JOAN BEAZ BAEZ

SEANCES

NARRATIVE ~~OF~~ ACCOUNT CHRONOLOGY

METAPHYSIC

~~THE~~ BACKGROUND INFLUENCES

1935 AUGUST 14, ~~1939~~ : BORN, ~~FIRST WORD "CONSTANTINOPLE"~~ CAMBRIDGE MASSACHUSETTS

1936 — ~~FIRST SPOKEN~~ FIRST WORD "CONSTANTINOPLE" SPOKEN AT SIX MONTHS OLD,

1937 — THEN MUTE UNTIL 3 1/2 YEARS MOVED TO BELMONT MASSACHUSETTS MY PARENTS THOUGHT I MIGHT BE RETARDED OR AUTISTIC.

1938 — ~~1939~~ BEGAN READING, WRITING AND PAINTING. FIRST PAINTING AND DRAWINGS OF BIRDS ~~AND~~.

1939 — PEOPLE AND LEAVES.

1940 — ~~MOVED TO BELMONT MASSACHUSETTS~~

1941 — START TO READ COMIC BOOKS

1942 — BEGIN TO LEARN ABOUT THE PSYCHIC FROM MY FATHER WHO CLAIMED PARANORMAL POWERS ON HIS SIDE OF THE FAMILY. ~~I ENTER SCHOOL~~ ~~FAIL~~ I FAIL ALONE START ENTRANCE SCHOOL (?) AND FROM HERE A LOT! SECOND WORLD WAR

1943 — GAME PLAYING WITH ~~FRIENDS~~ ONE SET OF FRIENDS CONSISTS OF ACTING OUT MOVIES THAT WE SAW. WITH ANOTHER SET OF FRIENDS THERE WAS MORE PHYSICAL AND DANGEROUS ~~ACTIVITIES~~ ACTIVITIES: ~~PLAYING IN~~ DIVERTING WATER, SETTING FIRES, RIDING BICYCLES ~~DOWN~~ ~~SKI TRAILS~~, ~~BUILDING FORTS~~ WITH HOMEMADE WINGS ATTACHED DOWN SKI TRAILS, ~~ETC~~. DIGGING CAVES.

1944 I BEGIN TO BE A LARGE COLLECTION OF COMIC BOOKS

1945 - FIRST TRIP TO NEW YORK CITY BY TRAIN WITH MY FATHER, I ~~GET~~ IMMEDIATELY ~~FALLS~~ ECHOED MY FATHER'S LOVE OF THE CITY AND REALIZED THAT BESIDES MY HOME THERE WAS A PLACE TO BE. MY FATHER INSTRUCTS ME THAT GRAVITY ~~DOESN'T EXIST~~ IS NOT A PULL IT'S A PUSH.

1946. MY FATHER CONTINUES A SERIES OF TELEPATHIC EXPERIMENTS WITH ME. ARTWORK SUBJECTS ARE NOW ROOM INTERIORS AND WINDOW SCENES

1947. ~~ORGANIZING AND STARTING SECRET~~ ORGANIZING FRIENDS INTO "SECRET SOCIETIES." IN JUNIOR HIGH SCHOOL I MEET A NEW FRIEND THAT INTRODUCES ME TO THE STORIES OF "ARCHIE + MEHITABEL" BY DON MARQUIS

1948. ~~THE~~ I BECOME INTERESTED IN MAKING MODEL AIRPLANES AND BUILDING RADIOS ~~AND~~ KITES DEVELOP AN AD HOC COMMUNICATION SYSTEM IN MY NEIGHBORHOOD

1949. BECAUSE OF LACK OF INTEREST IN SCHOOLWORK I AM SENT TO A PRIVATE ~~PRE~~ COLLEGE PREPARATORY SCHOOL - BELMONT HILL SCHOOL. I START ~~PAINTING~~ MAKING PAINTINGS OF WALT DISNEY CARTOONS AND SUPERMAN

1950 MY SCHOOL WORK DOES NOT IMPROVE ~~BUT~~, I LIKE ONLY THE ART INSTRUCTION AND MANAGE TO PASS ACADEMIC COURSES BY DOING PAINTINGS RELEVANT TO THE SUBJECT OF THE COURSE

1951 I BEGIN TO REALIZE THAT BESIDES ~~ART~~ PAINTING I CAN ALSO WRITE NON-FICTION WHICH I USE TO MY ADVANTAGE TO PASS COURSES. ALSO I BECOME INTERESTED IN MATHEMATICS.

