



THE HARMONICS OF UNITY

An interview addressing the disparities of Art, Science, and Religion

The following exchange between Dr. Peter Selz, Terry Lindahl and Susannah Hays took place at Dr. Selz's home in Berkeley, California on April 12th and April 26th, 2011

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Cover image by Terry Lindahl



It is quite likely that the 21st Century will reveal even more wonderful insights than those we have been blessed with in the 20th. But for this to happen, we shall need powerful new ideas which will take us in directions significantly different from those currently being pursued. Perhaps what we mainly need is some subtle change in perspective—something we have all missed.

—The Road to Reality, Roger Penrose

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Peter Selz with Terry Lindahl and Susannah Hays



NOTE: The address of the harmonics of unity is necessarily complex and transdisciplinary. It involves the reconciliation of our disparate “ways of knowing” Art, Science and Religion. When reading the following exchange Scientists, Theologians and Artists are asked to listen beyond their disciplinary conditioning for consilience. In this regard, the deductive breadth of the following exchange has been refined.*

SUSANNAH HAYS: I am sitting with Artist and Architect, Terry Lindahl and Art Historian, Peter Selz at Dr. Selz’s home in Berkeley, California. We are here to discuss the work of Terry Lindahl and his proposed exhibition: THE HARMONICS OF UNITY.

Peter, You and Terry have both experienced 20th century developments since Kandinsky, Darwin/Einstein, Gurdjieff. And, I believe you both share the view that scientific revelations of this period are now bringing the Western Academy to an epistemological crisis by way of Wallace, Margulis and Prigogine, to name just a few. If we were to address Terry’s many years studying the evolution of consciousness relative to his practice of Architecture and Painting, would you be able to bring into perspective his work on Objective Art in regard to the criticality mankind faces today? I feel someone like yourself, who curated NEW IMAGES OF MAN (1959), might bring us to a coherent understanding of where man’s existential search for meaning and purpose lies today.

* Refer to the work of E.O. Wilson and Basarab Nicolescu for further elaboration.

PETER SELZ: Terry, for many years you studied Organic Architecture through the work of Louis Sullivan, Frank Lloyd Wright and with Bruce Goff at the University of Oklahoma. And—I know almost nothing about this—in relation to your understanding of Objective Art relative to the evolution of consciousness. How do you define Objective Art? What is the connection you see between Organic Architecture and Objective Art?

TERRY LINDAHL: Well! (laughter) Organic, Objective, Consciousness—it's complex, but to start with let's postulate that 20th century revelations have provided the means to sanitize the background format of anthropocentric supreme-being conjectures. The emergent imperative is for humans to recognize the human purpose in evolutionary processes: Our SELF-CONSCIOUSNESS must consciously assist its own evolution! The evolution of consciousness is the perennial source of life and it is life that is both organic and naturally objective. Recognizing the human purpose in evolutionary processes would reveal, free of speculation, an objective Religion relative to an objective Art and in the process, introduce morality to the processes of technology. This is the premise of THE HARMONICS OF UNITY.

PETER: The idea is, you're saying that the premise of Western understanding is speculative—so unnatural that it appears counterintuitive to introduce a premise arising from a whole prospective.

TERRY: Yes, precisely. The Einsteinian/Darwinian/Gurdjieffian diagram indicates that the universe is charged, but what is it doing? Charge itself precipitated processes resulting in minerals, (planets). Minerals are transmuted organically into thought, (humans) and thought is undergoing the information-driven transmutation to the vibration rates of charge itself. These processes are ergodic—rebinding—reblending.

The universe is alive—'organic' throughout. The brain dynamics propagating Science, Art and Religion are classical explications of quantum reality. The three stages of the cycle are: the precipitation of MASS (existence/science) relative to ENERGY (experience/art) bound by CHARGE (consciousness/religion). Whatever the universe is doing, we function within it.

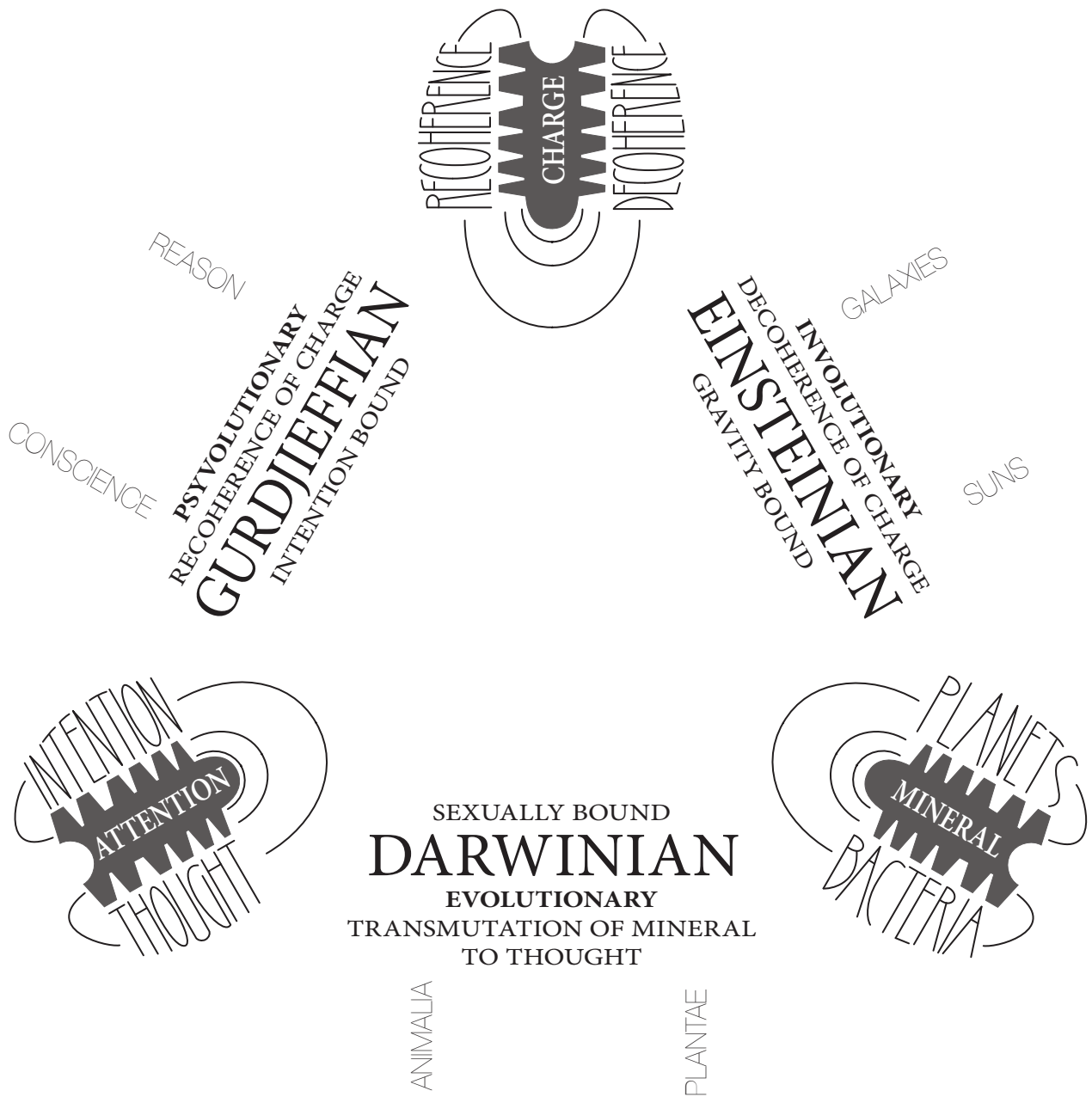
PETER: But what does this have to do with Objective Art?

TERRY: Art is a means to express experience. Art is geometrically grounded and naturally organic. Objective Art *for the artist*, emphasizes an increase of triune brain harmonics relative to intentionally conceived effort. It entails diminishing, not talent, but the illusion of "free" expression. *For society*, Objective Art integrates scientific empiricism and the longing for meaning. Because Objective Art works with the whole spectrum of geometric phenomenon, it provides the basis for all expression, it diminishes the drive for individual "style".

The nerve of objectivity touched the Art of Egypt, Greece, the Gothic cathedrals. Scientifically we have the sense of Copernicus, Galileo and Descartes to Einstein and Heisenberg—then the feeling of Dante, Goethe, D'Arcy Thompson, FLLWright, Whitehead, together a power curve of epiphanies. What is required for the continued evolutionary red line of Conscious, Organic, Objective expression is the assistance of our conscious engagement.

