

graham DAY

18 Park Sq. East

London. N.W.1

1990's

II. 92

from. Pope: Survey of Pers A.  
vol. VA. p. 1922.

gold burnished with jasper  
or cornelian, oiled frequently  
by passing over forehead to  
stop sticking. "Cooking"

SIZE = Albumin (egg white)  
diluted with vitriol, brushed  
on, dried + polished with  
m of pearl. or starch mixed of egg.

GOLD FLECKS: Gold leaf + bullet  
cup with tight cloth over  
wet (from size) paper ov. Shake  
on gold, cover with paper  
press lightly, dry, polish.

ABRI: taste for fused polychrome  
first appear Tang splash glazed  
ceramics 9<sup>th</sup> an imitation of  
Chinese, also IKAT.

The title of the combined work 'The Shape of Time' came later, but from early on I had been intrigued by a cyclic notion of time and the first piece was the nine squares each of one year which is the time it takes for a repetition to become apparent, another inspiration: this design of a sq with the centre removed is reminiscent of the curious Serpinitsky figure that demonstrates the apparently impossible combination of a figure that demonstrates finite volume yet infinite surface, which became the basis of a future series of work. Inevitably whilst working on the first piece I began to think of other arrangements for bends than the succession linear succession from a Northern European perspective where there is a very noticeable difference between mid-winter and mid-summer sunset. The circular disc of 12 colours on a black background illustrates the length of daylight compared to night for any day of the year

Danger - maybe not exact fit and messy dangerous process.

2) Trace onto draft film in opaque ink from original photocopies and silk screen on to marbled b/grounds.

Danger: labourious and messy.

3) Drawn directly onto marbled b/grounds being careful.

Danger = dangerous!

4) Enlarge originals by photocopie exactly and gum bichromate onto marbled b/grounds.

Danger = stain from bichromate obscuring work already done.

5) Trace onto draft film and re-drawn with carbon paper onto marbled b/grounds.

Danger: potentially inaccurate also doesn't show up on dark b/grounds.

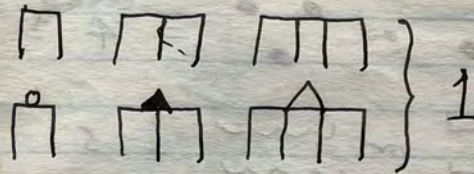
- Methods for out lines:
- i) Directly in rotring ink
  - ii) liquid gold plate + ruling pen.
  - iii) Penal.

Shading

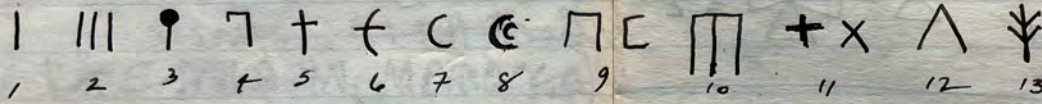
- i) w/cotton wool
- ii) parallel ink lines
- iii) nothing.
- iv) pencil or crayon.

Background images quite powerful so gold would not compete so b/ink.

Signatures + Inscriptions.  
 Noon. Sun.  
 L1221 FERMAN 081-968 7725  
 Sunday Times 011-584 7283

