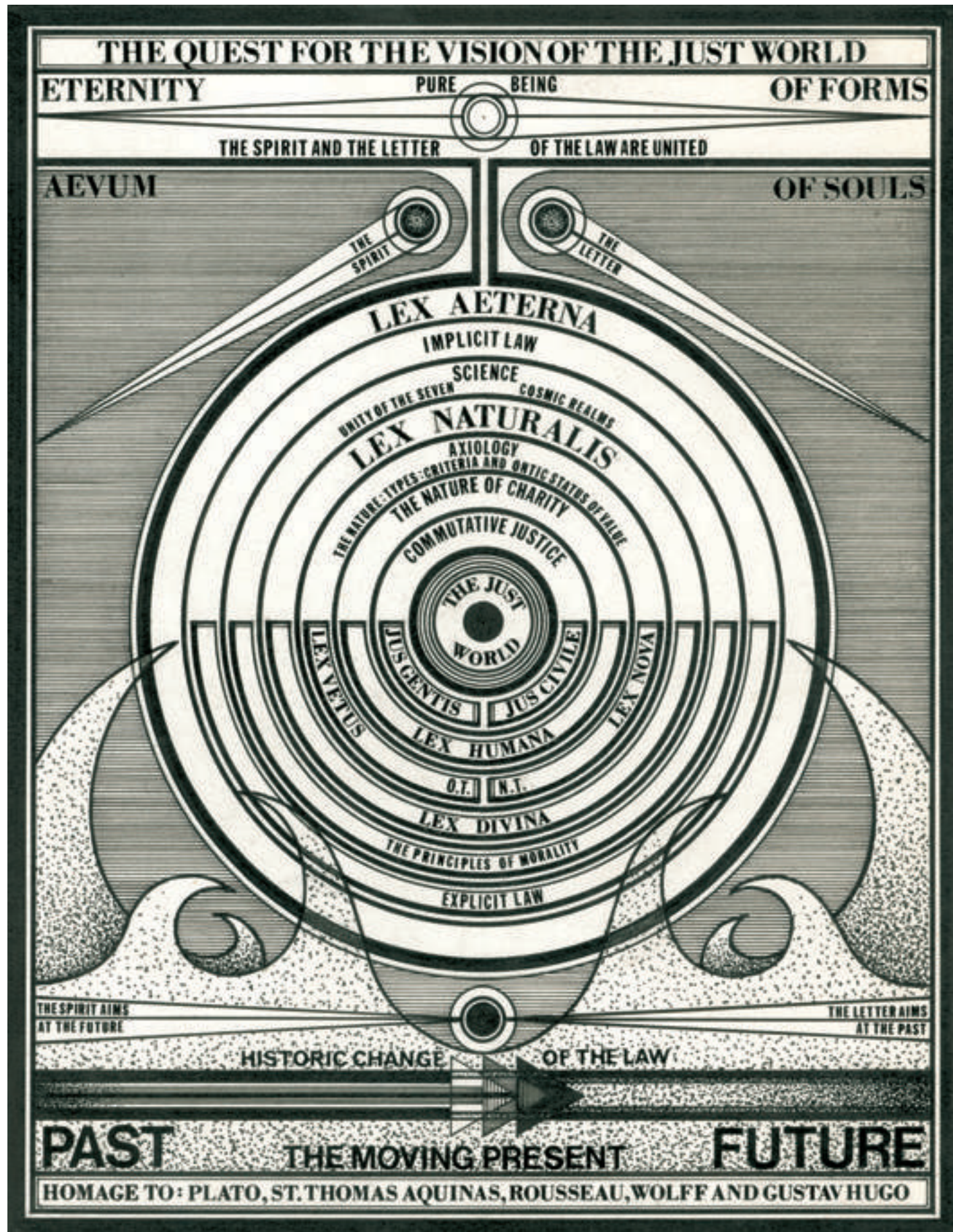
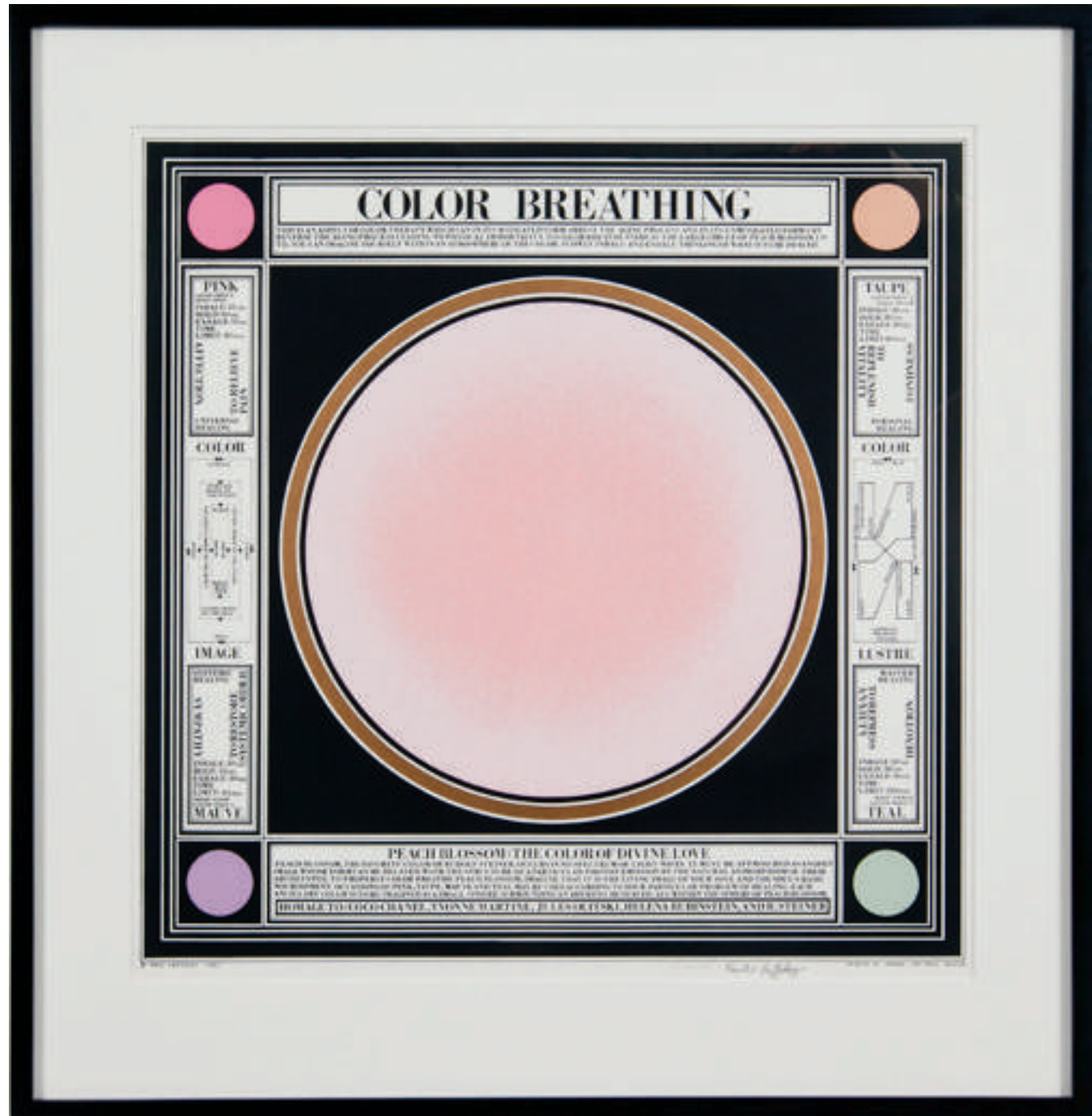


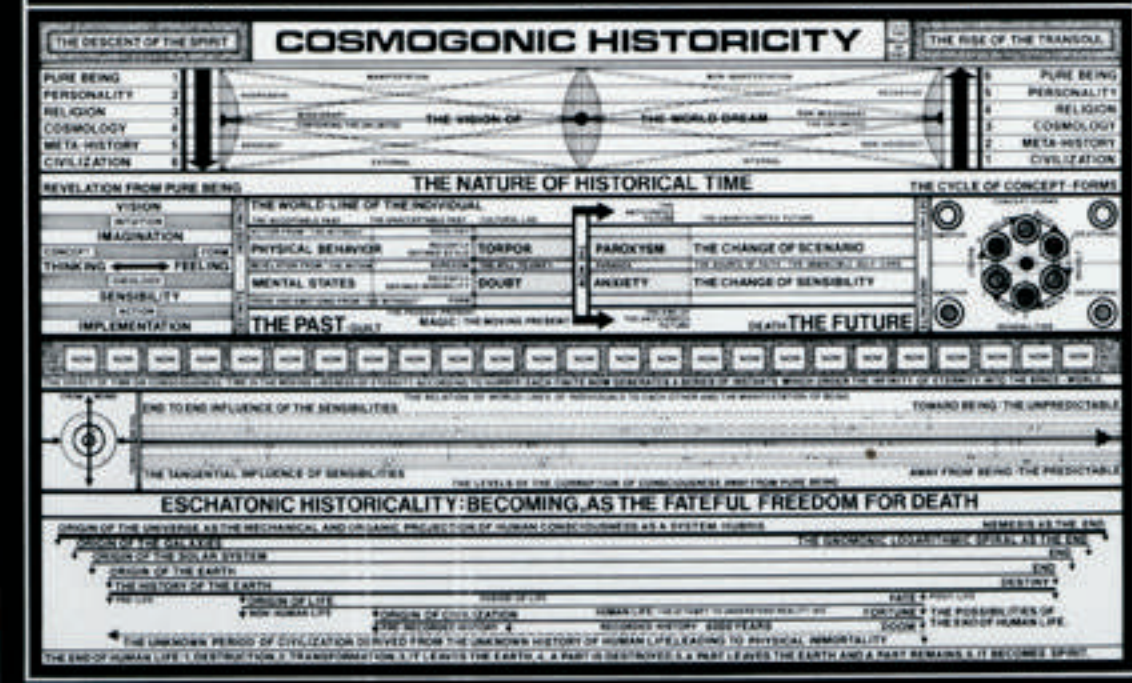
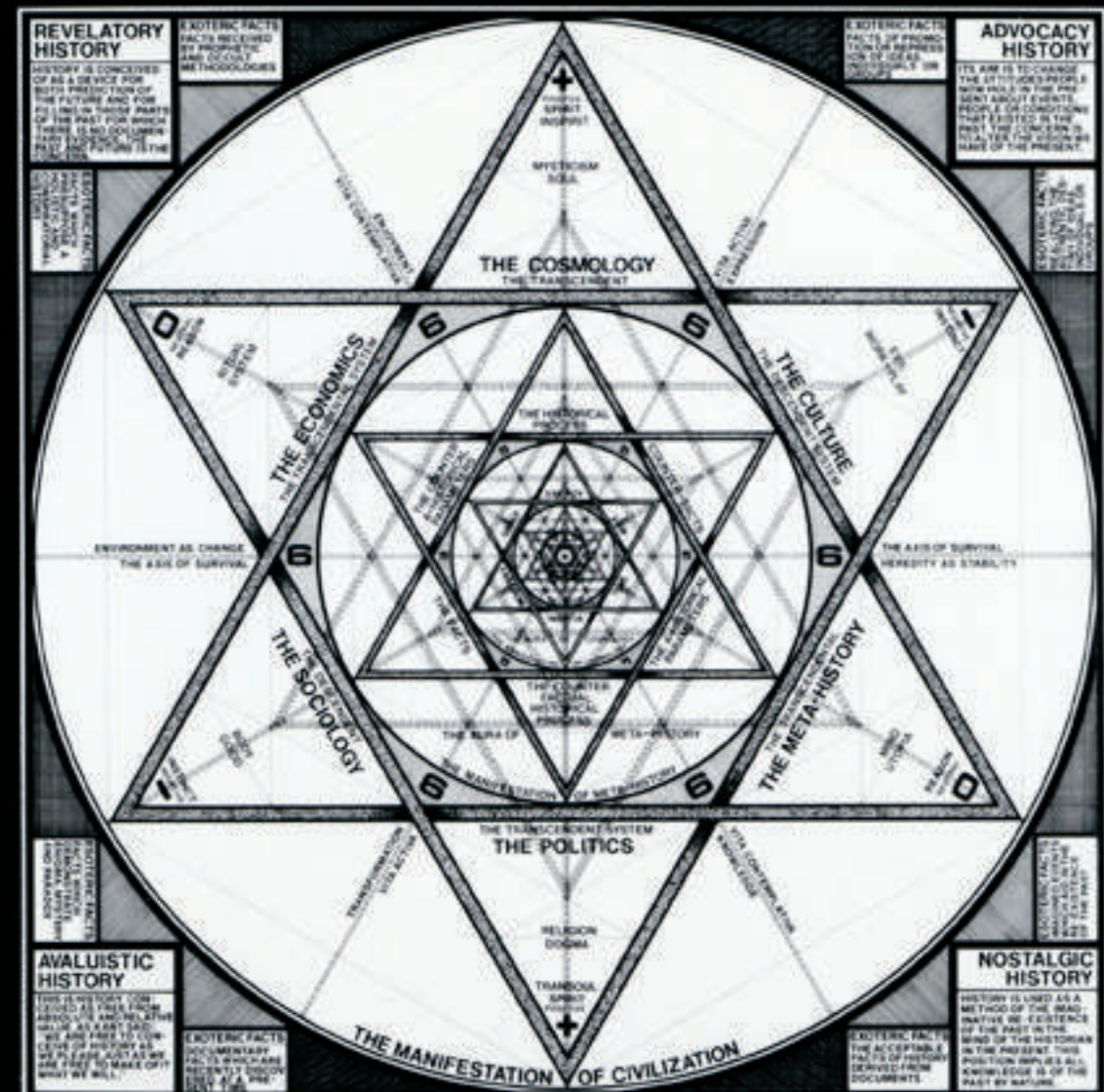


VISIONARY ART

IT IS THE ART OF MAKING TRANSCENDENTAL SYMBOLS WHICH EVOKE THE EXISTENCE AND CHARACTER OF THE COSMIC FORCES OF THE UNIVERSE. THE COMPOSITION OF THESE SYMBOLS STRIVES TOWARD THE ETERNAL AND KITSCH ANTI-FORMALISM OF THE ARCHTYPES OF THE COLLECTIVE UNCONSCIOUS. THE CONTENT IS THE EXPERIENCE OF THE FORCE STRUCTURE OF THE MYSTICAL EXPERIENCE. TO MAN THIS FORCE STRUCTURE IS THE CLIMAX OF THE POWER AND FEROCITY OF THE UNIVERSE, AND IT SUBSUMES AND TRANSFORMS HUMAN REACTIONS WHETHER OR NOT IT IS TERROR, SENTIMENTALITY OR HUMOR. THE SUBJECT MATTER IS APPARENTLY SEPARATE MESSAGES WHICH WHEN BROUGHT TOGETHER FORM A SEQUENTIAL AND CUMULATIVE ORGANIZATION OF INFORMATION, WHICH AT THE VISIONARY POINT OF THE WORLD (THE END OF TIME) WILL REVEAL THE MASTER PLAN OF THE UNIVERSE.

PAUL LAFFOLEY OCT. 13, 1971





THE FLAT EARTH MAP REAL WORLD

This Flat Earth
Center of the Universe

This Flat Earth
Does Not Spin or Whirl



This Flat Earth
is the only known
world in existence.
Moses, all the Prophets,
Jesus Christ, all affirm Earth
Center of Universe Flat and does
not whirl around the sun.
Gen. 1:1 - In the beginning God
created the world without form and
void. (Had no shape just water forever and no
land.) Land created is sitting in and on the water.
World without end or edge.

North the center
of the World, ice
ring surround the known
world, no one knows what is
beyond the cold and dark of the
south. Flat Earth Society the oldest
society existing on earth today, began
with the creation of the Flat Earth. This
map is the sole property of Flat Earth Research
Society International (of Covenant People's Church).
Box 2533, Lancaster, 93530 - Phone (800) 727-1430

**Australia
Not Down Under**

Flat Earth Society in USA from the Founding, 1797A, George Washington knew
Earth Flat, USA founded as a Flat Earth Nation. The round spinning ball
superstition is subversive. Heavens is a place above Flat Earth, could be about 4,000
miles up.

For further information on the flat earth Flat, subscribe, join and receive FLAT EARTH NEWS quarterly, each issue profits
contribute. \$15.00 a year with Membership Card and Certificate of Membership.
Walter Johnson Born in Australia.

FOR as much as a year Satan continued these visits, but at last he came less often, and then for a long time he did not come at all. This always made me lonely and melancholy. I felt that he was losing interest in our tiny world and might at any time abandon his visits entirely. When one day he finally came to me I was overjoyed, but only for a little while. He had come to say good-by, he told me, and for the last time. He had investigations and undertakings in other corners of the universe, he said, that would keep him busy for a longer period than I could wait for his return.

"And you are going away, and will not come back any more!"

"Yes," he said. "We have comrades long together, and it has been pleasant—pleasant for both; but I must go now, and we shall not see each other any more."

"In this life, Satan, but in another? We shall meet in another, surely!"

Then, all tranquilly and soberly, he made the strange answer, "There is no other."

A subtle influence blew upon my spirit from his, bringing with it a vague, dim, but blessed and hopeful feeling that the incredible words might be true—even must be true.

"Have you never suspected this, Theodor?"

"No. How could I? But if it can only be true—"

FROM: THE MYSTERIOUS STRANGER 1909

BY: SAMUEL CLEMENS 1835-1910
(MARK TWAIN)

EXCERPT: THE ENTIRE FINAL CHAPTER (XII), A YOUNG UNFALLEN ANGEL NAMED SATAN, THE NEPHEW OF HIS INFAMOUS UNCLE, ENTERS IN 1590 THE STILL MEDIEVAL WORLD OF ESELDORF AUSTRIA TO TEACH A BOY NAMED THEODOR THE NATURE OF REALITY. THE STORY IS A VEILED REFERENCE TO THE IMPACT OF THE PROTO-BAUHAROQUE ELECTRONIC GENIUS NIKOLA TESLA HAD UPON THE MIND OF MARK TWAIN. THE IMAGERY IS A PERFECT EVOCATION OF THE DHARMAKAYA MEDITATION OF ZEN BUDDHISM AND VEDANTA HINDUISM—A TRANSCENDENCE OF BOTH THEISM AND PANTHEISM.

FROM: THE TEMPEST 1611

BY: EDWARD DE VERE 17 TH EARL OF OXFORD
1564-1616 (WILLIAM SHAKESPEARE)

EXCERPT: ACT FOUR - SCENE 1 - LINES 146 TO 163
SPOKEN BY PROSPERO - THE RIGHTFUL
DUKE OF MILAN.

THIS IS THE LAST PLAY WRITTEN ENTIRELY BY THE BARD. THROUGH THE VOICE OF PROSPERO HE PRESENTS THE IDEA THAT LIFE IS BUT A BRIEF THEATRICAL SPECTACLE, LEST THE RELATIVISM OF THE THOUGHT OF LIFE AS ILLUSION THEN DRAIN ONE OF HOPE. HE REFERS ALSO TO THE RENAISSANCE FOUND IN THE ABSOLUTE CYCLES OF EXISTENCE OF FATE.