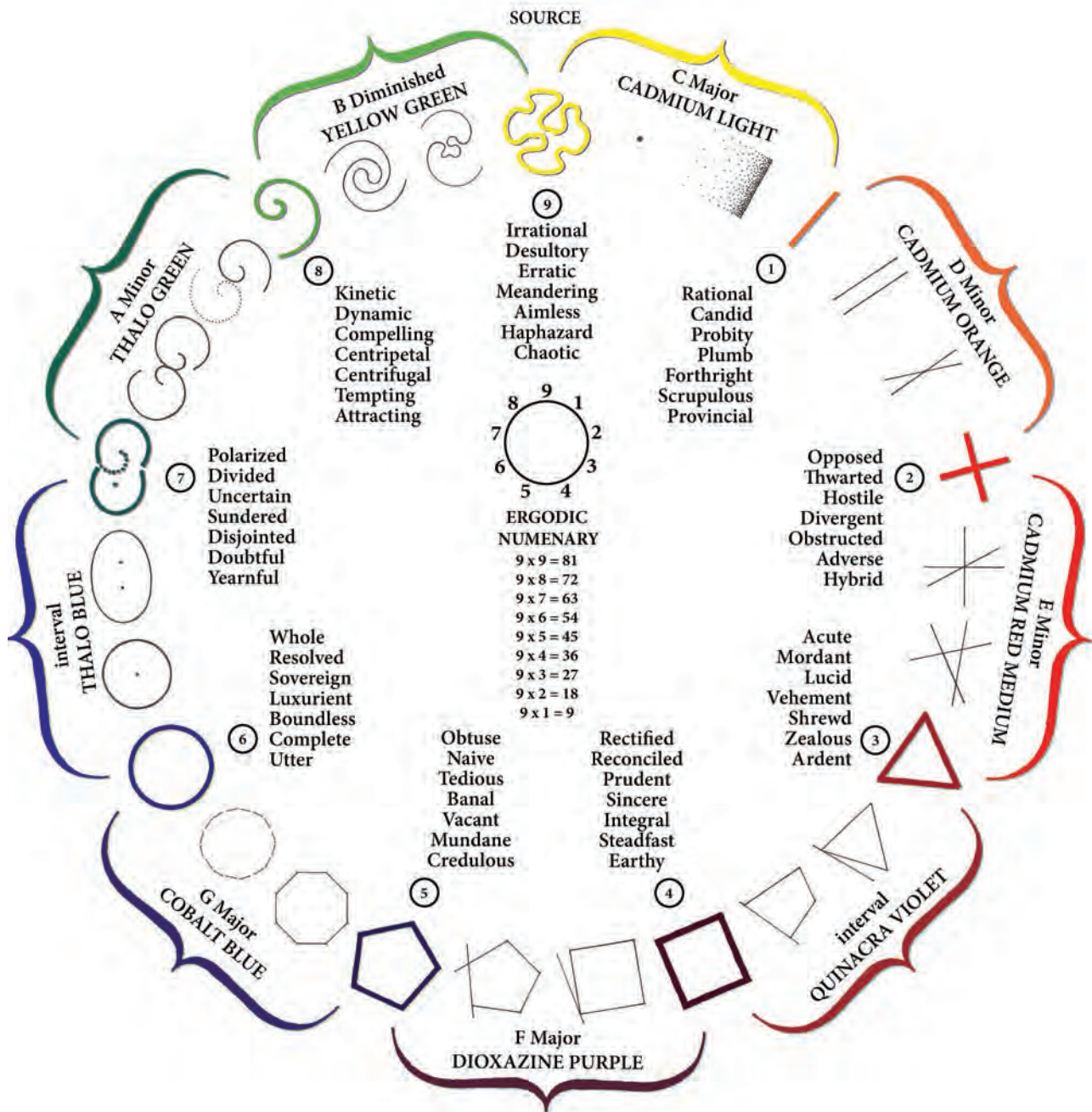
PETER: Your catalog SIGNALS FROM THE VAGUS GYRE speaks about Objective Art as the integrated expression of Art, Science, and Religion.

TERRY: Integrated yes— But we must understand the universe is integrated! We invented academic specialization to deal with the complexity of our condition. Einstein informed us that reality obtains by the interactions of infinitely fine processes. Darwin/Wallace informed us that humans arose from biological life. Gurdjieff informs us that it is consciousness—our consciousness—that has evolved and is evolving. The body plan follows. Like all of biological life, we too eat, breathe and are fed by the



THE HARMONICS OF UNIVERSAL ERGODICITY

[FIG. 1] Three segments describe the ergodic properties of the “existence” of the “universe:” The EINSTEINIAN unconcealment of the Involutionary uroorganic processes that condense granularity into planetary minerals; the DARWINIAN unconcealment of the Evolutionary organic processes transmuted minerals into thought; the GURDJIEFFIAN unconcealment of the nascent Psyevolutionary surorganic processes sustaining charge by means of the digestive transmutation of thought.



THE HARMONICS OF PLANETARY ERGODICITY

[FIG. 2] From Planck scale granularity to the complexity of three brained beings all phenomena is structured geometrically—from the Noble gasses to planetary minerals to body plans, and as well, from architecture, music to poetry, even our spoken language is related to geometry. While all of Art is geometric, Objective Art is guided by the fact of the ergodic cycle of geometric interactions. These interactions tend to diminish chaotic expression in favor of the sense of wholeness.

energy of sensory impressions. We too are conscious, but as we say, SELF-CONSCIOUS. We haven't yet perceived it is our precious SELF CONSCIOUSNESS that is being pressured to evolve.

Objective Art can only find expression by the conscious engagement of the evolution of our personal endowment of SELF-CONSCIOUSNESS. The necessary conscious effort and conscious intention results from individual engagement with the purpose to enzymatically reconcile our naturally disparate sensory, emotional and intellectual brain dynamics—that is, the digestive transmutation of thought. Conscious intention entails a personal recapitulation of the agonistic forces (entropy/negentropy) by which life itself obtained and is obtaining.

Is the artist's "forked-brained 'antenna' reconciled sufficiently to be a communicative medium informing the force of aspiration relative to the realities of material existence?

PETER: Now, you mention Goethe as an example. But where does Religion suddenly come in? Many of us thought that with Goethe and the Enlightenment we had passed over the need for Religion. Goethe was a poet as well as a scientist and was very much interested in the relationship between Art and Science, but he didn't care much about Religion.

TERRY: Semiotically, the force of our aspiration instinct informs us of Nature's work. We have named Nature's work Religion—it cannot be passed over. Goethe, in disparate concert with many, dismissed the historical configuration of Religion. I suggest it had something to do with the times—something about the limitations of our capacity to understand ourselves in Goethe's time—before the Theory of Relativity. Goethe's vision is representative of an eidetic quality of feeling relative to thought. This quality of imaging—Art—is the means through which Religion and Science can learn to reciprocate in the realized embodiment of Nature's work.

PETER: I see.

TERRY: With this perspective in mind, perhaps it can be understood that traditional Religion is a series of coercive impositions by humans on humanity. Our traditional Religions are NOT an organic outgrowth of natural processes. Rather, in the name of unevolved personal fears, the Fathers preach: do this, do that, be this, be that—the codification of natural morals that conflict with survival instincts of the individual. Traditional religions impedes the natural evolution of our discerning function and, therefore, impede the development of coherent conscience and coherent reasoning.

PETER: Your idea of Religion, as I read what you've written, ultimately requires an understanding of entropy. How do you explain that?

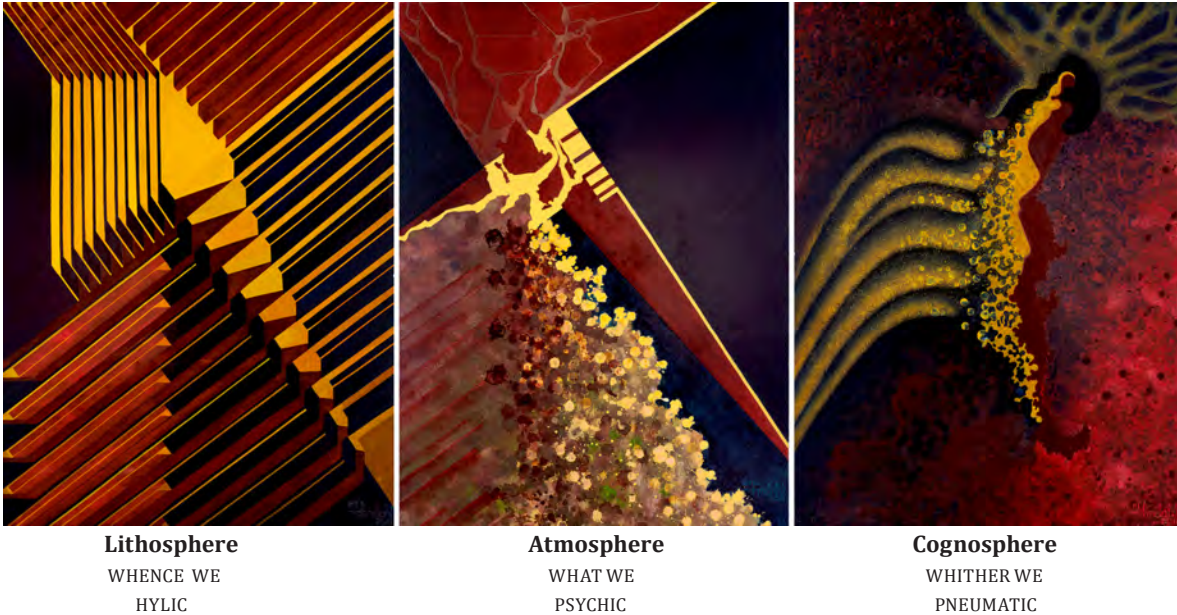
TERRY: It's an example of the Science/Religion relationship. And your question is key to everything we are trying to understand here. In 1944, Erwin Schrödinger wrote a very powerful book called: WHAT IS LIFE? He said: "Life feeds on a flow of negative entropy." There is a mathematical formula for entropic processes [$S = k \log W$]. So now, when we address our aspiration or Religious instincts, we are able to include a formula for Religion: In energy/mass dynamics, the conscious force of aspiration is the negentropic reciprocal of pos-entropy.