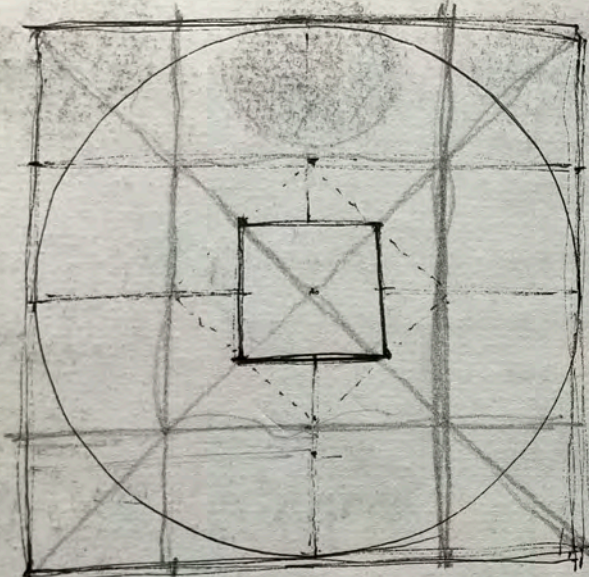
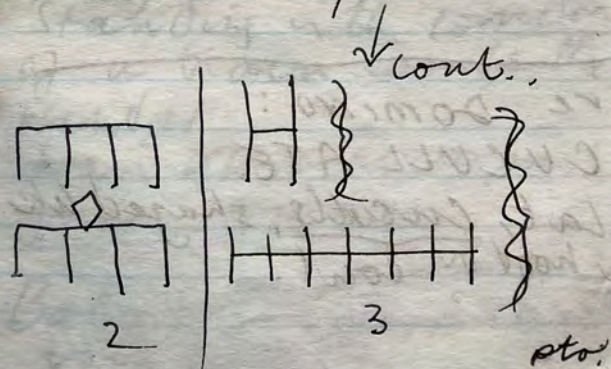


Conference of Birds.



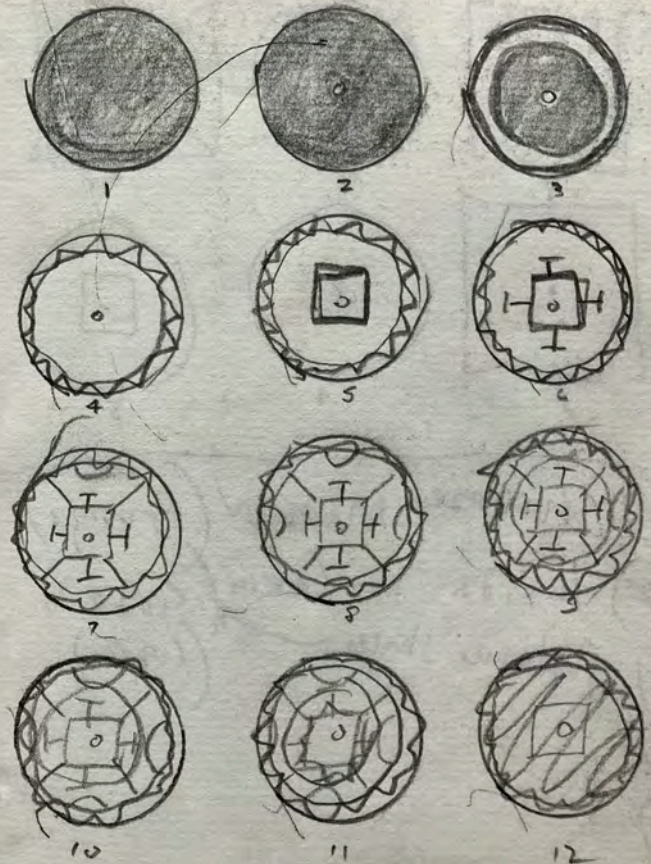
- 1 Matraq - stick
- 2 Tsalataša-matraq - 3 sticks
- 3 Debous - Club
- 4 Bâkou - Stick with curved end.
- 5 Dâr'è - Dagger w/ <sup>huk</sup> pieces of armour
- 6 Sèf - Bent sword.
- 7 H'âl - crescent
- 8 Debûb - Jackals
- 9 Bâb - Door
- 10 Bâdj or bâig - pouring rain

