



EDWARD LENTSCH

GALILEO'S PENDULUM
RECENT WORKS 2017



Galileo's Pendulum 100 x150 inches



FOREWORD

“Bits & Pieces Put Together to Present a Semblance of a Whole.” I have driven past this enormous sign by Lawrence Weiner at the Walker Art Center innumerable times, and it always reminds me of the Singularity of artistic expression. The principle of Singularity is best explained as the continuity of a singular purpose within a multitude of diverse tasks and information. Synectics is the infinite potential of connecting the dots within this matrix and suggests the path to exponential knowledge.

R Buckminster Fuller describes Synectics as the process of discovering the links that unite seemingly disconnected elements... The word Synectics comes from the Greek word *synektikos* which means “bringing forth together...” or “bringing different things into unified connection.” Buckminster Fuller summed up the essence of Synectics when he said that all things, regardless of their dissimilarity, could somehow be linked together, either in a physical, psychological or symbolic way.

Since creativity involves the coordination of things into new structures, every creative thought or action draws on synectic thinking; what Inventor and psychologist William JJ Gordon describes in his book The Development of Creative Capacity, as a ‘problem solving methodology’ that stimulates thought processes of which the subject may be unaware. Gordon encapsulates this method as “Trusting things that are alien, and alienating things that are trusted.” This might also be described as ‘cognitive understanding’ working in symphony with ‘unconscious competence.’

My approach is to find a connection between the most elemental phenomena of the universe and magical experiences that articulate something very precious in our connection to things

around us. Paintings are often paired with titles that attempt to clarify this idea of *synectic reasoning* by connecting a vast matrix of complex relationships between science and mysticism- the metaphysical and the spiritual. There is a discovery within each painting as it progresses from a fresh combination of colors and textures as they might exist in nature as refraction, tessellation, or as a phenomenon of entropy.

It is an infinite power that eludes me in its vastness as I observe nature and think about the workings of the universe. My painting is based on the preponderance of opposites and the fusion of elements as I contemplate the principles that govern this dynamism. As Jon Von Neumann writes: “One conversation centered on the ever accelerating progress of technology and changes in the mode of human life, which gives the appearance of approaching some essential singularity in the history of the race beyond which human affairs, as we know them, could not continue.”

In another relevant work *Mindsteps to the Cosmos* (Harper Collins, August 1983), Gerald S. Hawkins elucidated his notion of ‘*mindsteps*’- as dramatic and irreversible changes to paradigms or world views. He identified five distinct *mindsteps* in human history, and the technology that accompanied these “new world views”: the invention of imagery, writing, mathematics, printing, the telescope, rocket, computer, radio, TV... “Each one takes the collective mind closer to reality, one stage further along in its understanding of the relation of humans to the cosmos.” He noted: “The waiting period between the *mindsteps* is getting shorter. One can’t help noticing the acceleration.”Hawkins’ empirical *mindstep equation* quantified this, and gave dates for future *mindsteps*. The date of the next *mindstep* (5; the series begins at 0) is given as 2021, with two more successively closer *mindsteps* until the limit of the series in 2053. His speculations



ventured beyond the technological: The *mindsteps*...appear to have certain things in common- a new and unfolding human perspective, related inventions in the area of memes and communications, and a long formulative waiting period before the next *mindstep* comes along. None of the *mindsteps* can be said to have been truly anticipated, and most were resisted at the early stages.

In looking to the future, we may equally be caught unaware. We may have to grapple with what is presently inconceivable, with

mind- stretching discoveries and concepts. This process might continue exponentially, with ever more intelligent machines making larger increments to the intelligence of the next machine. (This process is referred to as Recursive self-improvement. J. Good described this as an “intelligence explosion...”

This book sets out to explain my vision for the next great art movement which is just that- “an intelligence explosion”...a new vocabulary...a new kind of science based on *synectics*.

Professional Profile

Edward Lentsch’s expansive artistic practice explores his relationship between the self, nature and the universe. From the Fibonacci sequence to the teachings of Aristotle, Lentsch attempts to create a bridge between the natural world and these intellectual canons, exploring the interconnection between the realms of science and mysticism, the metaphysical and the spiritual. He explores how these three facets are integrated within a global environment and moreover how we, as humans, fit within this complex matrix of thought using the ideas of some of the world’s greatest writers and scholars.

Lentsch works across a variety of media to create an ‘energy of intention’, in which textures, compositions and colours (or their absence) are combined. At first glance, his abstract canvases bring to mind the earthen tones of Kiefer, or the scratched surfaces of Tàpies. Lentsch, however, draws from a broader art historical canon, and painting becomes an extension of the life force around him, a transformative experience through which he can mediate a pure experiential moment. Flowing from a nonverbal intuitive state of creative expression, Lentsch bridges a complex visual language in which colours and textures are lifted from the natural world. On canvas, they are refracted and tessellated, at times put through the process of entropy, which allows for them to be transformed and transmuted.