Prospero You do look, my son, in a moved sort,
As if you were dismayed: be cheerful, sir.

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. Sir, I am vexed;
Bear with my weakness; my old brain is troubled:
Be not disturbed with my infirmity:
If you be pleased, retire into my cell,
And there repose: a turn or two I'll walk,
To still my beating mind.

"It is true."

A gust of thankfulness rose in my breast, but a doubt checked it before it could issue in words, and I said, "But—but—we have seen that future life—seen it in its actuality, and so—"

"It was a vision—it had no existence."
I could hardly breathe for the great hope that was struggling in me. "A vision?—a vi—"

"Life itself is only a vision, a dream."

It was electrical. By God! I had had that very thought a thousand times in my musings!

"Nothing exists; all is a dream. God—man—the world—the sun, the moon, the wilderness of stars—a dream, all a dream; they have no existence. Nothing exists save empty space—and you!"

"And you are not you—you have no body, no blood, no bones, you are but a thought. I myself have no existence; I am but a dream—your dream, creature of your imagination. In a moment you will have realized this, then you will banish me from your visions and I shall dissolve into the nothingness out of which you made me. . . ."

"I am perishing already—I am falling—I am passing away. In a little while you will be alone in shoreless space, to wander its limitless solitude; without friend or comrade forever—for you will remain a thought, the only existent thought, and by your nature indestructible, indestructible. But I, your poor servant, have revealed you to yourself and set you free. Dream other dreams, and better!"

REALITY=DREAM

PROTO-BAUHAROQUE
EXAMPLES FROM THE BAROQUE,
MODERNIST AND POST-MODERNIST
PERIODS OF THE RECOGNITION OF
THE NATURE OF REALITY BEING A
DREAM.

"Strange! that you should not have suspected years ago—centuries, ages, eons, ago!—for you have existed, companionless, through all the eternities. Strange, indeed, that you should not have suspected that your universe and its contents were only dreams, visions, fiction! Strange, because they are so frankly and hysterically insane—like all dreams: a God who could make good children as easily as bad, yet preferred to make bad ones; who could have made every one of them happy, yet never made a single happy one; who made them prize their lotter life, yet stingily cut it short; who gave his angels eternal happiness unearned, yet required his other children to earn it; who gave his angels painless lives, yet cursed his other children with biting misery and maladies of mind and body; who mouths justice and invented hell—mouths mercy and invented hell—mouths Golden Rules, and forgiveness multiplied by seventy times seven, and invented hell; who mouths morals to other people and has none himself; who frowns upon crime, yet commits them all; who created man without invitation, then tries to shuffle the responsibility for man's acts upon man, instead of honorably placing it where it belongs, upon himself; and finally, with altogether divine obtuseness, invites this poor, abused slave to worship him! . . ."

"You perceive, now, that these things are all impossible except in a dream. You perceive that they are pure and puerile insanities, the only creations of an imagination that is not conscious of its freaks—in a word, that they are a dream, and you the maker of it. The dream-marks are all present; you should have recognized them earlier."

"It is true, that which I have revealed to you; there is no God, no universe, no human race, no earthly life, no heaven, no hell. It is all a dream—a grotesque and foolish dream. Nothing exists but you. And you are but a thought—a vagrant thought, a useless thought, a homeless thought, wandering forlorn among the empty eternities!"

He vanished, and left me appalled; for I knew, and realized, that all he had said was true.

EGOS ARE THE LUCID DREAMS OF THE ATMAN.



THERE IS ONLY ONE KNOWER AND WE ARE ALL IT.

THE ATMAN KNOWS ITSELF THROUGH ITS EGOS.

HOMAGE TO WILLIAM SHAKESPEARE AND MARK TWAIN.

THE EARTH STOOD STILL

WITH
MICHAEL RENNIE
PATRICIA NEAL
HUGH MARLOWE

PRODUCED BY
JULIAN BLAUSTEIN · ROBERT WISE

SCREEN PLAY BY
EDMUND H. NORTH



THIS NUMBER IS SYMBOLISED BY THE PICTURE OF THE UNIVERSE, AND IT IS ALSO CALLED "THE CROWN OF THE MAN". IT IS A NUMBER OF ADVANCEMENT, HONOUR, ELEVATION IN LIFE, AND GENERAL SUCCESS. IT MEANS VICTORY AFTER A LONG FIGHT, FOR "THE CROWN OF THE MAN" IS ONLY GAINED AFTER LONG INITIATION AND TESTS OF DETERMINATION. IT IS A FORTUNATE NUMBER OF PROMISE IF IT APPEARS IN ANY CONNECTION WITH FUTURE EVENTS.

BY COUNT LUIS HANSEN (1847-1926) KNOWN AS "CARESS".

THE DEMON PLAN
 A TRANCE, GABRIEL BANA AT CHARLES CATHEDRAL, CHARLES FRAME [RE BUILT FROM 1114 AD - 1820] ON TOP OF A GORGONIAN OYER, A REMAINDER OF THE EARLIER ROMANESQUE CHURCH OF CHARLES.

TESLA'S DEATH RAY WAS HIS BIRTH TO 40 20 BIRTHY INTO LUCID DREAMING THAT HE WANTED BEACH THE LUX OF THE WIND ON THE WHITE WIND WHICH WOULD BIRTH CAUSE DEATH TO THE GORGONIAN OYER BEING BANA WINDY POLICED BIRTHY INTO THE GORGONIAN WINDS.

21

HYPNOSIS DREAMS:

1 THE NAME LAFLEY COMES FROM AN ANTIQUITY STREET IN THE TOWN OF CHARLES FRAME.

2 THE DREAMS OF MORNING ARE ONLY IN HUMAN FORMS.

3 THE DREAMS OF NIGHT ARE ONLY IN HUMAN FORMS.

4 THE DREAMS OF DAY ARE ONLY IN HUMAN FORMS.

5 THE DREAMS OF NIGHT ARE ONLY IN HUMAN FORMS.

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10 THE DREAMS OF DAY ARE ONLY IN HUMAN FORMS.

THE ALPHABET DEMON IN THE TOWN OF CHARLES FRAME

TESLA'S DEATH RAY WAS HIS BIRTH TO 40 20 BIRTHY INTO LUCID DREAMING THAT HE WANTED BEACH THE LUX OF THE WIND ON THE WHITE WIND WHICH WOULD BIRTH CAUSE DEATH TO THE GORGONIAN OYER BEING BANA WINDY POLICED BIRTHY INTO THE GORGONIAN WINDS.

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TESLA'S DEATH RAY

ME AND MY FATHER AND I AS MY GRANDFATHER

TESLA'S DEATH RAY WAS HIS BIRTH TO 40 20 BIRTHY INTO LUCID DREAMING THAT HE WANTED BEACH THE LUX OF THE WIND ON THE WHITE WIND WHICH WOULD BIRTH CAUSE DEATH TO THE GORGONIAN OYER BEING BANA WINDY POLICED BIRTHY INTO THE GORGONIAN WINDS.

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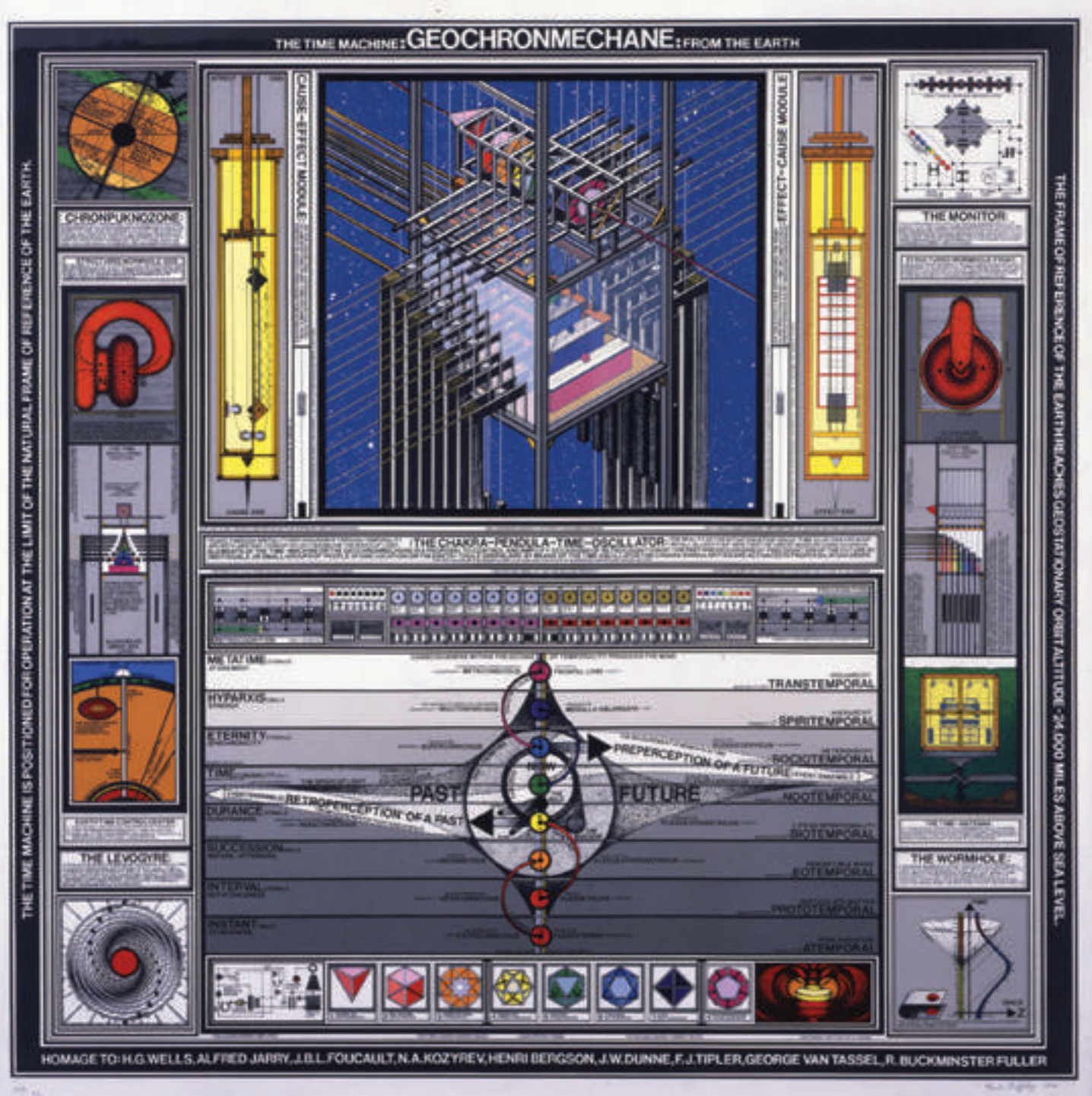
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NIKOLA TESLA [1856-1943] AMERICAN [CROATIAN BORN] IN THE 1870s - 1880s HIS NAME WAS ASSIGNED TO LAFLEY.



GEOCHRONMECHANE:

THE TIME MACHINE FROM THE EARTH

BY PAUL LAFFOLEY

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



THE
 BOSTON
 VISIONARY
 CELL
 36 BROMFIELD STREET
 BOSTON, MASS. 02106

DESCRIPTION OF SERIGRAPH:

① TITLE: GEOCHRONOMECHANICS: THE TIME MACHINE FROM THE EARTH

HOMAGE TO: H. G. WELLS, J. B. L. FOUCAULT, N. A. KOZYREV, HENRI BERGSON, J. W. DUNNE, F. J. TIPIER, GEORGE VAN TASSEL, R. BUCKMINSTER FULLER, AND T. GALEN HIERONYMUS.

② DATE: ③ COPYRIGHT 1990 BY LAFFOLEY

③ ARTIST: PAUL LAFFOLEY

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⑧ PRINT PROCESS: SERIGRAPHY [NUMBER OF SERIGRAPH SEPARATIONS = 30]

⑨ SUBJECT: THE THIRD DESIGN PHASE OF THE TIME MACHINE.

⑩ SYMBOL EVOCATION: THE CHRONON:

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.

① IT IS NOW JUST FIVE YEARS ^{I since} TO THE CENTENNIAL CELEBRATION OF THE 1895 PUBLICATION OF THE FAMOUS NOVEL BY H. G. WELLS - "THE TIME MACHINE".

② 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 GERNSBACH. BUT IT WAS NOT UNTIL THE MID-1950'S [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 "BACK BONE" 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 THEORETICAL PHYSICIST ALBERT EINSTEIN. THE STORY, ^{HOWEVER} IS SOMETIMES CITED AS A DIRECT INFLUENCE ON EINSTEIN. BUT 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 AS 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 A MOST SINGULAR FANTASY, ^{OF OUR PERIOD} OR PERHAPS EVEN A NEW VERSION OF THE PRIMORDIAL MYTH - TO CONTROL TIME ITSELF. GIVEN THE HORROR OF THE UNPRECEDENTED, ABSURD, AND INEXORABLE CHANGES THE WORLD HAS EXPERIENCED IN ITS HISTORICAL MOVE FROM THE 19TH TO THE 20TH CENTURIES HAS CAUSED, IT IS SAID, 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 ^{OF} 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.

AS FOR WELLS HIMSELF, THE DEVELOPER OF THE IDEA OF THE TIME-MACHINE (3) [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 JOY, 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, THEY SAY, TO THE LITERARY USE MADE BY EDWARD BELLAMY OF THE IDEA OF 113 YEARS OF SLEEP BY THE HERO OF HIS NOVEL, "LOOKING BACKWARD", JULIAN WEST A WEALTHY BOSTONIAN WHO FALLS ASLEEP IN 1887 AMID INDUSTRIAL CHAOS AND COMPETITION ONLY TO WAKE UP IN THE YEAR 2000 IN A STATE-SOCIALIZED UTOPIA COMPLETE WITH ORDER, EQUALITY AND PROSPERITY.

NOW AS WE APPROACH CLOSER TO THE 21ST CENTURY THIS PRAGMATIC RETHORIC USED BY THE CRITICS OF THE EARLY 20TH CENTURY TO DENIGRATE THE ACCOMPLISHMENTS OF THE 19TH CENTURY SEEMS SOMEHOW DATED AND LACKING NOW ITS ORIGINAL PUNCH OF MODERNITY. THE 19TH CENTURY AS A WHOLE AND ESPECIALLY THE "FIN-DE-SIECLE" PERIOD OF H.G. WELLS IS BEING VIEWED NOW NOT ^{ONLY} JUST AS AN 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 20TH CENTURY, SUCH AS THE COMPLETE ADOPTION OF A SIMPLISTIC MECHANICAL MODEL OF REALITY, GLOBAL WARS, AND THE ABANDONMENT OF MORAL CONSISTENCY.

II

IT HAS ALWAYS SEEMED SOMEWHAT IRONIC TO ME THAT THE IMAGE OF THE TIME-MACHINE WELLS PORTRAYS IN HIS NOVEL IS NOT OF A DEVICE APPROPRIATE TO THE 19TH CENTURY. HIS IMAGE IS THAT OF AN AUTOMOBILE - THAT STAPLE OF THE 20TH CENTURY AND MYTH OF PERSONAL FREEDOM IN THE WORLD. HOLLYWOOD, WHO HAS ONLY RECENTLY CAUGHT UP TO WELLS, FIRST PRESENTED THE TIME-MACHINE IN FILM AS A CAR WITH NO WHEELS DONE IN ANACHRONISTIC DECOR. THIS WOULD BE SIMILAR TO A CONTEMPORARY COMMERCIAL JET-PLANE BEING DESIGNED BY A VICTORIAN ARCHITECT. IN OTHER WORDS WELLS IS GIVING THE IMPRESSION OF THE TIME MACHINE AS BEING ESSENTIALLY MODERN, WHILE, I BELIEVE, ITS THEORETICAL STRUCTURE IS NEO-MEDIEVAL.

III

NEO-MEDIEVALISM BECAME ONE OF THE STRONGEST CREATIVE FORCES TO PERMEATE 19TH CENTURY EUROPE AND AMERICA. IT ENCOURAGED A TASTE FOR PURPOSE AND THE EXOTIC IN PLACES, RELIGIONS AND MANNERS OF THOUGHT. EVENTUALLY IT CULMINATED AT THE END OF THE CENTURY IN THE INTERNATIONAL SYMBOLIST-MYSTICAL MOVEMENT. WITH IT CAME SUCH IDEAS AS, THE VEDIC NOTION THAT THE ENTIRE PHYSICAL UNIVERSE IS ALIVE; MASS AND CONSCIOUSNESS THE OBJECTIVE AND SUBJECTIVE EXPRESSIONS OF THE UNIVERSE ARE BOTH DERIVED FROM A MORE PRIMARY ENTITY; AND THAT BOTH EXPRESSIONS CONTAIN THEIR OWN NATURAL SYSTEMS OF INVARIANCE.

PSYCHICAL RESEARCH BEGAN AND WITH IT THE IDEA OF A "MIND-PHYSICS" THAT STATED THAT THE HUMAN SOUL WAS NO LONGER INACCESSIBLE TO ENGINEERING. THE RE-EMERGENCE OF INTEREST IN THE CREATIVE PRINCIPLES OF NATURE ^{BEGAN} TO INSPIRE BOTH THE ARTS AND SCIENCES. SACRED GEOMETRY, HIGHER DIMENSIONS OF REALITY, BELIEF SYSTEMS ABOUT THE NATURE AND THE ORIGIN OF THE EARTH OF ABORIGINALS CAME INTO FOCUS.

THE EXTENT OF THE POWER OF NEO-MEDIEVALISM AND ITS IMPLICATION FOR THE TIME-MACHINE CAN BE SEEN IN THE WORK OF EINSTEIN. SINCE THE EARLY 1940'S TO THE PRESENT VARIOUS THEORETICAL PHYSICISTS HAVE BEEN OFFERING SOLUTIONS TO EQUATIONS OF EINSTEIN THAT POSTULATE THE POSSIBILITY OF TIME TRAVEL FROM ONE'S NATURAL PRESENT TO A FUTURE OR A PAST. BASED ON IDEAS LIKE THE INVARIANT VELOCITY OF LIGHT, THE WARPING OF SPACE BY GRAVITY, THE EXISTENCE OF SINGULARITIES IN NATURE [WHERE SENSE UNKNOWABLENESS IS LOCALIZED], THE UNIVERSE BEING FINITE BUT UNBOUNDED, TIME BEING INCONSTANT THROUGHOUT THE UNIVERSE AND DEPENDENT ON THE VELOCITY OF THE TIMEKEEPER, THE MATHEMATICS OF THE RELATION BETWEEN TIME AND SPACE - ALL THESE IDEAS [ASPECTS OF GENERAL RELATIVITY] THREATEN, IT IS SAID, TO RUN COUNTER TO THE ENTIRE PHILOSOPHY OF MODERN PHYSICS. THIS IS A PHYSICS WHICH IS BASED ON CAUSAL DETERMINISM - (A) CAUSES (B) WITHIN SET OF CIRCUMSTANCES (C).