PETER: You mean the adverse, the opposite?

TERRY: No, it's that they invariantly interact—they reciprocate.

PETER: Entropy talks about moving towards chaos . . .

TERRY: Yes. Organically, entropy is the “weight” of existence itself!—A problem of the advent of granularity. Entropy, (materiality) tends towards loss of vibration rate. Negentropy (consciousness) *experience existence*—every granule of mass is impregnated, quickened and vivified by experience. Mass and experience are centrifugally /centripetally bound by consciousness. The informed reification of the experience of “aspiration” offsets the precipitation of existence. Experience, at all scales of existence, serves to sustain the cosmic homeostasis (that is, in another language, the Gaussian interactions of renormalization processes). Nature is satisfying its present requirements through the functioning of the complex manifold of human brain dynamics. These existence/experience dynamics, signified by humanity, conduct the homeostasis of thought, attention , intention verging now. [See Fig. 1 page 4]



[Fig. 3] Triptych, watercolor on paper, each 30 x 22 inches

PETER: I see. The subject of entropy among contemporary artists, the person who talked most about entropy was Robert Smithson, you know, *Spiral Jetty*. He worked with the phenomena that you don’t see *Spiral Jetty* anymore, it goes away, it falls apart. He was very much interested in making Art that visualizes, materializes the 2nd law of thermodynamics. He was trying to demonstrate, in a way, the necessity of entropy, but you are trying to overcome it?

TERRY: I would say Smithson didn’t go far enough. Entropy is a natural imperative—it can’t be overcome. In my work, I wish to express entropy’s reconciliation through interaction with neg-entropy. I am trying to feel, think/understand and express, by means of the practice of Art, what nature does naturally. But now, here, at the apogee of evolutionary processes it is we ourselves, our endowment of consciousnesses, that is, nature’s vehicle for these interactions.

PETER: So, at the Entropy/Consciousness Institute I saw these rather magnificent, very powerful paintings. Maybe we should open this up. [Selz points to THE HARMONICS OF UNITY portfolio on the table] Now here is an extremely beautiful, very powerful work of Art. How does this relate to entropy and Objective Art? [Fig. 3]

TERRY: [laughter] All right then.

PETER: That’s putting you on the spot.

TERRY: Again, to be sure. To address more deeply the examination of what the human dimension adds to natural processes, let me say first: Humans have not recognized their *Being* on the basis of the realization that they are constituted of three separate brain agendas. These three brains, conductors of nature's imperative, while intercommunicative, are ontologically disparately formed. The lizard, the mammal and neocortical functioning—**3 in 1**—defines the human species. The triptychs symbolize the evolutionary dynamics of these functions.

PETER: You have to explain—The lizard???

TERRY: Yes. There is an anatomical “lizard” functioning at the core of our being. Its skeleton is the spinal column and its primary nervous system is called the parasympathetic aspect of the Autonomic Nervous System or the Vagus Nerve for short. So, chronologically, ontologically, bacteria without a nucleus eat, reproduce and over time evolved a noto-cordal nucleus—a nervous gyre, as prokaryote became eukaryote.

SUSANNAH: It's a pair of intertwined snakes.

TERRY: Right. No doubt you've seen the symbol of the Asclepiad School—the caduceus—it's an example of Objective Art. We haven't understood yet that the world's problems stem mainly from the survival instinct of this inchoate, but trenchant reptilian brain. Its appetites are the major determinant of our behavior. Even if we have learned our manners really well, we each have a stable of offensively defensive, self-protective reactions that are fundamentally violent. They are expressed both outwardly towards others and inwardly towards ourselves. The function of all brains is survival. The overlay of mammalian and ratiocination instincts on the reptile are, so far, undeveloped, and have rather superficial effect on the human situation. Beyond the lizard or the mammal, the survival instinct of homosapiens, if it were to mature, is '*conscientious reason.*' We are being pressured to come to a reasoning that is based on the *experience-of-existence* informed by the whole.

PETER: Sounds like almost totally irrational beings.

TERRY: [laughter] Totally immature rational beings. Our rationality, if understood as a force for order in the biosphere, is nascent. There is widespread effort—you see it in books and magazines everywhere—to produce the information necessary for rationality to awaken.

PETER: And then there's a third brain?

TERRY: Yes, it's the third brain—the neocortex—that carries the potential for rationality, but the brain we have left out is the mammalian brain—the meso cortex. The survival function of the mammalian brain is evaluative. It works through “like and dislike”, what is good, what's not good. It expresses our psychological agony—is this going to make me happy? What do my children need? Is this color right for me?

PETER: And how does this knowledge relate to the triptychs?

TERRY: This [pointing to the middle panel of Fig. 3] is a kind of abstract illustration of the 'Psychic' experience of psychological forces vying for the survival of 'self-ness' in deliberations between “self” and “others.”



[Fig. 4] Symbol of the Asclepiad School—the caduceus.

PETER: This one is the lizard? [Pointing to the first panel of the triptych Fig. 3 page 9.]

TERRY: Yes. This first panel projects the influence of the density of mass,—keeping in mind that mass is a component of conscious life. On the reptilian level we could even say it indicates something of the primordial thermodynamics of the lithospheric womb of organic life.

PETER: I see. Yes.

TERRY: The third panel represents what I call the *Cognosphere*. Celestial in feeling, pneumatic in experience. It projects a sense of the density of vibrations rather than the density of mass. [Reading and pointing to each panel of the triptych, (Fig. 3)] *Lithosphere, Atmosphere, Cognosphere*—these spheres interact according to the “inverse ratio of the density of mass to the density of vibrations” [quoting Gurdjieff] at the speed of light squared [quoting Einstein].

PETER: Now, how do you relate this kind of painting to previous painting? The History of Art—is your work part of a continuum of Art?

TERRY: Yes, I feel it is, but again, this is a complex question. Does the continuum of Art have a vector? Talent proliferates abundantly, but desultorily—movements come and go. The sense of meaningfulness seems lost. Art up to 1000 AD centered and ennobled societies, whereas today it seems so democratic, flat, with little potential difference—we seem to be operating from the lowest common denominator. It’s quite possible, however, this may be a necessary aspect of the evolution of individuals from the herd as we try to understand the whole.

So, if you will, what could organize our times? In 1960, I spent a month in Egypt, in the Upper Nile, and I have the Schwaller de Lubicz volumes, which are magical. When I think back to Egypt I see an example of what a more rational civilization could be. Egyptian Art is so removed from art as we know it today. Its messaging informed people of the ontogenetics of the animal/human/sur-human condition—it dealt with the cyclical, ordering dynamics of life. It ran down, of course, but sustained a remarkable civilization. So, keeping to our generalized sense of history, Egyptians, Assyrians and Greeks (I read that Moses, Pythagoras and Plato went to the same school), followed by the Common Era. Philosophers like Valentinus, Origen and Plotinus, et al, struggling to comprehend, but stifled by Irenian/Tertullian influences. These influences are what established the Church. Pagels, Armstrong and Charles Freeman are really interesting on this. So, then the Dark Ages, but through it all the Dark Ages produced a flowering of individualized Art that, because eliciting faux spirituality, misdirected the actual thrust of our aspiration instincts. Nevertheless, it was an era of exquisite painting.

PETER: Oh, yes indeed.

TERRY: However, as in all processes, these historical developments result from the evolution of brain dynamics—for instance, as quadrupeds became biped. Due to the breakdown of two brained herd, and nascent three brained tribal instincts, leading to Egyptian percipience and Greek reason, and on to the rise of faith and further to the Enlightenment, Art began to express nature’s imperative for the evolution of consciousness through individuals. Subsequently, with galleries and museums as incentive, Art lost its sense of connection to ordering influences and individuals became free to wander down all possible corridors. Is, through trial and more trial, an integrated expression being forged?

PETER: Paintings like those you do?

TERRY: Well, one despairs of adequacy, but as a champion of the organic/objective school and the study of consciousness and the vocabulary of geometry, over time, certain personal barriers have weakened. The recent process in art of “all-possible-corridors”—disintegration—followed the unmooring of our

animal herd/tribal ethos. Science has unconcealed the underlying structure of “classical” organization and, concomitantly, exposed the grossly uniformed speculations from which projections of our image produced the concept of God. Newton, in spite of his Deist proclivities, helped us to return to the mechanics of classical life. And, as it turned out, his work made religious belief deeply problematic. The world works through mercilessly irrevocable laws—not the whimsy of Gods.

PETER: That’s right.

TERRY: So, unmoored from puerile belief systems, as we are, with an ‘occluded’ imperative to carry on, it’s as though our thought, our contribution to negentropy is autopoetically reintegrating. We are now passing through the mystifying revelations of Einstein, et al! We might ask, in view of all we know and all we cannot know, what is the function of Art? Given the natural agonistics that result from the interactions of entropy and negentropy. Can Art, for instance, help to prepare a K-12 curriculum based on the implications for all disciplines of $E=MC^2$?