Lentsch starts with a mastic and polymer foundation, before working with stone powders and dry pigments. Here, while the work is still wet, he uses trowels and sticks creating visual interventions. Before encapsulating the work in shellac and various varnishes, each works’ effervescence is enhanced and its distressed surface is developed. Works take on qualities of organic surfaces, such as sandstone or granite, using an intricate network of flecks and dots of pigment to proliferate the densely worked surface. One can imagine soft, snowy landscapes of white and grey or the verdant green of a tranquil overgrown pond or even the harsh dark lines of barren twigs and brush against an autumn landscape. Lentsch’s technique allows for the translation of our natural landscapes into abstract environments.

is the complex relationship between what is known, or the skill and technique, and what is manifested, the interpretation or intuition, that lies at the heart of Lentsch’s painterly technique. He uses the force of the paint as it applied to the canvas as a sensory way to connect with the energy of a life force around him. Lentsch’s paintings also use logic existing within nature; for example, the number sequences that comprise the fractals of a snowflake. This ontological approach is spurred by the artist’s interest in connectics, a methodology that seeks to explore how creativity works by connecting of dots to reach a higher plane of understanding that encompasses the physical, psychological and symbolic. In this way Lentsch explores links between elemental phenomena and more ethereal, spiritual and magical experiences.

Each of Lentsch’s works refers to a particular theory or intellectual or spiritual manifesto. His titles are not intended to act as complete narratives for individual paintings, but rather to demonstrate their significance as a theoretical foundation where each piece is connected to the other. His work becomes a series of links within a chain creating an intuitive dialogue between the conscious and subconscious. Just as his paintings make connections between the natural world and abstraction, it is the force of painting that helps him complete the circle. In diving into the canvas Lentsch understands his connection to the beauty and complexity of life that allow him to find freedom and personal empowerment.

LONDON 2014
CURATED BY Anna Wallace-Thompson
GALLERY KASHYA HILDEBRAND





THE INFINITE EQUATION OF THE FIFTH MINDSTEP

Interactive Sculpural Relief: paint and mixed media on wooden panels with laser engraved word memes including equations from "*The Seventeen Equations that Changed the World* by Ian Stewart. In the spirit of the Fibonacci sequence there are 55 blocks with 88 words and memes and 22 equations on multiple sides creating an infinite number of possible configurations by rotating and moving blocks to form patterns. This is a smart grid sculpture what I consider to be a personal singularity transfer of an essential vocabulary for 21st Century mastery.



The Pythagorean Theorem

$$a^2 + b^2 = c^2$$

Maxwell's Equations

$$\nabla \cdot E = 0 \quad \nabla \times E = -\frac{1}{c} \frac{\partial H}{\partial t}$$

$$\nabla \cdot H = 0 \quad \nabla \times H = \frac{1}{c} \frac{\partial E}{\partial t}$$

φ

SNR

torsion

ZERO to ONE

IP

INTELLIGENCE EXPLOSION

MASTERMIND

Π

Alberto's Window



SOLVE ET COAGULA

IS A MAXIM OR MOTTO OF ALCHEMY WHICH MEANS "DISSOLVE AND COAGULATE". IT MEANS THAT SOMETHING MUST BE BROKEN DOWN BEFORE IT CAN BE BUILT UP.

MIXED MEDIA; GENUINE PEARLS KISHA; BIWA; NATURAL; GIUSTO MANETTI PALADIUM WHITE GOLD, MOON, 24K DEEP AND ROSENOBLE GOLD; PERIDOT AND LEMURIAN QUARTZ CRYSTALS, PIGMENT, CAST RESIN; CAST DICHROIC CRYSTAL GLASS BUTTERFLIES; ALL PIECES FRAMED WITH MANETTI GOLD LEAF..

