



MUSEUM OF  
OUTDOOR  
ARTS

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# Metaphorming TIME

A Selection of Artworks by Todd Siler

*The Past Is Always Present In The Future*



6363 S. FIDDLER'S GREEN CIRCLE | GREENWOOD VILLAGE, CO 80111

OCT 18, 2025 - FEB 13, 2026

OPEN TUES-FRI 10AM - 4PM

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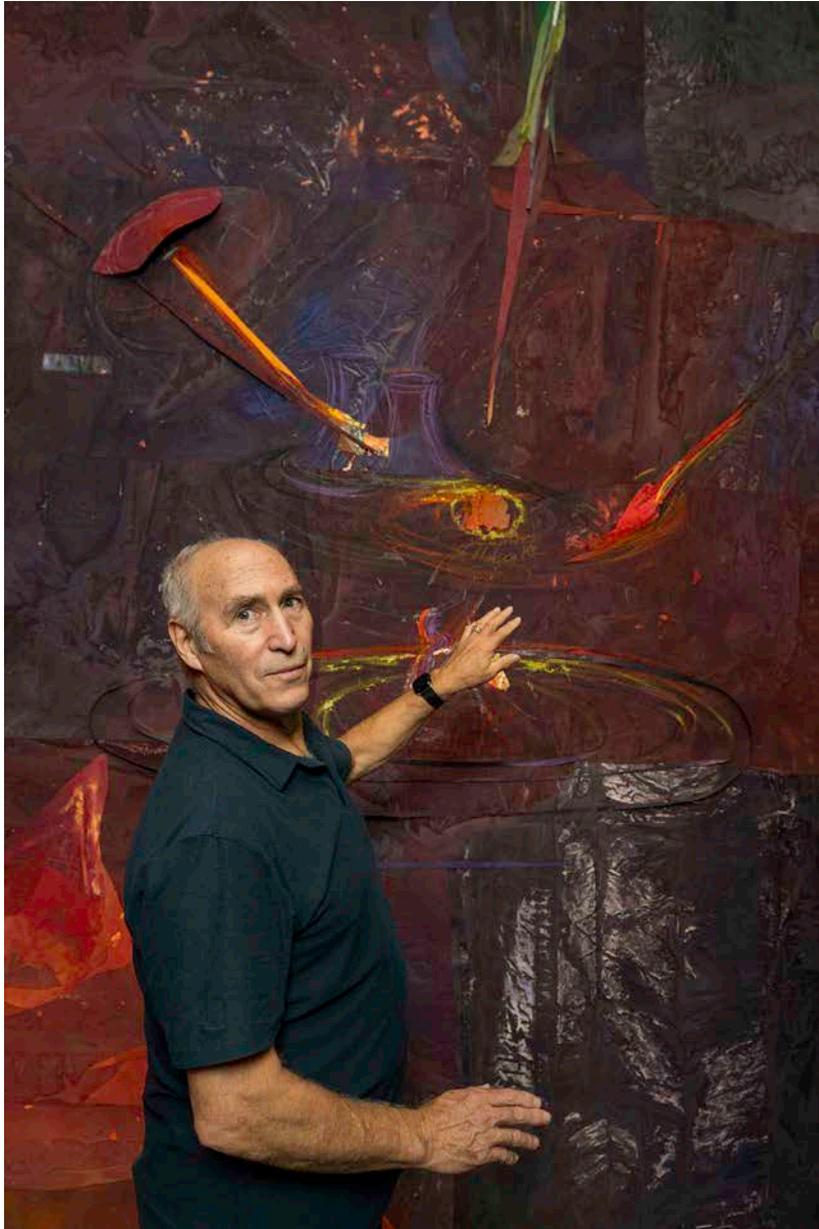
# Brochure

I have had the privilege of following Todd Siler's prolific career for decades, both as an artist and as an author. I have long been fascinated by the way he creates, writes, and seamlessly bridges art and science, inviting us all to think more expansively about the world we inhabit.

It feels especially meaningful to welcome Todd back at this moment in our history. In July of 2000, his exhibition *Metaphorming Life: An Adventure in Thinking, Imagination and Innovation* inaugurated our former Englewood gallery, which went on to host an array of exhibitions for 22 years. Now, as we open the doors of our newest gallery space, it is only fitting that Todd once again marks this new chapter with *Metaphorming TIME*. His work continues to inspire us to question, connect, and create, embodying the very spirit of innovation that MOA strives to foster.

Cynthia Madden Leitner  
President and Executive Director  
Museum of Outdoor Arts





Todd Siler is an internationally recognized visual artist, author, educator, and consultant, who is the founder of Psi-Phi Communications, LLC, and The ArtScience® Program (aka, Think Like a Genius® Program). He received a Ph.D. in Interdisciplinary Studies in Psychology and Art from the Massachusetts Institute of Technology in 1986.

Siler's published works include *Breaking the Mind Barrier* (Simon & Schuster, 1990), *Think Like A Genius* (Bantam Books, 1996); both books have been translated into numerous foreign languages, some of which can be found on the long table at the back of the gallery.

Siler was a Forum Fellow of the World Economic Forum in Davos, Switzerland. He has presented and consulted extensively on cultivating creativity and accelerating innovation in Fortune 500 Companies and advanced technology startups, using arts-based learning tools and methods he calls "Metaphorming."