PETER: The idea being to bring Art closer to human life?

TERRY: Yes, closer to the dynamical reality of human life in terms of realizing the natural potential to syncretically reintegrate our “ways of knowing.” Is the process of reconciling our DISPARATE-SELVES producing an aesthetic medium binding Science and Religion? If so, the practice of Art would support the extension of an inclusive comprehension of the cosmological place of human life.

PETER: And belief?

TERRY: And the excretion of belief! [laughter] The objective methodology of Empirical Science has presented our “ways of knowing” with a model or a format for objectivity in Religion and Art—it depends on the intentional, repetitive cross-examination and enzymatic digestion of one’s reptilian reactions. Individual humans—together—must address the implications that we each are not one, but three internecine and, therefore, conflicted processes—processes, not persons. This inherent conflictedness is not a fault, but a natural potential! Chronologically, one brain built on the other presents us with the ontological history of natural survival strategies, which have evolved and are evolving relative to the pressure of extant entropy.

PETER: As far as I can tell, neurologists and psychologists who study the brain never talk about these three kinds of brains.

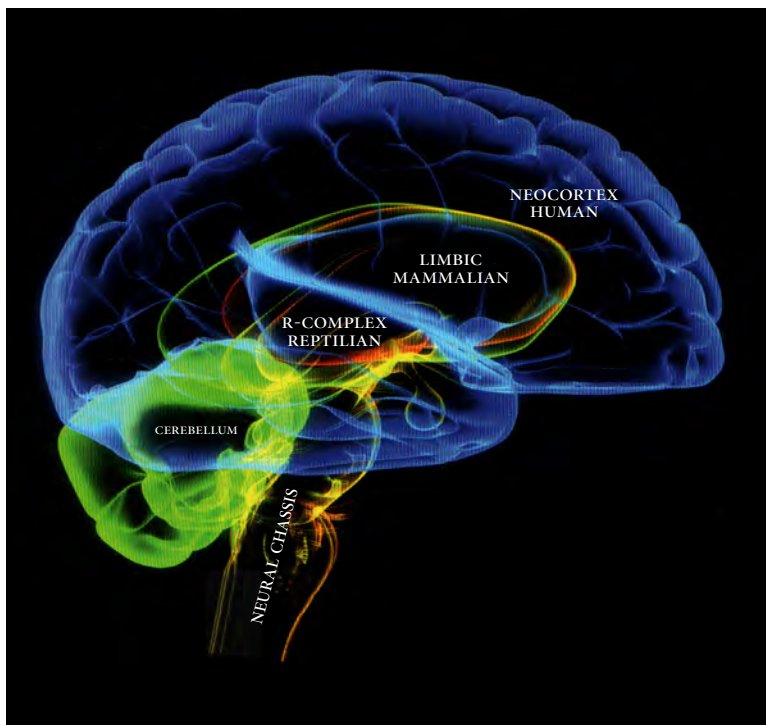
TERRY: David Wooten, author of *THE TRIUNE MIND IN SEMIOSIS* [2007], clarifies the neuroethological studies of Paul MacLean’s incisive book: *THE TRIUNE BRAIN IN EVOLUTION* [1990]. MacLean’s work, deeply researched, relates more to Gaian thought than the model of the Academy. Evolutionary processes might just be in a sort of retardation, while the realization dawns on us that we are subject to brain dynamics, which were programmed by survival stresses far less prevalent today—that is, now that we hunt and gather in super markets. So we ask, how to bring a nervous system to the criticality of its potential? Perhaps you know MacLean’s statement—Speaking allegorically, he said, “We might imagine that when a psychiatrist bids the patient to lie down on the couch, he is asking him to stretch out next to a horse and a crocodile.” [laughter] [Fig. 5]

SUSANNAH: So, there’s the criticality. We’re now hovering over the definition of the harmonics of unity. Peter, you see periods in the History of Art when there were attempts to synthesize Art with Science, Music, Architecture, and so on. But for Terry, the harmonics of unity means going beyond the ideas of simply combining disciplines with a vague concept of synthesis. When we speak of transdisciplinarity in education, Terry’s work becomes essential as he addresses unity by way of reprogramming

the innervation/ervation distribution of psychic energies. The triptychs are geometric symbols of these processes.

PETER: So you relate organic order with geometric forms: acute, rectified, obtuse, circular, spiral, mobile. Goff brought these ideas as architectural lessons?

TERRY: Yes, Goff's methodology began with the study of the cycle of geometric forms. I later studied a similar method with Ilonka Karasz who studied with Moholy-Nagy. From the first day of Goff's Architecture 101, the exercise was to, within a half-inch circle, construct 24 figures made up of only acute angles, then 24 right angles, and so on, through the octave of geometry. As we moved on to architectural problems, the range of this crystalline vocabulary became the basis for a full range of solutions. The only rule was that there are no rules! BUT, whatever you did had to work. A gestalt coherence had to appear.



[Fig. 5] Triune Brain: Cerebellum/Reptilian; Limbic/Mammalian; Neocortex/Human.

PETER: Well now, that is exactly the way Abstract Expressionists felt. When deKooning made a painting or Pollock, they broke all the rules from perspective or Cubism or whatever rules there were. They did things, which came from their motion and their brain, and when they first looked, it looked chaotic, but it had to work, that's exactly the way they talked. And, I mean, I remember in Abstract Expressionism the one criteria was, does it work?

TERRY: Their work was emotionally pressured—they experimented at the verge of chaos. So, what did they mean by: "It has to work?"

PETER: Well, what they meant was does it cohere? Is the chaos properly ordered?

TERRY: Chaos theory speaks of an attractor basin, so perhaps when you say properly ordered it means one would feel an entropy/negentropy dynamic being freely expressed. Abstract Expressionists weren't following a particular style. But what were they conveying to humanity?

SUSANNAH: So there's a certain emotionally tied anti-rational temperament that accomplishes this dynamic. The question is whether in Painting, as in certain Architecture, when you walk into a Gothic cathedral, for example, does the experience, generated in your *Being*, heighten the vibration rate of your sense of self? Is there a momentary sense of finer *Being*? In Terry's paintings is there a mind, emotion, body sense experienced harmonically? Or, is it more the experience of disorienting awe—this is totally different. What's going on?

TERRY: Susannah's question makes me think of ... Do you know of Amédée Ozenfant?

PETER: Yes. I actually took a course from him.

TERRY: Really? That's great. Well, I am just remembering a remark he made: "You can't whistle when you walk into St. Peter's." One becomes, so to speak, more oriented in one's Being, when entering a cathedral.

PETER: That's right. Somehow we know that's right. You feel you are in a sacred place and while not all Art is spiritual, good Art is necessarily a matter of the spirit.

TERRY: If you mean by spirit a finer degree of feeling, a more whole, more consistent consciousness. It's as though the present evolutionary state of our mindedness lacks the faculty for inclusive comprehension. We've no choice but to navigate as best we can. I'm reminded of Siegfried Giedion's attempt to justify the International Style of Architecture by invoking the Theory of Relativity. He spelled out his thesis in a letter to Einstein who answered, "Poorly digested, but beautifully shit!" Without an inner rudder, you see, Giedion's interpretation must have struck Einstein as effete.

SUSANNAH: So then, if Objective Art is a matter of the vibration rates of consciousness, we need to include here what Candace Pert calls "the dance of neuro-peptides", which are stimulated when—well, if it's a cathedral you're entering—it is something like a wilderness experience. I like the way Ilonka Karasz put it: "Art should effect people like the rain. When you go out—you get wet."

TERRY: Right. She wouldn't have said it this way, but essentially we agree: Objective Art educates the nervous system, the neuro-peptides of our makeup. It's a matter of increasing the vibration rates of our innervative functioning relative to the expenditures of enervative processes. Objective Art reifies one's experience of cosmological/biological interactions—it's a sacred education, for example, to experience the caves of Lascaux or the circles of Stonehenge.

PETER: That's so right.

TERRY: So, what are humans doing? What is humanity trying to understand? While Einstein laid the groundwork for our understanding of the '*involutionary*' processes by which planetary minerals condensed, Darwin/Wallace helped us understand the '*evolutionary*' processes by which, whether by fours or twos, we walk the earth and produce thought. What Gurdjieff unconcealed are the '*psyvolutionary*' surorganic processes of the refinement of thought itself. So, just as Darwin/Wallace and Einstein inverted our understanding of Biology and Physics, Gurdjieff inverted our understanding of Religion.

PETER: Gurdjieff is very important to your work. He has not gained much prominence—would you talk about that for a moment?

TERRY: His influence is hermetic, but studied in small groups the world over. Gurdjieff studied over a period of some thirty years with a group of Artists, Engineers, and Philosophers. They spent years in Tibet, Egypt, and the Middle East. Their activities paralleled, chronologically, Faraday, Curie, Maxwell and Boltzmann, et al, which lead to Einstein's theory. He surfaced in Russia in 1910. So, chronologically concomitant, we have the inversion of scientific and religious reasoning. Religiously, this inversion entails the intentional participation of human consciousness in the continuation of the evolutionary processes that transmuted thought from minerals. Anthropocentric cupidity must be digested in order to gain acceptance. Psyvolutionary processes act by means of the coalescence of attention and intention, not faith or hope.