1952. IN ORDER TO PASS A COURSE IN LATIN BASED ON AENEID OF VIRGIL I MADE SCULPTURE OF THE TROJAN HORSE, CARVED FROM A LARGE SINGLE PIECE OF ~~MAHOGANY~~ HONDURAS MAHOGANY. THE IMAGE WAS TAKEN FROM THE PAINTING "THE TROJAN HORSE BY HENRI PAUL MOTTE. THE PAINTING WAS FINISHED IN 1874 AROUND THE TIME THAT HEINRICH SCHLIEMANN WAS EXCAVATING ~~THE~~ TROY. THE PAINTING WAS ORIGINALLY BOUGHT BY THE CORCORAN GALLERY OF ART, WASHINGTON DC IN 1874 BUT ITS WHEREABOUTS ARE NOW UNKNOWN. BUT I BEGIN TO LIKE THE CLASSICS

1953 I WON THE PRIZE ~~FOR~~ FOR THE MOST PROVOCATIVE PANEL ~~PAINTING~~ CARVED THIS SERIES ~~OF~~ CARVED EACH STUDENT RECEIVE A PANEL ~~TO~~ TO CARVE AS A GRADUATION GIFT SUPPOSED TO CARVE A PLAQUE IN MEMORY OF THEIR TIME WHICH WAS CALLED "GIFT FROM THE WORLD TO THE UN." MY INTEREST IN THE CLASSICS

1954. I ENTERED BROWN UNIVERSITY AND IMMEDIATELY ~~REVOLVED~~ ~~MY~~ ~~CONCEPTION~~ UNDER JOHN ROWE WORKMAN, WHOSE ABILITY TO PARALLEL THE ANCIENT WORLDS BY MEANS OF CONTEMPORARY EVENTS SPARKED MY IMAGINATION

1955. ALTHOUGH ~~I NEVER MADE THAN A~~ MY GRADE POINT AVERAGE DURING MY ENTIRE UNIVERSITY CAREER WAS NEVER MORE THAN 2.75 (~~MY~~ MY GRADES RANGED FROM A+ TO F-) I NEVERTHELESS ~~HAD~~ ALL MY FRIENDS ~~WERE~~ HAD 4.0 ABOVE AVERAGE AVERAGES. WITH THEM I WOULD STAY UP ALL NIGHT ARGUING MOOT POINTS OF PHILOSOPHY TO THE POINT OF EXHAUSTION. I BEGIN TO HEAR VOICES AFTER BEING TOLD MY GREAT-GRANDFATHER DID.

1956. AFTER A TWO YEARS I RESUME PAINTING BUT WITH AN ACCELERATED PACE DOING A PAINTING A DAY ON ANY SUBJECT I COULD IMAGINE. I BEGIN MY HONORS THESIS ON "DE RERUM ~~NATURUM~~ NATURA" BY LUCRETIUS BUT NEVER FINISH IT AT THAT TIME

1957. I MEET CURT DUCASSE CHAIRMAN OF PHILOSOPY DEPARTMENT AT BROWN. WE EXCHANGE IDEAS ABOUT "MIND PHYSICS" MYSTICISM, AND THE PARANORMAL. DUCASSE IS ASTONISHED AT MY ~~INTEREST~~ AND BREADTH KNOWLEDGE ON THESE SUBJECTS. MY RESPONSE IS THAT MY INTEREST IS DUE TO MY FATHER. I BRING MY FATHER TO MEET HIM. MY FATHER IS STUNNED. ~~HE~~ HE SAYS DUCASSE ~~LOOKS~~ RESEMBLES HIS FATHER [MY GRANDFATHER] BOTH PHYSICALLY AND INTELLECTUALLY I NEVER KNEW MY PATERNAL GRANDFATHER, BUT MY FATHER ALWAYS USED ~~THE~~ HIS IMAGE AS A NEGATIVE ROLE MODEL FOR ME, THIS WAS REITERATED STRONGLY WHEN I WAS REFUSED INDUCTION INTO THE MILITARY BECAUSE OF A HISTORY OF CHRONIC ASTHMA

1958 ~~AT THIS~~ AT THIS POINT MY FATHER [SUCCESSFUL BANKER] BEGINS A SERIES OF ARGUMENTS ON WHY I SHOULD NOT GO INTO THE ARTS, EVEN TO THE POINT OF YANKING THE BRUSH OUT OF MY HAND WHILE I AM IN THE ACT OF PAINTING. MY MOTHER WHO WAS THE ~~CHIEF~~ ARBITRATOR IN THE FAMILY CONVINCES BOTH MY FATHER AND MYSELF THAT I ~~SHOULD~~ SHOULD ENTER ARCHITECTURE - A PROFESSION SHE ALWAYS WANTED TO PURSUE. SO I ENROLL IN THE HARVARD GRADUATE SCHOOL OF DESIGN, AND AM IMMEDIATELY SHUNTED INTO CITY PLANNING.

1959. AFTER A SEMESTER I ~~HAD~~ TO LEAVE HGSD AS I BECOME EXHAUSTED ~~AND~~, SLIGHTLY CATATONIC, AND HAVE A NERVOUS BREAKDOWN. FOR A YEAR I AM TREATED UNSUCCESSFULLY FOR NEURASTHENIA BY A PSYCHIATRIST. EVENTUALLY HE ADMINISTERS ELECTROSHOCK THERAPY TO ME EIGHT TIMES WITHIN A TWO MONTH PERIOD.