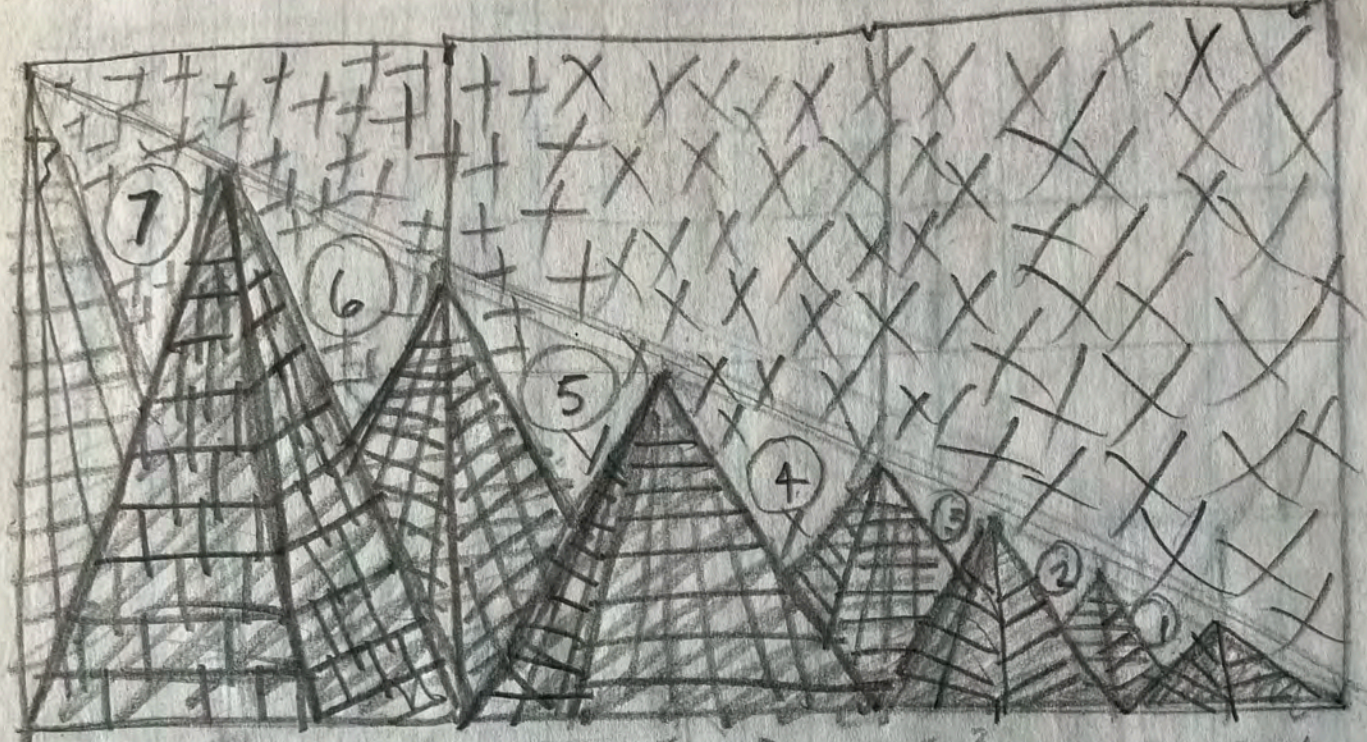
- 11 'arqây - Crowned bones
- 12 Afîhiq - legs apart & walked.
- 13 Meski - proppernell