Siler has been exhibiting his artworks internationally in major museums and galleries for the past four decades, and is represented by the Ronald Feldman Fine Arts in New York City since 1980. His artworks are in numerous private and public collections worldwide, including The Metropolitan Museum of Art (Twentieth-century Collection), the Museum of Modern Art, Solomon R. Guggenheim Museum, the Whitney Museum of American Art in New York City, the Israel Museum in Jerusalem, the Pushkin Fine Arts Museum in Moscow, and the Belsar Verlag Print Archives in Stuttgart and Zurich. The World Cultural Council, who awarded him the 2011 Leonardo DaVinci World Award of Arts, recognized Siler's lifelong practice of applying the "ArtScience" process to envision viable solutions to real-world problems.

# Metaphorming

## Use Any and All Means of Connection-Making to Metaphorm



This image is a METAPHOR.  
(an implied comparison; not to be confused with a metaphorm, which is the combination of all these parts)

e.g., "Gardens of the mind."

This image is an ANALOGY.  
(an explicit comparison)

e.g., "Her thoughts were layered like an onion."

This image is a HYPOTHESIS.  
(an assumption made to test logical consequences)

e.g., "The imagination is the soil in which grow the seeds of art, science, math, technology, and society."

This image is a FIGURE OF SPEECH.  
(suggestive expression)

e.g., "An idea roots itself in time."

This image is a STORY.  
(allegory or dramatization)

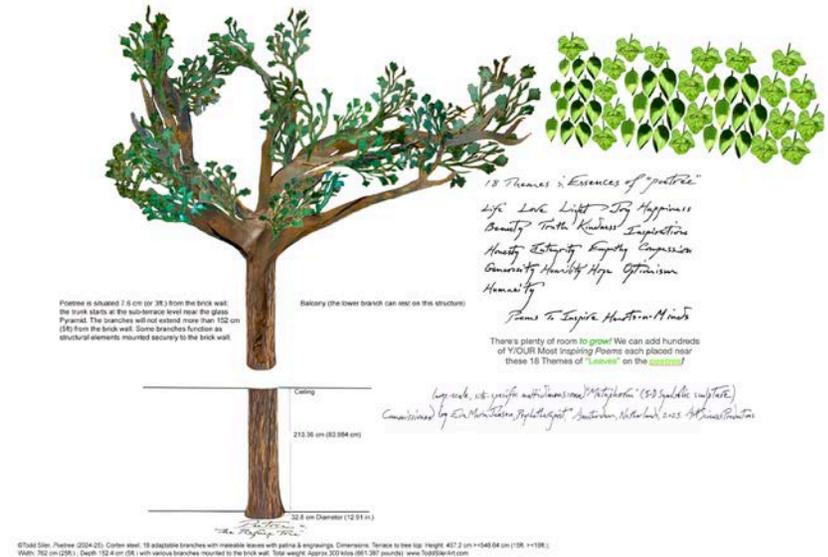
e.g., "Her life was as predictable as a perennial flower."

This image is a SYMBOL.  
(representing one thing by another)

e.g., "The variety of flowers in the garden symbolizes the variety of thoughts and feelings you experience in one day."

This image is a PUN.  
(words that are alike in sound, but different in meaning; a play on words)

e.g., "Mind fields."