1960. AS A RESULT OF THE SHOCK TREATMENTS I HAVE MY FIRST DREAM OF DEATH - A LUCID DREAM WITH MYSTICAL OVERTONES. THE SUBJECT MATTER WAS A SERIES OF MACABRE, ~~LIVING SCULPTURES~~ SINISTER, AND IRIDESCENT LIVING SCULPTURES, RESEMBLING THE DIATOM STUDIES OF ERNST HAECKEL. ~~THESE~~ AS THESE MESMERIZINGLY BEAUTIFUL "SCULPTURES" WERE ABOUT TO DEVOUR ME I FORCED MYSELF TO ~~AWAKEN~~ AWAKEN. ~~AFTER THAT~~

EUREKA

1961 AFTER THAT MY ENERGY RETURNED SEVERAL-FOLD. I REENTERED HGSD BUT THIS TIME IN ARCHITECTURAL DESIGN. AT THE SAME I BECAME AN APPRENTICE TO MIRKO BASELDELLA, THEN SCULPTOR-IN-RESIDENCE AT HARVARD. HE SPARKED MY INTEREST IN ABSTRACTION AND HAD ME DO 300 INK DRAWINGS BEFORE ATTEMPTING SCULPTURE - WHICH NOT UNSURPRIZINGLY TURNED OUT TO BE QUITE SURREALISTIC AS EVENTUALLY DID MY SCULPTURE. MY ARCHITECTURAL DESIGN WENT WELL - TOO WELL ACCORDING TO MY TEACHERS AT THE END OF MY FIRST YEAR. THEY CLAIMED I WAS "OVER INVOLVED" IN MY WORK.

1962. MORE CRITICISM ENSUED FROM THE FACULTY ABOUT MY DESIGNS, WHICH WERE LIKED BY MY FELLOW STUDENTS FOR THEIR IMAGINATIVE FORMS. ABOUT THREE-QUARTERS OF WAY THROUGH MY SECOND YEAR I WAS "GRAND JURIED" OUT OF HGSD; IT WAS SAID THAT MY WORK WAS "UNBUILDABLE PSEUDO-SCULPTURE". AGAIN IN A TRAUMA I GO TO THE ONE PERSON IN MY FAMILY WHOSE JUDGEMENT IN THE MATTERS OF ART I CONSIDERED INFALLIBLE. HE WAS AN EXTREMELY CONSERVATIVE BOSTON ARCHITECT. I DISCOVERED ALL I HAD TO DO WAS INVERSE HIS ADVICE TO BE ON THE RIGHT TRACK. THIS TIME HE TOLD ME TO GROW A BEARD, GET MARRIED AND NEVER HAVE ANYTHING TO DO WITH AN ARCHITECT HE HAD BEEN READING ABOUT IN "PROGRESSIVE ARCHITECTURE" - FREDERICK KIESLER. WITHIN DAYS I WAS IN NEW YORK, WORKING FOR KIESLER AT NIGHT AND GOING TO THE ART STUDENTS LEAGUE BY DAY.

MATURE CAREER BEGINS

1963 AT KIESLER'S SCULPTURE STUDIO I MANAGED TO MEET AND GET KNOW MANY OTHER ARTISTS AND ARCHITECTS LIKE ISAMU NOGUCHI AND MARCEL BREUER ALSO A FRIEND OF MY FATHERS. I ALSO JOHN CHAMBERLIN, SALVATORE SCARPITTA, AND ANDY WARHOL. I FOUND WORK IN THE DESIGN GROUP OF EMORY ROTH AND SONS ARCHITECTS WHERE I DESIGNED FLOORS 15 TO 45 IN TOWER TWO OF WORLD TRADE CENTER. IT WAS A LITERAL DREAM TIME FOR ME, AND KIESLER WOULD OFTEN SAY THAT HE THOUGHT I WAS A DREAMER. COMING FROM KIESLER I DO NOT KNOW TO THIS DAY I HAD RECEIVED A COMPLIMENT OR AN INSULT. EVERYTHING CAME TO AN END WITH THE SUDDEN DEATH OF MY FATHER. I RETURNED TO BOSTON TO LIVE WITH MY MOTHER. BUT I HAD DEVELOPED THE ART AGENDA THAT WOULD OCCUPY THE REST OF MY ARTISTIC LIFE - THAT OF VISIONARY TRANS DISCIPLINARY GENRE (OR THE EVOCATION OF THE ENERGY STRUCTURE OF MYSTICAL EXPERIENCE). THIS WAS DERIVED FROM THE MORE HIDDEN PART OF MY FATHER'S LIFE. IN FACT A FEW MONTHS BEFORE HIS DEATH WHEN MY FATHER SAW WHAT I WAS DOING UNDER KIESLER'S INFLUENCE HE BECAME AN ARDENT SUPPORTER OF MY WORK REALIZING I COULD NOT HAVE APPRECIATED FULLY MY ARTISTIC SITUATION WITHOUT HIS INITIAL INFLUENCE.