The Aurum Potibile 22 inches



Detail





The Magnificat 50 inches



Detail

The Ogham Staves 18 inches



Detail

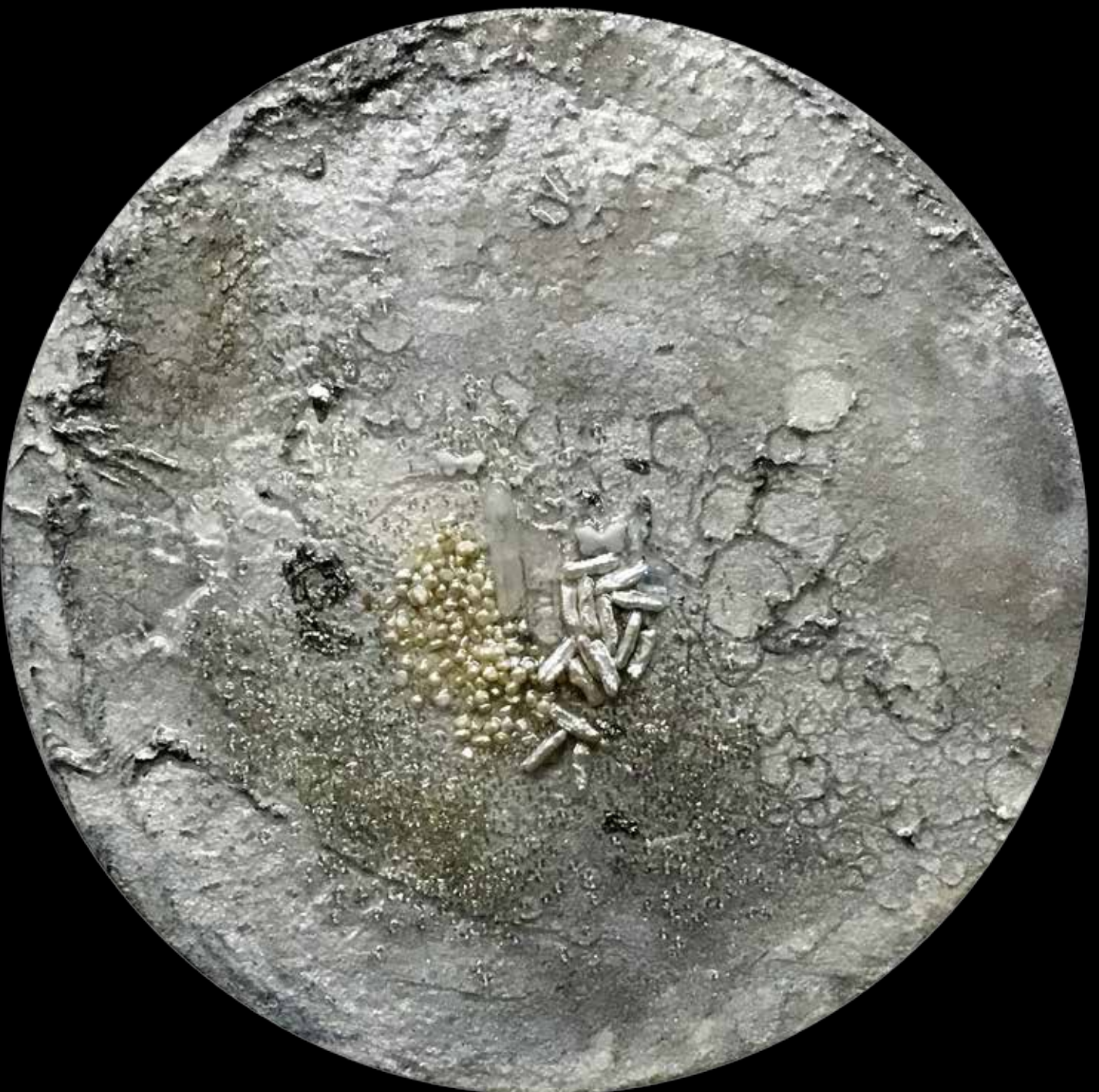


Solve et Coagula 27 inches



Aquatani 30 inches





Joy 14 inches [unframed]

