The background is an abstract artwork featuring layered, textured surfaces. On the left, there's a dark, almost black area. To its right, a diagonal strip of brownish, peeling material runs from the top left towards the bottom left. The rest of the image is dominated by a large, textured area of muted green and yellowish-brown, resembling aged paper or a natural material with irregular, wavy edges. The overall composition is layered and textured, with a sense of depth and organic form.

EXHIBITION  
CATALOG  
SIGNALS  
FROM THE  
VAGUS  
GYRE

**STUDIES TOWARD  
OBJECTIVITY IN ART**

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ENTROPY  
CONSCIOUSNESS

PROMOTING OBJECTIVITY IN ART AND RELIGION AND MORALITY IN SCIENCE

## STUDIES TOWARD AN OBJECTIVE ART

The period around 1000 AD gave birth to many examples of objective art the world over, but today all is stillborn. To re-unconceal the principles of objective art today we must begin from square one:

### THE COSMOLOGICAL CONDITION

Heraclitus: “The world is forever with us but every man takes the right to his own opinion.” That is, the world operates objectively but man is endowed with the super-faculty to interpret phenomena subjectively. Objective Art would delineate and illuminate the objective function of man’s endowments.

### THE ANTHROPOCENTRIC CONDITION

We mistake process for progress, but the least glimmer exposes the results of our opinions: Traditional religions are puerile and logical speculation moot. Yet we’re in awe, we yearn for meaning, and aspire to awaken and realize our psychological potential. No system for existence of our device is free from divisiveness and corruption. Our Science has methodically broken down our cultural suppositions and replaced them with the artificial satisfactions of technology. We are unmoored, and in the breach between mystical and technological escapism we dumb down our children. Intellectually we eschew reason and swagger on the stilts of opinion. Emotionally our conceits bury us under the illusion of progress.

Perhaps these transitions are signalling the end of our earthly childhood and, in turning our attention to include our psychological potential as well as our physical reality, we begin to understand our cosmological function.

OBJECTIVE/SUBJECTIVE—Can ART provide reconciliation harmonics?

## AWE, YEARNING, AND ASPIRATION

Ontologically, over billions of years, evolutionary processes have produced a three-brained species whose experience of their existence includes, beyond hunger and reproduction, awe, yearning, and aspiration. From Lascaux to Falling Water, Democritus to Einstein, and from Pagan rites to Psyvolutionary self-examination, we humans conduct and express anagogical pressures through the lenses of Science, Art, and Religion.

Sensorially we're in awe.  
Emotionally we yearn.  
Intellectually we aspire.

The synthesis of awe, yearning, and aspiration is the subject matter of objective art, which acts as a lens that brings into greater focus the potential latent in our sensory, emotional, and intellectual processes.



## STUDIES TOWARD OBJECTIVITY IN ART

At the evolving tip of epistemological concerns—humanity’s search for a theory unifying everything necessary to live sanely—is the seeming incompatibility of the functions of Science, Art, and Religion. Still in emergence is the sense of objectivity in art and religion and a moral dimension to the proclivities of scientific technology.

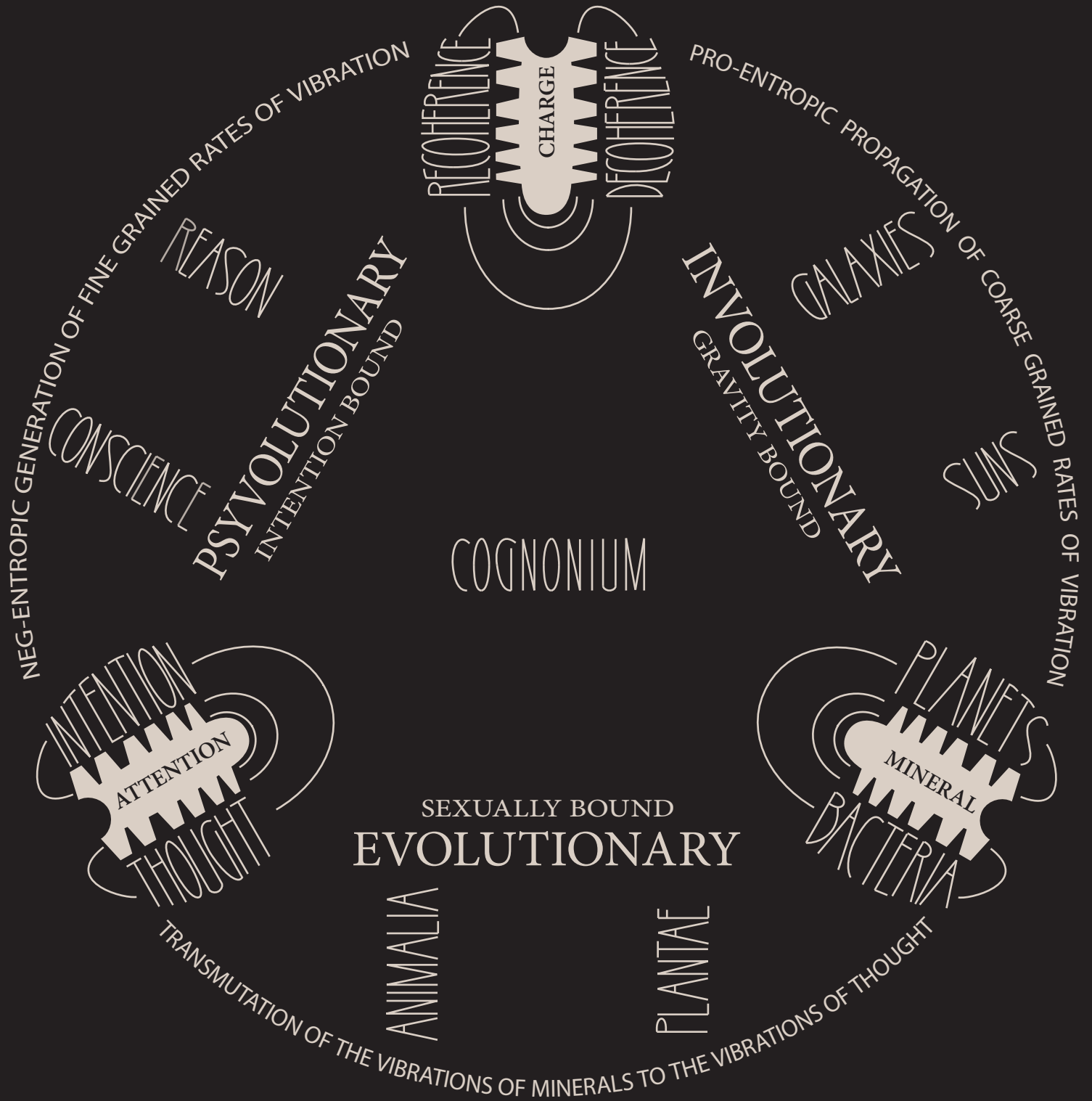
In addressing the subject of Objective Art, however, we have significant information and a model format in the methodologies of science. Procedures for ensuring objectivity are central to science, but discussion of procedures ensuring objectivity in religion or art are an anathema to both. Science has laid open the processes by which life obtains: experience and existence invariantly interact ( $E = mc^2$ ). If we understood that this protean invariance is processed *through* us—not just out there—we would be on track to establish an objective format for religion, and therefore, to discover the functional necessity for objective art.

What distinguishes objective art from the various levels of artistic expression that fall under the rubric “art,” is that the latter stirs in the perceiver a gradation of emotions from like to dislike, whereas objective art informs the prepared receiver by means of expressions of the cosmological function of humanity. Subjective art arises from the biological, “horizontal,” currents of daily life—expressions from pathos to delight. Objective art, while employing talents and skills more subtle than those required for subjective art, arises from the psychologically “vertical” or existential dynamics of aspiration; it functions to illuminate the relations between biological place and psychological purpose; it awakens one’s consciousness to the otherwise subconscious potential latent in the experiential current conducted by our manifold of being-brains.

“Subjective art is measured by ‘freedom’ from consciousness. Objective art is measured by its expression through consciousness.” The onus on present practitioners inheres from the human obligation to consciously integrate their triune consciousnesses.

Objective expressions arise in artists when a coherence of orienting sensations, intuitive feelings, and attentive studies result in epiphanies that increase the experiential cohesion of our aspiration potential—that is, the profound expressions that guide us to the fulfillment of the human obligation to reconcile our experience of existence.