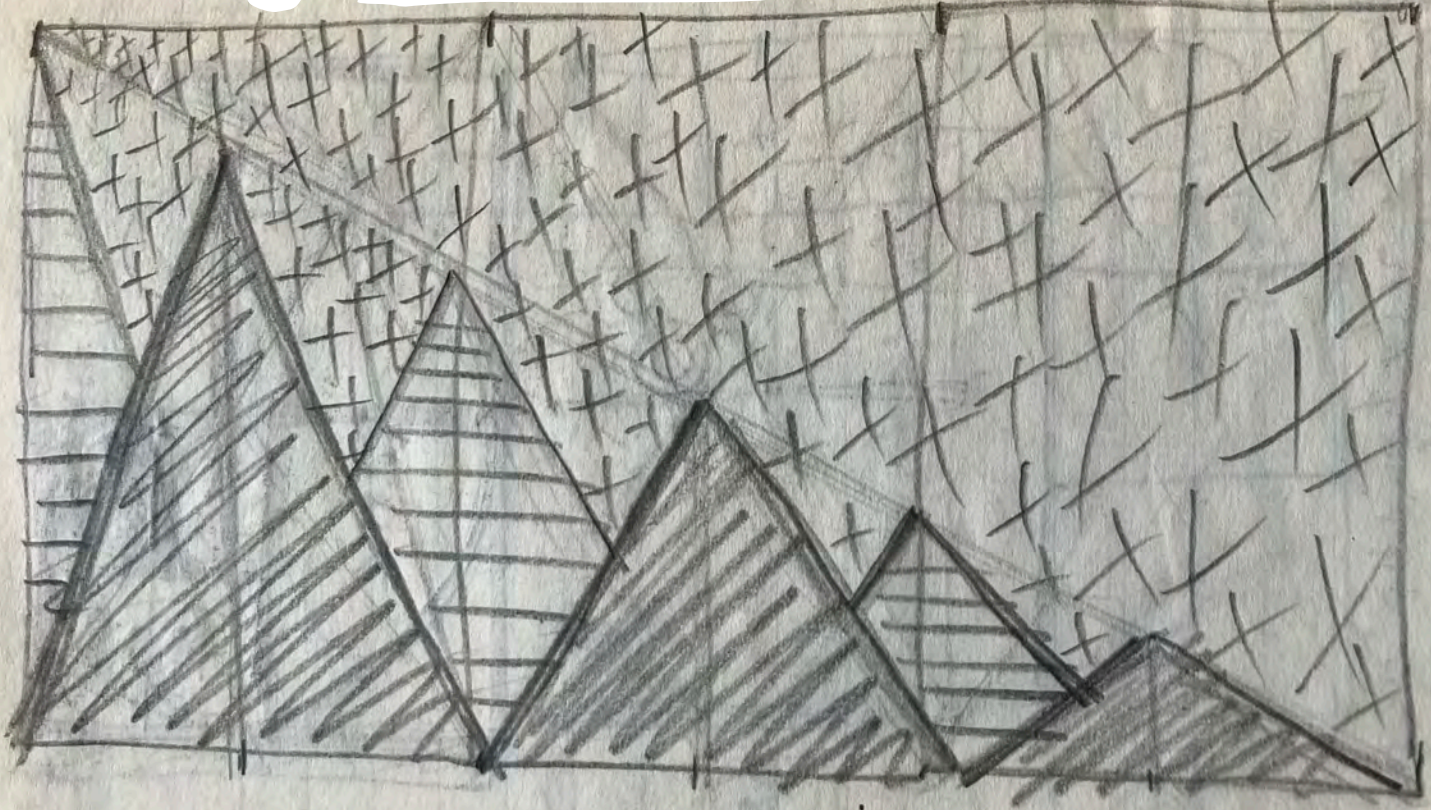
A BOOK OF SQUEEZES X95

- 1. 12" block MDF 1" thick wide
- 2. Rubbing taken on Suminagashed (black) paper in (ink, lead!).
- 3. Block progressively cut and each stage rubbed.





mt 7 mt 6 mt 5 mt 4 mt 3 mt 2



3 shts.

Graham Day's manuscripts trace their roots back being found under Attar's *wasf* Mantriq - Attar was born at Nishapur in N. Iran in the 11<sup>th</sup> - and dates for his 1220. The bird talismans <sup>thought</sup> various sources from part often associated with the origins are obscure and the founders order's founder is said to be Haji Bektar-i Vetti Veli employing these poems by the ~~secret~~ <sup>lines</sup> ~~books~~

in Japan during the Kamakura Era ~~1185-1307~~ The surface ~~is~~ Sapporo paper, which during the process of implanting itself reputed back into Egypt

in this exhibition to the 13<sup>th</sup> AD. The subject long poem in rhyming - the conference of the Birds. Scath vary, perhaps around ~~the~~ <sup>illustrate the story</sup> ~~book~~ <sup>has</sup> collected from a grammar of images Bektashi Order whose history fragmentary. (1248-1337). The method of declination is influenced of Bonddas block printed

Kamakura Era ~~1185-1307~~ for the printer's <sup>work</sup> in paper <sup>work</sup> 3<sup>rd</sup> cent was in the <sup>work</sup> of Europe and being the M.E. On the paper