1964. MY MOTHER CONVINCES ME TO TRY FOR AN ARCHITECTURAL DEGREE AGAIN. THIS TIME IT IS M.I.T. BUT THE SAME HAPPENS THAT OCCURRED AT HARVARD ONLY FASTER. I SPEND THE REST OF YEAR TOURING WESTERN EUROPE AND HAUNTING PARISIAN OCCULT BOOK STORES.

1965. I ENTER THE ARCHITECTURAL FIRM OF JAMES LAWRENCE JR A BOSTON ARCHITECT WHO SPECIALIZED IN MEDICAL FACILITIES. I OPEN A STUDIO IN CAMBRIDGE AND MOVE TO BOSTON. THE BUILDING IN WHICH I HAVE THE STUDIO BURNS TO THE GROUND SO I FIND A STUDIO IN MILTON AND PREPARE FOR MY FIRST EXHIBIT.

1966 MY FIRST SHOW WAS AT A PLACE CALLED THE CLUB 47 IN CAMBRIDGE. IT WAS A LAUNCH PAD FOR MANY BOSTON BASED GROUPS AND SINGERS. IN THE 60'S LIKE JOAN BAEZ. THE NIGHT OF MY OPENING WAS ALSO THE DEBUT OF THE CHAMBERS BROTHERS.

1967. SINCE I HAVE BEEN EXHIBITING, THIS IS ONLY YEAR I DID NOT HAVE AT LEAST ONE SHOW. I FIND A NEW ARCHITECTURAL POSITION WORKING UNDER THE URBAN PLANNER HERMANN FIELD AT THE PLANNING OFFICE OF TUFTS NEW ENGLAND MEDICAL CENTER. I AM USED AS A CONCEPT DESIGNER FOR GOVERNMENT FUNDED PROJECTS THAT ARE AWARDED TO THE OFFICE. MY MOTHER CONVINCES ME FOR THE SECOND TIME TO COMPLETE MY ARCHITECTURAL EDUCATION. I AGREE WITH HER BECAUSE EACH YEAR OF EDUCATION REDUCES THE TIME WORKING FOR OTHER ARCHITECTS IN ORDER TO TRY FOR MY OWN LICENSE. THIS TIME I ENTER ~~SUDDENLY AND OVERNIGHT I ACQUIRE A PERSONAL MANAGER, WHO IS DEEPLY CONNECTED WITH~~ THE BOSTON ARCHITECTURAL CENTER. THINGS GO WELL AT FIRST BUT AFTER A FEW YEARS THE INEVITABLE OCCURS.

1968 OVERNIGHT I ACQUIRED A PERSONAL MANAGER WHO SAID HE HAD BEEN WATCHING ME FROM A DISTANCE. HE WAS DEEPLY CONNECTED WITH BOSTON'S COUNTER-CULTURE MOGULS AND THE EMERGING "NEW AGE" SCENE. POSTERS WERE MADE OF SOME OF MY IMAGES. THEY WERE SOLD INTERNATIONALLY BUT I ENDED UP RECEIVING NO MONEY FROM THE VENTURE, AND I WAS THROWN OUT OF MY STUDIO IN MILTON BUT I FIND THE BOSTON STUDIO WHERE I HAVE BEEN EVER SINCE

1969 SOME OF MY PAINTINGS ARE SHOWN IN A PERMANENT EXHIBIT AT BOSTON'S PRIME ROCK NIGHT CLUB - THE BOSTON TEA PARTY. OTHER GO TO THE ORSON WELLES CINEMA IN COMBRIDGE TO BE VIEWED VIEWED BY NOTABLES OF TIME LIKE TIMOTHY LEARY WHO WAS SUPPOSED TO HAVE BEEN PRISON AT THE TIME. AND WITHOUT MY KNOWLEDGE UNTIL THEY WERE THERE, SOME WENT TO THE NOW LEGENDARY WOODSTOCK FESTIVAL AT BETHEL NEW YORK. I WAS FORCED TO ATTEND THE FESTIVAL TO RETRIEVE MY WORK. ALSO FUNDING FOR GOVERNMENT GRANTS AT TUFTS PLANNING OFFICE STOPPED. I HAD TO MOVE ON FOR SURVIVAL REASONS.

MY FIRST SEANCE

1970 BECAUSE MY MANAGER, LINDA ROWNSTAT WHO WENT TO THE ARLINGTON SCHOOL THAT IS ON THE GROUNDS OF THE MCLEAN HOSPITAL IN BELMONT I WAS ABLE TO EXHIBIT AND LECTURE TO A MOST APPRECIATIVE AND KNOWLEDGEABLE AUDIENCE OF YOUNG PEOPLE AT THE ARLINGTON SCHOOL. I ENTER WANAMASSE GALLERY IN BOSTON WHICH IMMEDIATELY GOES TO NEW YORK CITY.