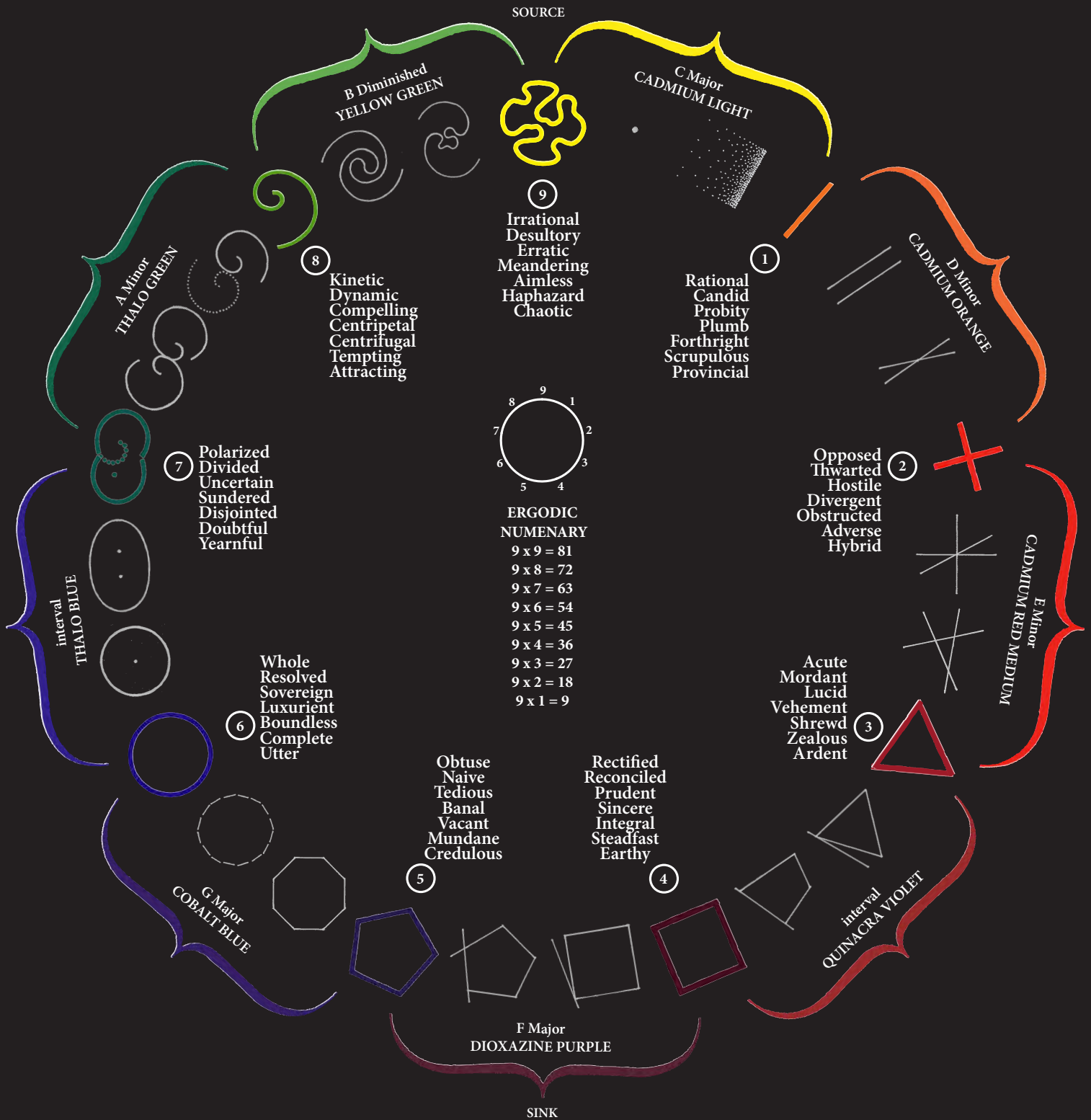
# THE COSMOLOGICAL PREMISE



## THE MILKY WAY



# THE PLANETARY PREMISE



# ERGODICITY OF EXPRESSION

## THE CRYSTALLINE BASIS OF EXPRESSION

Art, whether a child's rainbow or a Pharaoh's grave, is a means, along with science and religion, for attempting to align one's experiences to the non-linear order of life. These attempts, whether expressed through sound or stone, whether through music, movement, architecture, sculpture, painting, poetry or literature, are composed from combinations of geometric structures. Arising from the seeming chaos of statistical exigencies to the crystalline structures of classical phenomena, geometry is the alphabet and vocabulary of artistic expression.

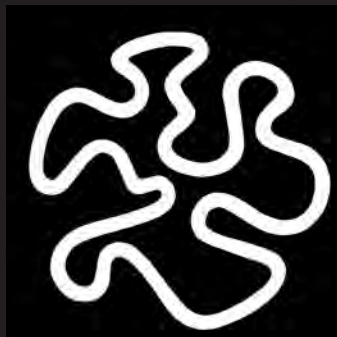
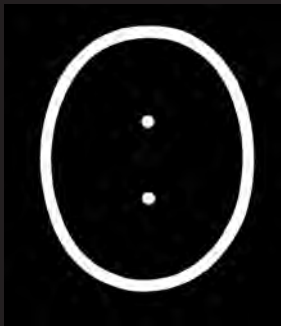
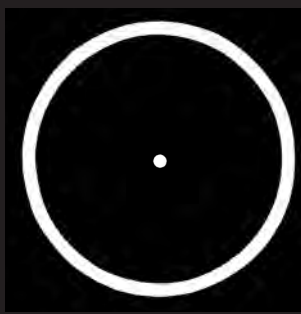
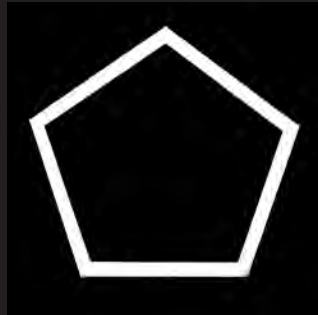
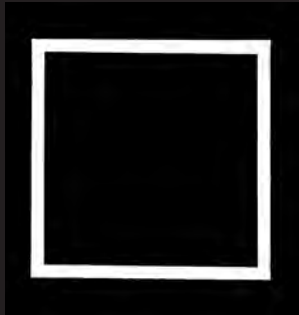
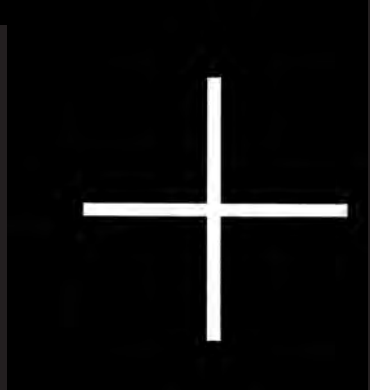
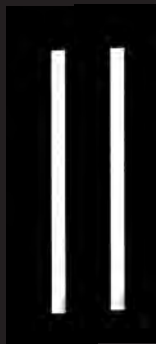
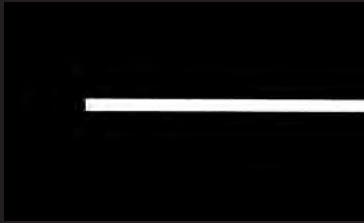
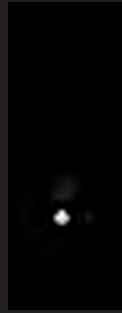
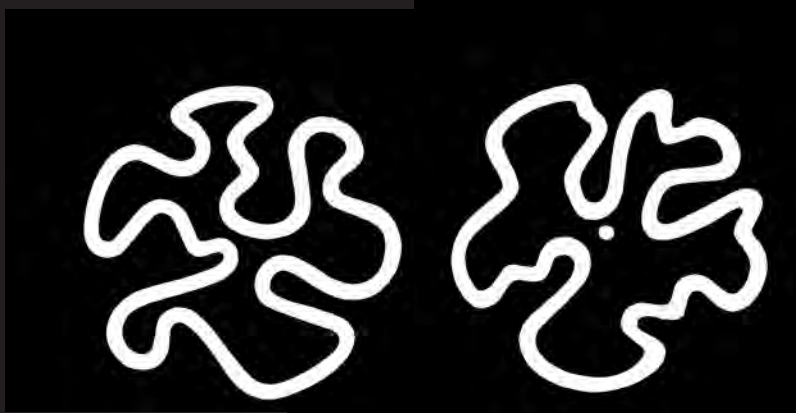
**THE ALPHABET OF EXPRESSION:** Form is derived from the extensions of an initial event, a point. The point extends in STRAIGHT, ACUTE, RECTIFIED, OBTUSE, ARC, SPIRAL, and MOBILE forms. Through the cycle of extensions, from point to mobile to point, as illustrated on the previous page—we see the scale of harmonic discontinuities from which edifying symbols of the spectral array of human experience are endlessly attempted.