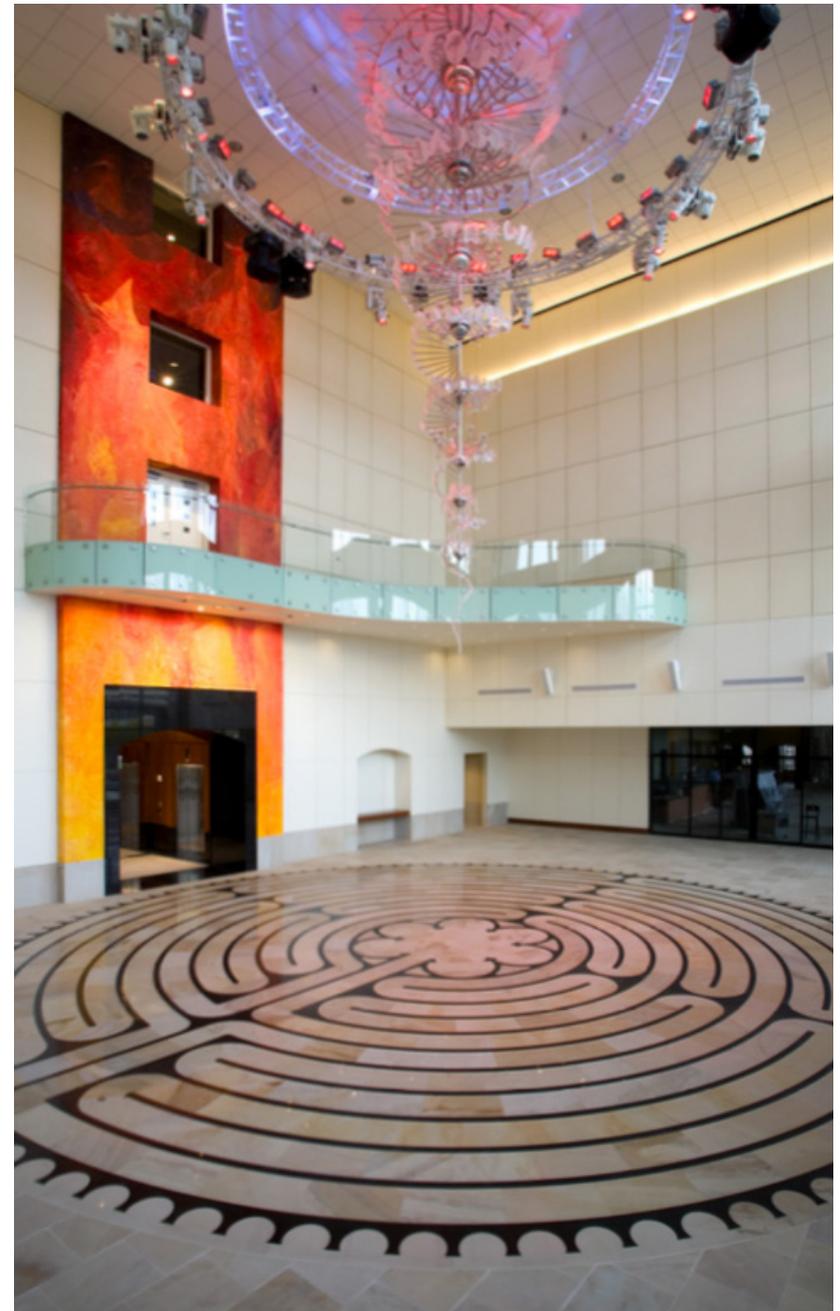
**POETREE: Timeless Poems & Poets From All Ages, Cultures, and Inspirations, 2023-25**, Partial view, weathering steel, 30ft x 25ft x 7ft, Commission by Eva Maria Jansen, Amsterdam, Netherlands. For more info: [www.Vimeo.com/Siler/POETREE](http://www.Vimeo.com/Siler/POETREE)



**THE DREAM TREE: Celebrating the Wonder of Humanity and the Beauty of Civility, 2000**, painted steel with 10 historical quotations; laser-cut and collaged on this sculptural reverie (Commissioned by Walmart & Englewood Civic Center)

Todd Siler states, "Flowing infinitely in all directions, a sublime adventure awaits us all that is spiritually uplifting, enabling us to soar forever with the endless possibilities of light! To grow our imaginations for embracing and embarking on this journey, the poet William Blake has prepared our minds with his humbling inspiration: 'To see the world in a grain of sand, and to see heaven in a wild flower, hold infinity in the palm of your hands, and eternity in an hour.' This soulful painting interprets Blake's flight into the light of life, shining for all seasons however invisible they seem or unknown to our senses of space, time, and reality."

Originally commissioned by MOA and the John Madden Company, *Ascension* was first installed in the lobby of Palazzo Verdi. Its delicate luminescence and tensile strength allowed the work to rise vertically along the building's elevator core. Following renovations to the Palazzo Verdi atrium in 2022, the piece returned to MOA.



***Ascension***, 2007, Lobby installation including "Chandelier Chardin" by Lonnie Hansen and the "Chartres Labyrinth" by Roger Leitner, Palazzo Verdi Building in Denver Tech Center

Primordial thoughts of lifeforms from prehistoric times? Contemporary life revealing climatic environments in Post-modern times? What does all this “matter” mean, to you, to me, to us, to our world as we evolve in ways we’re all forever challenged to imagine?

I’m wondering how we humans have survived our “ascension”: ascending from countless masses of molecules evolving to amphibious Mudskippers millions of years in the making; further evolving to Hominids a mere 360,000 years ago; and further, to intelligent beings capable of creating life-sustaining & life-threatening technologies born from the boldest adventures in Art-Science-Technology innovations?

When did all that astonishing evolution happen? When will it end? In today’s Age of “ASI” (Artificial SuperIntelligence), I’m wondering: Will our optimism harbor enough hope to prevent us from destroying ourselves? Or will it enable us to appreciate this new Era of Enlightenment? No one knows. Not even our ASI machines we’ve invented to “know better” and best of all.

Metaphorming Ascension looks massive, but it’s surprisingly tiny in my imagination: billionths of a meter, which is smaller than a speck of dust! Paradoxically, the concept of “Time” explored here is infinitely bigger than anyone may have imagined. Ultimately, we may discover that Time is beyond all measurement. Like evolution—or the process of evolving as depicted here—I see Time as an invisible, physical force of nature that connects everything in the universe in all dimensions. The symbolic figures of prehistoric lifeforms and post-modern forms of life emerge from imaginary environments that highlight a world of unsolved mysteries, such as the light-and-dark side of matter & mind we strive to understand.



*A work in process & progress, 2007, Todd Siler working on “Asension”*



***Metaphorming Ascension***, 2007-25, Detail view, mixed media on synthetic canvas with collage, 15 ft. x 58 ft. x 3 in.