1971 BY FAR THE MOST OUTRAGEOUS THING MY MANAGER EVER DID FOR ME WAS WHAT ALSO ENDED OUR RELATIONSHIP. HE CONVINCED THE MANAGER OF PLAYBOY OF BOSTON TO SPEND NEARLY $60,000 ON A SHOW AND GALA OPENING AT THAT TIME IN BOSTON THE IMAGE OF THE PLAYBOY CLUB WAS NOT VERY AU COURANT, IT WAS THOUGHT BY SHOWING MY WORK A NEW IMAGE WOULD BE SECURED. FOR THE OPENING THE BUNNIES WERE TAUGHT TO GIVE LECTURES ON MY PAINTINGS, AN OPEN BAR WAS PLANNED. ON THE NIGHT OF THE OPENING IT WAS A MEDIA BLITZ. SOME OF MY MANAGER AND HIS FRIENDS HAD INVEIGLED

NEARLY 4000 PEOPLE TO SHOW UP. EVEN MY FAVORITE CELEBRITY OF THE TIME JEAN SHEPARD WAS THERE. THE FAMILY PHYSICIAN WHO HAD ALWAYS TAKEN A CONDESCENDING ATTITUDE TOWARD MY ARTWORK, WHEN HE APPROACHED THE ENTRANCE OF THE CLUB AND SAW WHAT WAS HAPPENING SIMPLY TURNED HIS AND RAN AWAY. THE EVENT WAS STAGED ON A SATURDAY NIGHT TO INSURE ADEQUATE TV AND NEWS PAPER COVERAGE. BUT THE NEXT DAY THERE WAS NOT A WORD. A FEW DAYS LATER I HEARD THROUGH THE GRAPEVEIN THAT ONE OF BUNNIES SOMETIME DURING THE OPENING HAD USED THE "MOB HOTLINE" TO BLOW THE WHISTLE. IT SEEMS HEFNER HAD ANY MENTION OF THE EVENT SUPPRESSED, THE MANAGER OF THE CLUB WAS FIRED, MY MANAGER AND HIS CRONIES WERE RUN OUT OF TOWN. THE CLUB WAS CLOSED, AND TWO WEEKS THE BUILDING BURNED DOWN.

ALSO THAT YEAR WITH A FEW ARTIST FRIENDS I FORMED THE BOSTON VISIONARY CELL INC., DEDICATED TO FOSTERING THE VISIONARY GENRE IN THE BOSTON AREA. TODAY WITH THE EXCEPTION OF THE MUSEUM OF FINE ARTS, THE INSTITUTE OF CONTEMPORARY, AND THE COPLY SOCIETY, IT IS THE OLDEST CONTINUALLY OPERATING NON-PROFIT ART ASSOCIATION IN BOSTON.

1972 THROUGH A BIZARRE SET OF CIRCUMSTANCES THE INSTITUTE OF CONTEMPORARY ART IN BOSTON ALLOWED ME SPACE TO DO A PROJECT THAT I HAD IN MIND FOR YEARS. THE RENDERING OF NEW JERUSALEM' FROM THE BOOK OF REVELATION. I USED THE TEXT AS IF IT WAS A SET ARCHITECTURAL SPECIFICATIONS. CONTINUING THE CHRISTIAN THEME I STARTED A LARGE FORMAT TRIPTYCH ILLUSTRATING THE DIVINE COMEDY BY DANTE ALIGHIERI. IT WAS FINISHED IN 1975. AS FAR AS I KNOW I AM THE ONLY ARTIST TO ILLUSTRATE ALL 100 CANTOS OF POEM SINCE IT WAS FIRST ILLUSTRATED BY DANTE'S FRIEND GIOTTO. MY KLEIN BOTTLE HOUSE IS FEATURED IN RADICAL SOFTWARE

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1973 THE BOSTON VISIONARY CELL MOUNTS ITS FIRST SHOW ENTITLED 'PROPOSALS FOR A NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS'. JEAN SHEPHARD DEVOTES ONE OF HIS SHOWS ON RADIO STATION WOR NEW YORK TO SATIRIZING THE PROJECT. LATER I GET A CHANCE TO BE ON A PANEL DISCUSSION WITH THE ARCHITECT PAOLO SOLERI ABOUT THE FUTURE OF ARCHITECTURE. THIS TOOK PLACE AT THE UNIVERSITY OF MAINE AT PORTLAND

1974. I RECEIVE HONORABLE MENTION IN THE WALLACE GARDEN LIBRARY SCULPTURE COMPETITION. THE GARDEN IS PART OF THE FITCHBURG ART MUSEUM IN MASSACHUSETTS. ONE OF THE JUDGES TOOK ME ASIDE AND SAID I WOULD HAVE WON THE COMMISSION IF MY SCULPTURE MAQUETTE HAD LOOKED LESS LIKE IT BELONGED SOME PLACE IN CALIFORNIA.
THE BOSTON VISIONARY CELL LAUNCHES ITS SECOND ATTEMPT - "THE ATLANTIS PROJECT". IT IS A PROPOSAL FOR FLOATING ISLAND FROM UNCH TO STUDY THE CONCEPT OF WORLD UTOPIA. AGAIN JEAN SHEPARD PROVIDES HIS VERSION OF "AD HOC" ADVERTIZING FOR THE PROJECT.