Detail

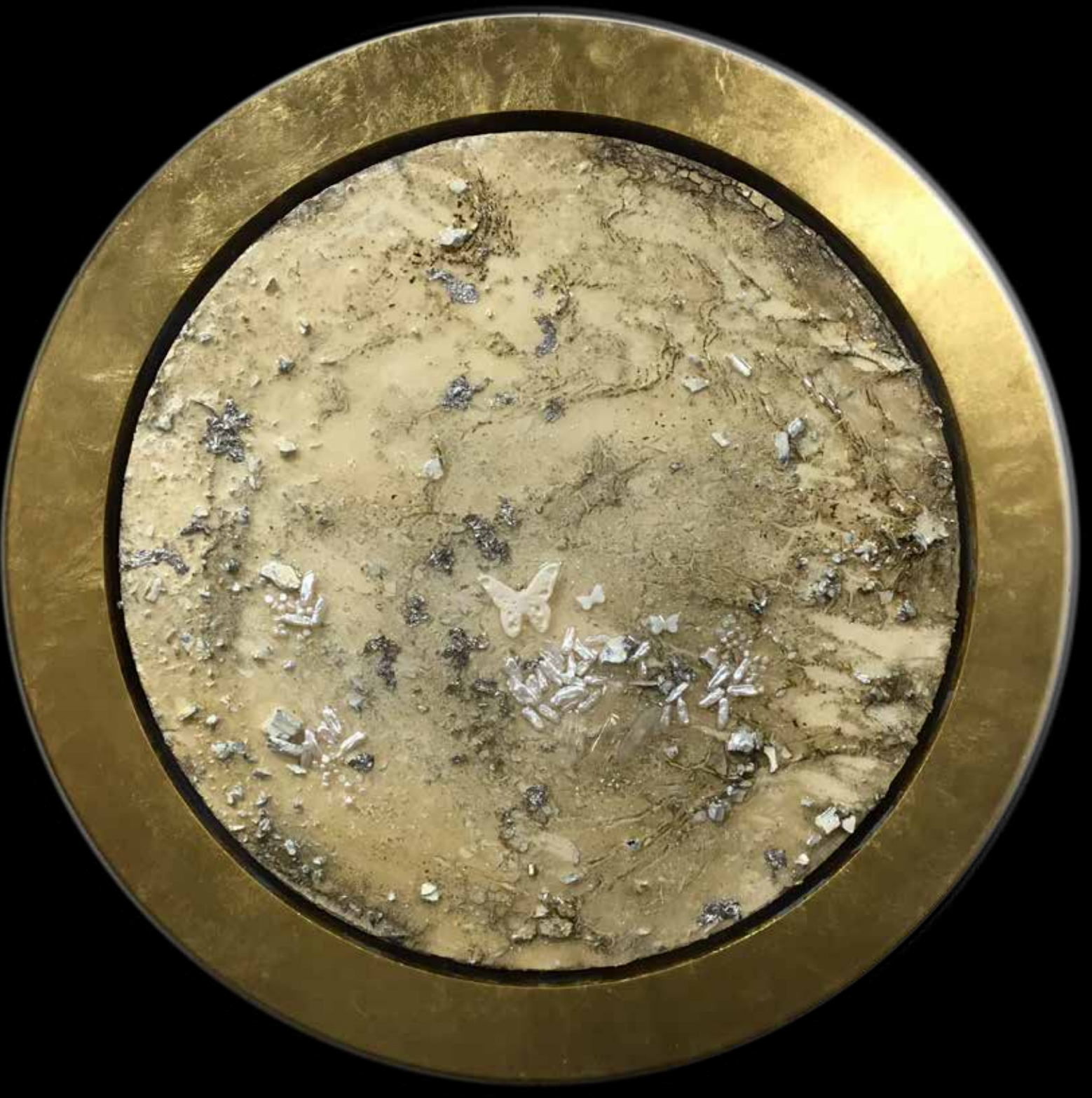




Detail



Zosimos of Panopolis 22 inches [unframed]