CAUSAL DETERMINISM REQUIRES THAT AN EVENT DEPENDS ON WHAT UNIQUELY HAPPENS IN THE EVENT'S IMMEDIATE PAST. TO ABANDON THIS PRINCIPLE OR TO AUGMENT IT WITH ANOTHER PRINCIPLE [SUCH AS THE IDEA PROPOSED BY JUNG CALLED SYNCHRONICITY - AN A-CAUSAL MEANINGFUL COINCIDENCE OF EVENTS] MEANS TO RETURN TO THE MEDIEVAL IDEA OF TELEOLOGY. WHILE TELEOLOGY AS SUCH DOES NOT IMPLY NECESSARILY THE EXISTENCE OF CONSCIOUS VOLITION, IT DOES, NEVERTHELESS, MEAN THAT IN THE PREDICTING OF AN EVENT, ITS FUTURE CONSEQUENCES WOULD HAVE TO BE CONSIDERED IN ORDER TO AVOID ANY INCONSISTENCIES.

IV

NO ONE CAN GAINSAY THE BRILLIANCE OF WELLS' CONCEPT OF THE TIME-MACHINE, YET HE OFFERS IN HIS NOVEL LITTLE OR NO 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 HARRIS, FATHER OF THE THEATER OF THE ABSURD AND GUIDING LIGHT OF THE SURREALIST MOVEMENT. HIS SOLUTION IS PRESENTED IN A SPECULATIVE ESSAY PROSODICALLY ENTITLED

"HOW TO CONSTRUCT 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} WILL LAUNCH 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.

VI

THE TIME TRAVELLER APPEARS TO HIS GUESTS ONE WEEK LATER, AFTER LEAVING ON A TIME-TRIP, IN A DIRTY, BLOODY, AND LIMPING CONDITION. HE REPORTS THAT HE HAS JUST RETURNED FROM THE YEAR 802701 AD. IN THIS FUTURE WORLD HE HAS FOUND A DECADENT PEOPLE, THE ELOI, LIVING IN LEISURELY COMFORT BUT FEARFUL OF THE UNDERGROUND SOCIETY OF THE MORLOCKS. THE MORLOCKS ARE GROTESQUE AND GNOME-LIKE. THEY MAKE SLAVES OF THE BEAUTIFUL BUT APATHETIC ELOI. THE TIME TRAVELLER HAS HIS TIME-MACHINE TAKEN WITHOUT HIS KNOWLEDGE BY THE MORLOCKS. UPON DISCOVERING THIS SITUATION HE FOMENTS A REVOLUTION AMONG THE ENSLAVED ELOI WHICH FREES THE ELOI AND CREATES A DIVERSION ALLOWING HIM TO RECAPTURE THE TIME-MACHINE AND FLEE TO HIS NATURAL PRESENT DURING THE MELÉE. TO FURTHER PROVE HIS ABILITY TO TRAVEL IN TIME, HE MAKES ANOTHER TRIP TO THE YEAR 30,000,000, WHERE HE WITNESSES THE FINAL DAYS OF THE EARTH, JUST AS IT ENTERS ITS DEATH STRUGGLE.

WELLS PRESENTS IN HIS STORY OF THE TIME-MACHINE SCENARIO AFTER SCENARIO FRAUGHT WITH TELEOLOGICAL ETHICS ON BOTH THE PERSONAL AND SOCIAL LEVELS. BUT THE MAIN ^{DEVICE} ITSELF - THE TIME-MACHINE - SEEMS IMPERVIOUS TO TELEOLOGY EXCEPT FOR THE MENTION "THAT IT LOOKS SINGULARLY ASKEW, AND THAT THERE IS AN ODD TWINKLING APPEARANCE ABOUT THIS BAR, AS THOUGH IT WAS IN SOME WAY UNREAL". THE MACHINE, NEVERTHELESS, IS NOT SPOKEN OF AS IF IT WERE AN EXAMPLE OF BIO-TECHNOLOGY OR IN ANYWAY ALIVE WHICH WOULD ALLOW MORALITY TO ENTER THE REALM OF TECHNOLOGY. THE TIME-MACHINE SEEMS IMPELLED BY BLIND DETERMINISM, SUBJECT ONLY TO PHYSICAL ^{FF CONC} DESTRUCTION AS ANY OTHER MACHINE, BUT THE EXTENT OF THE DESTRUCTION, ^{ENDURE} AND STILL BE OPERATIONAL IS NOT DISCLOSED.

AND YET WITH ITS ABSTRACT AND ARBITRARY FRAME OF REFERENCE THE MACHINE FROM ONE LOCATION SEEMS TO ALTER THE ENTIRE UNIVERSE IN AN OBJECTIVE AND PHYSICAL MANNER. AT THE SAME TIME THE MACHINE PROVIDES THE TIME TRAVELLER WITH A SERIES OF EXPERIENCES [WHILE THE MACHINE IS ON] THAT ARE JUST ON THE EDGE OF CONSCIOUS CONTROL, SIMILAR TO THOSE INDUCED BY, SAY, LUCID DREAMING,

PSYCHEDELICS, INTOXICANTS, EXTREME SENSORY DEPRIVATION OR THE CURRENT STATE OF VIRTUAL REALITY TECHNOLOGY.

BUT BEYOND THE CHANGE OF SENSE EXPERIENCE FOR THE TIME-TRAVELLER LIES THE MORE INSIDIOUS NOTION THAT THE "BEFORE AND AFTER" SEQUENCE OF TIME CAN BE REVERSED BY THE MACHINE, OR THAT IT CAN UNDERMINE ANY AND ALL NORMATIVE DEFINITIONS WE MAY HAVE OF HISTORY OR HISTORICISM.

VI

H.G. WELLS WAS ONCE THE DARLING OF INTELLECTUALS. IN THE 1930'S HE WAS KNOWN AND RESPECTED THE WORLD OVER FOR HIS WRITINGS ON FICTION, SOCIOLOGY, HISTORY AND ECONOMICS. BUT TODAY MOST OF HIS 150 WORKS ARE ALL BUT FORGOTTEN. HIS INTEREST IN THE CONCEPT OF WORLD UTOPIA, IN HIS FUTURE, SEEMS TO PRESENT DAY INTELLECTUALS, AS NAIVE AND OLD HAT AS A PUNK-ROCKER'S HAIR-DO. WHAT REMAINS OF HIS REPUTATION IS HIS SPECULATIVE, AND SCIENCE-FICTION, ESPECIALLY THE CONCEPT OF TIME-TRAVEL PRESENTED IN HIS FAMOUS NOVEL OF 1895 - "THE TIME-MACHINE". AND NOW EVEN THE THOUGHT THAT HIS "PREDICTION" THAT TIME TRAVEL MIGHT COME TRUE [THAT IS; ALLOWING ALL ASPECTS OF SPACE-TIME TO BE ACCESSIBLE TO ONE ASPECT OF SPACE-TIME] IS GREETED BY MANY CONTEMPORARY INTELLECTUALS AS A BORING PROSPECT. AS BOREDOM, OF COURSE, HAS BEEN THE SETE NOIRE OF THE 20TH CENTURY. AS A MALAISE WHICH REACHED ITS MATURITY IN THE MID-1950'S, IT HAS HELD ITS OWN RIGHT UP TO THE PRESENT, BEING RELIEVED ONLY BY MOMENTARY INSTANCES OF CAMPY WIT, IRONIC REFERENCE AND PERSONAL INDULGENCE. THUS THE SPECULATIVE EXHORTATIONS OF WELLS ARE NOW BEING TREATED IN THE SAME VEIN AS THE CHARISMATIC PREACHINGS OF AN IDEOLOGUE - WITH THE REACTION THAT ONE HAS ENCOUNTERED A SOURCE OF UNCONSCIOUS HUMOR. IN SHORT, TO MANY, THE POSSIBILITY OF TIME-TRAVEL HAS BECOME DÉCLASSÉ.

BUT BOREDOM LIKE ANY OTHER MOTIVATION IS OFTEN NOT DIMINISHED BY THE REPETITION OF THE FORM OF ITS RELIEF. TO A PERSON ENDURING EXTREME STARVATION, IF THERE IS THE POSSIBILITY OF RECEIVING SMALL BOWLS OF RICE SIMILAR TO EACH OTHER EVERY ^{DAY}, THAT NEWS MAY NOT SEEM SO BAD IN LIKE MANNER IF SOMEONE'S CONSCIOUSNESS IS INVADDED BY SEEMINGLY ENDLESS BOREDOM, AND IF THEY ARE PRESENTED WITH A DRUG THAT ALLOWS THEM TO FEEL NOTHING; OR IF AN ACT OF VIOLENCE DIVERTS THEIR ATTENTION FOR A MOMENT, WILL THEY NOT SEEK REPETITION? NEVERTHELESS, I DO NOT THINK THE CURRENT INTELLECTUAL REJECTION OF TIME TRAVEL, ESPECIALLY BY THOSE FROM ACADEMIA, IS BASED ON A REAL CONCERN ABOUT POSSIBLE REPETITIVE FORMS OF THE COMMERCIAL USE OF TIME TRAVEL [SPACE-TIME DILATION UTILIZATION].

TO ME THEIR BASIS OF ANXIETY IS THAT TIME TRAVEL IS MEDIEVAL CONCEPT, OR MORE ACCURATELY [WHAT WOULD A MEDIEVAL BASED MIND RESPOND TO IN 20TH CENTURY CULTURE BUT SOMETHING AS WEIRD AS TIME TRAVEL!] IT IS A GOTHIC THOUGHT AT IT'S MOST GENTEEL AND HAS NOTHING AT ALL OF THE SENSIBILITY OF THE RENAISSANCE.

THE RENAISSANCE WHICH BEGAN EARLY IN 15TH CENTURY ITALY DEVELOPED THE CANONS OF DESIGN, TASTE AND PERSONAL SELF-INTEREST

THAT ALL HELPED TO AID IN THE REVIVAL OF THOUGHT AND NORMS OF WESTERN CLASSICAL ANTIQUITY. FROM THESE CANONS OUR CURRENT VISION OF ACADEMIA HAS EMERGED.

ONE AGENDUM OF THE RENAISSANCE WAS TO STOP OR AT LEAST HOLD IN CHECK THE IMAGINATION OF THE MEDIEVAL MIND WHICH THE RENAISSANCE CONSIDERED TO BE GIVEN TO EXCESS AND EXTREMES, AND COULD BE CHARACTERIZED AS BARBAROUS AND FRIGHTENING - AN IMAGINATION MOTIVATED BY SELFLESS GOALS COMBINED WITH A SINGLEMINDEDNESS OF PURPOSE. THIS IS THE DIRECT OPPOSITE MENTALITY TO THAT OF THE PRESENT DAY PEDANTIC INTELLECTUAL - OUR FINAL INHERITANCE FROM THE RENAISSANCE - A MIND GIVEN TO TAKING A CAUTIOUS BUT WELL RESEARCHED OVERVIEW OF SITUATIONS WHICH DELAYS DECISION MAKING AND THEREBY ACTION. BOTH NIETZSCHE IN THE 19TH CENTURY AND UMBERTO ECO IN THE 20TH CENTURY HAVE DESCRIBED THIS CLASH OF SENSIBILITIES. NIETZSCHE ABSTRACTED THEM FROM HISTORY AS: DIONYSUS VERSUS APOLLO, BUT AT LEAST ECO HAS TRIED TO LET US KNOW WHAT WE ARE IN FOR HISTORICALLY - A NEO-MEDIEVALISM.

A CURRENT EXAMPLE OF THE RECOIL OF INTELLECTUALS FROM THE INHERENT MEDIEVALISM OF THE CONCEPT OF TIME TRAVEL OCCURS IN A RECENT BOOK BY THE ASTRONOMER JOHN D. BORROW, ENTITLED: "THE WORLD WITHIN THE WORLD". IN THIS BOOK HE ATTEMPTS TO

REVEAL TO THE LAITY THOSE UNSPOKEN ASSUMPTIONS THAT FORM THE BASIS OF OUR QUEST FOR THE LAWS OF NATURE.

ON PAGE 31+
THE PASSAGE, IN WHICH HE MENTIONS TIME TRAVEL IS INTRODUCED AS AN EXAMPLE OF WHAT HAPPENS WHEN YOU ALLOW "SELECTION EFFECTS" TO OCCUR, A TYPE OF ERROR THAT CAN EFFECT BOTH THE EXPERIMENTAL AND THE THEORETICAL ASPECTS OF SCIENCE: "A GOOD EXAMPLE IS THE FAMOUS SPECIAL SOLUTION TO EINSTEIN'S EQUATIONS FOUND [IN 1950] BY THE LOGICIAN KURT GÖDEL. THIS SOLUTION SHOWED THAT THERE IS A PARTICULAR SOLUTION OF EINSTEIN'S EQUATIONS WHICH ALLOWS TIME-TRAVEL TO OCCUR. YOU COULD KILL YOUR OWN GRANDMOTHER AND CREATE A PARADOX OF FACT [OR EVEN SOLVE THE PROBLEM OF INDUCTION]. GÖDEL'S SOLUTION DESCRIBES A WEIRD ROTATING UNIVERSE WHICH LOOKS NOTHING LIKE THE ONE WE LIVE IN, BUT THIS DOES NOT MEAN THAT WE CAN STOP WORRYING ABOUT TIME-TRAVEL."

WE NEED TO KNOW WHETHER TIME-TRAVEL IS A PROPERTY OF THE FULL AND REALISTIC SOLUTIONS OF EINSTEIN'S EQUATIONS - THAT WOULD DESCRIBE OUR OWN WORLD - OR WHETHER IT IS A PATHOLOGY OF A SMALL NUMBER OF PHYSICALLY IRRELEVANT SOLUTIONS WITH WEIRD PROPERTIES.

THIS IS A ROUND ABOUT WAY OF SAYING THAT HE DOES NOT LIKE THE IDEA OF TIME TRAVEL, BUT IS WILLING TO TAKE A "WAIT AND SEE" ATTITUDE IN DEFERENCE TO THE AUTHORITY OF EINSTEIN. J. T. FRAJER, FOUNDER OF "THE INTERNATIONAL SOCIETY FOR THE STUDY OF TIME", A PRESTIGIOUS

ORGANIZATION OF PHILOSOPHERS AND SCIENTISTS OF TIME, IS MUCH MORE DIRECT. HE HAS STATED SIMPLY THAT TIME-TRAVEL AND THE TIME-MACHINE ARE INTELLECTUALLY DISHONEST CONSTRUCTS.

I GUESS WHAT HAS MADE THE DIFFERENCE ABOUT THE INTELLECTUAL REACTION TO WELLS FROM HIS TIME TO OURS IS THAT THE NATURE AND THEREBY THE DEFINITION OF THE INTELLECTUAL HAS CHANGED.

WELLS [1866-1946] WORKED IN A WORLD POPULATED BY MEN OF PURPOSE AND ACTION LIKE ALEXANDRE G. EIFFEL [1832-1923], WASHINGTON A. ROEBUCK [1837-1926], LOUIS SULLIVAN [1856-1924], NIKOLA TESLA [1856-1943], LE CORBUSIER [1897-1965], 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.

BUT AS THE 20TH 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].

THE 19TH CENTURY BEGAN TO BE SEEN AS A CORRECTABLE ANOMALY IN THE SMOOTH UNFOLDING OF THE RENAISSANCE SYSTEM. EVEN THE CONCEPT OF "THE RENAISSANCE MAN" WHICH SO APPLY DEFINES THE DEVOURING TALENTS OF LEONARDO AND MICHELANGELO HAS BEEN TURNED UPON ITSELF TRANSFORMING IT INTO A CONTEMPORARY CLICHE.

TODAY THE SCIENTISTS AT N.A.S.A. THAT ARE BUILDING "GRAVITY PROBE B" TO DETECT WARPS IN SPACE-TIME CARRY ON NO CONVERSATION WITH THE WORLD. THAT FUNCTION IS BEING LEFT THOSE INTELLECTUALS WHO WILL NOT OR CAN NOT DO SUCH FRONTIER ACTIVITIES AS PILOT A ROCKET INTO SPACE.

THE BUILDERS OF CHARTRES [ONE OF THE SUBLIME FRONTIER CREATIONS OF THE MEDIEVAL MIND], I BELIEVE, WOULD HAVE FOUND A CULTURAL KINSHIP, IF THEY HAD SOMEHOW LIVED INTO OUR PERIOD, WITH A FEW PEOPLE LIKE FULLER OR WELLS.

VII

ALTHOUGH I AM SURE THAT I AM AS SUBJECT TO THE RENAISSANCE SYSTEM AS MUCH AS ANYONE ELSE LIVING AT THE END OF THE 20TH CENTURY, I NEVERTHELESS, ALWAYS HAD A GREAT INTEREST IN THE TIME-MACHINE OF WELLS.

IT SEEMED LIKE A DEVICE WITH NO NATURAL LIMITATIONS EXCEPT BEING SUBJECT TO GRAVITY. SO MY FIRST ATTITUDE WAS THAT IT MUST 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:

- ① 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 AN OUTPUT OR EXHAUST OF THE ENERGY THAT IS NOT USED IN THE COMPLETION OF THE FUNCTION OF THE DEVICE.
- ② 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.

THAT GERMSBACK IN 1911 HAD PROPHESIED MOST OF THE MAJOR TECHNOLOGICAL INVENTIONS OF THE 20TH CENTURY - SUCH AS RADAR.

BY 1973 I HAD IDENTIFIED THE "LEVOGYRE" IN SOME WAY WITH EVERY SCIENTIFIC AND RELIGIO-SYMBOLIC NOTION OF THE SINGULARITY IN NATURE [A POINT-INSTANT AT WHICH SPACE-TIME IS INFINITELY DISTORTED BY GRAVITATIONAL FORCES]. EDGAR ALLAN POE IN 1848 HAD DESCRIBED BUT NOT NAMED THE CONCEPT OF THE SINGULARITY IN HIS PROSE-POEM "EUREKA". THE DISCOVERY OF CELL TISSUE SIMILAR TO BRAIN CELLS IN PARTS OF THE HUMAN BODY LENT SCIENTIFIC CREDENCE TO THE HINDU CONCEPT OF THE CHAKRA SYSTEM AND THE ACUPUNCTURE POINTS OF TRADITIONAL CHINESE MEDICINE. CONSCIOUSNESS AS WELL AS MASS COULD BE SUBJECT TO SINGULARITIES. THE SIGNIFICANCE OF TRADITIONAL PROPORTIONING SYSTEMS [LIKE THE GOLDEN SECTION OBSERVED THROUGHOUT NATURE] MADE SENSE TO ME NOW. IF EVERYTHING IN THE UNIVERSE IS SUBJECT TO A GYROSCOPIC-SPIN-SINGULARITY STRUCTURE, THE NATURAL DISTANCES [IN SPACE-TIME] BETWEEN SINGULARITIES OR IN GROUPINGS, ARE THESE PROPORTIONAL SYSTEMS. AS AN EXAMPLE THE GEOSTATIONARY ORBIT OF THE EARTH IS THE ONE TO SEVEN PROPORTION THAT GURDJIEFF DESCRIBED AS INHERENT IN HIS ENNEAGRAM - THAT IS IF YOU MEASURE FROM THE CENTER OF THE EARTH TO ITS SURFACE AND THEN TO THE GEOSTATIONARY ORBIT. EVEN THE SMALLEST PARTICLE OF MASS, I FELT, MUST HAVE ITS OWN "GEOSTATIONARY ORBIT" - ITS NATURAL DISTANCE IN THE UNIVERSE, BUT UTILIZING PERHAPS OTHER PROPORTIONS GIVING RISE TO THE DIFFERENT "MODALITIES" OF ENERGY WITHIN THE REALM OF TIME.