1975 WITH SIXTEEN OTHER ARTISTS I WORK IN MY STUDIO BUILDING I START THE BROMFIELD GALLERY AS AN ALTERNATIVE EXHIBITION SPACE. IT SINCE MOVED AND HAS BECOME A COMMERCIAL GALLERY IN BOSTON. I RECEIVE MY FIRST BOOK REFERENCE IN "THE TRANSFORMATIVE VISION" BY JOSE ARGÜELLES A CONTEMPORARY CHRONICLER OF THE VISIONARY GENRE. THE DIVINE COMEDY ILLUSTRATIONS ARE COMPLETED. THEY ARE PRESENTED TO THE DANTE ALIGHIERI SOCIETY OF BOSTON. WHILE EXPECTING TO RECEIVE POINTED CRITICISM ON MY WORK, I AM ASTONISHED TO DISCOVER I AM RELATING NEW INFORMATION ABOUT THE POEM TO THE AUDIENCE. AT THIS TIME I JOIN THE PLANNING TEAM OF BOSTON-CAMBRIDGE CHAPTER OF THE WORLD FUTURE SOCIETY.

1976 I INVENT A NEW KIND OF GYROSCOPE I CALL THE LEVOGYRE. THE CLAIM IS MADE THAT IT WEIGHS LESS WHILE IN OPERATION THAN WHEN INOPERATIVE. IT IS BASED ON THE IDEA THAT AS THE VELOCITY OF LIGHT IS APPROACHED MASS CHANGES TO CONSCIOUSNESS. ALSO I WORK ON MY FIRST VERSION OF A WORKING TIME MACHINE WHICH I CLAIM CAN OCCUR WHEN PRE AND RETRO COGNITION CAN BE ENGINEERED. THE LEVOGYRE IS UTILIZED AS THE MAIN DEVICE.
I PRESENT MY PROPOSAL AT AN EXHIBITION CALLED "THE END OF THE FUTURE" SPONSORED BY THE WORLD FUTURE SOCIETY
TWO ARCHITECTURAL PROPOSALS OF MINE ARE ACCEPTED FOR A BOOK CALLED "UNBUILT AMERICA"
I DISCOVER THAT KIESLER'S WORK IS REPRESENTED IN THE BOOK WHICH IS THE FIRST OUR WORK HAS BEEN SHOWN TOGETHER. BRAD STEIGER ALLOWS AN ARTICLE OF MINE ON UFO'S TO BE INCLUDED IN HIS LATEST BOOK OF THE TIME: UFO'S AND TRANSFORMATION OF MAN" AFTER I DEMONSTRATE TO HIM A CLOSE ENCOUNTER OF FIRST KIND.
I AM A FINALIST FOR A FELLOWSHIP FROM THE MASSACHUSETTS ARTS AND HUMANITIES FOUNDATION BUT RECEIVE NO MONEY

1977 I EXPLAIN MY CONCEPT OF META-ENERGY - ENERGY THAT IS EFFICACIOUS WITHOUT MOTION THAT CAN BE TRANSDUCED INTO ENERGY WITH MOTION AT THE NORTHEAST TRADE CENTER IN WOBURN MASSACHUSETTS.

1978 AGAIN I AM A FINALIST FOR A FELLOWSHIP FROM THE MASSACHUSETTS ARTS AND HUMANITIES FOUNDATION AND AGAIN NO MONEY. BUT I DO ATTEND AN INTERNATIONAL NEW AGE CONFERENCE IN FLORENCE ITALY. THE CONFERENCE IS HELD AT THE BELVEDERE AND ATTEMPT IS MADE BY THOSE ATTENDING TO PURCHASE GALILEO'S NOW ABANDONED OBSERVATORY AND GROUNDS FOR THE SITE OF A PERMANENT NEW AGE CENTER, BUT THE FLORENTINE GOVERNMENT WOULD NOT NEGOTIATE.

1979 I SHOW ANOTHER VERSION OF MY TIME MACHINE AT "THE TIME SHOW" AT THE BOSTON VISUAL ARTISTS UNION GALLERY

1980 THE "SOCIETE DES ARTISTES INDEPENDENTS" INVITES ME TO SHOW IN THEIR ANNUAL GROUP EXHIBITION AT THE GRAND PALAIS. I INVITES ATTEND THE OPENING BUT THEN RUSH OFF TO DORNACH SWITZERLAND TO SEE THE GOETHEANUM BY RUDOLPH STEINER AND HIVE NEARBY FOR A WEEK.

1981 THE UNIVERSITY OF MAINE IN ORONO MOUNTS A GROUP EXHIBITION OF THE SPIRITUAL AND ESOTERIC IN ART. FINALLY I MEET ARTISTS NEW TO ME THAT ARE WORKING IN THE VISIONARY GENRE. BUT BACK IN CAMBRIDGE THE CENTER FOR ADVANCED VISUAL STUDIES WANTS ME TO SHOW MY DESIGNS FOR FLOATING BUILDINGS AT SKY ART CONFERENCE. ~~AT TUFTS I IDENTIFY UNIFIED FIELD OSS~~
AT TUFTS UNIVERSITY I IDENTIFY UNIFIED FIELD OSCILLATORS.