Detail





Detail





Mirror Mirror 60 inches



Detail



Dream Catcher 42 inches



Detail

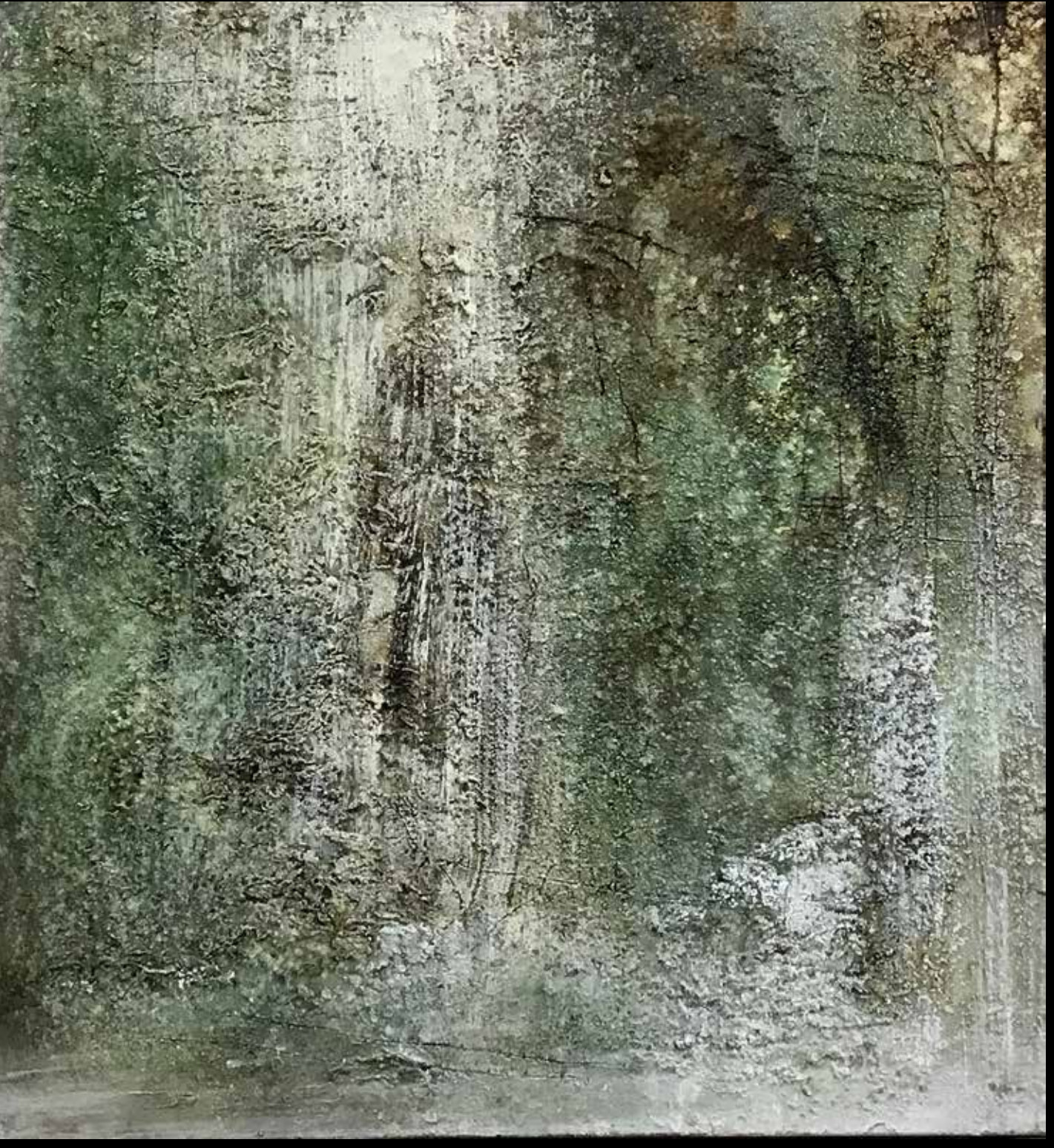


The Rose 25 inches framed

Detail



The Manifestation Principle, 46 x 55 inches



Detail



Within our eyes such wonder
This glory now to see
Sky bows down so lovely
To touch the earth for me

This vision that I witness
It fills my soul with peace
Precious time this moment
To give the heart release

For beauty that is given
Each day and night repeats
What glory in the union
As sky and earth will meet

Watch in quiet moment
As the night falls tenderly
Wake up to His wonder
As the sun shines reverently

Witness of this beauty
I bow my head in prayer
He is so magnificent
His Hand is always there

Rolling clouds above us
The earth is put to rest
When morning is upon us
Our life becomes so blest.