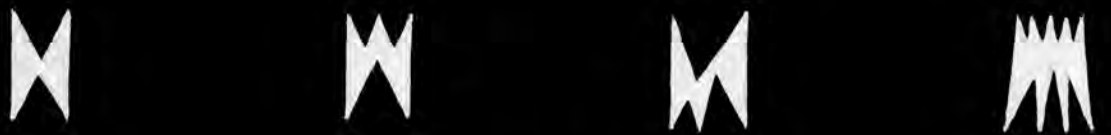
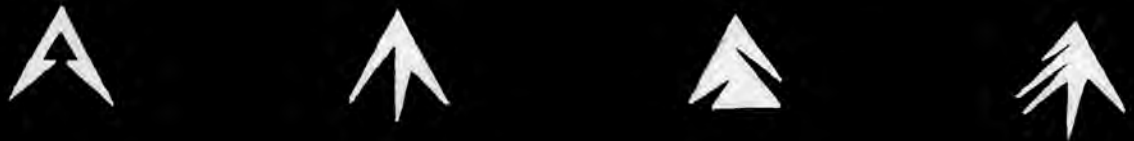
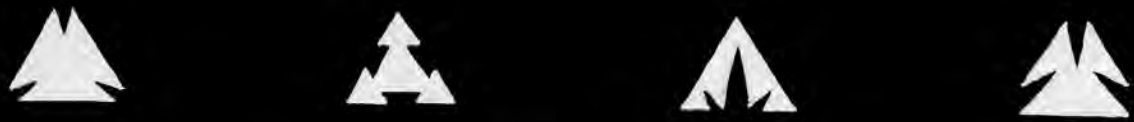
**THE VOCABULARY OF EXPRESSION:** Extensions of the POINT become a LINE, orthogonal extensions of lines become PLANES, and extensions of planes become VOLUMES. These extensions form the vocabulary of expression—they present infinitely, through a range of all possible relationships.

These are the elements of artistic expression whose objective—whether utilitarian, decorative, inspirational or existential, whether mundane or esoteric—is the shaping of a communicatively symbolic tapestry binding the human experience of life to actual life. The alphabet and vocabulary of expression, however unavoidable, nonetheless cannot be taken for granted. One's life must become a school:

**A DUAL EXERCISE:** While going about daily life, consciously discriminate and digest the sensory fabric of the geometric world. From sidewalks to shadows on sidewalks, to walls, rooftops and clouds, drink in the nutrients of geometric coherence—the constituents of harmony. Concomitantly, by often repeated inventive means, compose half inch diameter splats expressing acute angles—all acute angles! Repeat for all six extensions of the point (see the following 6 plates for examples, but create your own). Then address the relationships of combinations of lines, planes and volumes (see the matrix of line composites). These exercises may be extended infinitely. All the paintings in the exhibit were built from such a study.

Avoid design! Study relationships abstractly. Study until your percipience is tuned to your being. The sensibilities particular to your personal essentiality will begin to appear and set your work off as authentic expressions.

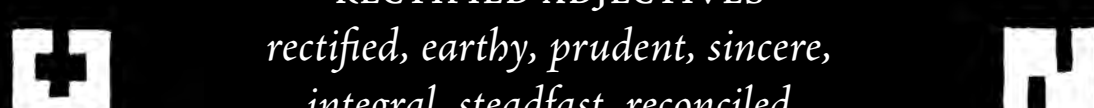
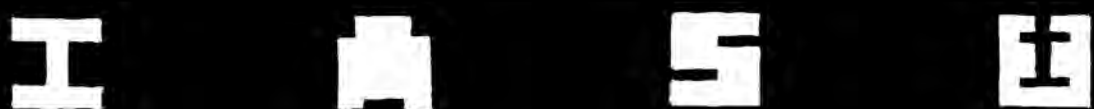




ACUTE ADJECTIVES  
*acute, mordant, lucid, shrewd,  
vehement, zealous, ardent*

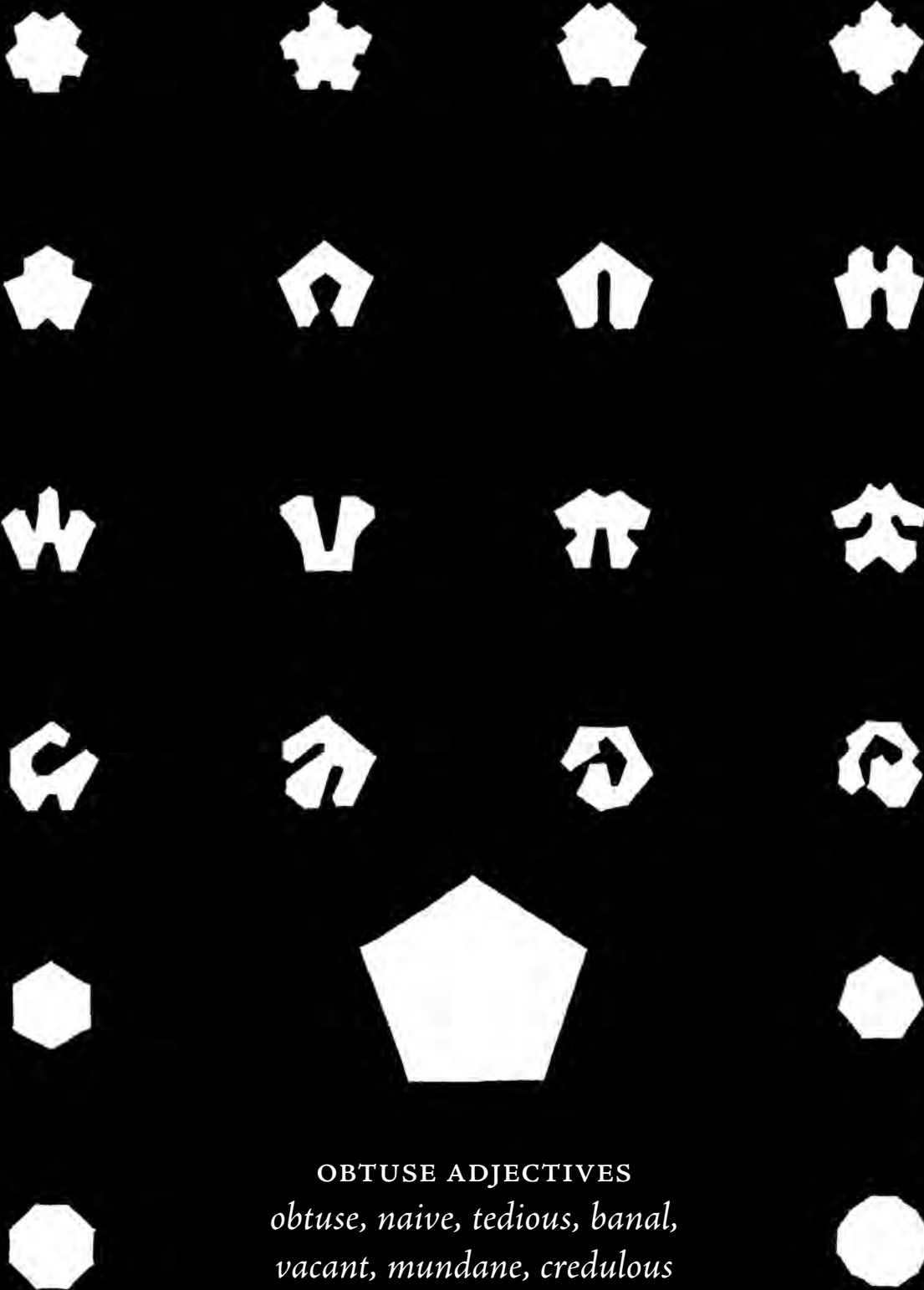


STUDIES OF SHAPES WITH ALL ACUTE ANGLES



RECTIFIED ADJECTIVES  
*rectified, earthy, prudent, sincere,  
integral, steadfast, reconciled*