1982 I HELP START ~~A~~ ANOTHER GALLERY - THE KINGSTON GALLERY. THIS TIME THE GALLERY REMAINS ~~A~~ A COOPERATIVE ~~AND PRIVATE~~ AT THE BROWN FUND INITIATIVE EXHIBIT I COME WITHIN DAYS OF RECEIVING A COMMISSION TO CREATE AN THE SYMBOL OF BOSTON. MY PROPOSAL WAS FOR A SIXTY FOOT HIGH CLAM ~~SHELL~~ TO BE MOUNTED VERTICALLY (~~UMBONES~~ UMBONES UP) ON TOP OF THE GOVERNMENT SUBWAY STATION AND FACING NEW CITY HALL. SOMETIME EARLIER I HAD PROPOSED THE TROJAN HORSE FOR THIS SITE AGAIN USING HENRI PAUL MOTTE'S IMAGE.

1983 WHILE MY WORK IS BEING SHOWN AT THE BROCKTON ART MUSEUM, THE INSTITUTE OF CONTEMPORARY ART IN BOSTON AND A PLANETARY CONGRESS IN TORONTO ~~ARE~~, MY HEART AND FULL ATTENTION WERE AT A SERIES OF LECTURES ON ALEXANDER THE GREAT GIVEN BY MY OLD CLASSICS PROFESSOR JOHN ROWE WORKMAN. AFTER A FEW LECTURES WENT BY ~~THEN~~ I DIFFIDENTLY APPROACHED HIM AT ONE NIGHT PODIUM AFTER A PARTICULARLY INTERESTING ACCOUNT OF ARISTOTLE AND ALEXANDER. I ASKED HIM IF HE EVEN REMEMBERED ME. LOOKING DOWN ON ME WITH HIS GLASSES PERCHED ON THE END OF HIS BULBOUS NOSE LIKE PINCE-NEZ HE INTONED WITH SURPRISING FAMILIARITY "PAUL WHERE IS IT?" WHERE'S WHAT I SAID. "YOUR THESIS ON LUCRETIUS" WAS HIS ANSWER "BUT, I STAMMERED, THAT WAS 27 YEARS AGO". IGNORING MY REMARK AS IF IT WAS LAST WEEK HE ~~REMARKABLY~~ COOLLY REITERATED "IT SAYS IN YOUR YEARBOOK THAT YOU DID AN HONORS THESIS ON LUCRETIUS" AND BROWN UNIVERSITY IS NOT IN THE HABIT OF PRINTING LIES - SO LET'S HAVE IT." REALIZING NOW THAT HE WAS SERIOUS ~~I SAID~~ BUT I QUESTIONED WHAT IF I NEVER CAME TO THESE LECTURES? WITH WIDE SARDONIC SMILE ~~HE SMILED~~ HE QUIPPED "BUT YOU DID AND I FINALLY GOTCHA!. THINKING FAST I FELL BACK ON MY OLDEST ACADEMIC HABIT OF TRYING TO PASS A COURSE BY DOING A PAINTING. I SAID "I AM AN ARTIST NOW. WOULD YOU MIND IF I PAINTED MY THESIS? I OFFERED ~~HIM~~ A FEW SLIDES OF MY WORKS TO PURUSE. WITH QUITE JUST A MOMENT OF HESITATION HE SAID "FINE". I DID THE PAINTING BROUGHT IT TO THE CLASSICS DEPARTMENT AND DEFENDED IT ORALLY BEFORE A JURY. I RECEIVED AN A MINUS - ONE GRADE OFF FOR ~~LATE~~ LATENESS!

1984. ~~THE BEST EXHIBITION~~ THIS WAS THE BEST YEAR FOR THE BOSTON VISIONARY CELL WHICH MOUNTED AN EXHIBIT BASED ON GOETHE'S CONCEPT OF THE URPFLANZE - THE PRIMORDIAL PLANT FROM WHICH ALL OTHER PLANTS DERIVE - AN IDEA THAT CAN BE PERCEIVED. THIS TOOK PLACE AT THE GOETHE INSTITUTE OF BOSTON. BUT THIS ~~IS~~ WAS THE WORST YEAR FOR ME PERSONALLY, MY MOTHER DIED ON CHRISTMAS EVE.