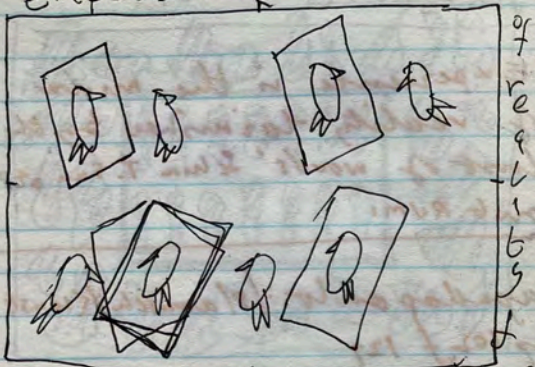
alternatives origins of BIHARI script than Bihar in E. India. BAHAR, derived from the size used to prepare the paper for writing. Kall. p. 102

Common colors: Topkopi Yellow, orange, pink, blue, green

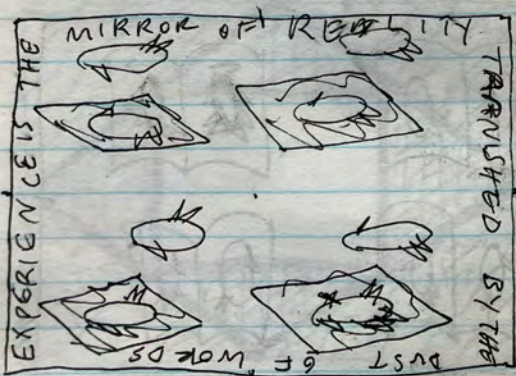
"In medieval literary theory was a prestigious imitation was a prestigious literary art. There were many kinds of literary copying such as: TAQLID (imitation), PAYRAVI (follow), TATABU' (pursuit), JAVAB (answer), NAZIRA (variation)

ISTIQBAL (reception) Perhaps the relationship between painting and poetry was even closer than had hitherto been thought, and perhaps the same set of ideas existed in medieval human culture. Philologists have already noted that to recognize a favorite image in a new and unexpected form was seen as the highest pleasure readers of poetry could have. In painting we meet with the same phenomena." p. 74 Repetitions of Loupos in manuscript. A. A. Samon in Timurid Art & Culture 1992

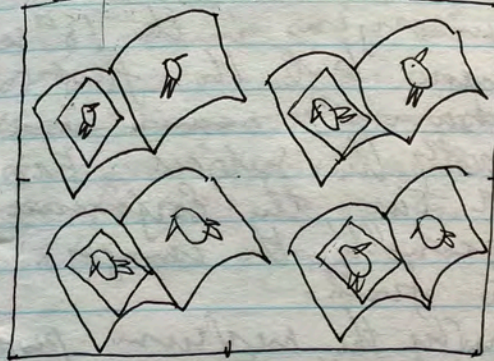
Experience is the mirror



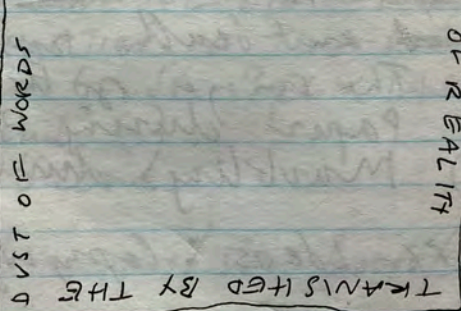
furnished by the dust of words.



EXPERIENCE IS THE



EXPERIENCE IS THE MIRROR



There is nothing original about Graham Day's work. He didn't write the poem, he didn't create the birds, he bought pre-made paper and the paint. What he has done is to assemble the ingredients and create a new dish. Interpretation is the modus operandi of various disciplines. George can architecture, theatre, particularly music, and until the mid 19th century painting. It isn't nostalgic to recognize and explore working within a

an existing tradition. Archetypes become models because they pass the test of time, surviving successive generations. The vehicle upon which the poem stands has inspired Day was written in 12-- and is still in print as an all paperback. Its author F.A.H. (him of the Rites) was born at Nisheam in 11-- part of N. E. Pevard in 11--. The Coyth B is a poem of Rhy Coplets known as multivari. Its subject is the human search for the divine and the arduous

