

THE ART and ARCHITECTURE of HAROLD TERRY LINDAHL: A 21st Century Turn

by Susannah Hays

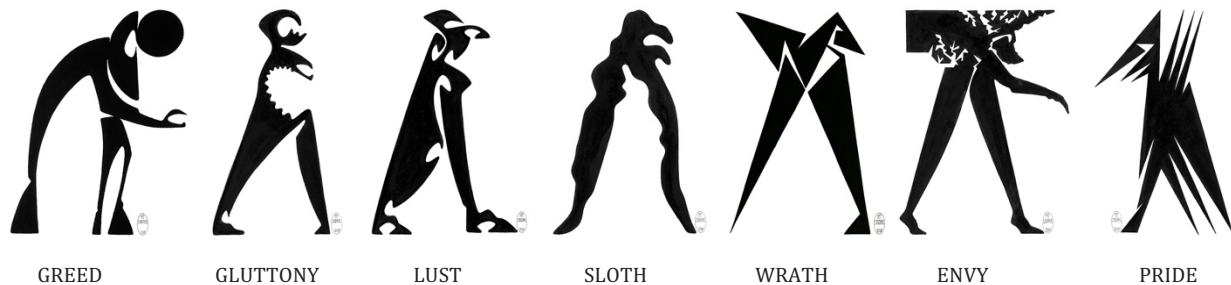
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Not since Bronowski's *Ascent of Man* (1973) and Clark's *Civilizations* (1969) has there been a so eloquently presented explanatory and predictive objective analysis of the human situation as the museum quality exhibition currently on view at the Intropy=Entropy Institute, in San Francisco.

A Potrero Hill historic building turned into an 8,000 sq. ft. architectural space in red oak and redwood, a striking sculptural structure in itself, **THE ART and ARCHITECTURE of HAROLD TERRY LINDAHL** focuses on "Post Simian—Pre-Homo Sapiens conundrum"—that is, the natural struggle humans experience daily, as they randomly negotiate their existence from birth to death, when it would otherwise prove more efficacious to search with information that agrees with first-hand experience—hence, Intropy=Entropy.

Rather than simply retrace the findings of Darwin and Einstein or ask what art of which era best reflects or informs the driving forces in cultural evolution, Lindahl makes a 21st Century turn creating an art of his own that seeks to unify esoteric Gnostic traditions with Western contemporary science—something we as a society are on the cusp of embracing given pre-Socratic hermetic teachings (having survived for millennia) evoke quantum field dynamics and conjure our seeing patterns in nature that emphasize cycles, harmonics, and vibrations.

Effectively solving for X—Lindahl asks a poignant never before asked question that stops biologists, physicists, psychologists, and philosophers in their tracks: "What is our cosmological function?" "Why are we here?" He answers by drawing our half animal half human figures in various states of true to life characterizations, whereby the human predicament is not only unmistakable but familiar.



OCTAVE OF INDULGENT MAN: One of Seven Octaves in India Ink on heavy weight watercolor paper by Harold Terry Lindahl, 2019

The exhibition, accompanied by Lindahl's *HARMONICS OF UNITY* expository treatise, moves sequentially, room by room beginning with small scale "Light-Color-Space-Form" watercolor studies, followed by full-sized watercolor triptychs that interact with India ink transmutation drawings, to a series of 49 or seven octaves of seven aspects that express the Gestation, History and Potential of Humanity. These visual works created between 2008—2019 also include two monumental (9' high by 5' diameter) sculptures made of aluminum and glass, symbolizing the Autonomic Nervous System.

Like the *Ascent of Man* or *Civilizations*, one can read Lindahl's Objective Art as that which informs Science of Religion and Religion as Science. He states: "As the human probative instincts of Science Art and Religion refine our vestigial phylogeny, the dialectic of our reptilian/mammalian survival instincts seek brain/body connectivity whereby our neocortical functioning may adapt and 'psy'volve from the pressures of somatic survival instincts toward our latent psychic potential."

THE ART & ARCHITECTURE of HAROLD TERRY LINDAHL exhibition is on view at *The Intropy=Entropy Institute 312 Connecticut Street @ 18th Street, San Francisco 94107* Hours: Wed-Sat, 1-4pm and by appointment (510) 549-2012 or (415)-550-6668 or Email: htlindahl@yahoo.com