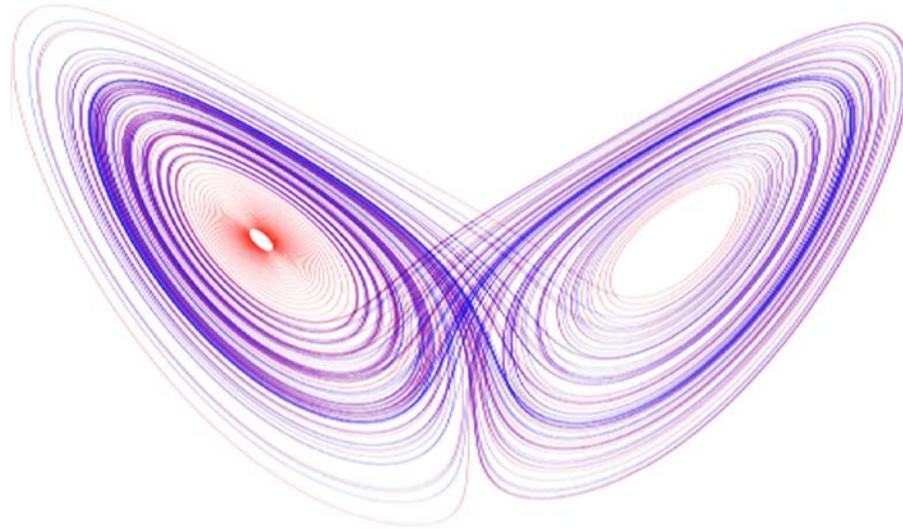
***Metaphorming Ascension***, 2007-25, Detail view, mixed media on synthetic canvas with collage, 15 ft. x 58 ft. x 3 in.



***Metaphorming Ascension***, 2007-25, Panoramic view, mixed media on synthetic canvas with collage, 15 ft. by 58 ft.



**Envisioning the Power of Intuition (Papez Circuit)**, 2009-11, mixed media on synthetic canvas with collage, 5 ft. x 12 ft. x 4 in.



*Human/Nature is "strangely attracted" to butterflies and chaos!*

**Metaphorm: Humanature's strange attraction to butterflies & chaos!**, "Lorenz Attractor" from Chaos Theory: Wikipedia

### ***Envisioning the Power of Intuition (Papez Circuit)***

Over four decades ago while exploring the Arts and Neuroscience, I had this epiphany: In the heart of every human brain exists this memory-making powerhouse: The Papez Circuit. Here in the Limbic System, where our thoughts-feelings-emotions-actions merge & emerge in milliseconds, we can experience the nature of creativity; that is, if we're aware of what we're experiencing. The World of "Metaphorms" becomes self-evident, the moment our open-minds see and make sense of them. We can feel their presence everywhere, once we realize everything in the world is a Metaphorm: a part of our symbolic languages and connection-making tools that can be purposed in personally meaningful and powerful ways: for "the good, the bad, and the ugly."

In this area of the central nervous system, our affective & cognitive functions may instantly merge in the matrix of the brain. That premise formed in a flash of intuition ("cerebral fusion"): a term I coined that connects the creative process of the brain and nuclear fusion. It was "mind blowing," so to speak: feeling the power that shapes the universe we all live in!

Everyday we're gambling on our collective future. Whether or not we consciously choose to do so is questionable. Moreover, many people may not believe we can build a better world together, nor care to in their lifetime. Rather, they're inclined to leave it up to the next generation to solve. Meanwhile, as our global challenges accrue, they require virtually everyone's help solving or resolving by working together in a peaceful and cooperative way. Determining how that's possible to do—given all worldly conflicts—challenges our imagination to realize "The Impossible." Handwritten on these three Metaphorms are my reflections on Why & How we gamble on Earth:

**Past:** Feeling clawed by uncertainty, we're listening for inspiring responses to questions about our unpredictable future.

**Present:** Absorbing the reality of new worlds created by new means, we're now redefining what humanity & civility mean to us all.

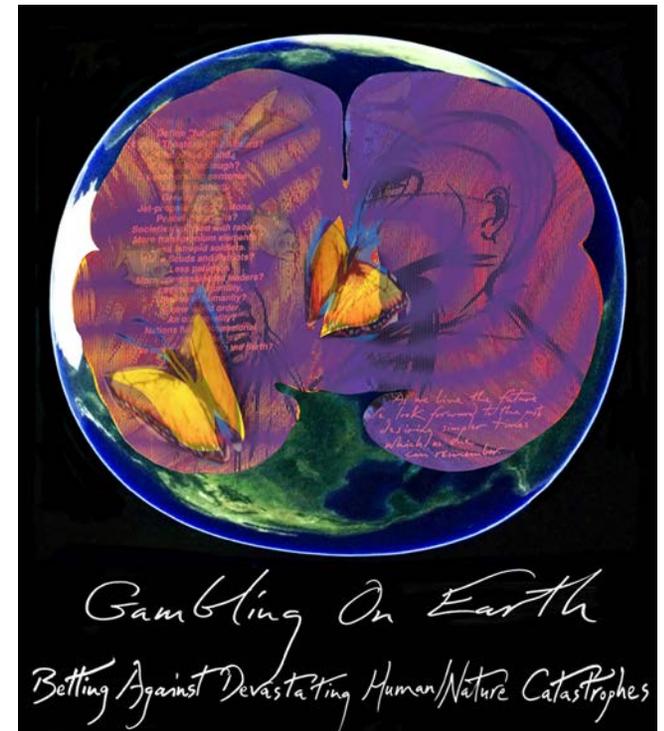
**Future:** Remembering essential life lessons and existential freedoms we know are invaluable for living a wonder-full life, we're trying to pause and wonder how we could become entangled or enslaved by our Superintelligent machines as they usurp our common sense of humankind's inventional ingenuity. We can't afford to let "the getting of wisdom" become a thing of the past.