PETER: I put this quote down from Moholy: "Only a man equipped with the clarity of feeling and the sobriety of knowledge will be able to attest himself to the complicated requirements to master the whole of life." Now, sometimes the Bauhaus is thought to be only about International Style and orthogonal geometry, but when I first started teaching at the New Bauhaus in Chicago, it was this idea of bringing together knowledge, Biology and Nature, really.

TERRY: Due to my background with Goff, which was antithetical to the international wing of the Bauhaus, to Mies van der Rohe and early Corbusier,—propositions such as “less is more” and “a machine for living” seemed to us to be depraved.

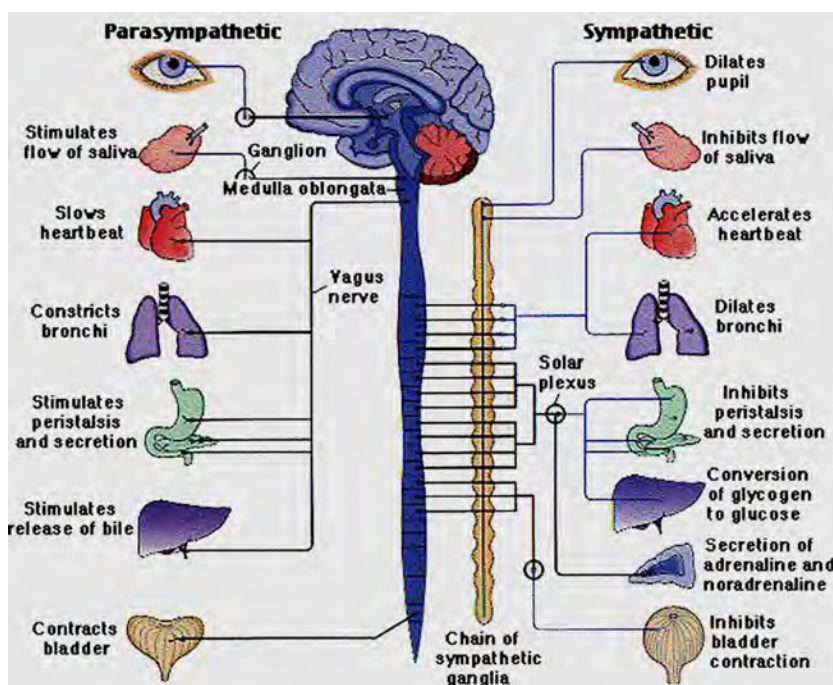
PETER: It was very rigid.

TERRY: Fair enough. Nowadays, I would say they suffered from the entropy of reductive single-mindedness, whereas the work of Sullivan, Wright and Goff was organic—life giving. Their work expressed processes based on the potentil for human inflorescence. Your recollection of Moholy’s statement reminds me of them and also of Klee. You also taught the organic side of the Bauhaus?

PETER: Very much so. And Moholy, when he started out, he was at the Bauhaus, teaching with Kandinsky and Klee. The emphasis was on Art, and Art had to be a matter of the spirit, which was totally ignored later on. But then, because all the early Abstract artists, whether it was Kandinsky or Malevich or Mondrian—they were all very much involved with Philosophy, Religion and Theosophy. I can see a connection there. Would you talk a bit about that?

TERRY: Well, as you are pointing out, let me say that we humans hadn’t separated sufficiently from the sense of God, sin and spirituality to approach the reconciling function of Art more organically. Even Theosophy, Blavatsky, who was an influence at the time, brought more of what you “should do” in terms of mental constructs and moral coercion rather than an incisively natural understanding of the cosmic morality they sought. The instinct we feel as *spiritual* or *religious* arises from the psyvolutionary conscious refinement of the vibration rates of our endowment of consciousnesses. Hegel put it that “Spirit... in truth, is consciousness.” Psyvolution is simply the continuance of the evolutionary processes from which our consciousnesses evolved.

PETER: Ah now, that’s important what you’re saying here. Now, is that connected to your stressing the importance of the Vagus Gyre?

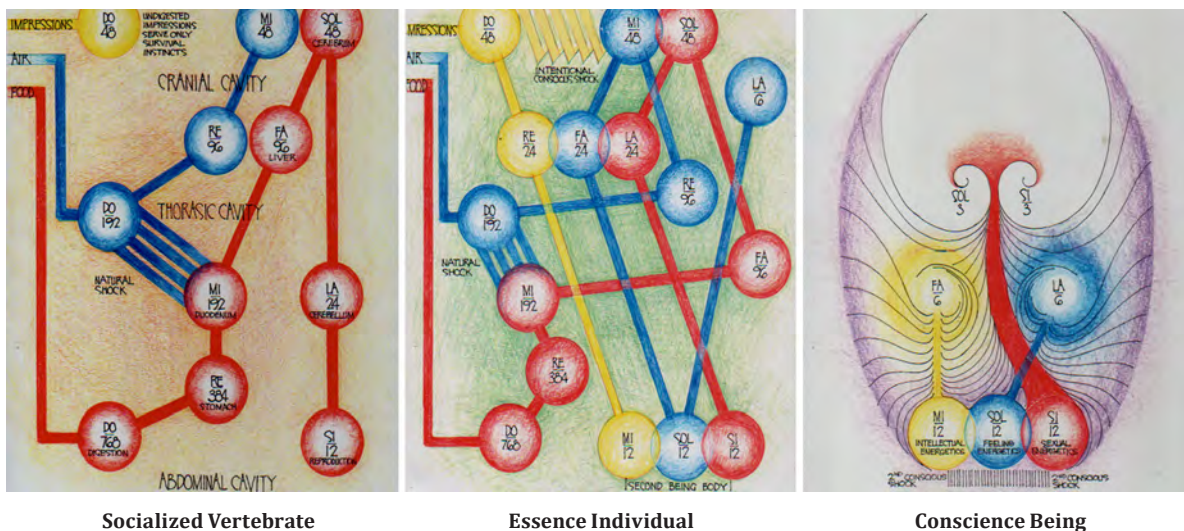


[Fig. 6] Vagus Gyre Nerve System.

TERRY: Yes, that is an important connection. The Vagus Nerve is one of twelve nerves of the Parasympathetic nervous system. Along with its counterpart, the Sympathetic—*flight, fight or freeze*—reactions, they form the Autonomic Nervous System. The parasympathetic nerves innervate the vital organs. They distribute from what we eat, breath and ingest through our sensory apparatus, the energy that sustains our life. These fuels are transmuted in us through enzymatic, hormonal digestive processes—“Separate the fine from coarse” as Trismegistus said. That is—separate, through conscious intervention, the *content* of emotion from the *energy* it would have otherwise expended in self-righteousness. The Vagus Nerve is the primary conductor of the refined products of negentropy (consciousness) supplying energy to the vital organs.

PETER: Well, after coming to visit you at the Institute I checked on Schopenhauer. He postulated that for every physical result there's a metaphysical counterpart. This process must be an authentic reflection of the inner man. So, there's a real connection there.

TERRY: Yes, and a helpful one. The interactions implied are illuminated in Gurdjieff's diagrams outlining the internal digestive processes by which these foods or 'fuels' are transmuted and distributed throughout the animal organism. They result, beyond reproduction, in the phenomena of thought, attention and intention in the human organism. [Fig. 8 page 11] They describe the evolved, automatically operating biological functions relative to the points of entry of the act of intentional engagement with psyvolutionary processes. These organic physical/metaphysical interactions are the basis of a verifiable experience of Religion or *religare*, which is the Latin root for 'to bind'.



[Fig. 7] CHEMISTRY DIAGRAM: Organic life obtains by means of the ingestion/digestive refinement of substances on a scale of vibrations from iron to oxygen to reason. (involutionary=iron, evolutionary=thought, psyvolutionary=reason) Human life is fueled by the digestion of minerals, air and the senses. These three foods are processed by three sets of intestines, the small, the aveola and the cerebrum. As these foods enter beings, digestive processes separate the fine nutrients from coarse materials. From minerals and air the body manufactures the substances able to reproduce itself (SOCIALIZED VERTEBRATE) and then 'die.' The food of the senses is registered but the organs for their digestion are dormant--a latent potential. The practice of first conscious shock initiates the digestion of the finer particles of the air and the sense impressions, and manufactures within the vertebrate an ESSENCE INDIVIDUAL. The practice of second conscious shock fully awakens the digestion of the finer nutrients of the sense impressions and from an essence individual manufactures the substance, COHERENT CONSCIENCE. and from impressions of coherent conscience, the substance COHERENT REASON. These finer substances 'die' in their own time.

PETER: This helps to understand the black and white triptychs. This panel is titled: *Socialized Vertebrate*, this one, *Essence Individual*, and this one, *Conscience Being*. [Fig. 8]

TERRY: Socialized Vertebrate. That's you. [laughter]

PETER: I see. And then, the *Essence Individual*?