STUDIES OF SHAPES WITH ALL RECTIFIED ANGLES



STUDIES OF SHAPES WITH ALL OBTUSE ANGLES



ARCED ADJECTIVES

*whole, resolved, sovereign, utter, lux-  
uriant, boundless, complete*



STUDIES OF SHAPES WITH ALL ARCS

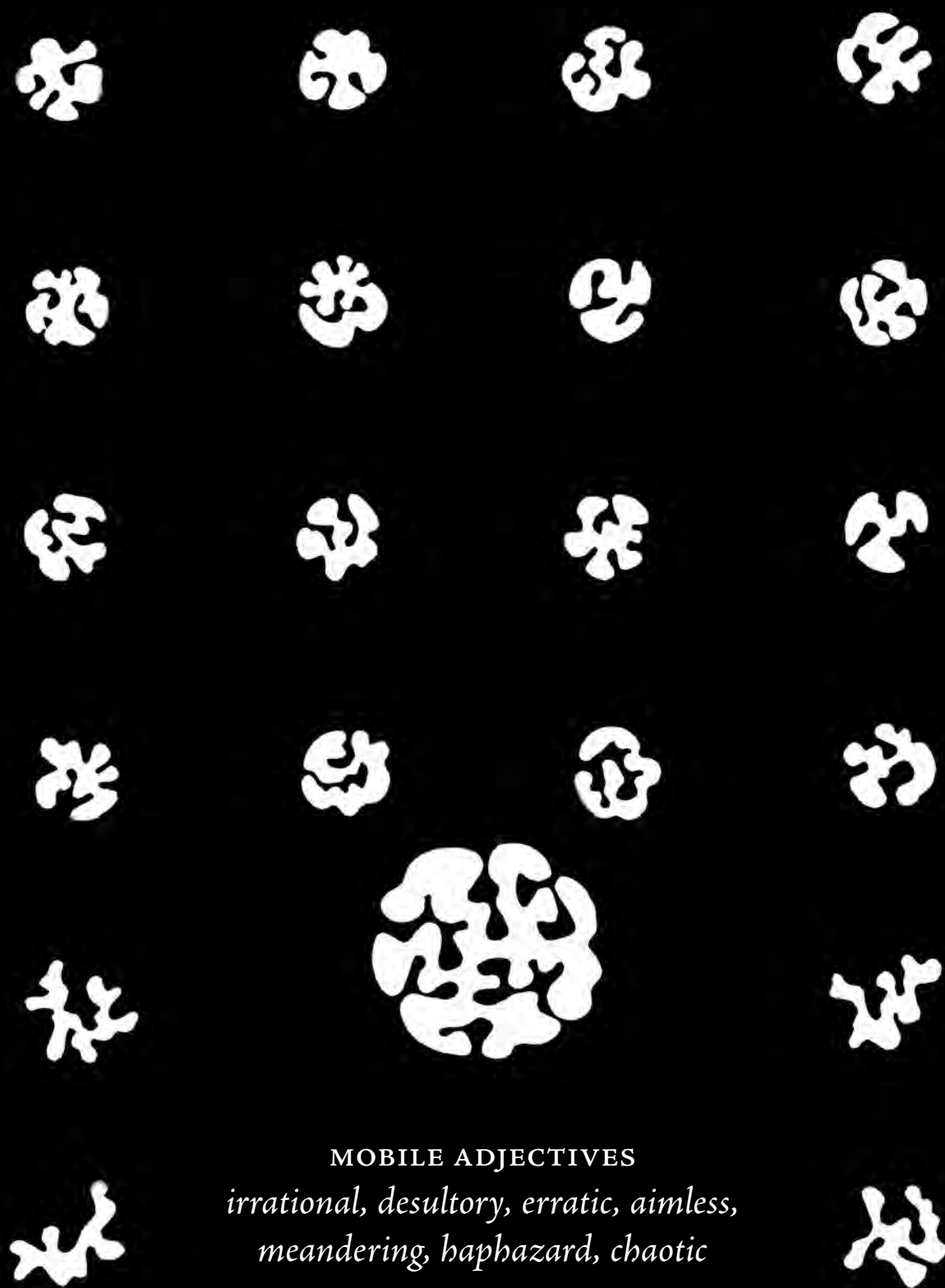


SPIRAL ADJECTIVES

*kinetic, dynamic, compelling, centripetal,  
centrifugal, tempting, attracting*

STUDIES OF SHAPES WITH ALL SPIRALS

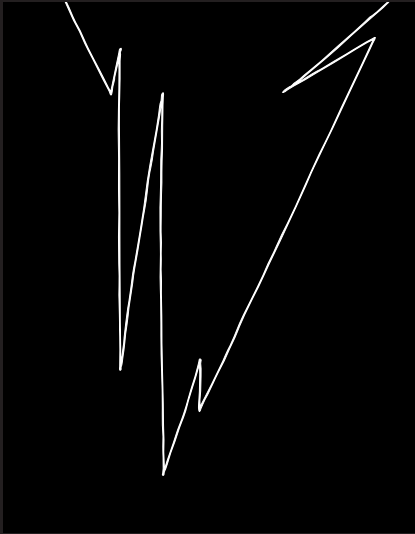




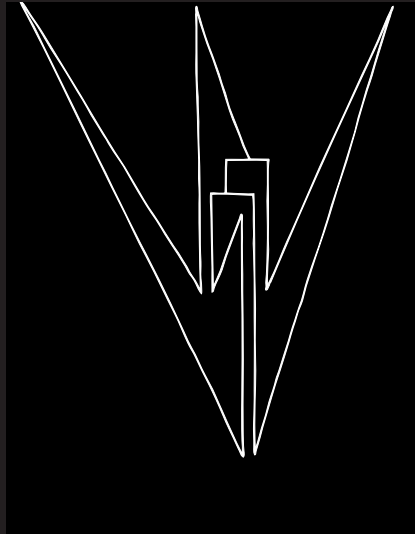
MOBILE ADJECTIVES

*irrational, desultory, erratic, aimless,  
meandering, haphazard, chaotic*

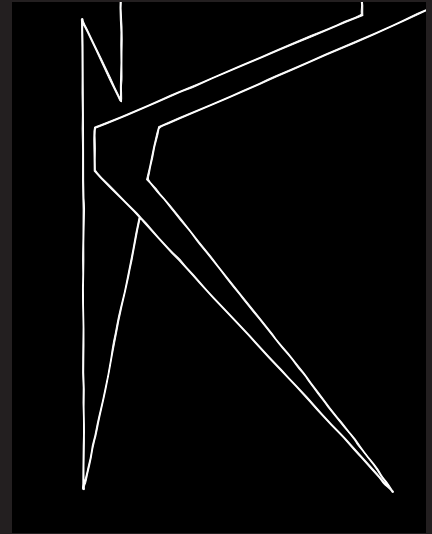
STUDIES OF SHAPES WITH ALL MOBILE LINES



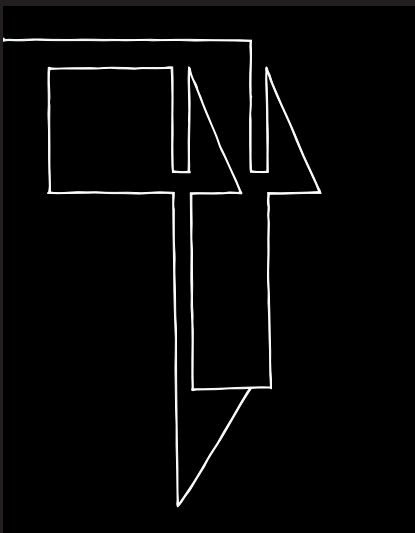
ACUTE ACUTE



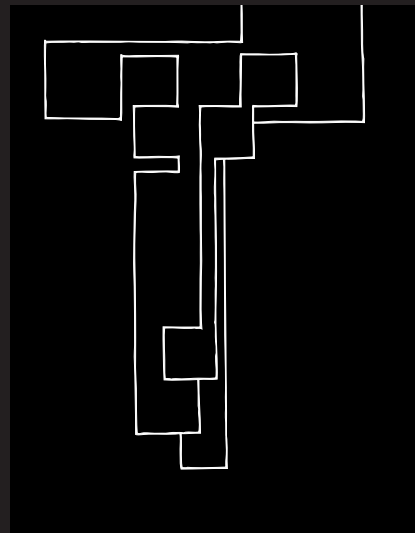
ACUTE RECTIFIED



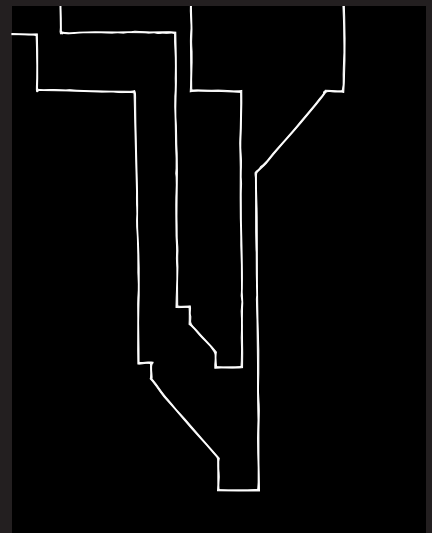
ACUTE OBTUSE



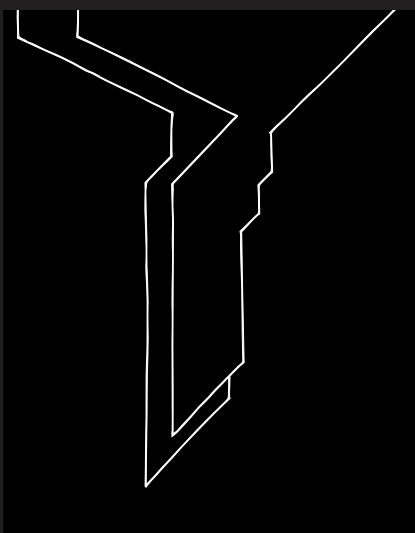
RECTIFIED ACUTE



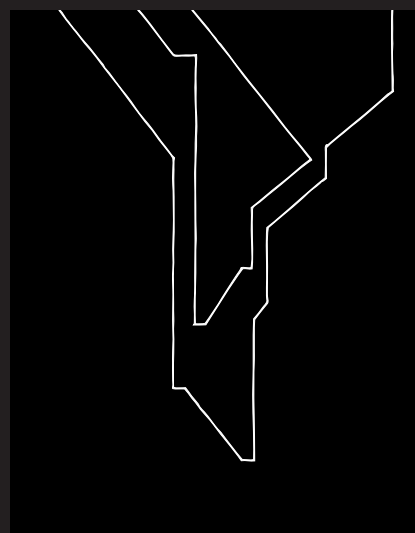