Until the losses or gains are so great we either collapse from crushing debt or feel perpetually invigorated and "ready to conquer the world"—if it's still around!

"There are rules of luck and the wise do not leave it at all to chance. Luck can be assisted by care. Some content themselves with placing themselves confidently at the gate of fortune, waiting till she opens it. Others do better, and press forward and profit by their clever boldness, reaching the goddess and winning her favor on the wings of their virtue and valor. But a true philosophy has no other umpire than virtue and insight—for there is no good or bad luck except wisdom and foolishness."

-Baltasar Gracian, *The Art of Worldly Wisdom* (1647) Maxim 21. The Art of Being Lucky (p.11)

The impetus behind creating these three Metaphorms is simply to raise our collective unconscious and caution our conscious minds about the influences of gambling (a "closed system," in which there are either "Winners or Losers") versus gaming (an "open system," in which there are open questions to explore), a dissection that James Carse describes in his book, *Finite and Infinite Games*.



Charles Lamb, the 18th century English writer, noted: "Man is a 'gaming animal'. He must always be trying to get the better of something or other." I would add a note of optimism to counterbalance this cynical perspective by saying that humankind are empathetic and compassionate animals, too. This reality fascinates me. Are the neuropsychological events in the human nervous system that prompt our impulsive freewill to irrationally act in taking exceptional risks in pursuit of huge rewards? Is this simply an immutable fact we must accept and wisely balance?



***Gambling On Earth: Betting Against Devastating Human/Nature Catastrophes with Dire Consequences, 2025,***  
Three paintings, mixed media on synthetic canvas with collage (each painting approx. 6 ft. x 11 ft. x 4 in.)

Past



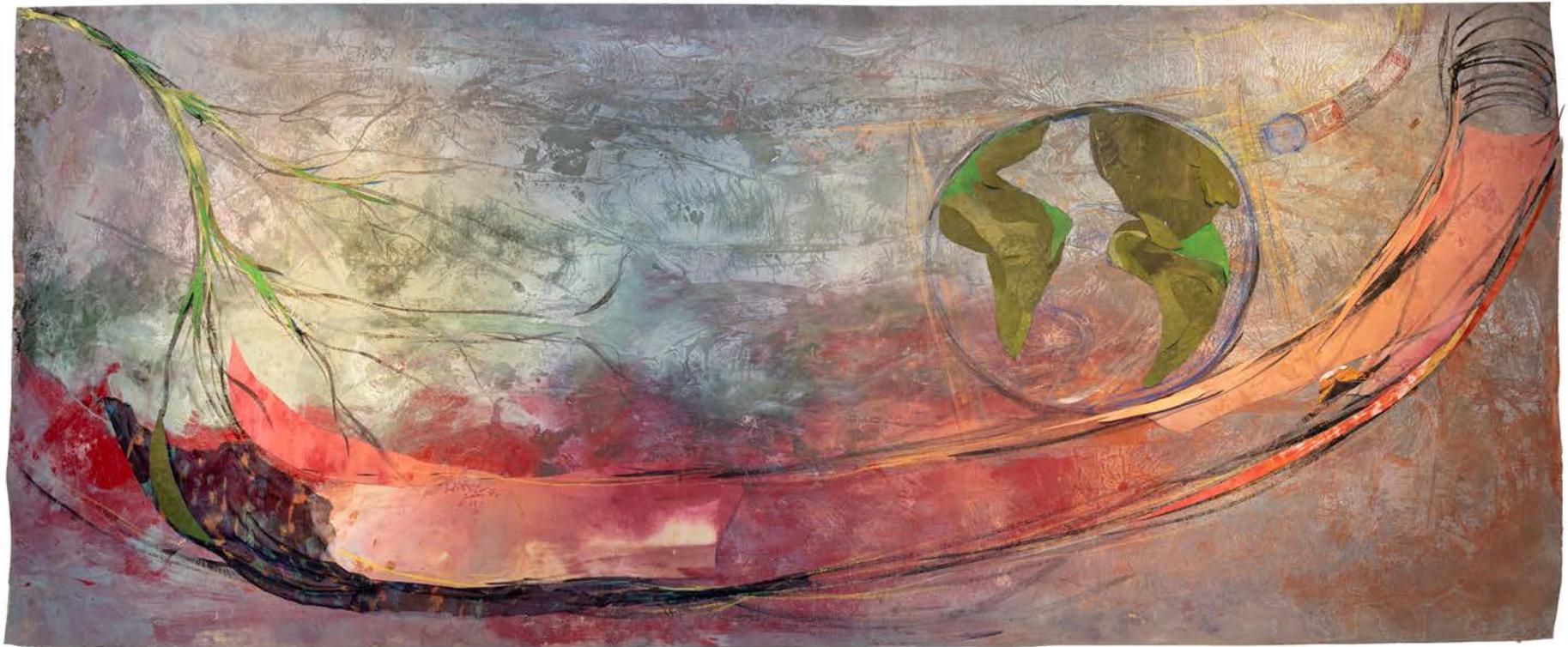
**Past: Uncertainty and Unpredictability of Life**, 2025, mixed media on synthetic canvas with collage, 6 ft. x 11 ft. x 4 in.