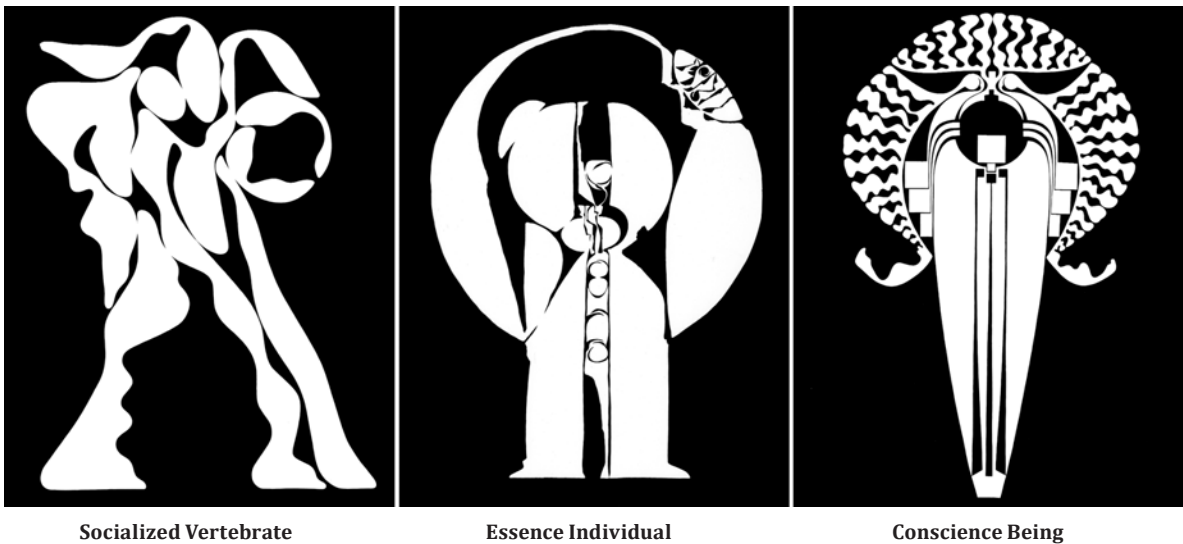
TERRY: Yes, that's a man who has evolved to a substantial degree. It represents a level of being beyond that of the educated and accomplished person in that his *sexual/moving motor, emotional and intellectual* faculties share the particularities of their information processing. This is where those who speak of head, heart, and hand fail to take into account the merciless transmutative chemistries of reconciliation processes through which these faculties *can* share their information.

PETER: And this third panel, the *Conscience Being* . . .

TERRY: . . . the culmination of the refinement process, that is, the digestive enzymatic refinement of our emotional faculties to the level of ‘coherent conscience.’ Even a taste of the experience of conscience that we know, from the widespread but rare experience of ourselves acting in a way we never thought we would—that bile-like chagrin—is more than we can suffer. We deftly deflect from the experience of ourselves as we really are—and this is true on more levels than we imagine. A ‘coherent conscience’ sacrifices our self-righteous need to be seen in the right.

PETER: And Art is supposed to help in that direction?

TERRY: Yes. Yes. It would inform our native presuppositions of the COSMOPOMORAL reality of our function. At the tip of evolutionary processes our vibrations sustain solar homeostasis.



[Fig. 8] *Sey Hey Baby XII* India Ink on board (inverted) 30 x 40 inches

PETER: So it’s Art with a purpose. Sometimes people say, the essence of Art, it has no purpose, like the difference between Art & Craft. Craft is something that you use, but Art has no purpose. No useful purpose.

TERRY: Well, those same people would say LIFE has no purpose.

PETER: I see, that’s right. Exactly.

SUSANNAH: So there’s an appreciation hoped for when viewing Art and yet with many students, Art and ideas precipitate an—I like or I don’t like—reaction. Art, as in the processes of Craft work—the transmutation of material by *feeling/thought*—would be an approach for the return to the working interactions of sense, which brings us back to the energetics of the Vagus Gyre. This vertical area in the center of the 2nd panel is a flow system. [Fig. 8, middle panel] You see this same flow system in Goethe’s drawings of the metamorphosis of plants. So the Vagus Gyre has a direct correlation, with the plant world—it isn’t called a gyre, but a . . .

TERRY: . . . Xylem

SUSANNAH: So, the idea—if you start to engage with organic forms—the idea that you will walk out on the street and begin to see and experience these forms everywhere . . .

TERRY: It’s like finding a crab in the stars.

SUSANNAH: OK, but you can see the calligraphy of language. My first associations of the reptilian panels were—I saw them as caricatures. The idea that I myself am at a stage of evolutionary adaptation, undergoing metamorphosis, that there is a latent potential—that I myself could become a more ordered *Being* was something I had to study and understand as a living question.

TERRY: So, as you are pointing out, after the caricature there is a process, which becomes a serious study.

PETER: It becomes more serious, meaning?

TERRY: This character, [pointing to the first panel of Fig. 6 page 14], is titled: *Sey Hey Baby*—languorous—but when he comes in touch with evolutionary ideas [panels 2 and 3] he enters a work to embody them through the recognition processes that trigger the transmutative chemistries of digestive metamorphosis. Of course, there is no end of caricature variations—like fingerprints—but the psyvolutionary processes depicted in panels 2 and 3, depend on the consciously activated capacity for the conductance of finer rates of energy/information to the Vagus Nerve system illustrated by the 3 chemistry diagrams. [Fig. 8]

PETER: And the third panels are the final version of Being? All the third panels, if seen together, are similar to each other?

TERRY: Yes, largely because they've become symmetrical, but also there's little left of the desultory randomness of fight or flight personalities.

PETER: Oh, that's interesting, they have moved from organic asymmetry, and are now organized by symmetrical form.

SUSANNAH: Something to understand I think about the expression of Biology relative to Consciousness embedded in these drawings is that these are crystalline expressions morphing, as one form becomes another. So instead of having a "thought form" about crystalline patterns as Kandinsky suggested in his work, what is crystalline in Terry's work is the actual morphogenesis process, which Goethe brought in his plant and animal studies. If humans follow these same processes of evolution, that is—participate in a more conscious ordering of *knowing myself*—isn't that one of the oldest religious values? How are we going to otherwise come to know our true Self—the *Being* that's behind illusory independence?

TERRY: Not the oldest religious values, but pre-religious Greek rationality. These triptychs are expressing a potential, which is latent within every human. And every human has *willy-nilly* to deal with entropy as his environment shapes his existence. Belief in a savior or technological imitation of our brains distracts from our natural purpose. While it's a natural strategy that people are consumed by earning a living and raising children, meaning and purpose are only realized by a parallel, intentionally conscious engagement of one's self-consciousness, as one's existence proceeds.

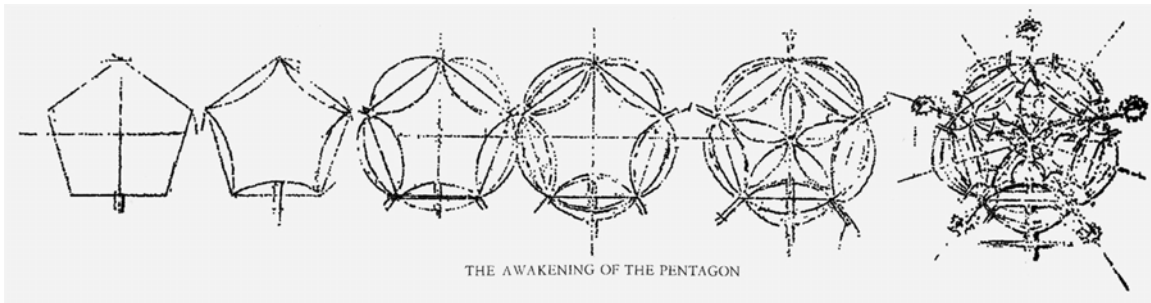
SUSANNAH: Here we are speaking of urorganic, organic, surorganic processes that are critically sensitive to the growth processes of life. So, what guides an authentic unfolding? I am thinking of PROCESS AND REALITY, Whitehead's book.

TERRY: Yes, the understanding of organic process relative to consciousness. And are you familiar with Louis Sullivan's book ARCHITECTURAL ORNAMENT IN ACCORDANCE WITH MAN'S POWERS [Fig. 9]

PETER: Yes, and the processes there.

TERRY: Perhaps not in full blossom, but it's all there—a philosophy of re-blending harmonics, an organic theory of Man, and an exquisite explication and expression of organic principles.

I wonder, Peter, if the Bauhaus and the Prairie School—Taliesin, ever met on such friendly terms as here today?



[Fig. 9] SULLIVAN PENTAGON PL. 4 The Awakening of the Pentagon

Rigid geometry here shown processing, through man's manipulation of a central idea, into plastic, mobile and fluent phases of expression tending toward culmination in foliate and efflorescent forms. Note: clearly to grasp the significance of the approaching fusion of the inorganic and the organic into a single impulse an expression of man's will, the ideas must steadily be held in mind that the rigid geometric form is considered as a container of energy upon which a germinal, liberating will is imposed by man's free choice intelligence and skill. The plant organism derives its impulse from the seed-germ, and in its growth develops sub-centers of further growth. The seed germ may thus be considered also as a container of energy, forming of its own will sub-centers of energy in the course of its functioning development toward the finality of its characteristics form—the expression of its identity.