I ALSO THOUGHT THAT THE CONSCIOUSNESS-MASS LINK OF THE SINGULARITY ALSO REPRESENTED THE ETERNITY-TIME ^{LINK} TRADITIONALLY ASSOCIATED WITH REVELATION AND NOW PSYCHIC PHENOMENA. WHILE BLACK HOLES, AND WORM HOLES, CHAKRAS WERE "NATURAL" SINGULARITIES AND IN A SENSE "DIMENSIONAL PORTALS," IT WAS THE PHOTON [A "STRUCTURED" SINGULARITY] WITH ITS INFINITE INTERNAL SPIN AND AN EXTERNAL FINITE TRAVELING VELOCITY THAT BECAME THE ACTUAL MODEL OF MY LEVOGYRE.

THE STILL POINT AT THE CENTER OF A SPINNING WHEEL, THE TWIN STILL POINTS OF A PENDULUM SYSTEM, THE STILL INSTANT BETWEEN THE CAUSE AND EFFECT OF AN EVENT SEQUENCE ARE ALL EXAMPLES OF NATURAL SINGULARITIES OR CLOSED-SYSTEMS, WHILE THE PHOTON CONNECTING THE FINITE WITH THE INFINITE IS A STRUCTURED SINGULARITY OR AN OPEN-SYSTEM. I HAVE ALWAYS FELT THAT THE KABBALISTIC LANGUAGE EINSTEIN USED IN HIS EARLY DESCRIPTIONS OF THE PHOTON WERE NOT TOTALLY METAPHORICAL. AT THIS TIME I REALIZED THAT AS THE "LEVOGYRE" LOST MASS IT GAINED CONSCIOUSNESS, THUS PROVIDING ME WITH A WAY TO INDUCE CONTROL AND AMPLIFICATION OF PRE AND RETROCOGNITION. I FELT SOMEDAY TIME TRAVEL OF A TYPE THAT WOULD EXCEED THE VISION OF IT PRESENTED BY H.G. WELLS WOULD BE POSSIBLE.

FROM 1973 TO THE PRESENT I HAVE BEEN WORKING ON WAYS TO FURTHER EMPHASIZE NATURAL LIMITATIONS, ^{TO THE TIME-MACHINE} WHICH WELLS SEEMED TO DISMISS IN HIS STORY.

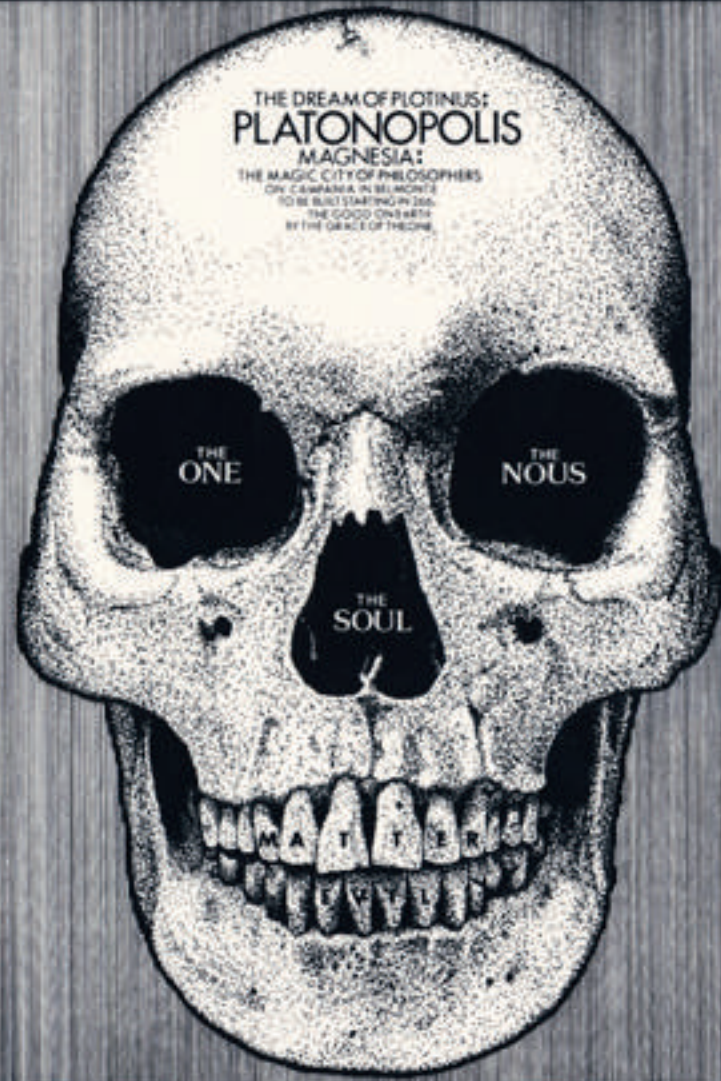
AS AN EXAMPLE IN MY LATEST DESIGN FOR THE TIME MACHINE, I HAVE PLACED THE MAIN MECHANISM AT THE GEOSTATIONARY ORBIT OF THE EARTH FOR SEVERAL REASONS, THE MOST IMPORTANT OF WHICH IS THAT TO ME THE GEOSTATIONARY ORBIT OF THE EARTH IS THE

INERTIAL FRAME OF REFERENCE OF THE EARTH. RATHER THAN BEING AN ABSTRACT OR MATHEMATICALLY CONVENIENT CONCEPT, I BELIEVE, AN INERTIAL FRAME OF REFERENCE IS A CONCRETE NATURAL LIMIT TO ANY ENERGY PROCESS THAT CAN BE MEASURED.

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 PRECOGGED OR RETROCOGGED ON THE EARTH CAN NOT BY MY DEFINITIONS APPEAR DETERMINISTIC BEYOND THE LIMITS 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.

THE SKULL OF PLOTINUS



THE DREAM OF PLOTINUS:
PLATONOPOLIS
 MAGNESIA:
 THE MAGIC CITY OF PHILOSOPHERS
 ON CAMPANIA IN BELMONTE
 TO BE BUILT STARTING IN 200-
 THE GOOD CIVILIZATION
 BY THE GRACE OF THEONE

NEVER STOP SCULPTING YOUR OWN STATUE:

TO FLEE ALONE, TOWARDS THE SOLITARY ONE

PLOTINUS: BORN MARCH 13, 204 A.D. AT LYCOPOLIS EGYPT. 212 WEANED AT 8 YEARS OLD. 231 GETTING A LATE START AT 27 PLOTINUS DEDICATES HIMSELF TO PHILOSOPHY AS MYSTICISM. 232 JOINS THE SCHOOL OF AMMONIUS SACCAS (175-242 BORN CHRISTIAN--CONVERTED TO HELLENISM) REMAINS 11 YEARS. 243 TRIES TO REACH PERSIAN AND HINDU SAGES BY JOINING THE ARMY OF EMPEROR GORDIAN WHO IS KILLED. PLOTINUS ESCAPES. 244 HE ARRIVES IN ROME. TEACHES WRITES NOTHING. 253 FIRST PERIOD OF WRITING. 263 SECOND PERIOD OF WRITING. FOR PHOTOPY OF TYRE ARRIVES FROM ATHENS. 268 THIRD PERIOD OF WRITING. 269 PLOTINUS J.E.L. LEAVES ROME FOR BELMONTE. 270 HE DIES ON NOVEMBER 24 FROM QUINSEY.

CONTEMPLATE THE IMMEDIATE-- SIMPLICITY OF THE FORMS:
 TRY TO BRING BACK THE GOD IN YOU TO THE DIVINE IN THE ALL

THE SKULL OF PLOTINUS WAS DISCOVERED IN BELMONTE BY GIUSEPPE CONTI IN 1946 THE SAME YEAR HE SAW A DISCO VOLANTE LANDING!

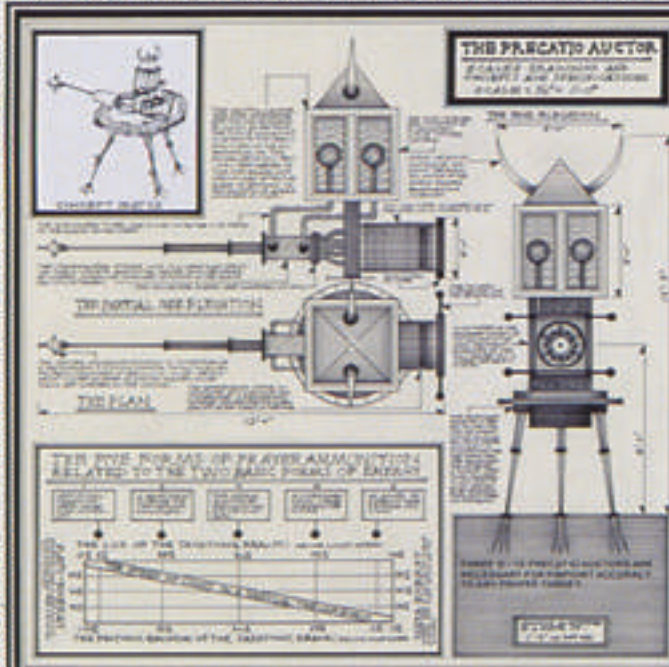
THE SKULL OF PLOTINUS
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Paul Laffoley

PRAYER: PRECATIO AUCTOR: PROJECTOR

IN ANY SECULAR SOCIETY THE CONCEPT OF PRAYER FOR THE AVERAGE PERSON IS REDUCED TO AN ALMOST INARTICULATE CRY FOR "HELP IN THE DARK". THE ACT IS BELIEVED TO BE MOTIVATED BY THE DESIRE TO MANIPULATE

AS A POSITIVE ACT OF SOCIAL-SPIRITUAL CHARITY IS VIEWED WITH CYNICISM IN THE SAME WAY AS MATERIAL CHARITY (PHILANTHROPY). THAT IS



OTHERS, THE RELIEF OF PERSONAL GUILT OR INSECURITY. PRAYER IS A WHEN FACED WITH AUTHENTIC POWERLESSNESS.

THE CONCEPT OF GRACE IS A FORM OF MIRACLE IN WHICH UNMERITED DIVINE ASSISTANCE IS GIVEN TO HUMANS.



MEMBERS OF THE AETHERIUS SOCIETY CHARGE AN ES PRAYER BATTERY AT WIMBLEDON.
 HOMAGE TO: GEORGE KING, PH.D. METROPOLITAN ARCHBISHOP OF THE AETHER ECCLESIAE



PRAYERS TRAVEL FASTER THAN LIGHT--SPEED IN VACUO, THEREFORE, THERE CAN BE SIMULTANEITY OF PRAYERS.

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

SPIRIT TRANSCENDING **THE LOGOS** DIMENSIONALITY **ANALYSIS**
 KLOTHO-LACHESIS-ATROPUS BRAHMA-VISHNU-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 **C⁴** 7 REVELATION CHITTA-RAUM THE FORM OF SAMENESS

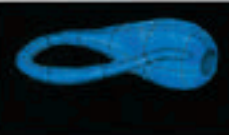

 **HYPARXIS** - PERFECT COMMUNICATION 6 **C³** 6 SHŪNYATĀ WHERE SAMSARA IS-NIRVĀNA **VOID** 
 the Peri-dimensional anabolic continua Paradoxa of cosmos



 **ETERNITY** - INDIVIDUAL CONTACT WITH THE ABSOLUTE 5 **C²** 5 ENTERING THE NOÖSPHERE - BODILESS **VOSOLID** 

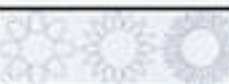
META-ENERGY: POSSIBILITIES **ÉLAN VITAL** SPACETIME CONTINUUM: TOTAL STASIS



 **TIME** THE ABYSS OF TRANSITION BETWEEN THE CAUSE AND EFFECT **SOLVOID** NATURAL SINGULARITIES BLACK HOLES WORMHOLES STRUCTURED SINGULARITIES **TESSERACT** 
 X CAUSES Y IN SET OF CIRCUMSTANCES Z **C⁴** consciousness the atom or **C⁻⁴**

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

 **DURANCE** - REGULARITY 3 **C⁻²** 3 BODY EARTH - **SOLID** 
 the inter-dimensional catabolic fractal curves of chaos.

 **SUCCESSION** - CHANGE 2 **C⁻³** 2 BODY SHADOW - **PLANE** 

ON OFF INTERVAL-NEKTON NEMO ALL BEYOND 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** SUPEREGO-EGO-ID

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

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

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

PLATES

RELATION BETWEEN ELECTRICITY AND MAGNETISM BY AMPERE: AN EXPERIMENT 1967, Oil and acrylic on canvas, 37 ½ x 27 ½ in.	10
GET THEE BEHIND ME SATAN 1974-83, Silk Screen on rag paper, No. 15 from an edition of 75 20 ¾ x 20 ¾ in.	15
THE NEW MOTIVE POWER OF SPIRIT-WILL 1975, Ink on board, 18 ¾ x 36 in.	12–13
THE QUEST FOR THE VISION OF THE JUST WORLD 1976, Ink and Letraset on rag board, 10 x 8 in.	21
THE TESSERACT HOUSE 1978, Ink on board, 51 x 33 in.	17
REALITY = DREAM 1978 / 1992, Ink on board, 10 ¾ x 8 ¼ in.	27
TESLA'S DEATH RAY 1986-1989, Ink and collage on paper, 14 ½ x 12 in.	29
GEOCHRONMECHANE: THE TIME MACHINE FROM THE EARTH 1990, Silk Screen on rag paper, No. 31 from an edition of 75, 32 x 32 in.	30
THE PRECATIO AUCTOR 1999, Oil, acrylic, collage, and ink on board, 27 x 20 in.	45
ANTHE HIERONYMUSBOX TWO 1999-2003, Silk Screen inks, aluminum, gold and copper wire, mahogany, blood, and glass, No. 5 from an edition of 6, 25 x 25 x 3 in.	11
THE SKULL OF PLOTINUS 2001, Silk Screen on rag paper, No. 3 from an edition of 100, 16 x 12 in.	44
SPACEMAN 2004 Oil and ink on canvas 7 ¾ x 5 3/8 in.	26
THE PARTURIENT BLESSED MORALITY OF PHYSIOLOGICAL DIMENSIONALITY: ALEPH-NUL NUMBER 2004-2006, Digital pigment print on Ultra Smooth rag paper, No. 61 from an edition of 75, 17 7/8 x 24 7/8 in.	46–47

EPHEMERA

<i>The Day the Earth Stood Still</i> original movie poster, ca. 1951	28
The Commonwealth of Massachusetts Certificate of Incorporation, June 13, 1971	5
The Visionary Art of Paul Laffoley: Playboy of Boston Invitation, 1971	17
The Levogyre, 1975	16
Cosmogenic Historicity, 1975	23
Quartumdimensio Aedificium: architectural presentation for the Boston Redevelopment Authority, 1985	18
The Flat Earth Map, Real World	26
The Monad of Phi	14
The Context of the Bauharoque	49
Carol Borland as Luna Mora in <i>Mark of the Vampire</i> , 1935	22
The Boston Visionary Cell, Photographs by Abelardo Morell, 2000	6–7, 8–9

10 YEARS OF TESLA'S LIFE (1933-1943), HE



THE EXHIBITION

ALLOWS HUMANS TO WALK ON OCEAN FLOOR

TEMPORALITY / SPATIALITY

1963

Oil, acrylic, and vinyl lettering on canvas

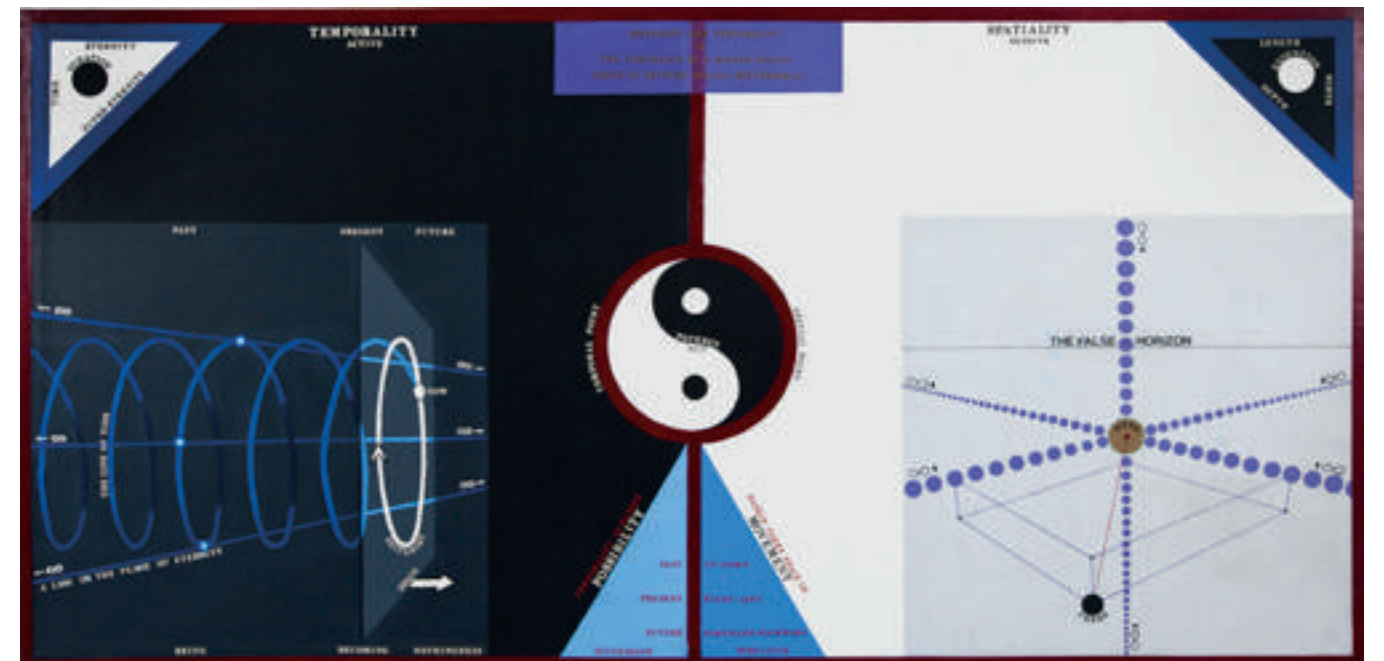
37 1/2 x 74 5/8 in. / 95.5 x 189.5 cm

Subject: Time and Space

Symbol Evocation: The Yin-Yang Form of the Interaction of Temporality and Spatiality

The temporal realm is the realm of action in the now. The “now” of time travels forward in a helix at the circular periphery of the cosmos, which is itself moving in time. This action occurs within the passive receptacle of the spatial realm, which cannot be apprehended from an active position. Therefore, conceptual representations of space like horizons and orthogonal lines, which depend on changes in position and therefore time, are illusions. You can never actually be at the convergence of the receding lines of railroad tracks. Pure “here” and “there” are the only positions possible in the appreciation of space, which is free of time and movement. In fact, in order for movement to occur, space must be divided. Or to put it another way, as soon as you divide space, you create movement. Dasein is the force of caring that creates movement, or manifestation, out of space’s possibility. In order for a line to be drawn in space you have to care.