# Present



**Present: Big Questions for defining the nature of humanity & civil society**, 2025, mixed media on synthetic canvas with collage, 6 ft. x 11 ft. x 1 in.

Future

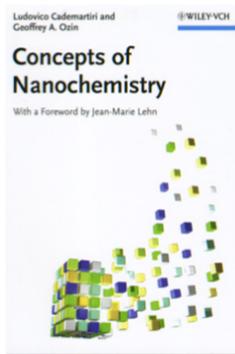
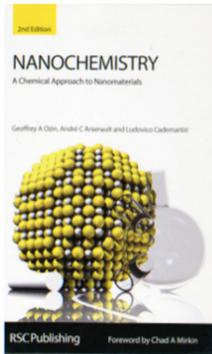


***Future: As Our One World Turns On The Roulette Table***, 2025, mixed media on synthetic canvas with collage, 6 ft. x 11 ft. x 2 in.



***Gambling On Earth: Betting Against Devastating Human/Nature Catastrophes with Dire Consequences***, 2025, mixed media on synthetic canvas with collage (each painting approx. 6ft. x 11ft. x 4in.)

# ArtNano Innovations (2012)



***The Origins of Nanochemistry,***  
First trade-book on  
Nanoscience (Ozin, Arsenault,  
and Cademartiri, 2009;  
Cademartiri and Ozin, 2011).  
Myriad combinations of these  
nano-concepts can create  
potentially infinite all-purpose  
nanomaterials (1 to 100 nm).

In November 2011, Todd Siler and Geoffrey Ozin met by happenstance in Estonia at a World Cultural Council Award Ceremony and began an ArtScience collaboration called “ArtNano”. Its purpose: To explore how Nanoscience and Nanotechnology are transforming today’s world, as they manipulate matter on an atomic and molecular scale, producing the tiniest human-made functional structures and systems ever conceived. These systems are designed to enhance the performance of a wide range of technology we use daily to survive and thrive: from energy systems (solar cells, fuel cells, batteries) to bioengineering systems to advanced medicines that help fight cancers, as well as devices for improving global climate change.



***Todd Siler, NanoWorld at Ronald Feldman Fine Arts The Armory Show,***  
March 2024, mixed media drawings, paintings, and sculptures

Our Metaphorms consider ways in which Nanoscience draws insights and inspirations from nature. Essentially, the artworks interpret what nature makes and what we make of nature. They point to the big picture of how nature connects everything it creates on all scales: from the smallest nature-made structures (nucleons) and the smallest human-made functional structures (1-100 nanometers, which are billionths of a meter) to the largest structures in the universe. They also consider the even larger imaginary structures & processes generated by the billions of neurons that make up the human brain’s creative engine. The art adventures the possibility that nature may be one creative process with myriad manifestations, blurring the boundaries between all scale relations. It highlights the human brain’s handiwork in everything it creates, connecting it all back to nature’s inventions.





*What Nature Makes & What We Make of Nature*, 2011-25, mixed media paintings and sculpture



***Synthesizing Nanomaterials (1 to 100nm) for Technologies Used To Stem Global Climate Change***, 2012, mixed media on synthetic canvas with collage, 6 ft. x 12 ft. x 5 in.



***Envisioning A Cornucopia of Nanomaterials (1 to 100nm) on the Horizon: From Bottom Up to Top Down, 2011-13,***  
mixed media on synthetic canvas with collage, 6 ft. x 12 ft. x 5 in.



***Envisioning Renewable Energies Racing To Win The Green Economy***, 2015-25, mixed media on synthetic canvas with collage, 6 ft. x 11 ft. x 2 in.



***Envisioning the Design of Nature-Inspired NanoLeaves for Artificial Photosynthesis***, 2012, mixed media on synthetic canvas with collage, 58 in. x 142 in.

# A.R.T. strings (2000)



**Grasping Synapses**, 2000-04, mixed media on synthetic canvas, 59 in. x 178 in.

**A.R.T.Strings** at **Ronald Feldman Fine Arts**, 2004, Installation view at Ronald Feldman Fine Arts, New York City, NY

We compress and expand everything,  
as naturally as gravity distorts time and shapes space.

These compressed expansions and expanded compressions  
affect everything under the sun:

from our sense of truth to our experiences of beauty;  
from blissful joys to beastly horrors.

Today we find ourselves staring at the edges of things,  
wondering about the subliminal stories our minds create to cope with  
our eternally turbulent universe,  
and potentially terrifying future.

Are we, as physicists and string theorists relate,  
merely anonymous creations of invisible strings of matter  
too subtle to see?

Does each nameless string contain a world of information that will  
forever elude the touch of human understanding?

Does every string embody All Representations of Thought?