RECTIFIED RECTIFIED



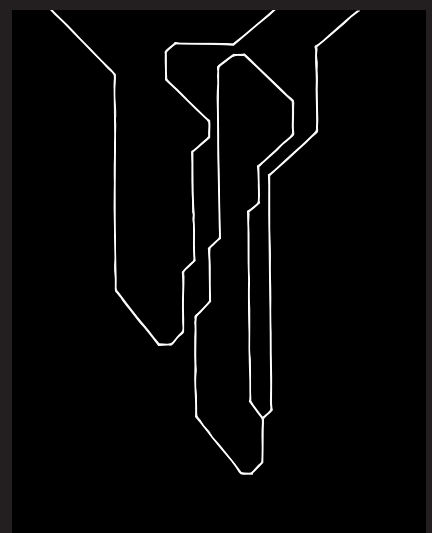
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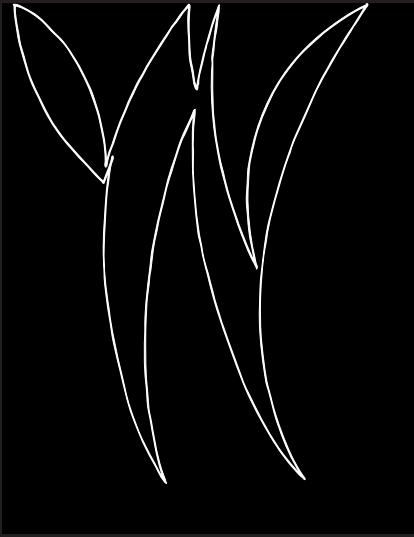
OBTUSE ACUTE



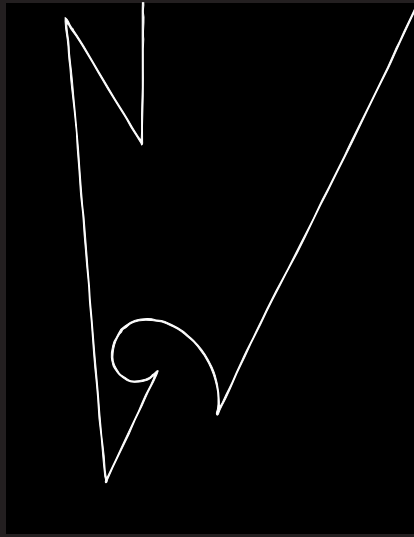
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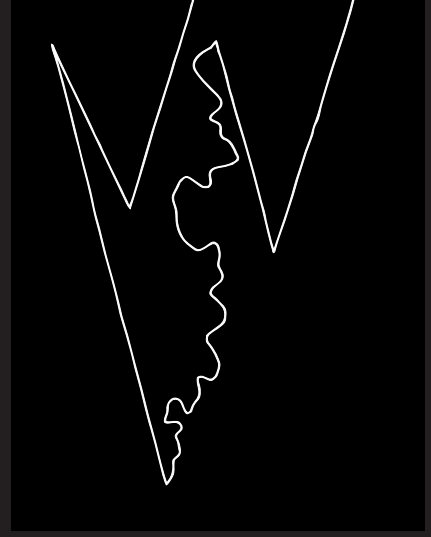
OBTUSE OBTUSE



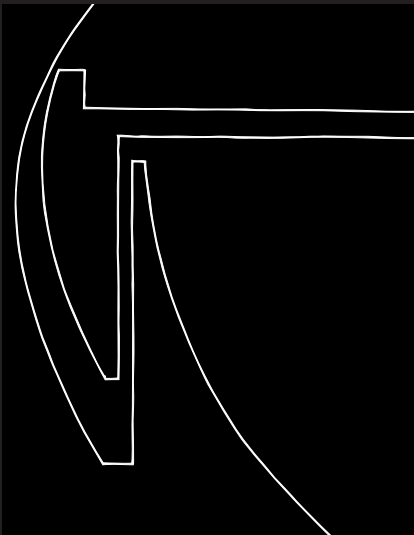
ACUTE ARCED



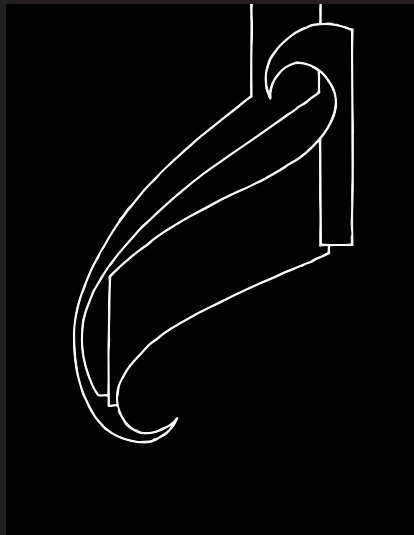
ACUTE SPIRAL



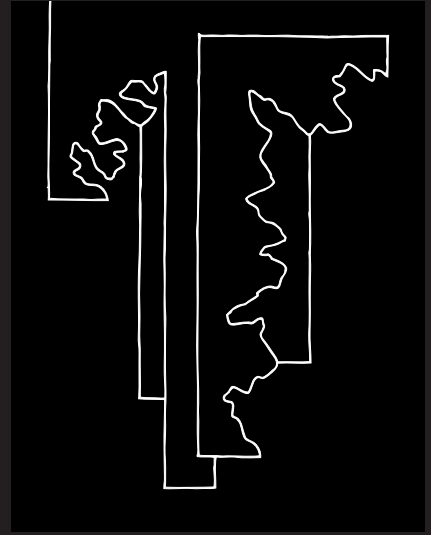
ACUTE MOBILE



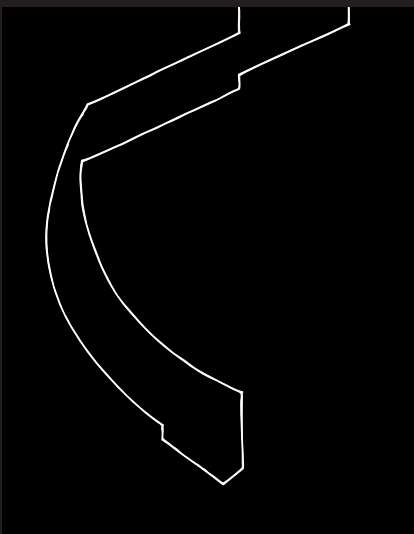
RECTIFIED ARCED



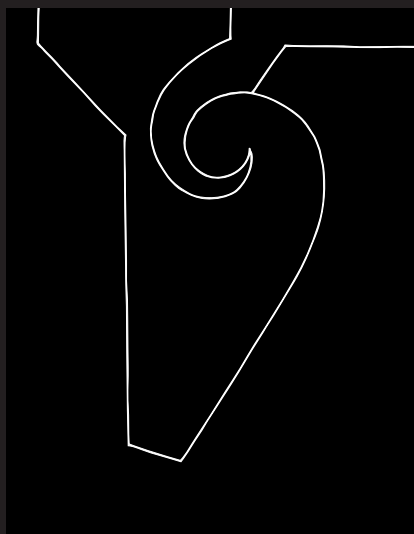
RECTIFIED SPIRAL



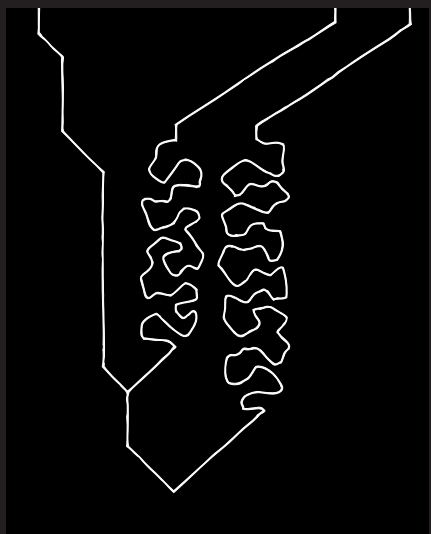
RECTIFIED MOBILE



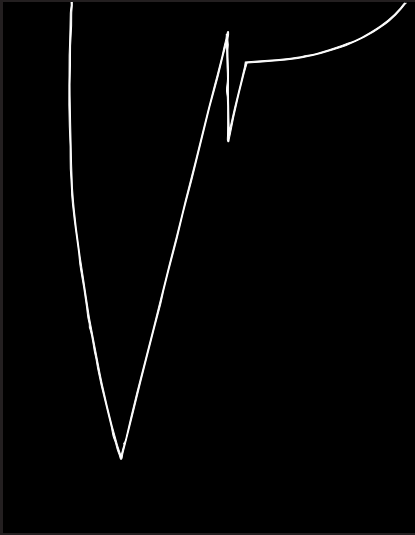
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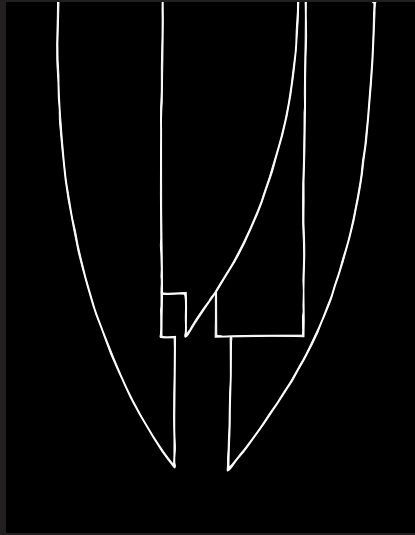
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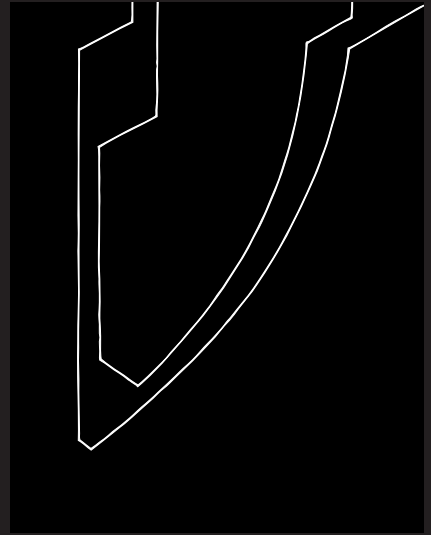
OBTUSE MOBILE