1985 HAVING DESCENDED INTO A ~~RE~~DEPRESSION AND UNABLE TO WORK I WAS ~~I~~ JOLTED BACK TO MYSELF BY ~~THE~~ A MIDNIGHT TELEPHONE CALL SOMETIME IN APRIL. THE VOICE ON THE OTHER END ASKED IN A VERY POLITE AND FORMAL EUROPEAN ACCENT. "IS ~~THIS~~ THIS PAUL LAFFOLEY?" "YES" I ANSWERED. REPLYING TO MY MONOSYLLABLE THE VOICE SAID "THIS IS STEPHEN STUX AND I HAVE BEEN WATCHING YOU FOR FIVE YEARS". IT MUST HAVE A COMBINATION OF THE LATE HOUR, THE BREAK FROM MY DEPRESSION, AND THE FACT THAT THIS SOUNDED SIMILAR TO WHAT MY MANAGER HAD SAID 18 YEARS AGO, ~~BY~~ THE ONLY RESPONSE I COULD MUSTER WAS "WHAT HAVE YOU BEEN USING A TELESCOPE?". AFTER A FEW NERVOUS REMARKS ON BOTH OUR PARTS I SUDDENLY REALIZED I WAS BACK IN BUSINESS. I WAS ~~SOON~~ SOON IN THE STUX GALLERY WITH A CONTRACT, I RECEIVED AN ENGLEHARD AWARD IN JOHN FOR ONE YEAR, I GOT INTO THE BOSTON ARTS FESTIVAL, CHRIS COOK WHO AT THE TIME WAS THE DIRECTOR OF THE ADDISON GALLERY OF AMERICAN ART MOUNTED THE BEAUTIFUL EXHIBIT OF MY WORK THAT I NEVER HAD OR WILL HAVE, ~~ON TOP OF THAT CHRIS BILLED ME ON THE INVITATION AS A VERY LATE~~ BOUGHT WORK SO THAT I COULD AFFORD TO FLY DOWN TO SAO PAULO ~~BRAZIL~~ AND RIO DE JANEIRO TO SEE MY WORK IN THE 18TH SAO PAULO BIENALE IN AN EXHIBIT ENTITLED "BETWEEN SCIENCE AND FICTION" AND ON TOP OF THAT CHRIS BILLED ME ON THE INVITATION AT THE ADDISON AS A "VERY LATE PRERAPHAELITE".

1986. MY DIVINE COMEDY ILLUSTRATIONS BECOME PUBLISHED IN SULFUR 17 EDITED BY ~~THE~~ THE CONTEMPORARY POET CLAYTON ~~ESCHELMAN~~ ESCHELMANN. I ADD TO THE PRESENTATION A PROPOSAL OF HOW TO ILLUSTRATE THE DIVINE COMEDY IN THE 21ST CENTURY. BY CONSTRUCTING A GEODESIC SPHERE 64000 MILES IN DIAMETER AN ACCURATE RECONSTRUCTION OF ~~MEDIEVAL~~ MEDIEVAL COSMOS AND MEDIEVAL EARTH CANACT AS THE SET OF THE REENACTMENT OF THE POEM. THE MASSIVE STRUCTURE COULD BE BUILT AT THE POSITION OF THE CERES ASTEROID BELT WITHOUT DISTURBING BODES LAW. JOHN YAU WRITES AN ARTICLE ABOUT ME ENTITLED "IN THE VISIONARY TRADITION IN THE SAME ISSUE OF SULFUR

1987 ~~TO CONSTRUCT A PUBLIC SCULPTURE FOR THE BOSTON FIRST NIGHT FESTIVAL IN THE YEAR 2076~~ THE BOSTON SOCIETY OF ARCHITECTS ORGANIZE AN EXHIBITION ABOUT BOSTON IN THE YEAR 2076. MY DESIGN CONSISTS BUILDINGS COMPOSED OF STRUCTURED WATER (NOT ICE) BUT WATER IN WHICH THE SURFACE TENSION HAS BEEN ELECTRONICALLY ~~AMPLIFIED~~ AMPLIFIED SO THAT THE SURFACE CAN NOT BE RUPTURED. THE BUILDING BLOCKS ~~ARE~~ ~~DIATOMS GENETICALLY PROGRAMMED TO GROW~~ THAT LIVE IN THE WATER ARE COLONIAL DIATOMS GENETICALLY PROGRAMMED TO GROW 10,000 TIMES LONGER THAN THERE NORMAL SIZE. AT THE INSTITUTE OF CONTEMPORARY ART I PRESENT THE CONCEPT OF A WORLD-VIEW AS THE POEM OF A CIVILIZATION. I LECTURE AT THE GREENVILLE COUNTY MUSEUM, SOUTH CAROLINA

1988 THE BOSTON VISIONARY CELL ORGANIZES AN EXHIBITION CALLED "VISIONS OF DEATH" WHICH SURPRISINGLY IS BANNED ONLY THE OPENNING OF THE SHOW IS ALLOWED. THE BOSTON SOCIETY OF ARCHITECTS ORGANIZES ANOTHER EXHIBITION THIS TIME CALLED "BOSTON VISIONS". MY PROPOSAL IS FOR A SKYSCRAPER TO ~~BE~~ ESTABLISH FOR THE BASE FOR THE LONG SOUGHT ~~A~~ NEW CITY OF MANDELA TO BE FORMED FROM PARTS OF BOSTON. THROUGH THE INTERVENTION OF A FRIEND I CHANGE GALLERY REPRESENTATION TO KENT FINE ART, AND BEGIN TO WRITE MY OWN CATALOG FOR AN UP COMING ONE PERSON SHOW.