PETER: Right, that's a good point—good point of view. Of all the different faculties I was ever on, no one met on friendly terms. There was little harmony.

You mentioned you have been drawing all your life, so well, I feel I have to ask you —you know Art Historians are always asking Artists how they relate to the art of their time, what do you think of the Art of your time and the Art over the last fifty, sixty years?

TERRY: I'm despondent, very sad. Recent history: Realism, Impressionism, Expressionism, Camp-Pop, a pile of bricks in an empty room. Has this waning process been a natural necessity as science waxed? At any rate, can we agree, Science has taken the forefront of the evolutionary processes—has soaked up the energy of our times. Art has lost its functional potency, except perhaps, for the occasional bright spot. There is much talent, but the sense of meaningful discovery through Art has significantly dissipated.

PETER: It's complex isn't it? The meaning of Art seems illusive—is the spiritual dimension missing?

TERRY: The science of Complexity Theory indicates that when a system—such as Art—sufficiently wanders from equilibrium, it autopoetically self-organizes. It seeks its roots. We could ask if the present societal agitation for a transdisciplinary Humanities isn't a sign of societal self-organization. If we were to define the process of Objective Art as the reconciliation of natural agony we might see the function of Art in the processes of societal self-organization. We suggest that there could be an Art that worked to reconcile our psychic energetics with the systematics of our biological obligations. Does this describe the agonistics presently plaguing science and religion, and confront artists with a monumental obligation? Is there a school working to understand thermodynamic principles—a Taliesen or Bauhaus for our times—working at a level that corresponds to the forces shaping human brain dynamics? Well, the Entropy/Consciousness Institute is an attempt.

PETER: Well, you talk about the spiritual, or as you prefer, "refined consciousness," being important in Art, but I'm not the only one to look at a painting by Mark Rothko and sense a spiritual quality that affects me very strongly. You don't see it that way?

TERRY: It's not that I don't see the embedded field depths, the vibrational interactions of the colors, these relationships, dancing edges and so on. Its gestalt, however, is wishfully contemplative.

PETER: Yes, That's what I am talking about, very much so, it's contemplation. But why do you say wishfully?

TERRY: From an organic/objective perspective I would ask whether they are products of refined consciousness or of anagogical desperation, apathy? The affect of Rothko's late paintings draws you away from the clatter of life, but the dynamics of life are irrevocable. What did his work say to him? We live as dynamical "conductors" of instinctive, nurturing and thinking consciousnesses. We yearn to live more "spiritually," but we are structured physically, emotionally, intellectually—we're conductors of consciousness and the search for *spirit* is pursued at your peril.

Peter, I see our exchange, due to our history—decades of seeing these long standing questions—as an opportunity to go beyond the rifts between Cartesian/Miesian and Goethian/Wrightian reasoning. Would you agree, unity is invariant yet agonistically dependent on an ever-evolving complexity of experiential dynamics, and that the explanatory power of both science and religion offers nothing which is in intrinsic agreement with life itself? What would it take for artists to conscientiously bring their sensitivity and talent to bear on these dynamics—to speak to life itself?

PETER: Well, when I first saw your exhibition catalog SIGNALS FROM THE VAGUS GYRE I was inspired to speak with you because while many are sensing Art is loosing ground and Scientific understanding remains a specialized field of knowledge—it seems this could be an experience-based education similar to Studio Art practices.

SUSANNAH: So, I'm reminded again about the experience of walking into a Gothic Cathedral. A work of Objective Art produces a heightened level of inner organization, if only briefly. It is verifiable our inner organization responds to exterior ordering influences. So it makes me think to ask, Terry, at what point did the Goff exercises stop being exercises? Was there a point that you began to feel that your drawings were evolving relative to your work on consciousness?

TERRY: I'd have to agree. That's right—the more natural one's "contemplation" becomes, in terms of integrated brain dynamics, the more eidetic one's vision and the steadier the hand. But only contemplation through right method and dedicated practice brings about actual self-organization. So now, and this is what we're raising Peter, I wish to put on the table a contrast that I often say in some jest: the art of life cannot be reached through "meditation", it requires the fulsome engagement of one's natural faculties—it requires a consciously engaged "attack."

PETER: I see.

SUSANNAH: What does that mean, attack? It's an action; you're saying it's an action?

TERRY: It's a positive conscious action to relate our mental intelligence with the intelligence of the body in such a way that emotions are transformed from *fight or flight*, lizard-like reactions, to a conscience generated response to life.

PETER: And, politically—you want to stay out of the political arena?

TERRY: It's not that we want to stay out of politics, it's a matter of how we enter them—that is, through unreconciled politics or reconciled polity. Politics are stiflingly self-referential—polity is essential, but requires understanding. It's an illusion to think you can practice in a cave—silence doesn't need reconciling, life does! Meditative attack is one of several means of delusionary self-study. It deals rhetorically, with the questions, who am I and why am I here?

PETER: Right —at a certain point the question becomes—is this all there is?

TERRY: Exactly. So, it's at that point the inner work of shifting the expenditure of one's life-energy on *fight or flight* survival transitions to the survival instinct of reason—a caterpillar to butterfly transition, (see Fig. 7 *Socialized Vertebrate to Conscience Being* triptych). Our politics would be very different if led by those who have studied themselves relative to such processes. Philosopher citizens, I suppose.

PETER: So you begin with this “inner work”, which brings a stronger feeling for how things are without fear or exaggeration. When someone asks you then, what is the purpose of these paintings, what do you say?

TERRY: In a general sense, the purpose is to inform us of **what we are** and **why we are**. The present is our opportunity to repair our past and prepare our future. The paintings call us, but one must be listening. There is more to the paintings than classical appreciation or beauty. They are triptychs in the sense that each panel expresses an aspect of the conditions of human existence: the material past, the psychological present and our cognological potential. All together, they represent the *Involuntary*, *Evolutionary* and *Psyvolutionary* ergodicity of the universal survival strategy. [Fig. 1]

PETER: I'm beginning to see the matrix of threenesses. The idea of the three brains, does that come from Gurdjieff or was that your idea?

TERRY: Gurdjieff's. In 1910 he arrived in Europe with that knowledge, and a thoroughgoing experiential methodology for activating the psyvolutionary potential, which exists due to the disparity of the information processing of these three brains.

SUSANNAH: Earlier we spoke of Paul MacLean's work, an empirical study, arriving at much the same understanding of Gurdjieff's earlier explication of human brain dynamics. These studies integrate ancient esoteric knowledge with modern science. Esoteric knowledge understood a version of quantum mechanics centuries ago. A book came out last year called: PORTRAITS OF THE MIND. Its images resemble very much the qualities of Terry's paintings. Can we say you are intuiting the geometrical, natural ordering experience of neurobiology?

TERRY: Not exactly, but I know what you're getting at—in effect, becoming oneself a “microscope”/“telescope,” as necessary. The work proceeds from cogent thought, focusing innerly and outerly —registering **sensations** relative to **feelings** as relationships appear on the paper, all the while keeping a moving sense of one's intention as one's working consciousness displaces the past with the future.

PETER: When you say esoteric or sacred knowledge that's what most people would say is faith based.

TERRY: Gurdjieff indicates that expenditures of energy on faith, love, hope, and so forth, be directed toward the evolution of consciousness rather than a supreme transcendent manipulator. It is Consciousness itself that is *sacred*—sacred because it is negentropic.

PETER: But sacred knowledge is not empirical—it cannot be tested.

TERRY: That's what one thinks, if one believes in a transcendent God! Your question is an aspect of the misdirection we're addressing. Whatever can be experienced is testable—consciousness is experienced and it is empirically measurable, if not by instruments as yet, by us ourselves. William James: science must regard everything that can be experienced and nothing that cannot be experienced.

SUSANNAH: What you refer to as sacred knowledge is an experienceable engagement, consciously conducted. Experience is verifiable. The reason that Gurdjieff and others worked at understanding the experiences of . . .

PETER: . . . But these are faith experiences. Because they are experiential, it's not the scientific method. Are you saying it is scientifically testable?

TERRY: We can make an elementary experiment right here, now.

PETER: All right. [laughter]

SUSANNAH: Peter's game.

TERRY: So, rest your forearm on the table. Now, think "forearm" and "weight". Now, give up the thought and engage the experience of the weight of your forearm on the table—give up the thought, just sense—that is, consciously experience the sensation of the weight of your arm on the table. Right?

PETER: All right.

TERRY: So, leave the arm on the table, but consciously lighten its weight. Now, keeping the sense of lightness, look about the room, and while we continue talking, consciously keep that sense of lightness. Now then (long pause) what was the question you were asking? You see?

PETER: That's nice, that experiment.

TERRY: We won't stress this for now, but your experience indicates an empirical method for extending evolutionary processes, that is, for initiating the beginning processes of *psyvolution*. This practice experientially releases the natural potential to become conscious of life while your endowment of physical emotional intellectual consciousnesses carry out obligations to your animal existence.

PETER: I can see that. I understand.