~ Francine Pucillo©2002 ~

When the Earth Touches the Sky 80x120 inches



Turgesius Island 41 x 60 inches



When Winter's Spring 50x50 inches



SELECTED WORKS 2006-2016





Argumentum ad Hominem, 100 x 80 inches

IN THE OASIS OF THE
DESERT PLUTARCH
LIVES
*PALM SPRING INTERNATIONAL
ART FAIR 2016*

The Oasis of Plutarch 100x150 inches



JIUN HO NYC
MAY 2016

THE LEGEND OF THE WHITE DRAGONS





The Cubist 60 x 48 inches

Chaos Theory 80x60 inches



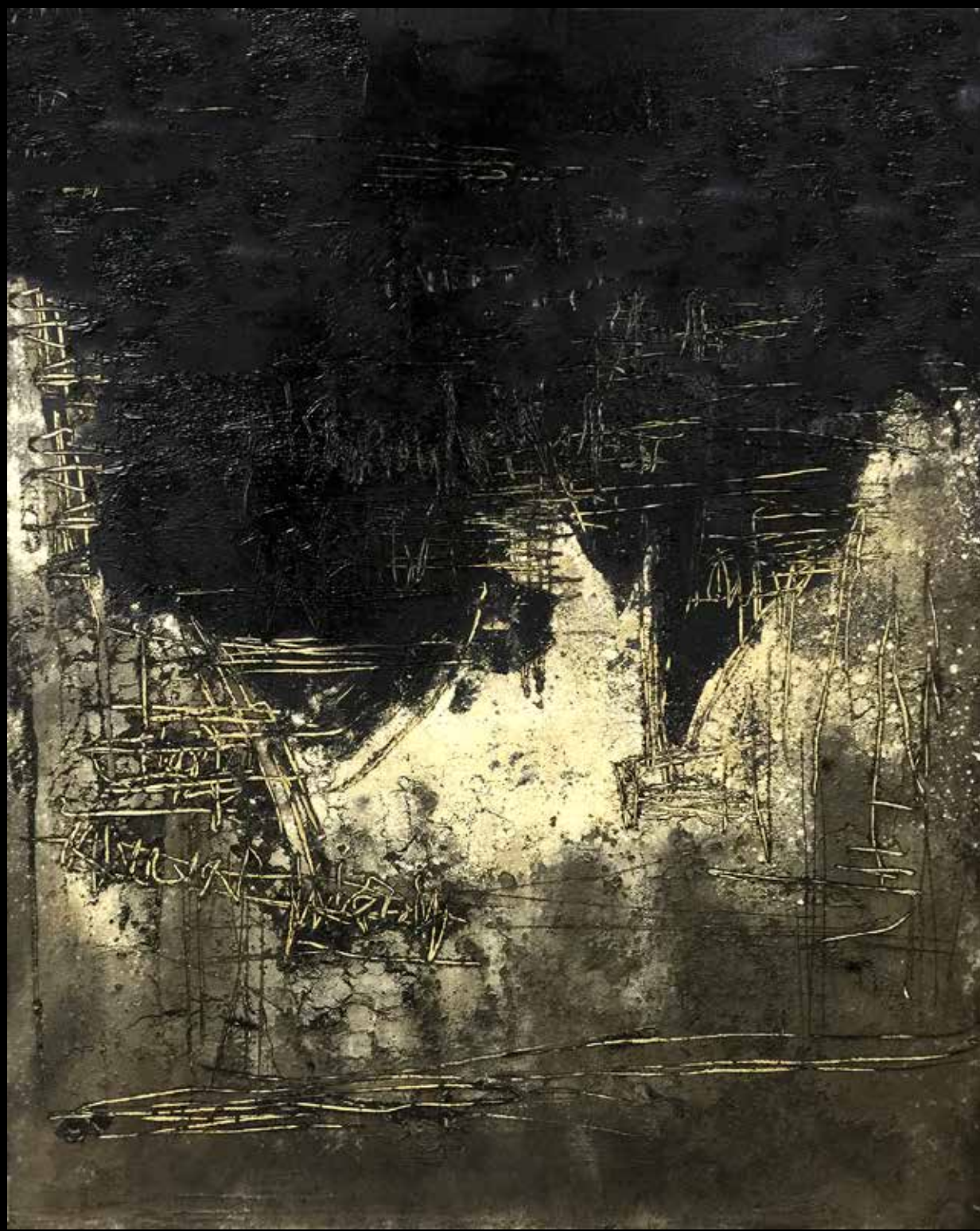
The Secret Lies with Google 60x50 inches



The Legend of the White Dragons, 50 x 78 inches



Mind of Spirit 65x54 inches



Echoes Invictus, 90 x 72 inches



NEW RIVER FINE ART
FEBRUARY 2016
solo exhibition



Theory X 76 x 46 inches



The Initial Element 60 x 50 inches



OLYMPIC HILLS GOLF CENTER



The Ars Magna (Latin for “The Great Art”) is an important book on Algebra written by Gerolamo Cardano. It was first published in 1545 under the title *Artis Magnæ, Sive de Regulis Algebraicis Liber Unus (Book number one about The Great Art, or The Rules of Algebra)*. There was a second edition in Cardano’s lifetime, published in 1570. It is considered[1] one of the three greatest scientific treatises of the early Renaissance, together with Copernicus’ *De revolutionibus orbium coelestium* and Vesalius’ *De humani corporis fabrica*. The first editions of these three books were published within a two year span (1543-1545).

Ars Magna, 11ft x 16ft 6 inches





ENTROPIC LANDSCAPES

The Primal Field of Nature, 80 x 100 inches



From Jonah Lehrer, an illustration of the power of intrinsic motivation — the desire to do a thing because you enjoy it, rather than for any extrinsic reward like a paycheck...

The Sawyer Effect, 120 x 80 inches



The Empress. 86x112 inches



Life of Theseus 40 x 50 inches



I pluck chrysanthemums, 66 x 55 inches





Oil of Neroli. 167 x 223 inches

Lady of the Mountain 66x88 inches



The Companions of Simplicius, 100 x 80 inches



Pallas Athena, 35 x 30 inches

In the Valley of Vision 58x38 inches



Epinicia, 90 x 62 inches

Coefficient Matrix, 48 x 60 inches



Cast is the Anchor, 58 x 38 inches



Scimitar Shaped Estuary 76 x42 inches



An Artist's Journey Into Micro-Philanthrocapitalism

Imagine the possibilities if visual artists were to adopt a “greater good” agenda. Imagine the power of artists as micro-entrepreneurs acting as “micro-philanthropists” calling on a ‘definite optimism’ and an “everything is possible” way of thinking. Throughout history, art has highlighted global (social, economic, political) issues, but what if there was also a way in which it could provide tangible tools and skills to make a real, substantial difference? I am working toward changing that paradigm and restoring the image of artists as the ‘grand thinkers’ and ‘experts’ the world looks to for answers.