As pictured in the yin-yang symbol at the center of my painting, temporality and spatiality are actually a unity, although the best way to sense either is in the relative absence of its inverse. When you disengage from time you apprehend space, and when you disengage from space you apprehend time. However, in the bigger picture, the appearance of both space and time point to a higher, cosmic reality, which is beyond the temporal and the spatial.



THE ORIGIN OF THE SPIRAL IN NATURE

1963

Oil on canvas and painted wood

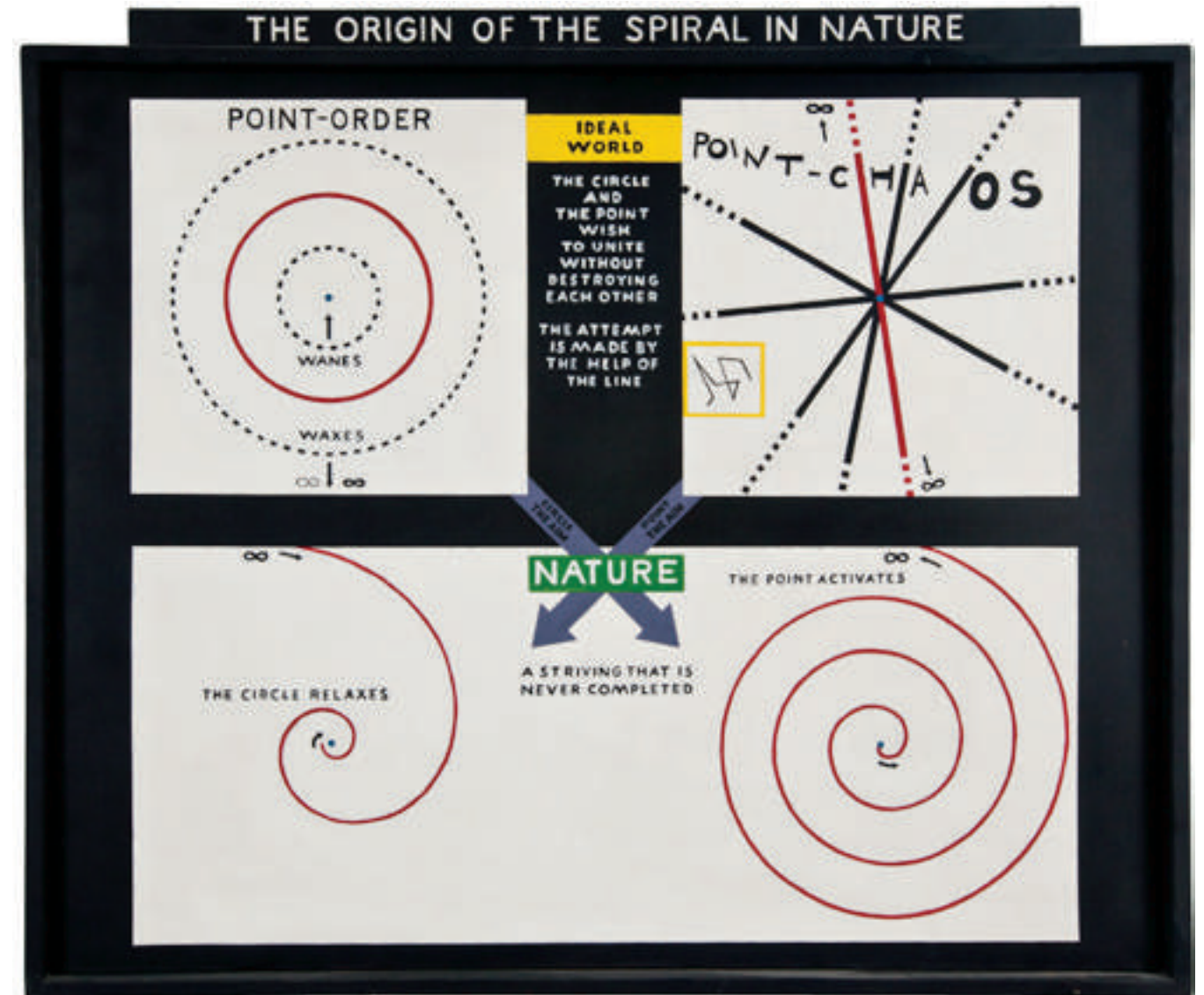
37 x 43 3/4 in. / 94 x 111 cm

Subject: The Pulsation of the Universe

Symbol Evocation: The Interaction of Archimedean and Logarithmic Spirals

There is no such thing as simple stand-alone geometry. Geometry is always about more than simple *ge*—Earth—and *metria*—measurement. What geometry really is is a method of describing the way the universe works. Therefore, looking at the origin of the spiral is a way of assessing the conditions of the cosmos.

The spiral is born of the desire the point and the circle have to become one, without becoming obliterated or obliterating the other. The force of the will of the originating point is expressed as a line that moves out from the point. The line's successive movement is a loosening outward from the originating point toward the pull of the circle, which causes it to curve in a spiraling action. An Archimedean spiral, also known as an arithmetic spiral, advances in this way as it approaches infinity, or the perfect circle that is the periphery of the cosmos. Of course, it is impossible to actually arrive at infinity and the edge of the cosmos, so the energy of the line moves back toward the originating point, this time in a logarithmic spiral that begins with an angular movement away from the circular curve. This movement is repeated along the line's course back to the originating point. Whereas the Archimedean spiral seeks the circle—and as such represents feminine energy—its inverse, the logarithmic spiral, seeks the straight line and the originating point—representing masculine energy. The two spirals are the paths of an out-and-back motion that represents the breathing out and the breathing in of the universe.



THE KALI-YUGA: THE END OF THE UNIVERSE AT 424826 A.D.

1965

Oil, acrylic, vinyl lettering, and x-ray on canvas

73 3/4 x 73 3/8 in. / 187.5 x 186.5 cm

Subject: The Night of Dissolution and the End of the Universe

Symbol Evocation: Shakti and Cosmic Energy, Shiva and Cosmic Passivity

Hindu cosmology envisions the universe coming into being on Kalpa, or the day of Brahma—the breathing out that begins the cycle of time. The cycle of time is broken down into Manvantaras, which are in turn divided into four Maha-Yugas, or Great Ages, with the entire cycle totaling 4,320,000 Earth years. The fourth and final Yuga is the Kali-Yuga, after which begins Pralaya, or the sleep of Brahma—the breathing in that ends the universe.

Over the 4,320,000-year course of each Kalpa (a single day for Brahma), Shakti, the embodiment of moving energy and the feminine, dances around her consort, Shiva, the embodiment of passive energy and the masculine. Their two energies drive the cycle of care and boredom, represented by a flattened Möbius strip uniting the will of Shakti and the inertia of Shiva in a continuous feedback loop. If we realized that boredom and care are two sides of the same coin, we would not suffer like we do. Shakti is pictured as a medieval nun and Shiva is pictured as a devil-character in front of a pentagram, because in the West we see action and care as good and boredom and inertia as evil, but in fact, both

Shakti and Shiva are co-destroyers of the universe. The universe is destroyed when finally, at the end of the Kalpa, or a day of Brahma, Shakti's snake-dance wakes up the sleeping Shiva, and the Night of Dissolution arrives. Shakti lets go of the tail of the Uroboros (the serpent encircling the world), space collapses into time, Shiva and Shakti unite, and the universe comes to an end as Pralaya, the sleep of Brahma begins.

According to Western reckoning we live in the Kali-Yuga of the seventh Manvantara. Our present Kali-Yuga began in 3120 BC and will end in 426,872 AD. The end of the universe is on 424,826 AD. If you do the arithmetic, there are 2,046 years unaccounted for. The missing years are the points of change between the cycles of time.

Exhibitions

Paul Laffoley, Playboy Club, Boston, 1971

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

Chasing Napoleon, Palais de Tokyo, Paris, 2009

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

Paul Laffoley: A Survey, Henry Art Gallery, Seattle, Washington, 2013

Literature

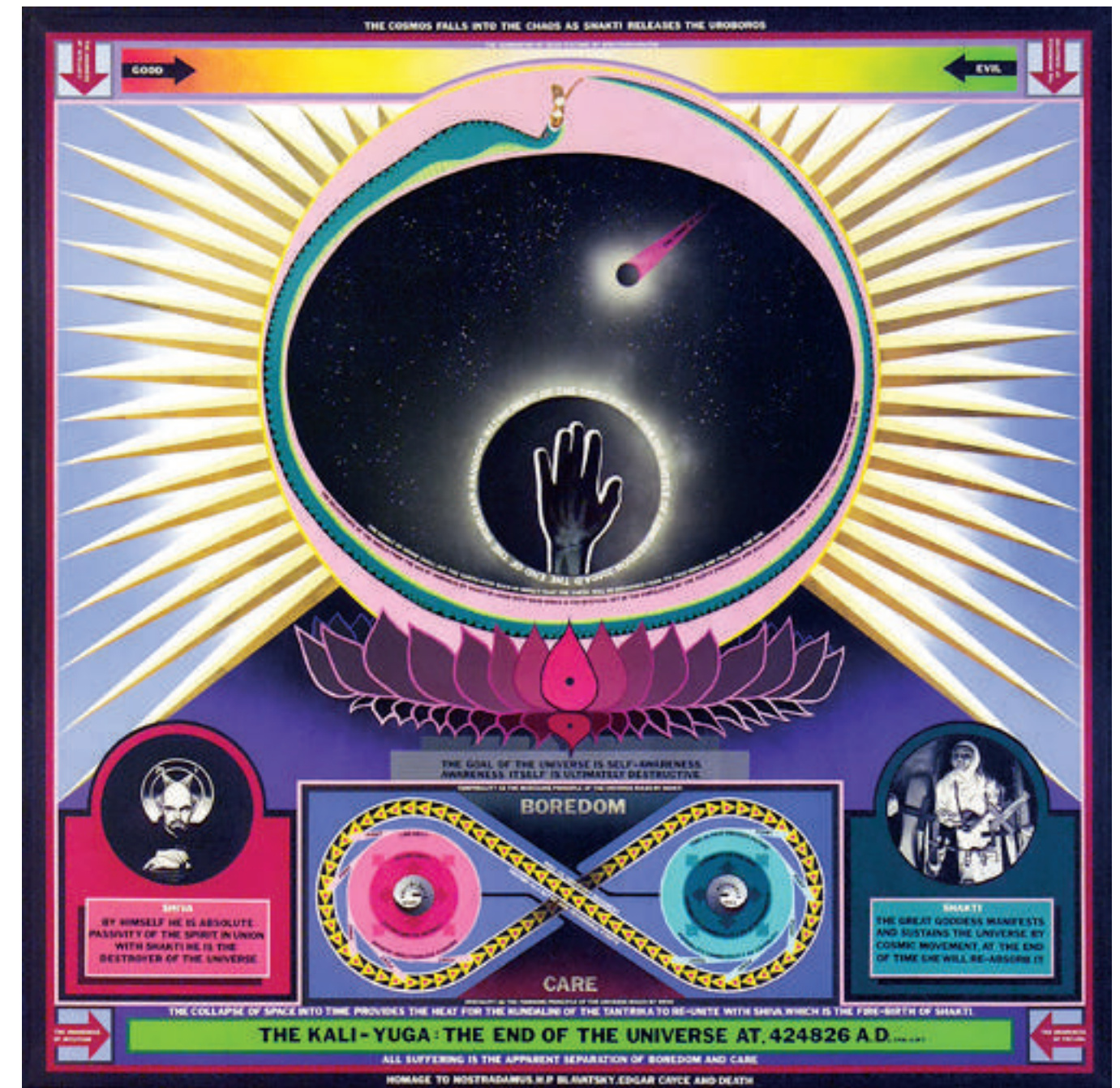
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Jeffrey Kestner. "Paul Laffoley." *Artforum*, March 2007, p. 320, ill.

Rupert Howe. "Master of the Universe." *Wonderland Magazine*, April/May 2009, p. 110, ill.

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walther König, 2011, pp. 27, 105–6, ill.

Mark Prince. "Paul Laffoley." *Flash Art*, January/February 2012, p. 139, ill.



THE WORLD SELF

1967

Oil, acrylic, and vinyl lettering on canvas inset with Plexiglas, mirror, and fluorescent light

61 1/2 x 61 3/8 in. / 156 x 156 cm

Subject: The Megapattern of the World Soul

Symbol Evocation: Mirror, Mirror, on the Wall, Who's the Furthest One of All?

The modern Swiss psychoanalyst Carl Jung (1875–1961) and the modern Japanese Zen Master Daiun Sōgaku Harada (1871–1961) were soul mates, both chronologically and philosophically. Each taught a practice whose goal was the actualization of the full potential present in every person and in every moment. What Jung and Harada share is a conception of the World Self—or the sum and unity of all selves throughout time—which can be imagined as an elastic sphere. In my painting, this sphere is represented as the orb of an eye, whose iris is the alteration of archetype and koan, and whose pupil is an infinity mirror. In its normal extension, the surface of the sphere represents the conscious state of death in which the ego is overcome, also known as “blessed, blessed oblivion.” The sphere itself contains the pure consciousness of the formless self, in which ego becomes known only when it moves and manifests itself. This medium of pure consciousness in which the ego moves is called the collective subconsciousness or the *alaya-vijnana*, the storehouse consciousness. Both are manifestations of the foundational essence out of which everything that is arises.

The World Self exists in the dimension of time known as Hyparxis—the collective presence of the total energy of the universe—in which all possibilities are realized through transcendent social collaboration. Collaboration is necessary because an individual can only realize one possibility among many in any single instant of time.

The trick is to be intelligent about assessing available possibilities and to figure out which possibilities you can accomplish and which possibilities others can do. In Hyparxis you can have a conversation with all other selves through time that allows you to recognize that someone else has accomplished a possibility that you have not but could potentially, although you may then make the judgment that it's not necessary. Whenever any self accomplishes a possibility, that potential becomes manifest and is inscribed in eternity as forever actualized.

The inside of the sphere of *The World Self* represents the knower, and the outside of the sphere that which is knowable. Spikes on the surface of the sphere are instances of vertical consciousness, evidence of a self realizing a unit of knowledge that that self felt he or she had to, and could, know. These spikes are set against the horizontal consciousness, which is the socialization of your own consciousness that lets you know that other knowers are also on their own paths to knowledge. Although this recognition of others protects against falling into solipsism, ultimately the existence of separate knowers is an illusion. In the end, there is only the knower and that which is known in a mutually interdependent relationship.

Exhibitions

Paul Laffoley, Playboy Club, Boston, 1971

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

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

The Alternative Guide to the Universe, Hayward Gallery, London, 2013

Literature

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter K nig, 2011, pp. 6, 57, 121–22, ill.

Renko Heuer. “New York Diaries: Paul Laffoley.” *Lodown Magazine*, October/November/December 2012, pp. 136–42, ill.



THE NUMBER DREAM

1968

Oil, acrylic, ink, and vinyl lettering on canvas

73 1/2 x 73 1/2 in. / 186.5 x 186.5 cm

Subject: The Nature of Ancient Wisdom

Symbol Evocation: The Power of Lucid Dreaming

The discovery around 1893 of Tantric art and its use of lucid dreaming triggered a revived interest in the ancient art of the interpretation of dreams. Sigmund Freud (1856–1939) got the hint when he wrote *The Interpretation of Dreams* in 1899. Freud, however, ignored the idea that one could be aware of the dream state while dreaming. Surrealism, the dream-oriented art movement that developed from Freud's work, under the ideological control of the poet André Breton (1896–1966), also shied away from the truly visionary. However, Carl Jung (1875–1961) took a wider view and absorbed the influence of the Tantra. He used the primary symbol of Tantric art—the mandala—to represent the unconscious self, and in particular, dreams.

I favor Jung's approach to dreams over that of Freud or the Surrealists, but I also find Jung's ideas limited. Jung's theory of the archetypes—forces that shape dream imagery—confines archetypes to the extent of human history. I disagree. I believe the archetypes are inherent within the basic stuff of the universe, given that mass and consciousness are both expressions of the primordial. As an example, on October 25, 1995, I was shown images taken directly from the Hubble Space Telescope. The telescope was aimed at areas of sky free from optically received light; however, the leading ends of light rays approximately seven thousand light-years from earth that had been generated two billion years after the Big Bang were visible. When I saw these pictures of monstrous star-gas clusters, I was astounded: I had seen the exact same images years earlier in a lucid dream. This was personal proof that dreams can contain information prior to the existence of human life, or any life, as we have come to define the term. This is why, even more than Jung's, I prefer the Platonic notion of archetypes as Forms. The Forms are by definition timeless, but their appearance outside of the ideal realm leaves a lasting impression in time. So even when a Form is no longer present, its tangible imprint remains.

The Number Dream establishes a system of presenting a dream based on Tantric, Jungian, and Platonic concepts. In *The Number Dream* the division of the dream-space yields seventy-three parts according to the following procedure: 1) A total square is divided into nine squares. 2) Two circles are established, one inside the large square—the periphery—and one inside the smaller central square—the center. 3) Quadripartites of diagonals and a cross are drawn. 4) The first integers are drawn by utilizing ninety- and forty-five-degree angles. 5) Differently sized circles—the symbol of wholeness in diversity—are drawn inside the seventy-three spaces that result from the divisions; the relative diameters of the circles determine the relative importance of one scene of the dream over another. Within this structure, the dream unfolds in a linear sequence of scenes that lead from a discovered beginning to a discovered ending, with the scenes folding back upon themselves, giving the appearance of a random sequence. The central square provides a point of entry into the sequence. Like all representations of a journey, the dream is entered *in medias res*, in the midst of things.

Exhibitions

Chasing Napoleon, Palais de Tokyo, Paris, 2009

Paul Laffoley: The Sixties, Meta Gallery, Toronto, 2009

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

Paul Laffoley: A Survey, Henry Art Gallery, Seattle, Washington, 2013

Literature

Carlo McCormick. "Paul Laffoley: Post-Modern Alchemy." *Juxtapose*, January/February 2000, pp. 60–65, ill.

Paul Laffoley. "Architecture of Utopia." *Palais de Tokyo Magazine*, Autumn 2009, p. 59, ill.