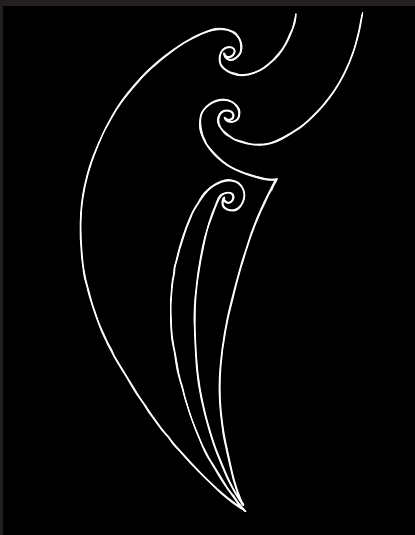
ARCED ACUTE



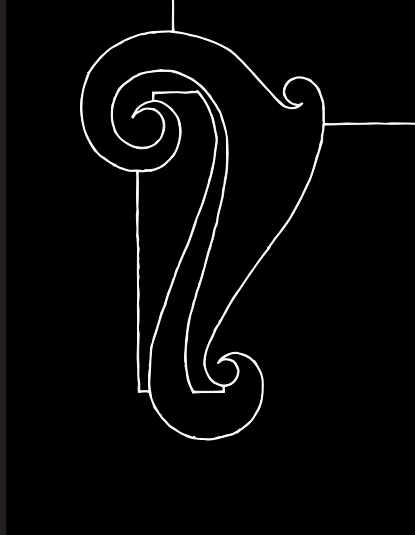
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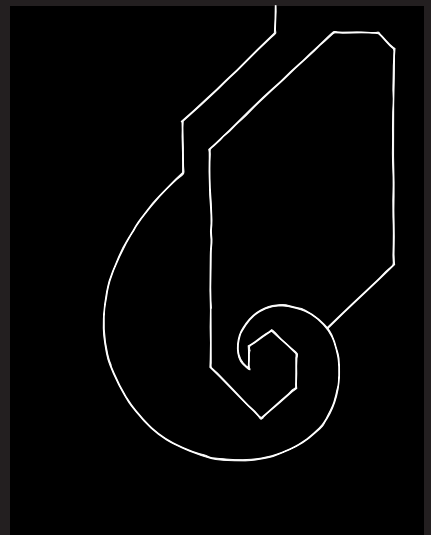
ARCED OBTUSE



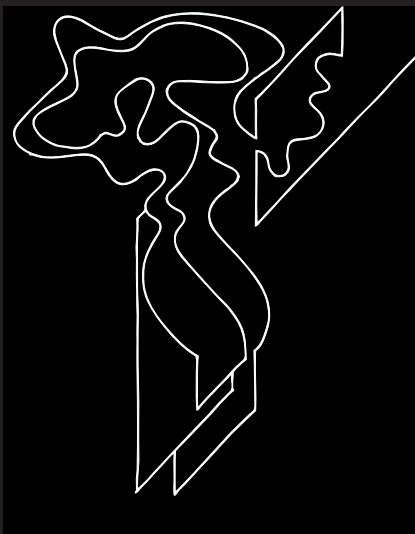
SPIRAL ACUTE



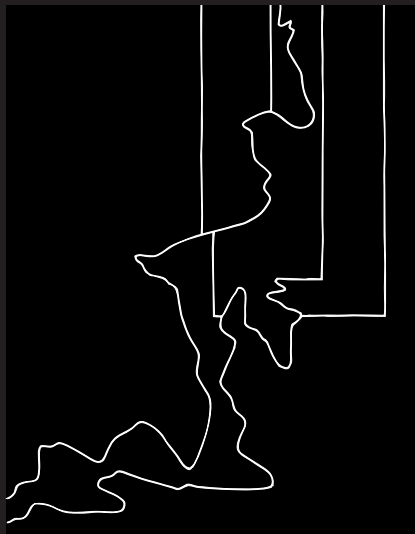
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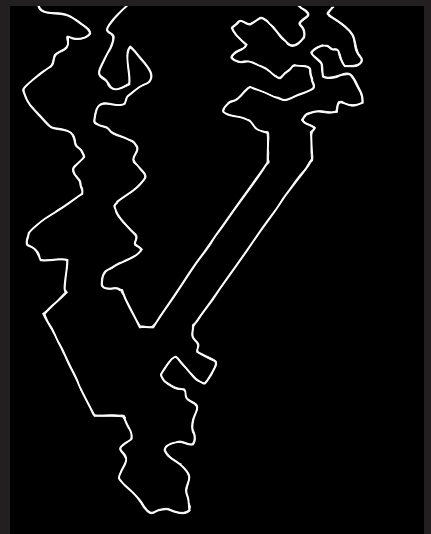
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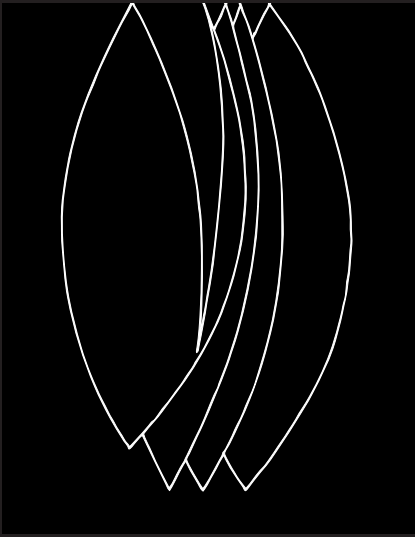
MOBILE ACUTE



MOBILE RECTIFIED



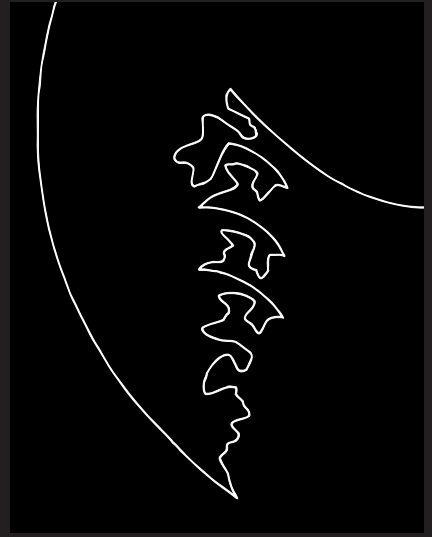
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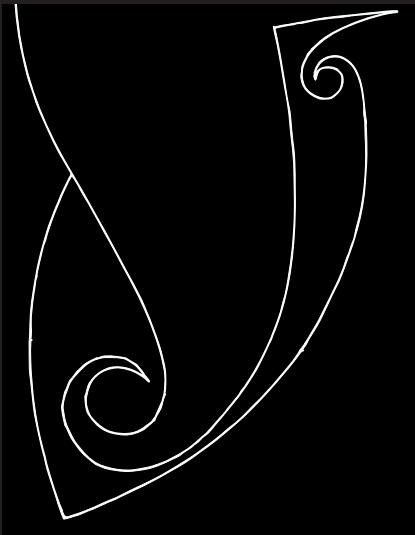
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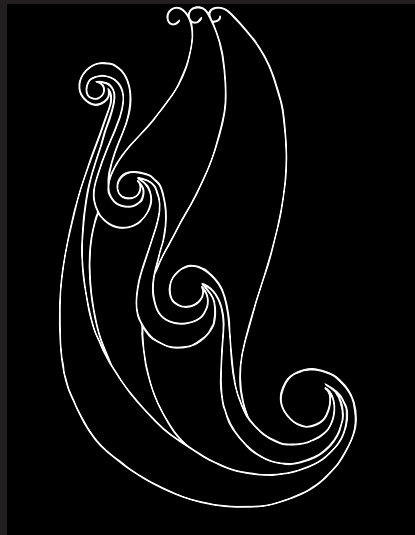
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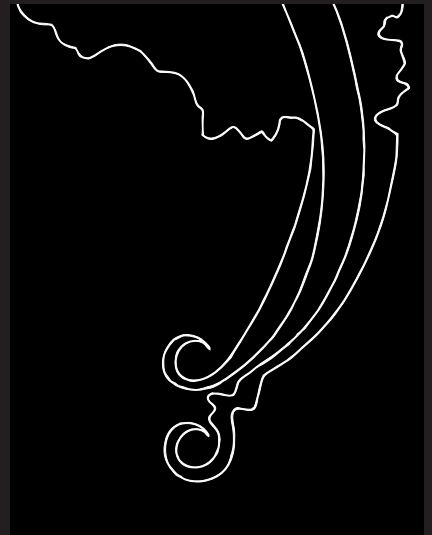
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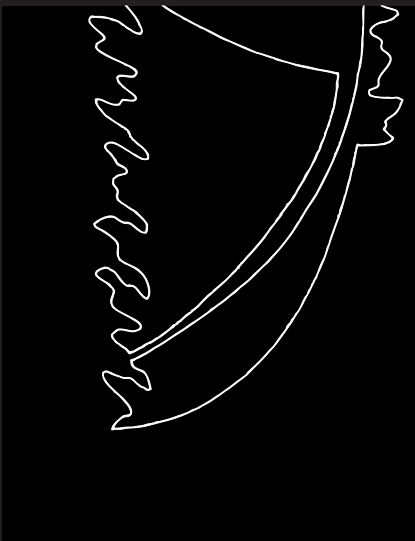
SPIRAL ARCED