I’m not a rock star philanthropist like Bono and this isn’t Robin Hood or the CGI (Clinton Global Initiative). This is Artist League making the things that need to be made. I’m hoping that like minded colleagues from around the globe will join in this movement to look at new ways to serve and bring more intrinsic value to our communities and our planet.

One Artist's Pledge is the first step to spread the word and set a new benchmark of leadership and inspiration.

What is The Artist's Giving Pledge?

My personal initiative to donate \$1,000,000 in total donations of original paintings to help fundraising for 'non-profit-and-for-benefit institutions that are pushing the envelope through their mission(s) to serve humankind. I see no better way to send a clear message of self-empowerment and no better example of the possibilities for all artists to participate in this new epic paradigm shift, where we can directly make a difference and serve humanity in new and innovative ways. Simply stated it's paradigm shift turning the beneficiary's into the benefactor's.

What is Philanthrocapitalism?

It has been called “The New Golden Age of Philanthropy,” where Social Entrepreneurship is taking the lead with privately funded NGO’s (Non-Governmental Organizations) to the top of the abundance pyramid, leading hands-on initiatives in solving the world’s most challenging problems. The B-Corp (“for-benefit”) business model and L3C (Limited Profit Corporation) are changing the face of what was once a “non-profit” one size fits all approach to “do good for good .org and what now is a new hybrid of creative integration for new platforms for giving---and more importantly teaching people to fish... This is what is not so commonly known as “Philanthrocapitalism.”

The Artist's Giving Pledge



Mount Sinai Hess Center NYC

Hollywood Charity Horse Show with Mr William Shatner



In loving memory of George Caswell
my friend, mentor and colleague.
photos by George Caswell

MINNEAPOLIS STUDIO 2010



EXHIBITIONS (partial list)

International Art Fair Exhibitions

2015 Dallas Art Fair
2015 Scope Miami
2015 SCAPE Corona Del Mar/Newport Beach, CA
2015 Dallas Fine Art Fair
2014 Abu Dhabi Int’l Fine Art Fair
2014 KFI AF Seoul South Korea
2013 Costello Childs Scottsdale
2012-14 Art Aspen
2012 Art San Diego
2012 Palm Springs International Art Fair
2012 Art Hamptons
2011 Art San Diego
2011 San Francisco Fine Art Fair
2010 Art Hamptons
2005 Art Chicago Navy Pier, Chicago, IL
2003 Art Chicago, Julie Baker Fine Art, Grass Valley, CA
2002 Palm Springs International Art Fair, Palm Springs, CA
2000 Palm Springs International Art Fair, Palm Springs, CA

Gallery Exhibitions
2010 Tobi Tobin, Los Angeles
2010 The Edge, Santa Fe
2010 Costello Childs Gallery Scottsdale
2010 Budwell Middle East Muscat, Oman
2010 “Paradigms and Paradoxes” Forré and Co. Aspen, CO
2009 “The Iridescence of Lepodoptera” Lanoue Fine Art, Boston
2009 “The Alchemist” Ogilvie Pertl Gallery, Chicago, IL
2009 Madison Gallery, La Jolla, CA
2009 Zane Bennett, Santa Fe, NM
2009 Zane Bennett, Art Chicago
2008 Gallery Moda, Santa Fe, NM
2008-09 Onessimo Fine Art
2008 Ogilvie Pertle Gallery, Chicago, IL
2007-2008 “Return to the Source OK Harris Works of Art, New York, NY”
OK Harris Works of Art, New York, NY
2007 “Lesson’s From the I Ching” Onessimo Fine Art, Palm Beach Gardens, FL

2007 “Remembering Atlantis” Eleonore Austerer Gallery, Palm Desert, CA
2007 Hernandez Contemporary, Scottsdale, AZ
2007 Ogilvie/Pertl Gallery, Chicago, IL
2007 Gallery Moda, Santa Fe, NM
2006 “The Saffron Adhara” Lanoue Fine Art, Boston, MA
2006 “Modern Masters, Santa Fe, NM
2006 Hernandez Contemporary, Scottsdale, AZ
2006 Modern Masters Fine Art, Palm Desert, CA
2005 Flanders Gallery, Minneapolis, MN
2004 Elizabeth Edwards Fine Art, Palm Desert, CA
2004 Flanders Gallery, Minneapolis, MN