Intro from <sup>WAY</sup> PATHS <sup>1905</sup> by Priya Mookerjee

p. 4. The act of creation of self discovery, in which human spirit with the goal in life is to discover is part of all that longer the unknown part of living, when the enter into a personal ship...

is at the same time a process by a desire to unite the divine. The ultimate the divine essence which exists, so that it is no longer becomes an intimate seeker and object of worship and very special relationship

The human mind is always escaping its present limitations. Whether these predicament or a universal condition - the search is therefore the concept within, and the numerous are just the way self-expression

ways, by which it can escape its present limitations. Whether these predicament or a universal condition - the search is always to find answers. divinity evolves from us first forms of representation different ways of

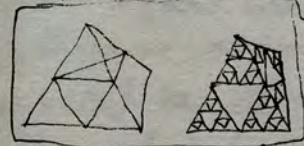
Jamnitze's designs demonstrate a facility to create realistic illusion in 2 Dimensions.

They revel in their complexity; proud advertisements of skill in drawing lines in space.

Talismans, that 'give' you the object because it <sup>appears</sup> so ~~real~~ 'real'. Its verisimilitude like that of the photography later ~~has~~ inherent authority, i.e. it grants it <sup>+value</sup> is so real that it must have come into contact with the actual object, of which the design is a trace, or echo.

The arrangement on the page with its endless border shows a movement; from complete object to progressive reductions, so as well as having a convincing illusion you have it evolving, like Mybridges sequence photographs. You can compare one with another and see what has been cut away.

(There is no room for underlining or error) The essential form, the skeleton of the initial shape must be preserved, key points are inviolate.



They illustrate the 11th cent conception of the vital principle, the life force itself, evolving in



QUEST LIST FOR JALI YAN

R. Skelton  
J. Carswell  
B. Lynch  
J. Moronta  
H. Brownrigg  
J. Miles.  
M. Tyler  
Dr. Mukiya  
B. Mohamed.  
H. Hrogska  
W. Robertson  
Ven. Porter  
Sh. Cauby  
Iren Gahlin  
Issinco (PARIS)  
A. Kapoor  
D. Kahilli  
M. Rodgers  
K. Cutchlow  
Van der Waterman  
S. Housman

D. HARDING  
N. CALLOW  
Gopal Khrista  
Ly Live Leach  
Toby Falke  
Christie

£15  
£10 paid for  
Indian brass wheeled (toy?)  
Bath Sat.

Sotherby's on ATTAB  
Dec. 1.69 \*78 (checked-?)  
Dec 17.69 \*284  
Dec 9.63 \*III

Notes on Calendar series.  
1) I began work on these  
pictures ~~before~~ 1984 anticipating  
around 1982 finishing them during 1984  
when ~~from~~ ideas and images of Time would be of  
interest. At the time I was moving around a lot  
between London Bath and Paris so devised a  
method of working where I could carry the work  
around with me, inspired by Don Sylvester  
Honeard and his manuscript that he carries in  
a big suit case. I chose a cream hand made  
paper, strong enough to take extensive work but  
yet thin enough to fold into 4, as well as  
reducing the overall size I was imitating  
Indian tantric drawings where creased paper  
lay at the centre of the drawing / diagram.

X.91

Chinese paper  
Turkish marbling  
Indian numerals

today

how deliciously difficult  
it is to do anything, after  
you leave. Except smile and  
concentrate of the ~~date~~.....

Sensation of pleasure that  
makes the world benign, full  
of promise and wonder

how I regret, looking back,  
unknowing you for so long,  
with the wind in your hair  
in the first kiss of youth.

how the <sup>thought of the</sup> future resounds  
with a ring, not muddled as  
others would have us believe,  
But happy and honest,  
you know what I mean?

Poem for G.S.'s book

---

A garden?

But its only black and  
white.

A printed garden,

oil and soot upon rags  
made light.

Between Sloth and Slough

---

A week in bed, a month  
abroad, a year or two of fun,  
Not much to ask the powers  
that be, now that were begun.