SPIRAL SPIRAL



SPIRAL MOBILE



MOBILE ARCED



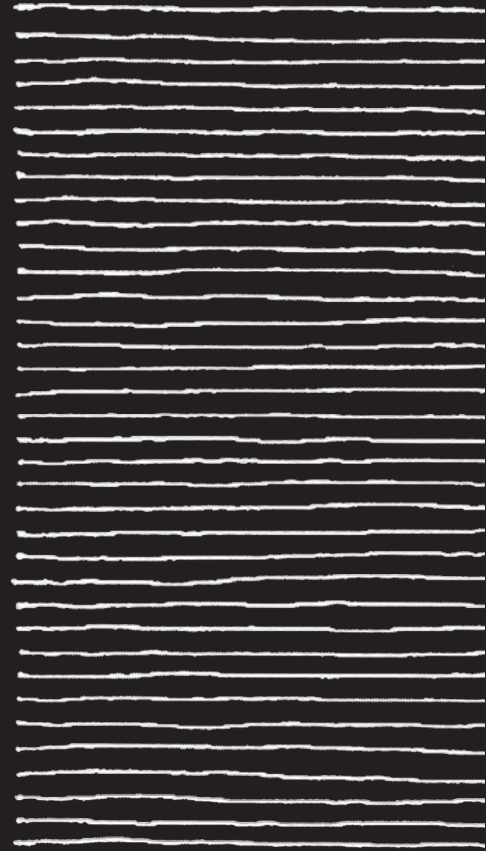
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MOBILE MOBILE

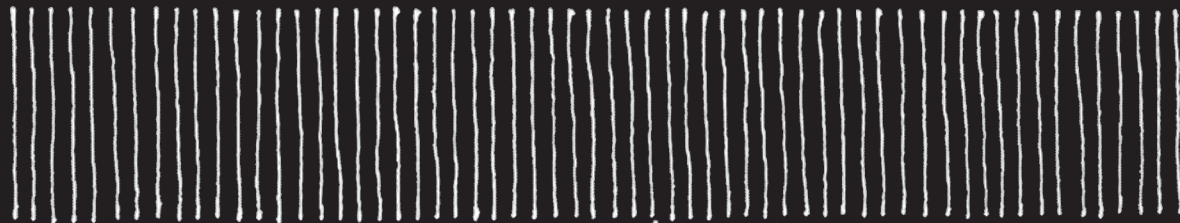


# SIGNALS

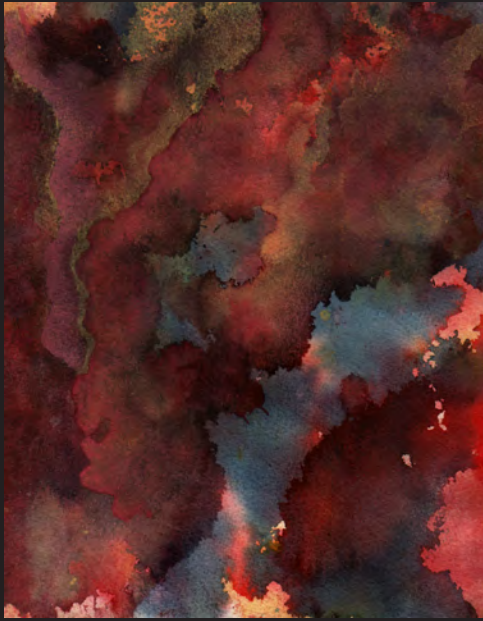


FROM THE  
VAGUS GYRE  
PAINTINGS BY TERRY LINDAHL  
DURING SEPTEMBER AT FARLEY'S  
1315 18<sup>TH</sup> ST.  
POTRERO HILL

OPENING EACH FRIDAY EVE 6-8



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PSYEVOLUTIONARY TRANSMUTATION



EVOLUTIONARY TRANSFORMATION



INVOLUTIONARY FORMATION

# A SYMBOLIC GYRE



## THE VAGUS GYRE

Remember your anatomy

Though such words as 'faith,' 'spiritual,' 'sin,' 'saved,' etc., are delusional constructions of men who thought the world is flat, words of the opposite connotation like 'cynical' are delusional as well. The reality of the human condition is that each human life conducts the motivating force of aspiration, whether expressed through science, art, or religion.

The Vagus Nerve is the 'conductor of aspiration.'

Functioning reciprocally with the "flight-or-fight" Sympathetic element of the Autonomic Nervous System, the Parasympathetic or Vagus Nerve element functions to innervate, that is, to supply fuel—energy—to the vital organs of physical beings. The field generated by this supply system conducts consciousness.

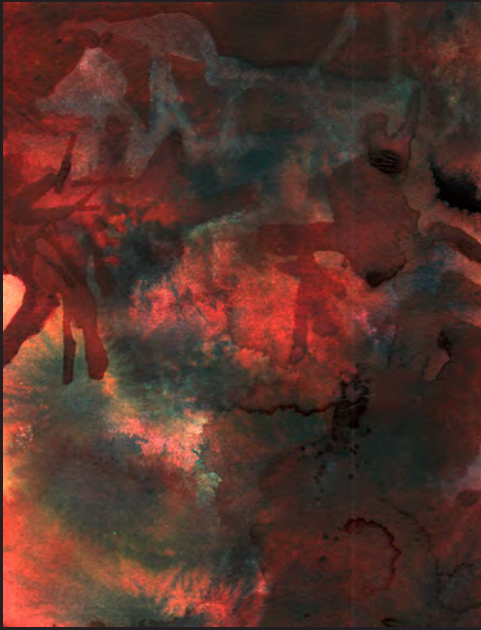
If you'll allow that bacteria have the rudimentary precursors of our highly complex nervous functioning then it can be indicated that human brain dynamics have been developing, adaptation by adaptation, for some four billion years. Cutting to the gist of this exhibit, the above indications signify that the evolution of *Homo sapiens* has proceeded, by virtue of phase-transition processes, from the predominance of the Sympathetic survival instincts common to animal existence, to an ever increasing emphasis on the development of Parasympathetic survival strategies such as the development in humans of coherent Conscience and Reason.

Derived from the intelligence garnered over these billions of years by means of the adaptations of the vital organs to the ecological vicissitudes of evolutionary pressure, intelligent humans interact at the tip of a biological/psychological obligation to natural processes. At our level of complexity, vexatious as it is, further evolution or psychological 'psyvolution,' depends on our inborn fight-or-flight reaction dynamics coming, individual by individual together, under a personal hegemony of consciously self-engaged Parasympathetically oriented survival instincts—that is, the instincts of impartial Conscience and objective Reason.

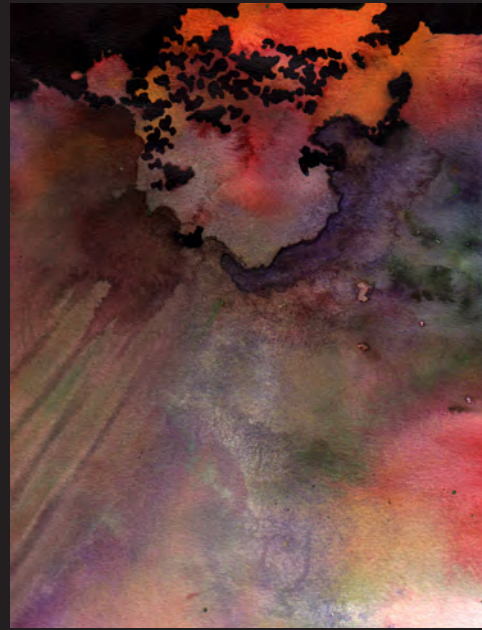
The paintings—arranged as vertically ascendent triptychs: Formation, Transformation, Transmutation—trace, symbolically, the cosmological Involutionary and biological Evolutionary processes that have produced a being capable of complexly organized thought. Concomitantly, the symbolic gyre projects the potential for the awakening and cultivation, in each of us, of Psyvolutionary functioning.