MEDIA AND PUBLICATIONS

2014 Cover Luxe Magazine Southern California
2013 Harpers Bazaar Magazine Japan
2013-2014 TV show Million Dollar Listing
2010 Music Video recording artist Enrique Iglesias “I Like It”
2010 Music Video recording artist Ne-Yo “Champaign Life”
2012 Elle Décor Magazine
2011 Angelino Magazine LA
2010 LA Times
2010 Palm Springs Life
2007 Art in America
2006 Palm Springs Life

Bibliography (for title origins)

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The Ancient Secret of the Flower of Life: Volume 2 by Drunvalo Melchizedek
The Bible Code by Michael Drosnin
The Dancing Wu Li Masters by Gary Zukav
The Dead Sea Scrolls by G. Vermes
The Divine Proportion by H.E. Huntley
Divine Proportion: Phi In Art, Nature, and Science by Priya Hemenway
Egyptology: search for the Tomb of Osiris by Candlewick Press
The Elegant Universe by Brian Greene

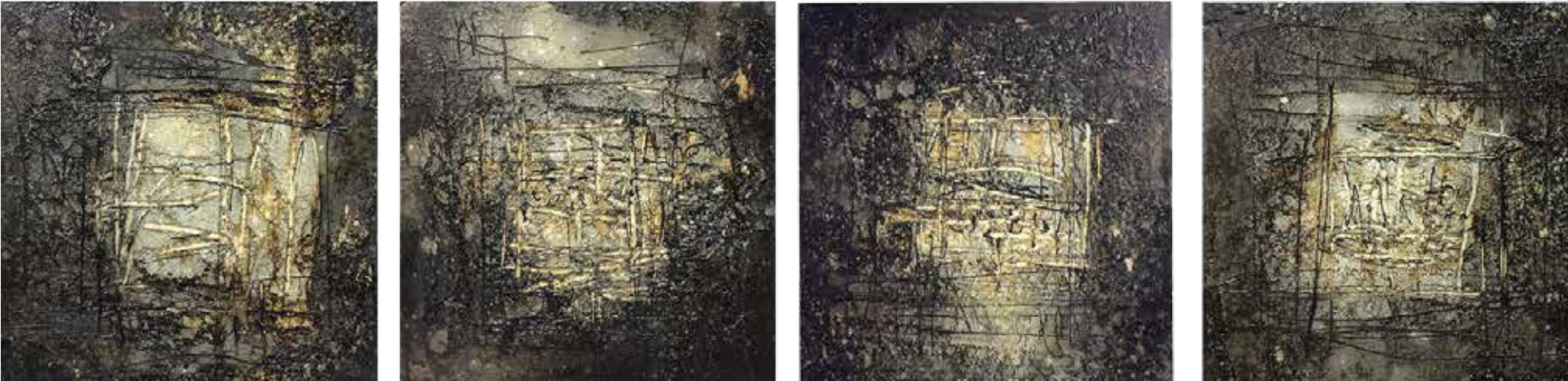
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The Fourth Turning An American Prophecy by William Strauss and Neil Howe
God and the New Physics by Paul Davies
God is a Verb by David A Cooper
The Golden Ratio: The Story of PHI, the World’s Most Astonishing Number by Mario Livio
How to Know God by Deepak Chopra
The I Ching or Book of Changes by Brian Browne Walker
Living in the Heart: How to Enter into the Sacred Space Within the Heart by Drunvalo Melchizedek
Mathematics from the Birth of Numbers by Jan Gullberg
Morphic Resonance & the Presence of the Past by Rupert Sheldrake
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The Mystery of Aleph by Amir D. Aczel
A New Kind of Science by Stephen Wolfram
The Power of Intention by Dr. Wayne Dyer
The Road to Reality by Roger Penrose
Sacred Geometry: Deciphering the Code by Stephen Skinner
Sacred Geometry: Philosophy and Practice (Art and Imagination) by Robert Lawlor
Sacred Geometry (Wooden Books) by Miranda Lundy
The Tao of Physics by Fritjof Capra
Wizardology: The Secrets of Merlin by CandlePress (Includes

references for painting titles)
The Code Book by Simon Singh
Six Not So Easy Pieces by Fritjof Capra
The Principia by Isaac Newton
Angels and Demons by Dan Brown
The DaVinci Code by Dan Brown
The Dead Sea Scrolls by G. Vermes
And the Sea is Never Full by Elle Wiesel
The Soul of a Butterfly by Muhammad Ali and Hana Yasmeen Ali
The Notebook of Leonardo DaVinci by Edward MacCurdy
Creating Affluence: A to Z Steps to a Richer Life by Deepak Chopra

Acknowledgements

For my most dearly departed friend George Caswell and always for my wife and children Debbie, Sarah and Theo.

www.edwardlentsch.com
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