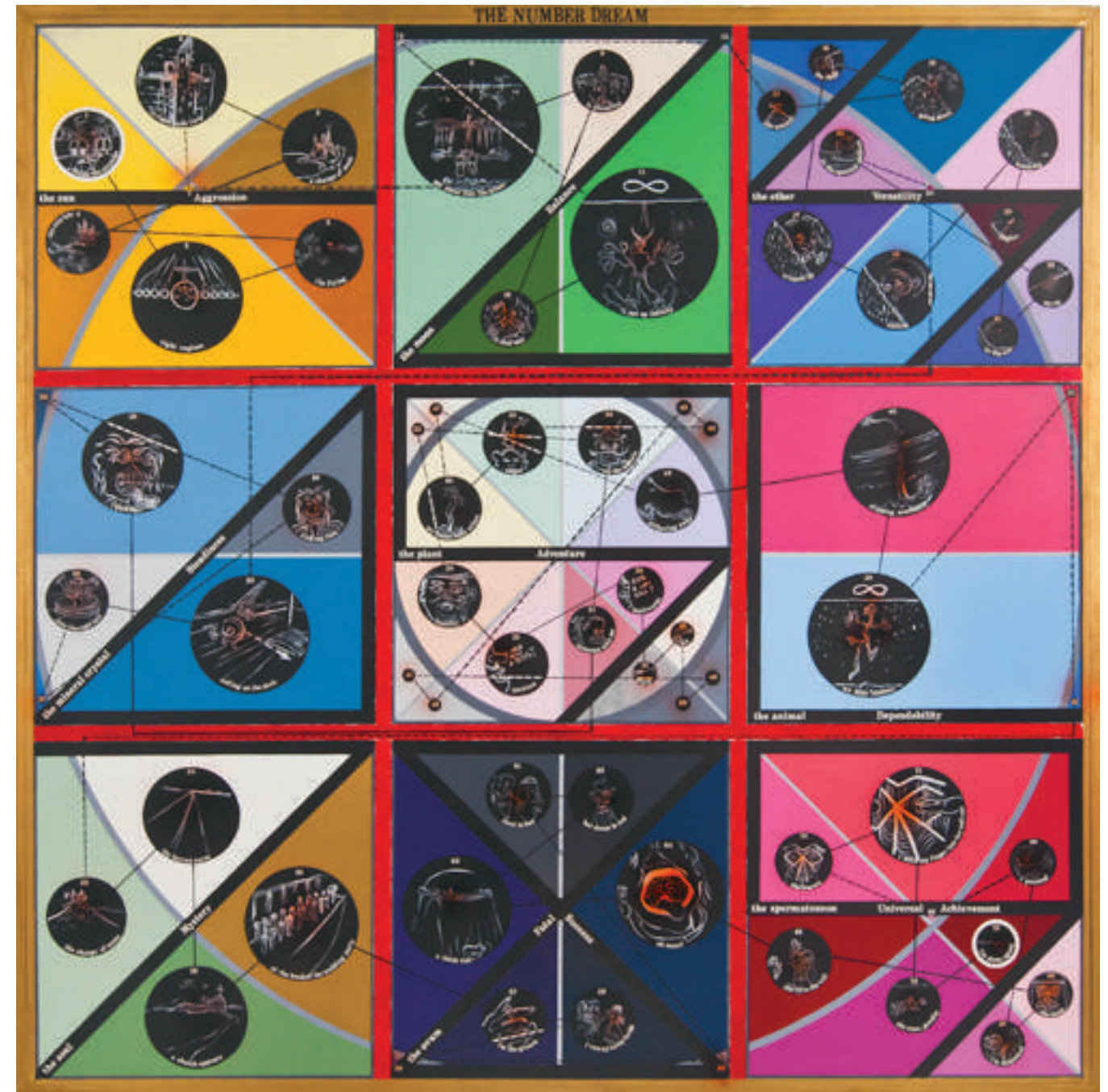
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Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter König, 2011, pp. 6, 57, 121–22, ill.

Mark Prince. "Paul Laffoley." *Flash Art*, January/February 2012, p. 139.

Renko Heuer. "New York Diaries: Paul Laffoley." *Lodown Magazine*, October/November/December 2012, pp. 136–42, ill.



THE HOUSE OF THE SELF

1971

Oil, acrylic, ink, and vinyl lettering on canvas

73 1/2 x 49 1/2 in. / 186.5 x 126 cm

Subject: On the Lawn of the Spiritual Abode

Symbol Evocation: Homage to Ramana Maharshi, the Great Seer

According to Vedic astrology, the first house is the House of the Self. My painting *The House of the Self* describes the soul's arrival into life on Earth as a physical body—or the becoming of the ego—reflected in the Crystal Mirror that is behind everything. The parts of the body correspond to the five senses, the five elements, and the five lams of the chakras. Below the images of the five parts of the body is an abstract grid that represents the mind's ability to think mathematically—or the Number Intellect—number and mathematics being what abstraction is all about. The Number Intellect arises from the Soil of Sisu, or the perseverance of the rational mind. The Eye of Transcendence in the upper mandala, above a lotus leaf, is awakened by destiny. If you are asleep, the only thing that will wake you up is destiny, the ultimate wake-up call.

The House of the Self is the third painting of mine that was commissioned, paid for, and eventually returned to me without

my having to return the purchase price. My only explanation as to why the buyers did this is the fact that I gave them more than they bargained for. I guess what they actually wanted was an illustration of a personal belief system they had adopted and would outgrow after a while. The painting would then act as a memento of a step in their mental "development." What they got from me, instead of a souvenir, was an idea that went beyond their initial creed. This was particularly true of religious beliefs imported from the East, such as Buddhism, Hinduism, Taoism, and Zen, aspects of which have literally invaded Western worldviews over the past century and a half, including advanced scientific beliefs. Personally, my father began instructing me in many of the traditions of Asia when I was seven years old.

Exhibitions

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

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

Literature

Sacha Roulet. "Selective Utopia." *idPure*, no.11, 2007, p.7, ill.

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter K nig, 2011, pp. 29, 106, ill.



ALCHEMY: THE TELENOMIC PROCESS OF THE UNIVERSE

1973

Oil, acrylic, ink, and vinyl lettering on canvas

73 1/2 x 73 1/2 in. / 186.5 x 186.5 cm

Subject: The Alchemical Process

Symbol Evocation: Traditional Western Magic

During the Middle Ages, the occult practices of ancient Egypt, Greece, and Rome were codified as alchemy, with the addition of the Kabbalah as its energy source. Alchemy is both art and science, a portal to universal transformation; however, the Church considered it just another Gnostic heresy. It was considered magic and its practice constituted blasphemy. Synoptic chronicler of the occult Lewis Spence (1874–1955) neatly summed up the distinction between magic and religion that was accepted by the medieval world: “It has been said that religion consists of an appeal to the gods, whereas magic is the attempt to force their compliance.” On the other hand, science appeals to the myth of invariance in nature. It cites the “laws” of nature in order to euphemize out of existence the hubris of attempting to control nature, which by the way, was never the intent of alchemy. Although alchemy is often called the confused precursor of the modern sciences of chemistry and physics, it is not. In a certain sense both chemistry and physics could be viewed as failed forms of alchemy. When Leonardo da Vinci (1452–1519) separated alchemy into what we now call art and science, he not only began the Italian Renaissance and the modern world, he also discovered a way to keep the enterprise of magic alive right under the nose of the Church. The price paid by the rest of humanity was that traditional magic had to go underground and the world of the occult was born, and that over the next five hundred years a very unhealthy separation prevailed between the intellect and the passions at the societal level.

My painting *Alchemy* elucidates the alchemical process, which is telenomic rather than teleonomic. A telenomic process is one

whose end is not known but becomes more and more obvious and certain as you proceed. The divine goal of alchemy is the transformative union of not merely intellect and passion but of the masculine decent of the spirit and the feminine rise of the soul. At a certain point their union becomes ineluctable and irreversible, and they cook together within a Klein bottle in the Athanor, the cosmic oven. Above the Athanor is the Tree of Sephiroth, the Kabbalistic tree of life, topped by an ankh, the Egyptian symbol of life.

The operating nomenclature of alchemy designates the major substances of transformation: the body (the masculine), the soul (the feminine), and the spirit (the condition of their interaction). The Church considered the body, soul, and spirit to be its exclusive property, and its claim led to the neutering of these sacred concepts and the rise of their secular forms—mass, consciousness, and energy—during the International Gothic period and into the Renaissance. The Church’s inability to keep ahead of the curve had two results: It gave science, a new and fast-rising bureaucracy of learning and authority, something of its own to chew on beyond the Church’s authority, and the Church managed to quietly push alchemy off the stage of knowledge and into oblivion—or at least that’s what the Church thought.

Exhibitions

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

Architectonic Thought-Forms: A Survey of the Art of Paul Laffoley, Austin Museum of Art, Austin, Texas, 1999

Chasing Napoleon, Palais de Tokyo, Paris, 2009

Literature

Jeanne Marie Wasilik, James Mahoney, and Paul Laffoley. *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics*. Austin, Texas: Austin Museum of Art, 1999, no. 6, ill.

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Sacha Roulet. “Selective Utopia.” *idPure*, no.11, 2007, p.11, ill.



UTOPIA: TIME CAST AS A VOYAGE

1974

Oil, acrylic, and vinyl lettering on canvas

73 1/2 x 73 1/2 in. / 186.5 x 186.5 cm

Subject: The Dynamics of the Intentional Community

Symbol Evocation: Heaven on Earth

Utopia is essentially the alchemical task of resolving consciousness as a manifestation of collective will with consciousness as a manifestation of one's immiscible self. Utopic space is the bringing together of the temporal ecstasy of the imagination—the control of the will as pure becoming that is morality—with the atemporal dream of reason—the freedom of the will as pure being that is transcendence. The structuring symbol of utopia is the breathing out and breathing in of the universe. The feminine breath is the breathing out, the great release, when the one falls instantly and without effort into the many. This is the breathing out that gives form—*eidos*—to matter—*hyle*. The masculine breath, the breathing in, is the long and arduous struggle back from the many to the one.

The path of utopia unfolds in a non-oppressive environment free from all power structures, whether they are hierarchies, holiarchies, or heteroarchies. The form of the utopic path is expressed as the major fractal of the manifest universe—the logarithmic spiral. The spiral path, composed of an infinite number of equiangular sections, makes an infinite number of revolutions around the one as it moves closer and closer to the one—also known as the source, the *urgrund*, and divinity. Utopia is the path, the moving ever toward the one, but never arriving. This is because utopia is a societal imperative. If the path actually arrived at the one it would lose the necessary socially occurring aberrations of the utopic, of which there are four. Each aberration exists as a vector subpath within the larger logarithmic spiral. These subpaths build tension and create energy within the system; however, their control is crucial because if the tension they produce is not harvested, the entire path will veer off its utopic direction and

may well suffer a collapse into one of the boundary, or non-utopic, spaces, which would then suddenly become dominant.

The non-utopic spaces are: 1) *Eutopia*, in which life is lived in direct relation to the mystical experience and any stake in, connection to, or responsibility for the common good is abdicated. In this space the ego believes that it has become God; its vector leads directly to the one source of all. 2) *Kakotopia*, or dystopia, in which lives are lived in the knowledge of their mutual alienation, in mutually repellent spaces. This is the literal bad place and space; its vector continues the initial falling of the one into the many beyond its necessity. 3) *Kenotopia*, in which lives are lived in a space of comfort and ignorance, free of stress, striving, or goals. This is space of kitsch; its path is a circle, without any angular tension. The circular vector of kenotopia can occur at any fixed distance from the one, depending on when the life veered off the true path of utopia; this accounts for different levels of taste even in the realm of kitsch. 4) *Oligotopia*, in which a group of lives develops a system by which they can leave the path of utopia and enter kenotopia en masse. This is the space of the bureaucratic; its vector veers away from the one until it is stopped when it runs into a pre-existing kenotopic space.

Exhibitions

Paul Laffoley: *Portaling*, Kent Gallery, New York, 2001

Chasing Napoleon, Palais de Tokyo, Paris, 2009

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

Paul Laffoley: *A Survey*, Henry Art Gallery, Seattle, Washington, 2013

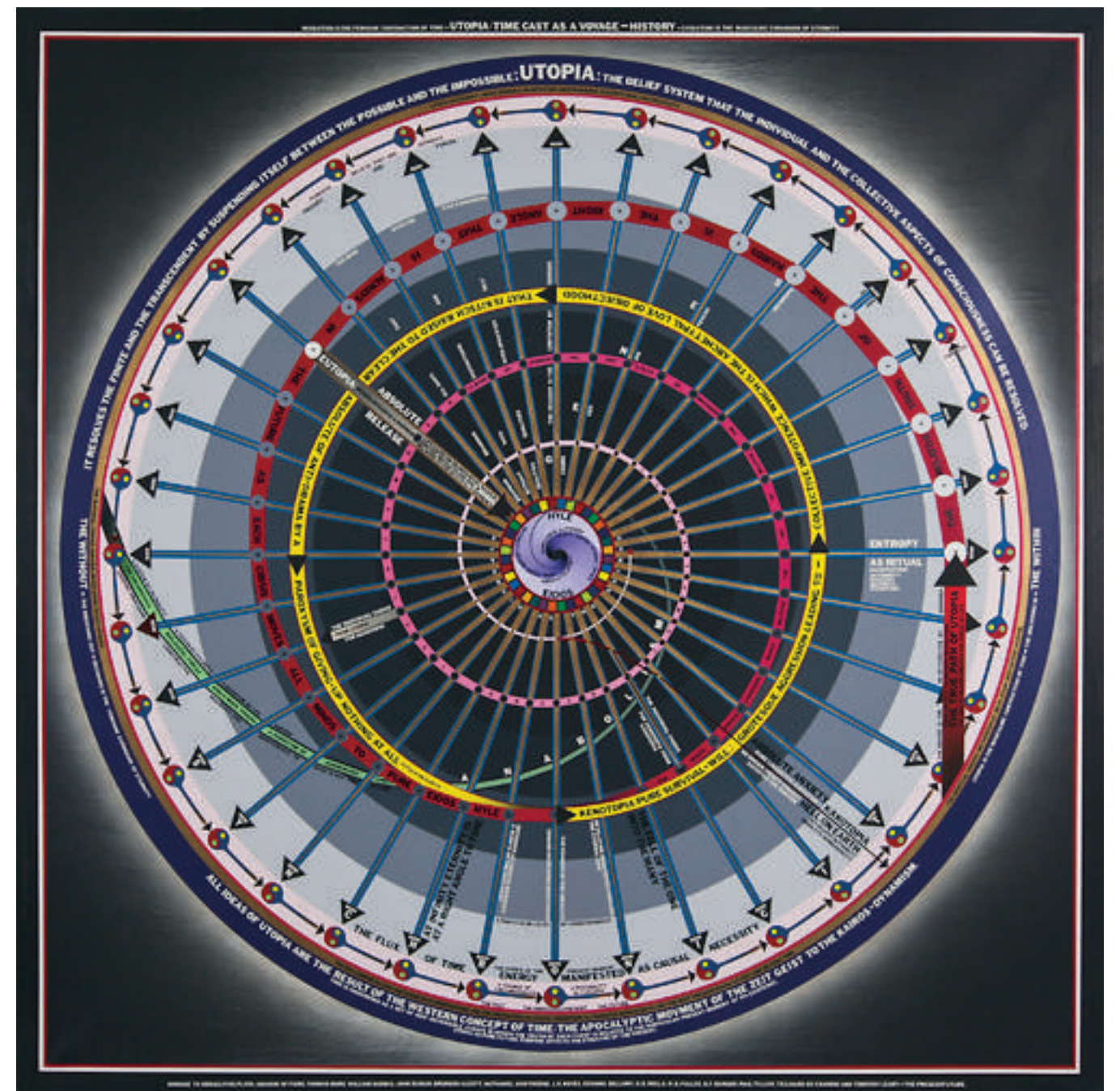
Literature

Paul Laffoley. "The Phenomenology of Revelation." Interview by Richard Metzger. *Disinformation: The Interviews*. New York: Disinformation Company, 2002, p. 40, ill.

Paul Laffoley. "Architecture of Utopia." *Palais de Tokyo Magazine*, Autumn 2009, p. 55, ill.

Mark-Olivier Wahler, Mark Alizart, and Frédéric Grossi. *Palais de Tokyo / 2009 A-Z: From Yodeling to Quantum Physics*. Vol. 3. Paris: Palais de Tokyo, 2009, no. 29, ill.

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter K nig, 2011, pp. 27, 105–6, ill.



MIND BODY ALPHA

1989

Oil, acrylic, and vinyl lettering on canvas

73 1/2 x 73 1/2 in. / 186.5 x 186.5 cm

Subject: The Universal Concentration of Consciousness and Mass

Symbol Evocation: The Position in Space from Which Everything Is Related

For mind and body to exist at all, by definition there must exist a primal, alpha state of mind and body. An alpha state cannot be examined directly; it can only be known to some degree and only by its instrumentality. Although the mind-body—aka consciousness-mass—problem has a long history as a fundamental question of philosophy, the materialist view that dominated Western thought after Descartes and the Enlightenment defined the body alpha as the sole source of all the stuff and gravity in the universe. Naturally, the mind was excluded from these materialist models. But beginning in the late nineteenth century, people like Helena Petrovna Blavatsky (1831–1891) bucked the trend and studied things that could not be accounted for by a purely materialistic point of view. Soon afterward, Albert Einstein (1879–1955) came up with the theory of relativity, which spatialized time and brought physics itself to a place beyond mere materialism. Now that consciousness has been introduced into the process, body—pure

becoming—can be integrated with mind—pure being—in the Mind-Body Alpha, whose position in space as the centroid of the universe is in constant flux above the speed of light.

I have represented the Mind-Body Alpha as a cross section of a hypersphere, or a fifth-dimensional sphere, to show a single alpha containing the hyperspheres of mind/consciousness and body/mass. A hypersphere exists in constant metaphysical motion, in a process of continual exchange between the positions of its centroid and its periphery. This motion follows the course of a Möbius strip whose figure-eight structure carries the centroid to the periphery, and back again.

Exhibitions

Chasing Napoleon, Palais de Tokyo, Paris, 2009

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

Paul Laffoley: A Survey, Henry Art Gallery, Seattle, Washington, 2013

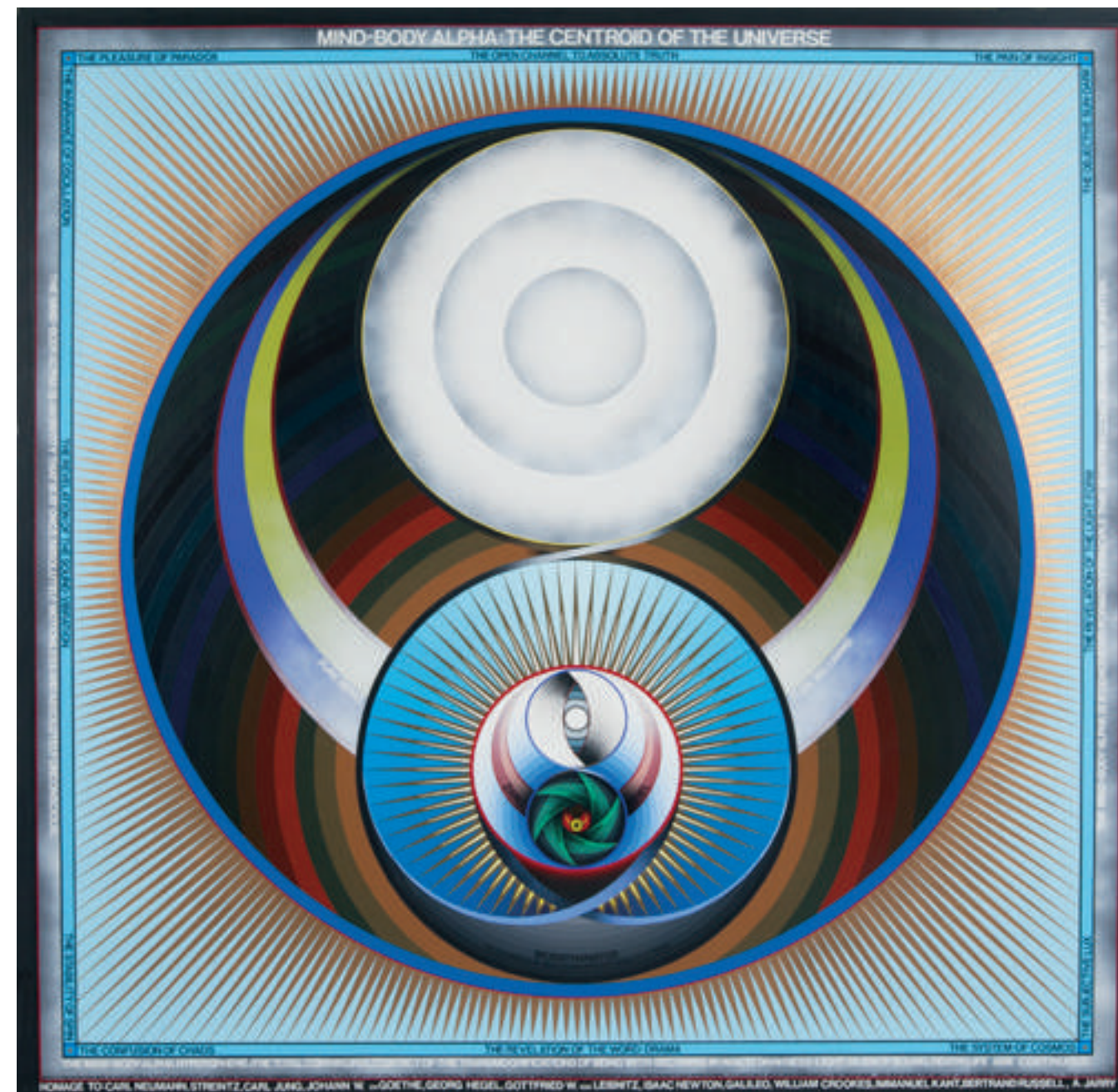
Literature

Thomas H. Bener. "Nachmieter im Antiken Souterrain: Neue und Alte Reiseferer ins Jenseits." *SPEX*, March/April 2011, p. 49, ill.