## THE PAINTINGS



PSYEVOLUTIONARY TRANSMUTATION

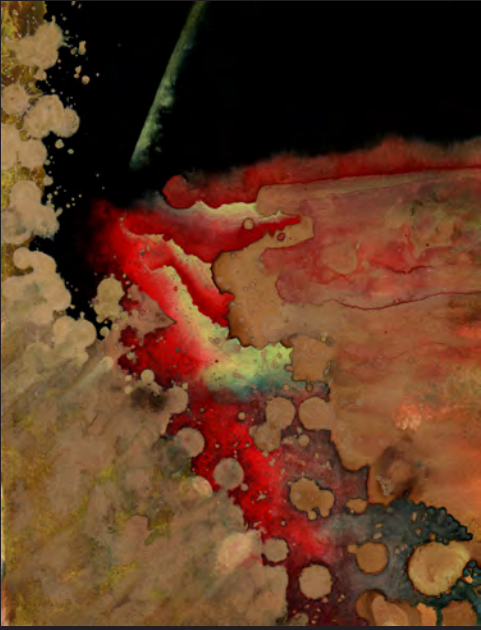


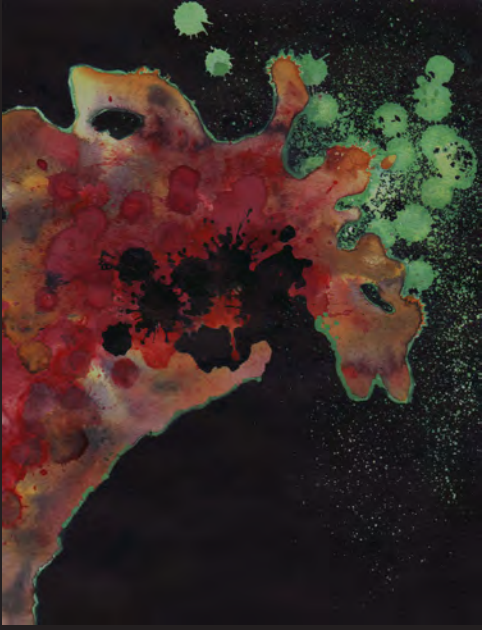
EVOLUTIONARY TRANSFORMATION



INVOLUTIONARY FORMATION







PSYEVOLUTIONARY TRANSMUTATION



EVOLUTIONARY TRANSFORMATION



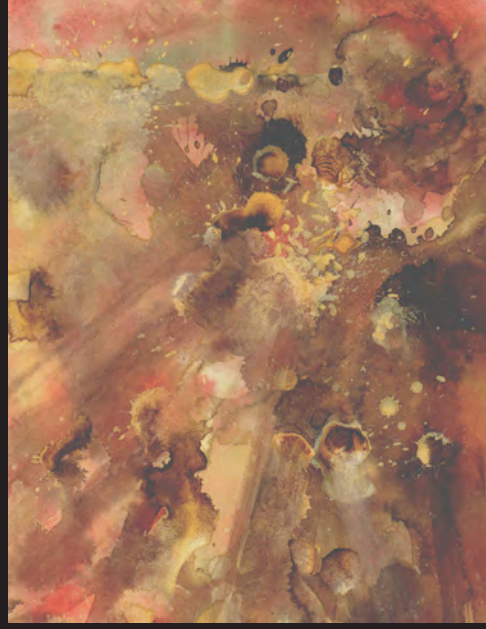
INVOLUTIONARY FORMATION







PSYEVOLUTIONARY TRANSMUTATION



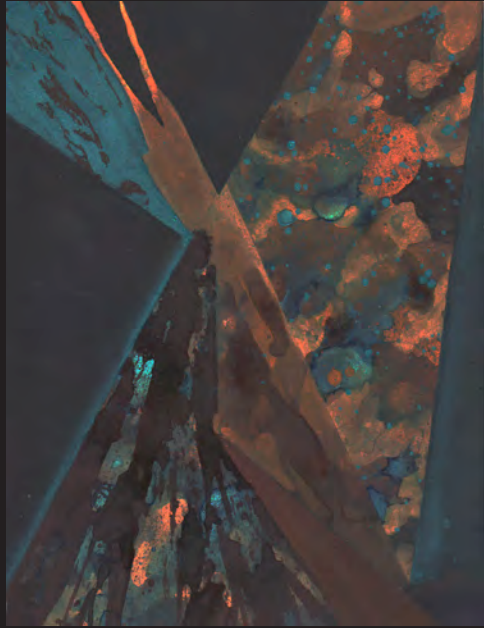
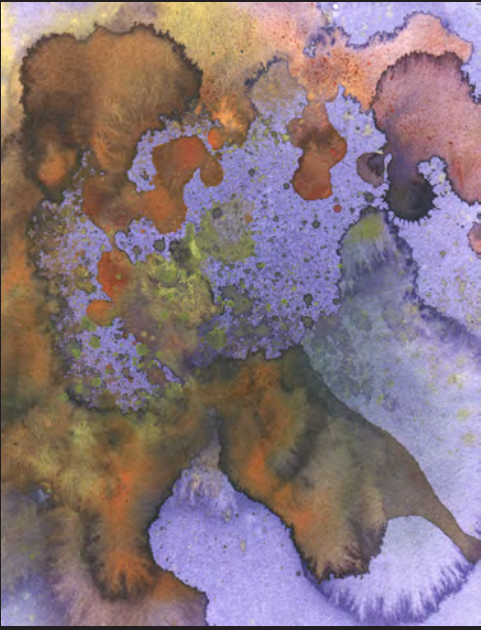
EVOLUTIONARY TRANSFORMATION



INVOLUTIONARY FORMATION







## A SCULPTURAL EXPRESSION OF THE VAGUS GYRE

### THE AUTONOMIC NERVOUS SYSTEM

Symbolized by the illuminated core of the sculpture are the 12 parasympathetic nerves that function to innervate the vital organs of the kingdom. Symbolized by the fins guarding the four directions are the sympathetic “fight or flight” nerves.

The relationship between the energies fed into the vital organs from the digestion of food and air, and the energies spent on guarding life from undue demise are susceptible to conscious regulation: Is that a stick or a snake? This describes what we reference as the Inner Life as opposed to the Outer Life.

A more conscious engagement with our Outer Life would result in greater health and the release of the potential for the development of an Inner Life.



## LINDAHL BIOGRAPHY



A seemingly innate interest in the meaning behind Geometric Order formed the axis of what may be summed up as my lifelong search for expression appropriate to purpose. Wound around the exigencies of the coming of age alongside seven children, an architectural practice kept the wolf from the door. An abiding interest in painting as well as a search for a philosophical typology mapping biological exigencies with cosmological meaning guided a pervasive sense of aspiration.

Interrupting several years of college the Korean Draft landed me on Kwajalein Atoll for a year with the Seabees. From there studies with Bruce Goff, Architect, at the university of Oklahoma; a start-up Art Gallery on Union St in SF; a year hitchhiking around the world studying its architectural monuments; the formation, out of the existential niches of North beach bars, of a group studying the ideas of G.I. Gurdjieff; initiation of a Macro-biotic restaurant and design school on Battery St in SF; twenty years of immersion in the Gurdjieff Work as a student of Lord Pentland; Senior Designer with Charles Luckman Architects in NY; President of the American Thought Combine, a multi-disciplinary design group in NY; President of the Unified Systems Consortium that coordinated the bidding by major corporations of GSA's innovative Office Building Systems Program; the formation, under Lord Pentland's auspices, of the Berkeley Gurdjieff Group; Principal in the firm Enomoto, Lindahl and Copeland, A.I.A. I began my own firm, Lindahl Associates, in 1980.

Interspersed chronologically with the above activities were a number of projects dotted around the Bay Area, the major ones being the Daly City Civic Center, 36 townhouses at 17<sup>th</sup> and Eureka, Shoe Biz, the renovation of the New Potrero Theater, and the International Terminal of the SF Airport.

Things have rounded themselves out with a short stint on the "council" of the Gurdjieff Foundation of California; continuing studies with Mme de Salzmann, and Mme de Dampierre of the Paris Gurdjieff House; establishment in 1993 of the San Francisco Gurdjieff Society on Potrero Hill, which after fifteen years of transdisciplinary studies spawned the Entropy/Consciousness Institute dedicated to the development of a cosmopomoral-organic Theory of Everything (Necessary to Live Sanely With Purpose).

The exhibit at Farley's, meant as a celebration of 30 years living on Potrero Hill, is my initial foray toward bringing together a syncretic expression of Art, Science and the sense of Natural Aspiration.

THE BIBLIOGRAPHY  
FOR THE EXHIBIT

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The Emergence of Everything ..... Harold Morowitz  
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