Do A.R.T. Strings link everything from tranquility to terror?

Perhaps life is only one pattern nature represents in infinite ways  
with all strings attached.

*Synapses make everything we think-feel-act-do real, possible!  
They're the fundamental "building blocks" of human nervous systems  
that enable curiosity, creativity, imagination, critical thinking, problem-solving,  
invention, innovation, communication and consciousness! Have a Life!  
"Grasping Synapses," illuminates this Reality. This nature of Nature.  
T.S. Siler*

**A.R.T.Strings** expands on my ongoing exploration of nature's connectivity, which is expressed in all its creations. It also advances my adventure in delving into the human mind to discover how we learn, discover, invent, innovate, and communicate. As you'll see and read here, **A.R.T.** encompasses **All Representations of Thought**: from the poetic gestures of dancers to the abstract symbolic models of chemists; from back-of-the-envelope idea doodles to rigorous proofs by pure mathematicians; from the Aha! we spontaneously utter at a moment of breakthrough to the technological marvels we create in collaboratively harnessing our creative genius; from our silent muses on life to our tangible responses to all the things nature shares with us every second of everyday—things that challenge our senses and imagination. These reflections and countless others are nested in my artworks.

Excerpts from: *A.R.T.String: A Guide To The Works of Todd Siler*, Boulder Museum of Contemporary Art and the Museum of Outdoor Arts, 2004. ISBN 0-9638696-0-4



***Creative Consciousness: Neuroimpressions of Human Ingenuity***, 2014, mixed media on synthetic canvas, 181 in. x 59 in.



***Neural Fragments: "Gone With The Winds" of Human Central Nervous Systems***, 2000-25, mixed media on synthetic canvas, 181 in. x 59 in.



***Mind / Universe in 11-Dimensions,***  
2007-11, Photoculpture, mixed  
media on aluminum plate,  
85 in. x 17 in. x 22 in.



***Evolving Sense of Beauty / Truth,***  
2007-11, Photoculpture, mixed  
media on aluminum plate,  
85 in. x 17 in. x 22 in.



***Unfolding-Enfolding Matter /  
Cosmic Landfill,*** 2007-11,  
Photoculpture, mixed media on  
aluminum, 85 in. x 20 in. x 30 in.



*Nature's Doorways To Infinity*, 2000-12, mixed media on synthetic canvas with collage, 5 ft. x 12 ft. x 4 in.



***Envisioning the Evolution of Consciousness and Conscience***, 2000-12, mixed media on synthetic canvas with collage, 5 ft. x 16.7 ft. x 7 in. (Collection of Peter Reynolds, Chicago, IL)



***Envisioning the Evolution of Consciousness and Conscience***, 2000-12, Panoramic view, mixed media on synthetic canvas with collage, 5 ft. x 16.7 ft. x 7 in. (Collection of Peter Reynolds, Chicago, IL)

# Cerebralism (1993)



**MIND ICON: A Reverie of Cerebralism... "We Are Processmorphs of "IT": All of Nature (1992),**  
Mixed mediums on wood, 19 x 23 x 17 inches

In 1890, the psychologist and philosopher William James described "Cerebralists" as "those who combine the sensual and spiritual, the physical and intellectual" in their creations. Clearly, we've lost sight of the broader meaning and reality of this practice.

I'm a Cerebralist! I meld abstract and representational forms with sensual and conceptual elements, using all mediums and means of communicating. For the past three decades, I've explored the nature of the human mind and creative process: how we think, create, learn, invent, innovate, and communicate.

My art shows how the mind is connected to all of its creations: from the words we use to describe our thoughts & feelings to the technologies we build to see everything in the world words cannot fully describe. Cerebralism encompasses all forms and expressions of art. Through art, we can connect and transform everything (information, knowledge, ideas, experiences), to create new meanings and purposes for everything. Art makes life meaningful. It inspires wonder, while challenging the limits of our vision and imagination.