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter König, 2011, pp. 63, 126, ill.

Robert Gober, Matthew Higgs, Paul Laffoley, and David MacLagan. "Frames of Reference." Interview by Jonathan Griffin. *Frieze*, October 2012, pp. 196–205, ill.

Renko Heuer. "New York Diaries: Paul Laffoley." *Lodown Magazine*, October/November/December 2012, pp. 136–42, ill.



XANATOPIA

1995

Ink, gouache, vinyl lettering, and collage on board
30 x 30 in. / 76 x 76 cm

Subject: The Utopic Space of Pantisocracy

Symbol Evocation: The Lucidly Dreamt Xanadu

In 1794, the Romantic poet and visionary Samuel Taylor Coleridge (1772–1834)—who was enthralled with William Godwin (1756–1836), the father of political anarchism and a proponent of communal living—met the poet Robert Southey (1774–1843), who, like many Romantics, was also captivated by Godwin’s radical idealism. Very soon after their meeting, Coleridge and Southey dove into the planning of a utopian community, Pantisocracy. Its specific location was to be an island in the Susquehanna River in Pennsylvania, which they planned to remake into a *vesica piscis* (fish bladder) shape. Although the two poets were seriously working on making Pantisocracy a reality, soon enough it became clear that there were insurmountable problems and it was not going to happen. But the image of a utopic, wondrous land did not lose hold in Coleridge’s mind.

In 1797, sometime between July 4—the twenty-first anniversary of the Declaration of Independence of the United States—and July 14—the eighth anniversary of the Fall of the Bastille and the beginning of the French Revolution—Coleridge wrote “Kubla Khan.” More correctly, the poem was presented to him in totality in a three-hour dream. This was an esemplastic event, in which Coleridge was aware that he was dreaming and was willing to suspend his disbelief in order to interact with the imagery of his dream. Today this would be called lucid dreaming. The vision began when Coleridge, an inveterate armchair traveler, happened to be

reading *Purchas His Pilgrimes* by Samuel Purchas (1577?–1626), a compiler of travel writing, and came across the sentence “Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground where inclosed with a wall.” At that moment Coleridge fell into a deep sleep and instantly began to dream in the most vivid manner. He endured a forced REM cycle, induced no doubt by a combination of his normal dosage of Boston opium (laudanum with a shot of sulfuric acid) plus a prescribed anodyne (alcohol, ether, and ethereal oil). When he awoke, Coleridge had enough material for a poem of three hundred lines, all pre-composed, “in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or conscious effort” (as the notes accompanying the publication of the poem put it). He immediately began to write it all down but was interrupted by the visit of a man who had come on business. When Coleridge returned to his work after more than an hour, he realized that he had lost from his waking memory all but a vague remnant of his vision, and the few lines that he had been able to transcribe, which are now the poem “Kubla Kahn.”

Exhibitions

Architectonic Thought Forms: A Survey of the Art of Paul Laffoley, Austin Museum of Art, Austin, Texas, 1999

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

Paul Laffoley: A Survey, Henry Art Gallery, Seattle, Washington, 2013

Literature

Jeanne Marie Wasilik, James Mahoney, and Paul Laffoley. *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics*. Austin, Texas: Austin Museum of Art, 1999, no. 23, ill.

Paul Laffoley. “The Phenomenology of Revelation.” Interview by Richard Metzger. *Disinformation: The Interviews*. New York: Disinformation Company, 2002, p.45, ill.



THE SOLITRON

1997

Oil, acrylic, ink, and vinyl lettering on canvas

73 1/2 x 73 1/2 in. / 186.5 x 186.5 cm

Subject: A Design for a Perpetual Motion Device

Symbol Evocation: The Natural Abundance of the Universe

The Solitron is both a design and psychotronic device for the production of perpetual motion through the creation of solitons. Solitons are waves that self-maintain their form and speed in perpetuity. The Solitron's design follows the alchemical method of first separating elements and then recombining them in new ways. The Solitron's device consists of two interlaced triangular M bius-loop tubes, surmounted by a perfect wave form. The process begins with the separation of magnetic and electric energy into the basic, uncompromised elements of magnetism—fluxons—and the basic, uncompromised elements of electricity—polarons. Once the fluxons and polarons have been distilled, units are needed to hold them. The fluxons are contained in a variation of a M bius-loop tube, pictured on the left, and the polarons are contained in a variation of a Klein bottle, pictured on the right. From here, the polarons are introduced into the channels of the upward-pointing, hot M bius tube, and the fluxons into the channels of the downward-pointing, cold tube—with both the fluxons and the polarons suspended in a medium of liquid mercury.

The next step is the activation of the mercury to create the soliton waves, which is accomplished through lucid dreaming. First the dreamer concentrates on the form of the wave as pictured at the top of the painting. Then he or she goes into a lucid dreaming state and sees the wave as *perpetuum mobile*. Next the dreamer introduces elements of kitsch—e.g., Henry Fuseli's *The Nightmare* or Thomas Cole's *The Architect's Dream*. The presence of kitsch,

a non-form of absolute neutrality, eradicates any superfluous influences on the soliton waves by ensuring a purely mechanical environment. Then the lucid dreamer removes all albedo elements—anything generated by reflected light—to arrive at a meditative state in which mass and consciousness become one. At this point the dreamer enters Zarg—a state of moving and not moving simultaneously—and targets the Angelicetheric Seals, which are pictured as Stars of David in the six triangles formed by the interlaced M bius-loop tubes. These stars represent the dimensional state immediately prior to the four-dimensional state of the two M bius-loop tubes. With the form of the perfect wave still in mind, and with his or her consciousness one with mass, the dreamer now can create three soliton waves in the upward-facing tube by envisioning the continuum of the change in the mercury from a liquid to a gas, and at the same time create three soliton waves in the downward-facing tube by envisioning the continuum from liquid to solid.

Exhibitions

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

Architectonic Thought-Forms: A Survey of the Art of Paul Laffoley, Austin Museum of Art, Austin, Texas, 1999

Chasing Napoleon, Palais de Tokyo, Paris, 2009

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

Literature

Jeanne Marie Wasilik, James Mahoney, and Paul Laffoley. *Architectonic Thought-Forms: Gedankenexperimente in Zombie Aesthetics*. Austin, Texas: Austin Museum of Art, 1999, pp. 72–73, no. 18, ill.

Sacha Roulet. "Selective Utopia." *idPure*, no.11, 2007, p.11 ill.

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter K nig, 2011, pp. 48–49, 117–18, ill.

Renko Heuer. "New York Diaries: Paul Laffoley." *Lodown Magazine*, October/November/December 2012, pp. 136–42, ill.



THE FIVE PRINCIPLES OF GEEZER ART

2003

Ink, acrylic, collage, and vinyl lettering on board
31 x 31 in. / 79 x 79 cm

Subject: Creativity Is the Hardest Thing To Kill

Symbol Evocation: Make Me One with Everything

The word "geezer" comes from the French or Spanish for "disguise," which is appropriate because old age is a kind of enforced disguise. Old people are practically invisible. Their authentic selves get disappeared when they reach "a certain age." In order for a geezer who is an artist to stay viable he or she cannot forget five basic principles. The five principles of Geezer Art—which take the form of memories, or more specifically, things to be remembered—are as follows: 1) Remember that you are just as alive as anyone of any other age or time period. 2) Remember that human creativity is the hardest thing in the universe to kill. 3) Remember that the ratio between history and no history is always in your favor. 4) Remember that the proportion Phi (.382.../.618...) unites life to death as a natural singularity. 5) Remember that when the body begins to decay the subject of art is the Oversoul.

The first and second principles are obvious. The third points to the fact that once you have passed the midpoint of your allotted years, you will always have more history than not. The fourth is a reminder that consciousness and mass exist in a ratio of .382/.618 throughout everyone's life, but with age you become more and more skilled at blending the two, and you become more aware of what consciousness is and the forms it can take. The fifth principle is about the shift from individual consciousness to the "the original unit," "the fountain of power," and "the resolution of all into the ever-blessed ONE"—in the words of Ralph Waldo Emerson, describing his concept of the Oversoul.

Exhibitions

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



**THE PHYSICALLY ALIVE
STRUCTURED ENVIRONMENT:
THE BAUHARQUE**

2004

Ink, acrylic, vinyl lettering, and collage on board
31 1/8 x 31 1/8 in. / 79 x 79 cm

Subject: Human Architecture That Is as Alive as Nature

Symbol Evocation: The Apotheosis of Consciousness

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 money-making 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 non-repressive personal environments that would 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. This 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.

In addition, there are recent discoveries in botany and bioengineering that can be adapted for use in physically alive structures. For example, when tobacco plants are gene-spliced with luciferins from fireflies the plants light up with five watts of cold light, and soon bioengineering will be able to increase the light level to one hundred watts. Spinach leaves, which exhibit the highest electrical potentials of all plant forms at ten volts DC, can be adapted for use in the electrical grid. Large groupings of carnivorous plants can control insect populations within confined areas. And last but not least, because of the regenerative power of plants, damaged structures will be able to self-repair through new growth. This is what I call the Zombi Nimbus effect, in which “dead” or damaged elements continue to exist energetically in their specific forms (and as such are visible through Kirlian photography). Besides its practical application, the Zombi Nimbus effect is a real-time reminder of the philosophical task of blending life and death—aka, consciousness and mass—and of the fact that all atomic structures are physically alive.

Exhibitions

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

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

Alternative Guide to the Universe, Hayward Gallery, London, 2013

Literature

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter K nig, 2011, pp. 47, 114–116 ill.

Renko Heuer. “New York Diaries: Paul Laffoley.” *Lodown Magazine*, October/November/December 2012, pp. 136–42, ill.



COSMOGENESIS TO CHRISTOGENESIS

2005

Acrylic, ink, collage, and vinyl lettering on board
30 x 30 in. / 76 x 76 cm

Subject: Pantheistic Absorption of the Universe

Symbol Evocation: The Swirling Arms of a Double Logarithmic Spiral

Pierre Teilhard de Chardin S.J. (1881–1955)—a Jesuit priest, a scientist, and a philosopher—saw evolution as possessing teleonomic design, that is, as having a motivated purpose and direction in time. The purpose of evolution, in Teilhard’s view, was the progressive unification of all consciousness, ultimately leading to a grand convergence at the Omega Point, the point where the entire Earth becomes God. Teilhard’s conception of evolution was the transmutation of evil into good through the freeing of consciousness from its attachment to particular individuals, so that consciousness becomes a thing in itself. This evolutionary trajectory begins at the Neanderthal Skull of Spy and the state of sin, passes through Hominization as people develop the idea that collectivity is a good, and finally arrives at the Noosphere, or the sphere of totally unified human consciousness. When all consciousness reaches this point it enters a state of of union that is also a differentiation, where the concept of personalization moves beyond our current notions.

If Teilhard de Chadin had his sights set on the Omega, the Atomic Nun zeroed in on the Alpha. Or to put it another way, the Atomic Nun tried to do at the atomic level what Teilhard had done at the

cosmic level. She was Sister Incarnata Marie S.I.W., née Claudine Bolduc in Paris. She had known Teilhard and was a fan of his work. (I got to know her when she called me out of the blue one day. The visionary architect Paolo Soleri (1919–) had given her my name because she wanted me to design a building for her Solar University that would levitate over a tributary of the Lake of the Ozarks in central Missouri. The project never materialized for lack of funding.) Sister Incarnata postulated that in order for Teilhard’s theory of the evolution of evil into good to be true, something must have happened at the subatomic level soon after the Big Bang that had the effect of engineering morality. She named this element the “Catholic Atom.” In her attempts to discover it she conceived a structure very similar to my own Levogyre, which approaches the speed of light as it gets nearer to a black hole. The total inward energy of a black hole is a pull toward evil. It is here, at the edge of a black hole, that the Catholic Atom would necessarily have to appear to stop the plummet into evil and allow evolution to move toward the good and the Omega Point.

Exhibitions

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

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

Literature

Sebastian Hammelehle, Thomas H. Bener, Jan Kedves, Ralf Krümer, and Georg Seeßlen. “Hallo Jenseits.” *SPEX*, March/April 2009, p.35 .ill

Udo Kittelman and Claudia Dichter, eds. *Paul Laffoley: Secret Universe*. Cologne: Walter König, 2011, pp. 67, 128–131

Emmanuelle Lequeux, Isabelle de Wavrin, Judicaël Lavrador and Stéphanie Moïsson. “De l’art brut à la visite de Mars: Les artistes de la 5e dimension.” *Beaux Arts Magazine*, no. 306, December 2009, pp. 86, ill.



THE ECTOPLASMIC MAN

2011

Acrylic, ink, collage, and vinyl lettering on board

21 1/8 x 21 1/8 in. / 53.5 x 53.5 cm

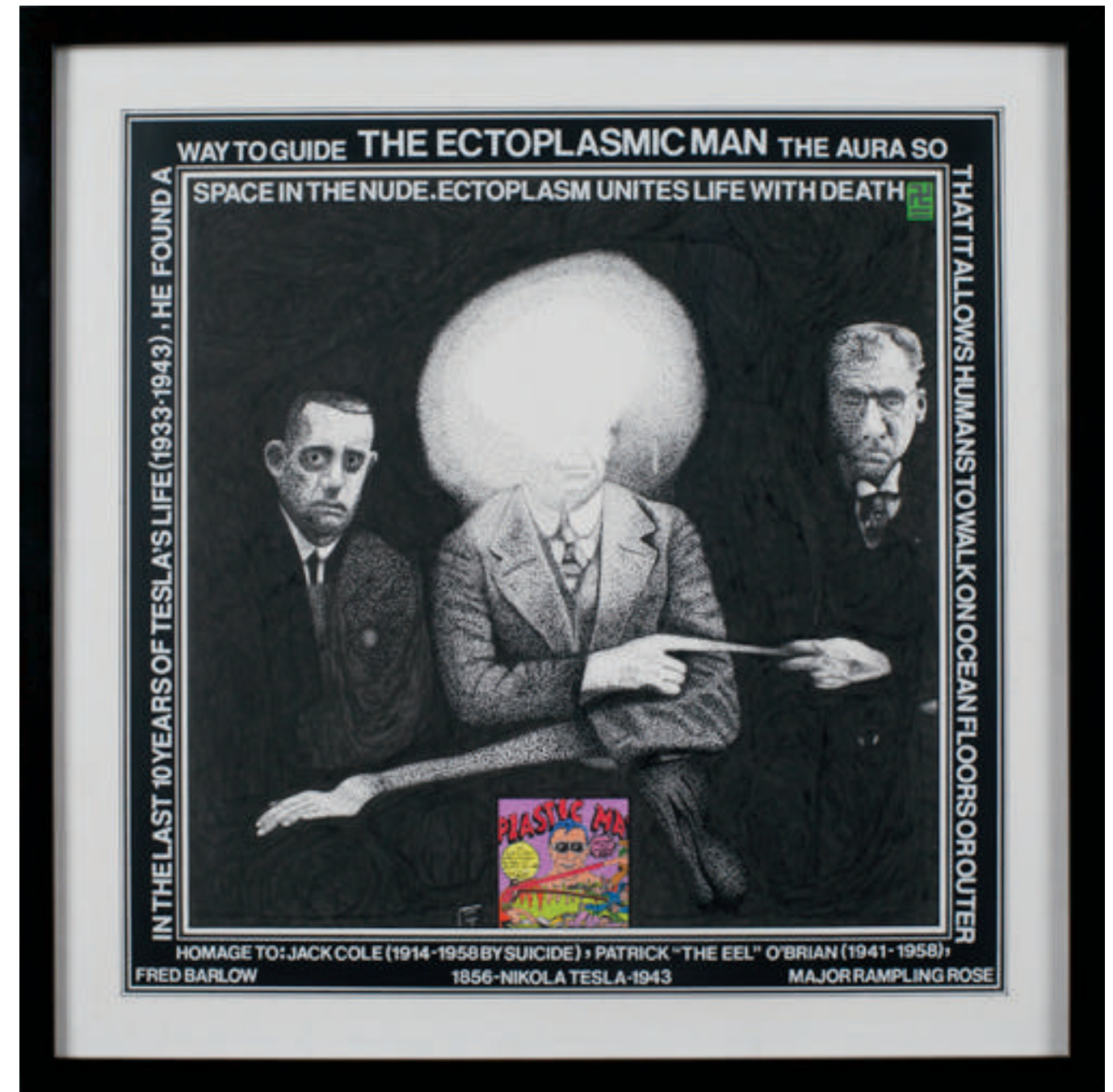
Subject: New Clothing Design

Symbol Evocation: The Connection between Mass and Consciousness

Nikola Tesla (1856–1943) was a Serbian-American physicist, engineer, and all-around visionary; without his invention of motors that produced AC current, the twentieth century would not have been possible. As an old man, from 1933 until his death on January 7, 1943, he lived in the New Yorker Hotel, in room 3327, on the 33rd floor, with a view of the Empire State Building out his window. Most people thought Tesla had stopped working during this last decade; however, he never stopped, even if it looked like he wasn't doing anything. He was simply working with his consciousness. Tesla had the ability to go beyond lucid dreaming and to actually invent, test, and repair devices entirely in his mind. In 2000, I conducted a séance in room 3327 of the New Yorker Hotel, during which I acted as the medium and channeled Tesla to find out what he had been doing during this last, "missing" decade. I discovered that he had been designing clothes, or devising a way of using the etheric layer of the aura to create a clothing-state that he called an "ectoplasmic mystagogue."

