

Terrance Lindall

Surrealist Artist

A Legend in His Own Mind
Writes Himself into History

ON MY CURATORIAL PROJECTS

I decided to produce a couple of shows when we first opened the Williamsburg Art & Historical Center because I knew, as a new art organization, we needed something special to get some recognition from the art community. Just another post-modern art show did not seem to be what was required. I wanted to do something that would stand Williamsburg on its head.

Gatewood had the panache to do it. He began photographing the American "underground" in the 1960's. The criteria for our WAH Center had to be the artistically high quality and historical significance of the show. Gatewood had it. In fact, it is thought today that he had farsighted vision and that his work, through his 20 plus books, made tattooing and body art move from the underground and become mainstream.

To highlight Gatewood's opening reception we had a band of his tribal followers, partially nude, tattooed, and body pierced engage in a march across the Williamsburg Bridge. Someone beat a drum and some blew trumpets. It was a fearsome spectacle. Subway trains drivers slammed on their brakes to watch the spectacle. Somewhere we have a video of that march, which I intend to incorporate into a video movie documenting the WAH Center's early days. When the tribe arrived at our front door, they engaged in a little demonstration with a man swinging weights from a ring in his nipple and from a ring in his tongue.

My next big show was Apocalypse 1999. I made the show into a Barnum & Bailey idea: "**LADIES & GENTLEMEN**, Prepare to be astounded. This is a show about how artists envision the Apocalypse. The response has been intense, from South Africa to New Zealand, from Moscow to China, and we have come up with artists of highest quality to fill the WAH Center from catacombs to rafters."

The Apocalypse show began on the first day of our Williamsburg Arts & Cultural Festival. We had shuttle buses running from Manhattan every hour, and walking tours of the community. Many local businesses had special offerings. It was a fabulous day.

The opening was smash. One artists, Disney Nasa Borg, had huge plastic bubbles in the cellar that contained what looked like colorful intestines and which belched smoke. He had also arranged for colored smoke to pour out of grates at the front of building. Of course, some local yokel called the fire department because of this and they arrived sirens blaring and in full regalia and with axes in the midst of our reception. We also had a morgue van parked out front as part of the happening "just in case." And Ethan Pettit sang his "Millennial Oratorio," a 15-minute psychedelic mind slide covering the complete litany of man's cultural achievements from the poetic epics of Homer down to our present day." It was a crowded, boisterous artists dream.

As part of Apocalypse, in October we held the very serious **WILLIAMSBURG SYMPOSIUM ON THE FUTURE OF MAN**, which brought



The Stone Eater, 24 X 36 inches, oil on linen, 1968

together a number of prominent businessmen, philosophers, scientists, artists and thinkers to discuss the future of man in the age of high technology and expanding population. The feature speaker was Mark Daniel Cohen, a prominent art critic with a background in philosophy, mathematics and physics.

Again, as part of Apocalypse 1999, on Halloween we had **HALLOWEEN OF THE APOCALYPSE: HELL'S FANTASIA**, a costume parade with jack-o-lanterns across the Williamsburg Bridge arriving at the WAH CENTER party!

And during the evening we had a number of events that included the beautiful **WATER DANCE** by Shin Kunitomo from Japan. And another dancer from Pakistan, Pari, performed an enchanting Indian dance. Apocalypse was a fabulous run that Yuko Nii and our artists helped me to produce.

However a highlight of my curatorial experience was the creation of Brave Destiny show. It was the world's largest show of living surrealist artists the world has ever seen, with nearly 500 artists...many very famous. It also boasted the first international Grand Surrealist Ball in the United States, in the tradition of Surrealist balls put on by the Baroness de Rothschild in Europe up until the death of Dali. Many people, including European nobility, flew in from around the world for our one night event, clogging and stopping traffic crossing the bridge from Manhattan, demonstrating the scope of today's surrealism and its attraction.

I will not elaborate more on Brave Destiny here. You can learn more on Jon Beinart's web site out of Australia, and we are having a world premier of the movie in November 2007, with a program for the event. It is art history in the making. This is another fabulous event in our national landmark building in the world's largest artists community. To miss it is unthinkable. See you there!



Terrance Lindall is an American artist/philosopher who was born in Minneapolis, Minnesota, in 1944. Lindall attended the University of Minnesota and graduated magna cum laude from Hunter College in New York City in 1970, with a double major in Philosophy and English and a double minor in Psychology and Physical Anthropology. He was in the Doctor of Philosophy program in philosophy at New York University from 1970 to 1973. He is listed in Marquis Who's Who in America 2006. Information about this artist is also on file in the Smithsonian Institute Library Collection.

Satan Ruined, 24 X 36 inches, oil on linen, 1976 Illustration from John Milton's *Paradise Lost* which was published in hardcover in 1982 and which also appeared in 'Heavy Metal Magazine' around that time. "Lindall's version is considered to be the twentieth century's most notable contribution to the tradition of fine art illustrations in homage to Milton's visionary genius." Barnes & Noble Book Club

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