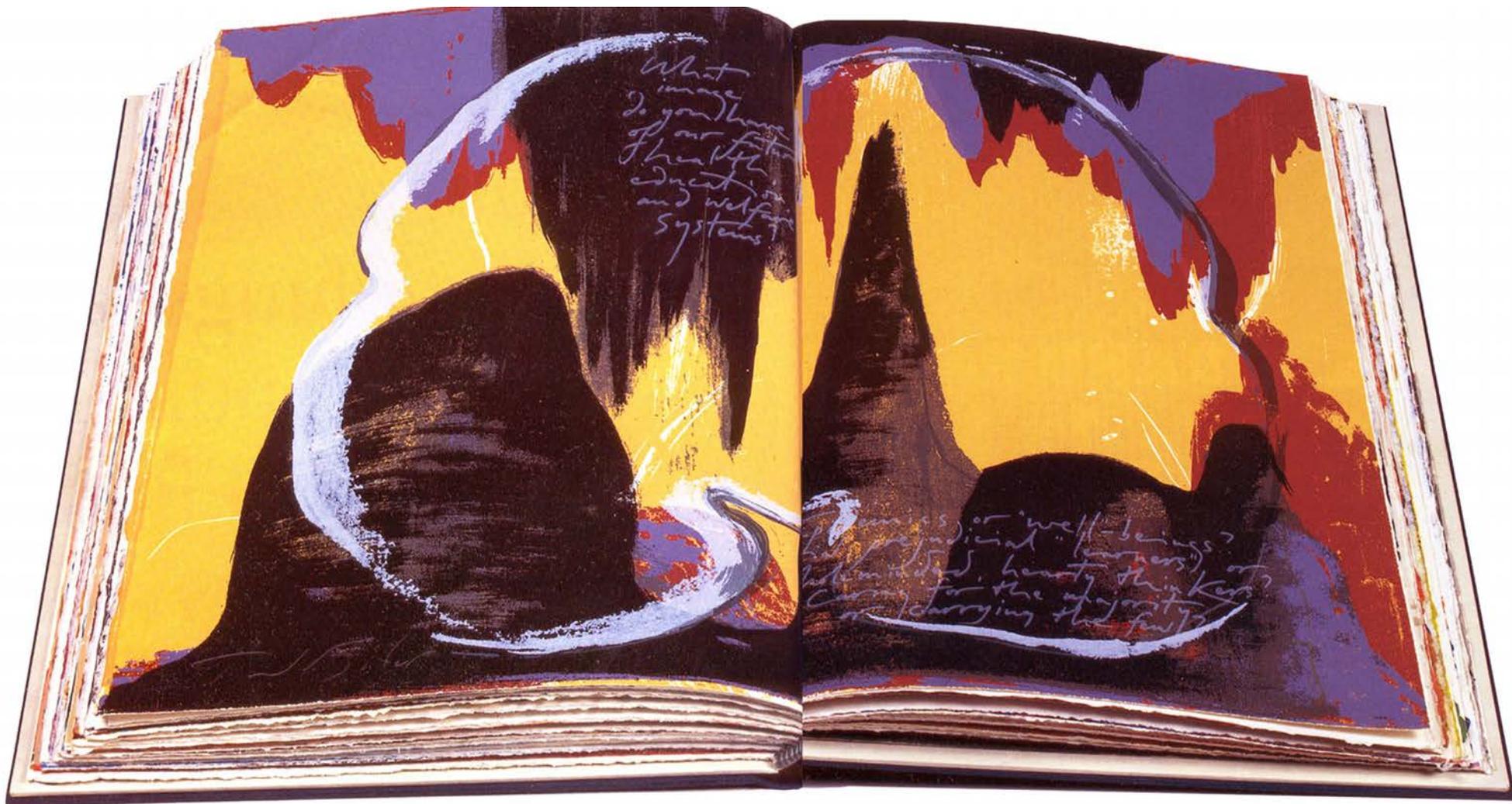
**Mind Fields, 1996, Corten steel (1"), 14 ft. x 18 ft. x 18 ft. Installation view:**  
Hudson Gardens, Littleton, CO (MOA Collection)

Discovering the universe of processmorphs: things that are alike in process but unlike in form or appearances. Our cell/neurons may not look like the cars, houses, jets, and other technological innovations they infinitely create, but they share similar processes to these and all their creations. By studying each of these systems, we learn about all of our systems.

We flow with nature when we understand that we are the physical reflections of the things we create and which create us. With this borderless concept, the metaphorical realm overlays the literal. Every artifact of thought shows us the thought behind the artifact, only we have to understand more fully how to interpret these clues or artifacts. We must learn to "decode" our creations, with the same intensity and thoroughness as we are presently trying to decode the creations of the universe.



***Thy Fearful Symmetry: Between Innocence & Experience***, 1989-90, mixed media on synthetic canvas with collage, 7 ft. x 11 ft. x 1 in. + ***Mind Icons: Building On 15 Civilizations' Truths***, 1975, 10 ft. x 2 ft. x 2 ft. (MOA Collection)



The riches of our future—the hidden treasures of human development—are buried in the fact that *all* disciplines and fields of knowledge are intimately connected. The artist's book and portfolio, *Metaphorming Minds*, reflect this fact. They present visual meditations on the future of civilization. The artwork embodies the basic quests of science and self-discovery, advancing this "Decade of the Brain."

Todd Siler

***Metaphorming Minds: Envisioning the Possibilities of Nature***, Published in *Flash Art Magazine*, International Edition, Vol. 1 XXV, No. 165 Summer 1992

# Creative Inquiries (1967)

When recalling these raw, spontaneous drawings I created as a kid—bursting with emotions that poured out of my soul—I could only imagine a wildly colorful future with an unstoppable “Green Horse” galloping towards a new world of renewable energies. I dreamt about that horse more than 50 years earlier. Today I see it and believe it.

*Also, I see for the first time the wonder-full influence of Picasso's "Guernica" had on my life 55 years ago! Today, I metaphorize his timeless masterpiece of Political Art to other forms of "Existential Art," revealing the unstable state of our world we're forever challenged to change for the better. "Metaphorming Ascension" is my catalyst for change!*



**Man without words**, 1970, Ink on Arches paper, 3 ft. x 4 ft.



**Horse Power #1**, Acrylic paint on wood, 7 ft. x 8 ft.



**Horse Power #2**, Acrylic paint on wood, 8 ft. x 8 ft.



*A Sensory Homunculus*, 1971, Ink on paper, 8 ½ ft. x 6 ft.

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