Everyone has the ability to learn how to create their own ectoplasmic mystagogue by mastering mental exercises that train you how to enlarge and contract your etheric body. Once this degree of control was reached, you would be able to enlarge your etheric body into an ectoplasmic body—the body immediately next to the physical body that forms part of the continuum between mass and consciousness. The ectoplasmic mystagogue would have the property of protecting its wearer in extreme environments, such as the underwater environment or the environment of outer space, while remaining diaphanous and totally transparent. This system of protection is extremely ecologic, given that the essence of ecology is to do the maximum with minimal waste, hence my inclusion of a small image of a green double-underlined, left-facing swastika, which stands for ecology and is also an ancient symbol of good luck.

In *The Ectoplasmic Man* I have put Tesla between Fred Barlow and Major Rampling Rose, two researchers into the paranormal who proved that the pictures of a famous spirit-photographer, William Hope, were in fact manipulations. Tesla always maintained that ghosts were not spiritual beings from another world but simply natural fluctuations in the ectoplasma. I have also included an homage to Jack Cole, cartoonist and creator of Plastic Man.





Paul Laffoley

(b. 1940, Cambridge, Massachusetts)

EDUCATION

- 1962 B.A., Classics and Art History, Brown University, Providence, Rhode Island
- 1962-63 School of Architecture, Harvard Graduate School of Design, Cambridge, Massachusetts
Sculpture apprenticeship, Mirko Basaldella, Harvard University
Art Students League, New York
Sculpture apprenticeship, Frederick J. Kiesler, New York
- 1964-65 School of Architecture, Massachusetts Institute of Technology, Cambridge, Massachusetts
- 1967-69 Boston Architectural Center
- 1990 Architect's License, State of Massachusetts, 19 October, license no. 8361

AWARDS

- 2010 Wynn Newhouse Award
- 2009 John Simon Guggenheim Fellowship
- 2004 Artist in Residence, California State University Fullerton Grand Central Art Center, Santa Ana
- 2002 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

- 2013 *The Alternative Guide to the Universe*, Hayward Gallery, London, June–September. Curated by Ralph Rugoff
Paul Laffoley: A Survey, Henry Art Gallery, Seattle, April–June. Curated by Luis Croquer
The Boston Visionary Cell, Kent Fine Art, New York, January–March
- 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 Gaud 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, Texas
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, Vermont
The Real Elvis, The Elvis Project, Boston
- 1993 *Visionary Art: A Contemporary Survey*, Newspeak Bookstore Gallery, Providence
- 1989 *Paul Laffoley: Structured Singularities*, Kent Fine Art, New York
Kingston Gallery, Boston
Stux Gallery, Boston
Paintings and Boxes, Stux Gallery, New York
Nesto Gallery, Milton Academy, Milton, Massachusetts
Ward-Nasse Gallery, New York
Addison Gallery of American Art, Andover, Massachusetts
- 1984 Kingston Gallery, Boston
- 1983 Ward-Nasse Gallery, New York
Kingston Gallery, Boston
- 1982 Tremont Tea Room, Boston
- 1981 Bromfield Gallery, Boston
Compton Gallery, Massachusetts Institute of Technology, Cambridge
Wessel Library, Tufts University, Medford, Massachusetts
- 1979 Ward-Nasse Gallery, New York
Art Gallery, Fitchburg State College Gallery, Fitchburg, Massachusetts
Bromfield Gallery, Boston
- 1978 Bromfield Gallery, Boston
- 1977 Bromfield Gallery, Boston
Southern Connecticut State College Gallery, New Haven
Ward-Nasse Gallery, New York
- 1975 Bromfield Gallery, Boston
Manteca Gallery, Boston
- 1974 Belmont-Hill Gallery, Belmont, Massachusetts
Ward-Nasse Gallery, New York
- 1973 *Thirteen by Paul Laffoley*, Portland Museum of Art, Portland, Maine
- 1972 *The New Jerusalem Project*, Institute of Contemporary Art, Boston
Paul Laffoley: Painting, Lamont Gallery, Phillips Exeter Academy, New Hampshire
Brockton Art Museum, Massachusetts
- 1971 Bergman Gallery, University of Chicago
Commonwealth School, Boston
Playboy Club, Boston
- 1970 McClean Hospital, Belmont, Massachusetts
- 1969 Gallery 2, Boston
East-West Self-Exploration Center, Boston
Orson Wells Cinema, Cambridge, Massachusetts
Paul Laffoley, Cumbres Institute at Woodstock, Bethel, New York
Macivor-Reddie Gallery, Boston
- 1968-70 Boston Tea Party, Boston
- 1967 Pluribus Gallery, Boston
- 1966 Club '47, Cambridge, Massachusetts

GROUP EXHIBITIONS

- 2014 *Dissident Futures*, Yerba Buena Center for the Arts, San Francisco, October–January. Curated by Betti-Sue Hertz
- 2013 *Raw Vision*, Musée de la Halle Saint Pierre, Paris, September 2013–May 2014. Curated by John Maizels.
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 *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, 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
- 2010 *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
- 2010 *deCordova Biennial Exhibition*, DeCordova Museum, Lincoln, Massachusetts. Curated by Dina Deitsch
- 2008 *The Marriage of Art, Science & Philosophy*, American Visionary Art Museum, Baltimore. Curated by Rebecca Alban Hoffberger
- 2008 *In the Land of Retinal Delights: The Juxtapoz Factor*, Laguna Art Museum, Laguna Beach, California. Curated by Meg Linton
- 2008 *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 Comet: 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, Maryland
- 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. Curated by Tom Patterson
The Sixty-Ninth Annual International Exhibition of Fine Art Miniatures, Strathmore Hall Art Center, Bethesda, Maryland
100 Juxtapoz Artists, Track 16 Gallery, Santa Monica
- 2001 *Vox 2001*, Kent Gallery, New York
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 *Somakotoligon: 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
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
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
Pahana Gallery, Northampton, Massachusetts
- 1995 *In Light of Our Reflection: Visions of Art and Science*, Tisch Gallery, Aidekman Arts Center, Tufts University, Medford, Massachusetts
Reading the Image, Tufts University Art Gallery, Medford, Massachusetts
Aidekman Arts Center, Medford/Somerville Campus, 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

- 1994 *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. Curated by Tom Zummer.
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
Re: Framing Cartoons, Loughelton Gallery, New York. Curated by Barbara Broughel
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
Outside Paradise: Revelations on the Borders, Art Institute of Boston
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
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, Massachusetts
Boston Now: Projects, Institute of Contemporary Art, Boston.
Miniatures, Stux Gallery, Boston
Das Zargziel 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
Artcetera '86, Boston
- 1985 *Invitational*, Stux Gallery, Boston
The Fourteenth Boston Arts Festival, Boston Esplanade
The Eighteenth São Paulo Biennale
Boston Visual Artists Union Gallery
- 1984 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
Boston Printmakers National Exhibition, Brockton Art Museum, Massachusetts
- 1983 *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
Open Show, Boston Visual Artists Union Gallery
Art-Tasting Contest, Salon Margaux, Meridien Hotel, Boston. Organized by the Institute of Contemporary Art, Boston Mega-Arts, Boston City Hall
- 1982 *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
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
The Temple, Brighton, Massachusetts. Organized by the New England Society of Psychic Science Researchers
- 1980 The Ward-Nasse Gallery at Lever House, Lever House, New York

1980 *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 Celebrate 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 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. 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

- 2009 Paul Laffoley in conversation with Mickey Cartin, Cartin Collection at Ars Libri. Ars Libri, Boston
- 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
- 2006 *Synergenesis: Visionary Culture CoLaboratory*, San Francisco, November
Keynote address, *EsoZone 1*, Portland, Oregon
- 2004 *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
- 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,
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
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
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
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

INTERVIEWS

- 2010 "Dream Speak." Interview by Robert Waffoner. *Lucid Dreaming Exchange*, no. 56, September, pp. 2–6, ill.
- 2008 "Paul Laffoley." Interview by Nick Pell. *Technocult TV*. Video, originally broadcast on October 9. <http://technocult.net/archives/2008/10/09/technocult-tv-paul-laffoley>. Accessed 5 December 2012.
- 2007 "New Years—The Future." Interview by Mike Hagan. *radiOrbit*. Audio, originally broadcast on December 31. http://www.mikehagan.com/2012/mp3/123107_PAUL_LAFFOLEY.mp3. Accessed 5 December 2012.
"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*. <http://paranoiomagazine.com/archives-3/satan-god-h-p-lovecraft-and-other-mephitic-models-interview-with-paul-laffoley>. Accessed 6 December 2012.
- 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.
- 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.
- 1974 Interview by Werner Grundl. Television broadcast. Produced by Right on Time TV.

PUBLISHED WRITINGS BY THE ARTIST

- 2011 "The Visions of History." In *Paul Laffoley: Secret Universe*. Exhibition catalogue, Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin. Cologne: Walter König, 2011, 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 Volente" 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. "Utopic Space: manTRANSforms Conference." *Sputnik*, 1 June. "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. "The Origin of the Tesseract House." Photocopied handwritten manuscript.
- 1998 "Basque to the Future." *artsMedia*, February 1998, pp. 28–29. "Disco Volante II." In *Paul Laffoley: Building the Bauharoque*. Exhibition brochure. New York: Kent Gallery.
- 1995 "Good and Evil" and "The Secret of Life Lies in Death." *Wingnut*, vol. 3.
- 1994 "Ancient Wisdom," "Being and Becoming," "Death and the Golden Proportion," and "Time, Eternity and the Abyss of Transition." *Wingnut*, vol. 1.
- 1993 "The Bauharoque." In *Remaking Civilization, Building the Bauharoque: 200 AD–2100 AD*. New York: X-Art Foundation.
- 1990 "The Time Machine from the Earth: Hommage to H.G. Wells." *Journal of the United States Psychotronics Association*, no. 4, Summer, pp. 3–17.
- 1989 *Paul Laffoley: The Phenomenology of Revelation*. Ed. Jeanne Marie Wasilik. New York: Kent Fine Art, 1989.
- 1988 "The Fictive Analysis of the Klein Bottle." *Agni Review: Lairs of God, Spirituality after Silicon Valley*, no. 27, pp. 146–48, 318.
- 1986 "Three Statements" and "From the Divine Comedy Illustration." *Sulfur* 6, no. 2, pp. 69–83, ill.
- 1968 *Cosmological Diagrams*. Exhibition brochure. Boston: Boston Tea Party, 1968.

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- 2012 Renko Heuer. "The New York Diaries: Paul Laffoley." *Lodown Magazine*, no. 83, October/November/December, pp. 136–42, ill. Robert Gober, Matthew Higgs, Paul Laffoley, and David Maclagan. "Frames of Reference." Interview by Jonathan Griffin. *Frieze*, October, pp. 196–205, ill. Christiane Meixner. "Here Wesen bemalen: Der Hamburger Bahnhof würdigt den Aussenseiter Paul Laffoley." *Der Tagesspiegel*, January 12. Mark Prince. "Paul Laffoley: Hamburger Bahnhof." *FlashArt*, January–February, p. 139. Jean-François Chevrier. *L'Hallucination artistique de William Blake*. Sigmar Polke. Paris: L'Arachnéen, p. 137, ill. Gavin Delahunty and Christoph Benjamin Schulz, ed. *Alice in Wonderland*. Exhibition catalogue. Milan: MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, and Mondadori Electa, pp.137, 188, ill. Chawky Frenn. *100 Boston Painters*. Atglen, Pennsylvania: Schiffer Publishing, pp. 16, 116-17, 220, 224, ill.
- 2011 Gunter Reski. "Echtes Sendungsbewusstsein mit Letraset und Pinselskalpell: Paul Laffoley im Hamburger Bahnhof." *Vonhundert*, December. <http://www.vonhundert.de/index.php?id=384>. Accessed 2 March 2012. Wes Hill. "Paul Laffoley." *Artforum.com*, November 29. <http://www.artforum.com/archive/id=29655>. Accessed 19 September 2012. Pawel Frelik. "Paul Laffoley: Architekt form myślowych." *Trans-wizje*, no. 1, fall, pp. 18–24, ill. Thomas Hübener. "Neue und alte Reiseführer ins Jenseits: Nachmieter im antiken Souterrain." *SPEX: Magazin für Popkultur*, no. 331, March–April, pp. 32–35, 46–49, ill. Eli Morgan. "Paul Laffoley: Illuminated Cosmology" *CoSM: Journal of Visionary Culture* 7 [Cosmic Creativity], pp.124–29. Ken Johnson. *Are You Experienced? How Psychedelic Consciousness Transformed Modern Art*. London: Prestel, 2011, pp. 210–12, ill. Udo Kittelmann and Claudia Dichter. *Paul Laffoley: Secret Universe 2*. Exhibition catalogue, Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin. Cologne: Walter König.
- Raphael Rubinstein. "Diagramming Utopia." In *Paul Laffoley: Secret Universe 2*. Exhibition catalogue, Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin. Cologne: Walter König, pp. 11–23, ill. Katja Schroeder, et al. *We Make Versions*. Exhibition catalogue. Münster: Westfälischer Kunstverein, pp. 34–36, ill.
- 2009 Emmanuelle Legeux, Isabelle de Wavrin, Judicaël Lavrador, and Stéphanie Moïsdon. "De l'art brut à la visite de Mars: Les artistes de la 5e dimension." *Beaux Arts*, no. 306, December, pp. 84–87, ill. Rupert Howe. "Master of the Universe." *Wonderland Magazine*, no. 18, April–May, pp. 108–11, ill. Rebecca Alban Hoffberger. *Visions: American Visionary Art Museum*, no. 14. Exhibition catalogue. Baltimore: American Visionary Art Museum, front and back covers, inside front flap, ill. Duncan Laurie. *The Secret Art: A Brief History of Radionic Technology for the Creative Individual*. New York: Anomalist Books, pp. 14, 115, Fig. 17-1, ill. Mark-Olivier Wahler, Mark Alizart, and Frédéric Grossi. *Palais de Tokyo / 2009 A-Z : From Yodeling to Quantum Physics*. Vol. 3. Paris: Palais de Tokyo, pp. 22, 31–32, 52-53, 73–74, 82, 97, 118–19, 137–38, 140, pls. 29, 30, 31, front and back covers.
- 2008 William Alderwick. "Beyond the Kitsch Barrier: An Exploration of the Bauharoque." *Under/current Magazine*, no. 1, September, pp. 88-93, ill. Douglas Harvey. *Aspects of Mel's Hole: Artists Respond to a Paranormal Land Event Occurring in Radiospace*. Exhibition catalogue. Santa Ana, California: Grand Central Art Center, pp. 86-87. Meg Linton, Bolton Colburn, and Robert Williams, eds. *In the Land of Retinal Delights: The Juxtapoz Factor*. Exhibition catalogue. Laguna Beach, California: Laguna Art Museum, p.182.

- 2008 Yaneura, Dodoitsu Bunko Ito, Barubora. *Sekai no sabukarucha: Underground Culture from All Parts of the World*. Tokyo: Shoeisha.
- 2007 Sacha Roulet. "Paul Laffoley." *idPure*, no. 11, pp. 10–11, ill.
Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick, eds. Charley 05, fall, n.p. ill.
Jeffrey Kastner. "Paul Laffoley." *Artforum*, March.
Ken Johnson. "A Beautiful Mind." *Boston Globe*, February 11, ill.
Claudia Dichter, et al, eds., essay by Andr Breton. *The Message: Kunst und Okkultismus / Art and Occultism*. Cologne: Verlag der Buchhandlung Walther König, pp. 82–85, ill.
- 2006 John Michael Kohler Arts Center. Newsletter. July/August, p. 1, front cover.
- 2005 Emily Weiner. "Time Phase X: A Little Help from His Friends." *Time Out New York*, July 7–13.
Kate Farrington. "Paul Laffoley: The Gaudi New York Hotel for Ground Zero." *Art New England*, February–March, p. 28.
Ken Johnson. "Constructed Image." *New York Times*, January 7.
Time Phase X. Exhibition catalogue. New York: Kent Gallery.
- 2004 Lisa Falco. "An American Visionary in Boston." *ArtsMedia*, September–October, pp. 22–23, ill.
Manami Fujimori. "The Gaudi Hotel from the Hudson River." *Bijutsu Techo* (Tokyo), July, p. 58, ill.
Eli Morgan. "Paul Laffoley: Architect of Being." *CoSM: Journal of Visionary Culture* 6, summer, pp. 10–12, back cover, ill.
Suzanne Stephens, Ian Luna, and Ron Broadhurst. "Antonio Gaudi as proposed by Paul Laffoley." In *Imagining Ground Zero: The Official and Unofficial Proposals for the World Trade Center Site [Architectural Record Book]*. New York: Rizzoli International, pp. 220–21.
- 2003 Su Ciampa. "Where the Buffalo Roam: Antonio Gaudi's 1908 Unrealized Hotel for New York City." *Artnews*, summer, p. 36.
Allison Arieff. "A Grand Hotel for New York." *Dwell Magazine*, May, p. 25.
Glenn Collins. "Postmodern in a Manner of Speaking." *New York Times*, January 21, pp. B1, B2.
Karen Glaser. "Resurrection." *Building Design*, January 31, p. 12.
- 2002 Glenn Collins. "Postmodern in a Manner of Speaking; A Shape Out of 1908 Offered Downtown." *New York Times*, January 21.
Anna Mori. "E.T., pinceaux, maison." *Technikart: Culture et Société*, January–February.
Michael Bonesteel. "Curator's Notebook." *Visions* 7, p. 11.
- 2001 "Paul Laffoley." *New Yorker*, April 9, p. 17.
Ken Johnson. "Paul Laffoley at Kent." *New York Times*, April 6, p. E38.
Sarah Valdez. "Paul Laffoley: Portaling." *Time Out New York*, March 29, p. 59.
"Paul Laffoley: Portaling." *Flatiron* 7, no. 1, spring.
- 2000 Michael Bracewell. "Brain Cell." *Nest*, no. 9, summer, pp. 98–109, ill.
Cate McQuaid. "Monstrous Work at Tufts Explores Our Perceptions of the Human Body." *Boston Globe*, May 11, p. D5.
Miles Unger. "Art Scene." *Boston.citysearch.com*, May 10. <http://www.boston.citysearch.com>. Accessed 19 September 2012.
"Masterful Monsters." *Boston Sunday Globe*, May 7, p. 5.
David Pescovitz. "Bough House." *Wired*, April, p. 62.
Melissa Meru. "UFO Art Show Has Layers of Meaning." *News-Gazette*, March 12, pp. E1, E5.
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First National Bank of Chicago
Grand Rapids Art Museum, Grand Rapids, Michigan
Hirshhorn Museum and Sculpture Garden, Washington, DC
Museum of Fine Arts, Boston
Tufts Medical Center, Boston



METARCHITECTURE

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CONCEIVED ARCHITECTURE: A DISCUSSION WITH SLIDES :
BY PAUL LAFFOLEY : PRESENTED BY THE BOSTON
VISIONARY CELL : AN INTERNATIONAL COOPERATION
COUNCIL INTEREST GROUP : TUESDAY ; JANUARY 13, 1976 :
8:00 P.M. : THE INTERNATIONAL ROOM NUMBER ONE :
THE MIRAMAR HOTEL, WILSHIRE BL. AT OCEAN AVE.
SANTA MONICA, CALIFORNIA**