TERRY: Human brain dynamics evolved over billions of rotations around the sun. The charge propagating evolutionary dynamics is presently propagating psyvolutionary thought. Our consciousnesses are disparate, but carry the potential to psyvolve, that is, to "re-blend." Psyvolution entails the coalescence of an attention that acts as a conscious medium through which our somatic consciousness, our emotional consciousness and our mental consciousness become intra-communicative. The process of engagement proceeds by an array of repeatable experimental exercises, which, if treated in terms of population statistics, produce falsifiable results. These results are devilishly elusive, yet, being natural, are always possible. They signify a potential difference latent in the third brain of humans signifying the psyvolution of consciousness. We begin from the beginning and work through a spectrum of dormant possibilities that await conscious, not thought based, triggering. Through this work one gradually coalesces a "body of attention" which becomes a medium—a vehicle whose function is to diminish the lizard/mammalian desires in order that these desires relative to my innate aspiration, may be able to speak to each other. So, this is what the harmonics of unity is addressing. You've tried a bit—what do you think?

PETER: I have to digest it.

TERRY: Yes. Exactly. [All in laughter]

SUSANNAH: When I look at the Cosmological panel, I may not as an individual see all that is in there because separating sufficiently from reptilian and mammalian perceptions is a long process. Nonetheless, when I see the triptych, something acknowledges, beyond its beauty, a truth I can't articulate. This feeling elicits a call. This experience alone heightens my wish to become reorganized naturally—within the whole. Something feels a place to enter, if even in a circumspect or wondrous way.

PETER: Yes. Yes. That seems right.

SUSANNAH: And further, since Neanderthal man could not have expressed the next level of evolution, he was sensing the potential of becoming Cro-Magnon. Is there in this historical understanding of cave-man becoming man the criticality of and the definition of Objective Art? Is it not clear that cave-man, when drawing his animal environment, was experiencing a separation from his animal being in terms of an evolving consciousness—that is, a consciousness signifying Cro-Magnon development?

PETER: Perhaps, but in terms of a critique of contemporary painting, Terry’s paintings have nothing to do with cave paintings, but they are very much related to 20th Century Abstract painting.

TERRY: Of course, that’s right. But, can we be as directly impressed by the evolutionary processes we live within, as the caveman was in his? What we’re seeking in terms of understanding humanity today is imagery of the sense, feeling and intelligence of the many layers of analogous processes constituting our complexly overlain brain dynamics. Complex, but nevertheless endlessly repeating the autochthonous pattern of life itself. Ideally, we’re searching for expressions, which help to offset the entropy of our times, just as Neanderthal offset the entropy of his times. Life, that is, *materiality vivified*, obtains from the very act of its being experienced. Each experience adapts to all former experiences, and all future experiences must adapt to its existence.

For instance, the construction of each panel of each triptych involves this adaptive struggle. In fact, they barely escape being torn up. But Mr. Goff is behind me. His attitude was: “There are no such things as mistakes, it just means you haven’t listened well enough to experience a way forward”—that is, your attention was insufficiently coherent.

SUSANNAH: So, in our recent conversation, this question of intention, it must come especially strongly when you paint these panels in relation to each other. You return again and again to including . . .

PETER: . . . the other two.

TERRY: The other two, as you go! You see, if your intention is to express a coherent triptych, you must have developed a sufficient store of attention to keep returning to your intention. Curiously, the intention to “return,”—to be bound by one’s intention—is an example of the religious impulse—that is, the offset of entropy.

PETER: Well, all of that, but they look very much like Abstract Expressionist paintings.

TERRY: Yes, or Art Deco. If you pick any one of them out...

PETER: . . . yes, I see, as a triptych it works in a different way. Sure—they are triptychs.

TERRY: But what I think we’re struggling with is your question about the state of Contemporary Art. Art today is little more than a critique of the Zeitgeist of our time. It doesn’t lead.

PETER: But your paintings are not—that’s your struggle? How do you see this working itself out?

TERRY: Well, given the natural force of aspiration, relative to the natural force of dissipation, what *can* Art do?

PETER: Yes, What can Art do? That’s a question to you? [Laughter, long pause]

TERRY: Well, it’s not a question for Art alone but for the integration of Art, Science and Religion. Art, for our time, would work for this integration. Let’s be Pollyanna for a moment, and say this exhibit at the Met happens. Can you picture the banners hanging there, THE HARMONICS OF UNITY?

PETER: I want to see that. That'd be very nice.

TERRY: Now, a show like that would have to explicate the principles of organic KNOWLEDGE relative to evolutionary BEING. And, to follow through, in terms of public interest, will scientists—those that are popularizing the successes of the scientific method—be amenable to the conjugation of an epistemic inversion from anthropocentric-mathematical reasoning to cosmopomoral-organic reasoning? Or, on the other hand, the inversion of the sense of humanity from “made in the image of God” to that of a function conducting evolutionary processes. Quantum mechanics allows for the perspicuity necessary for the study of the organs of consciousness: sensation, feeling, thought, attention, intention, conscience and reason. It's not much of a stretch of biological anatomy to understand the cerebrum as an intestine refining the fuel for this study by means of the digestion of the impressions generated by the interactions of these organs of consciousness.

In 2004 and 2005, I met with scientists: Lee Smolin, Stuart Kauffman, Brian Goodwin, Lynn Margulis, Harold Morowitz, and others. It was a journey, which brought considerable confidence that the thinking generated from the Gurdjieff ideas, relative to Complexity Theory, is vital.

PETER: More and more I see Curators are needing to develop greater well rounded knowledge—

TERRY: No scientist, theologian or artist can say where the universe we experience came from, or why it's here. This information is not necessary to our biological function. Somehow what we're experiencing is charged---it's here, it's happening, and it's happening in a way that ensures it will go on happening.

PETER: Absolutely. That's what we see.

TERRY: So, if the banners were up at the Met, how would scientists, theologians and artists deal constructively with the actual event of human processes, of the physical, emotional and mental “ways of knowing” through which the human function assists the transition from the evolution of plant and animal life, to the psyvolution of mental life? If Science is too mystifying and Religion too stultifying, what can Art contribute?

PETER: So, you started out as an Architectural Draftsman.

TERRY: That's correct—in High School, drawing all my life.

PETER: So I can see the connection going on, drawing all your life, and eventually coming to this synthesis.

TERRY: They're going to make my coffin in the shape of a pencil.

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BIOGRAPHIES

PETER SELZ Art Historian of German Expressionism and Professor of Art History, University of California, Berkeley, 1965–1988, became the curator of the department of painting and sculpture exhibitions at the Museum of Modern Art, New York in 1958. At the Modern, his exhibitions included *New Images of Man* (1959) and Jean Tinguely “Homage to New York,” in 1960. He also launched important retrospectives, including the first Rodin retrospective in the United States and a comprehensive exhibition of Alberto Giacometti’s work in 1965. That same year he was called to University of California, Berkeley to found and direct the University’s Art Museum.

TERRY LINDAHL Architect, Artist and founder of the Entropy/Consciousness Institute, attended the University of Oklahoma where he studied Architecture with Bruce Goff. Senior Designer with Charles Luckman Architects in NY, he then brought together a polydisciplinary design group, *The American Thought Combine*. As Chief of Design for Haines and Tatarian in San Francisco he designed major public projects. Starting his own firm, he coordinated a consortium of the premier manufacturers of building products and won GSA approval to bid his invention of an integrated building system. Under Lord Pentland’s auspices he initiated the Berkeley Gurdjeff Group, continued studies in Paris with Mme de Salzmann and Mme de Dampierre and established the San Francisco Gurdjieff Society on Potrero Hill.

SUSANNAH HAYS MFA, MA is an Artist and Interdisciplinary PhD candidate at the University of California Berkeley. Visiting Faculty at the San Francisco Art Institute since 2002, her work has been exhibited and collected in numerous public and private Institutions, including Stanford University who acquired her archive in 2010. As Director of the Entropy/Consciousness Institute she administers their transdisciplinary projects to the general public.



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“ . . . we have not yet freed ourselves thoroughly from the old order of thinking, using language, and observing. We have thus yet to perceive a new order . . . the old ideas will be perceived as being more or less correct, but not of primary relevance. When we will see the new basic differences . . . we will be able to perceive a new universal ratio or reason relating and unifying all the differences.”

Wholeness and The Implicate Order, page 175—David Bohm

“ . . . it was very definitely proved that there exists in the world, without any doubt, a law of the ‘reciprocal-maintenance-of-everything-that-exists’ and that for this reciprocal maintenance certain chemical substances also serve, with the help of which the processes of the spiritualization of beings, that is to say ‘Life’ is carried out, and these chemical substances serve for the maintenance of all that exists only after the given life ceases, that is when the being dies.”

*Cosmopomorphic Address, page 1095 All and Everything
—G.I. Gurdjieff*

“ . . . three-brained beings... by becoming capable in the presence of all cosmic factors not depending on them and arising round about them—both the personally favorable as well as the unfavorable—of pondering on the sense of existence, acquire data for the elucidation and reconciliation in themselves of [those conditions], what is called, ‘individual collision’ which often arises, in general, in three-brained beings from the contradiction between the concrete results flowing from the processes of all the cosmic laws and the results presupposed and even quite surely expected by their what is called ‘sane-logic’; and thus, correctly evaluating the essential significance of their own presence, they become capable of becoming aware of the genuine corresponding place for themselves in these common-cosmic actualizations.”

*Anthropomorphic Address, page 755 All and Everything
—G.I. Gurdjieff*