~~Or even more~~

---

~~Stolen~~ hours, from our -  
A few hours, stolen, - selves,  
our lovers, children, chores,

~~Realistic lust~~

~~A week in bed, a month  
abroad~~

a caricature, a stunted  
growth, surely something more.

# Printing Without Presses

- 1) hand prints: Stone age + R. Long
- 2) ~~Seals: China~~
- 2) Rubbings: Chinese + Max Ernst
- 3) Seals: Chinese. Pos + Neg: <sup>lino</sup>Rubber <sup>Wood.</sup>
- 4) stencils: Japanese stippling
- 5) Printing from the back: Nigerian
- 6) Monoprints: oil paint on grass
- 4) Paste paper
- 8) Marbling
- 9) Gum Bichromate: photo
- 10) ~~Whisper patterns~~

end of Perfect Form.

Subsequently, time and technology have downgraded the shapes from their previous exalted position, they now take their place in the mathematical pantheon alongside other curiosities, yet their fascination remains ~~strong~~ powerful. They are human inventions, ~~the~~ vivid demonstrations of certainties, indivisible, Succinct, perfect.

... centuries. I have been attracted and responded My attitude ~~and response~~ to these shapes forms has been initial admiration; ~~contemplation and~~ wonder and

~~speculation~~ and my response conditioned by my ~~unconscious~~ sympathy of ~~traditional Hindu~~ towards the approach of the traditional Hindu artist, whose concern is not to invent new forms but to rekindle the vitality latent in ancient ones... Personal idiosyncrasy was indeed expressed, in the loving <sup>detail of</sup> ornamentation that is such a feature of traditional art. But the free play of partiality was always subsumed into greater organizing whole of the tradition. The artist ~~was~~ wished to be remembered not so much as a unique individual, distinct from the others, but as the most faithful transmitter of a transpersonal body of tradition...

Jamnitzer's designs demonstrate a facility to create realistic illusion in 2 Dimensions.

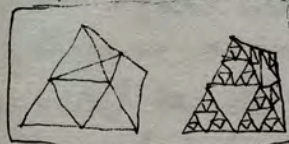
They revel in their complexity; proud advertisements of skill in drawing lines in space.

Talismans, that 'give you the object because it ~~is so~~ <sup>appears</sup> ~~so~~ 'real'. Its verisimilitude like that of the photography ~~has~~ <sup>grants it</sup> inherent authority, <sup>+value</sup> is so real that it must have come into contact with the actual object, of which the design is a trace, or echo.

The arrangement on the page with its endless border shows a movement; from complete object to progressive reductions, so as well as having a convincing illusion you have it evolving, like Mybridges Sequence photographs.

You can compare one with another and see what has been cut away.

(There is no room for ~~ambiguity~~ <sup>ambiguity</sup>)  
The essential form, the skeleton of the initial shape must be preserved, <sup>key points</sup> <sup>+planes</sup> are inviolate.



They illustrate the 11th cent conception of the vital principle, the life force itself, evolving in

Art is what I do lecture

1. Laycock Abbey. Henry Fox Talbot
2. Chevers Barn farming machine.
3. Beckford's Tower
4. R.P.S. Camden lock bridge.
5. Portland Clinic
6. Regent Park
7. Diorama
8. S.O.A.S.
9. Billions.
10. Pets.
11. Institute Francais.
12. Portobello
13. Kivl.
14. Studio Chino.
15. Studio Yankas.
16. Cardinal Newman
17. Sally Sampson
18. L.F.F.

- |                  |     |
|------------------|-----|
| 19. America      |     |
| 20. S. Peter's   |     |
| 21. N.P.G.       |     |
| 22. N. Lib. Club |     |
| 23. Debs.        |     |
| 24. Christie's.  |     |
| 25. } Walton St  |     |
| 26. }            |     |
| 27. Sargeant.    |     |
| 28. BM           | 34  |
| 29. Coale.       | 35. |
| 30               | 36. |
| 31               |     |
| 32               |     |
| 33               |     |

I have been asked to give an illus talk about what I do, so I carried a little camera around for a week to ~~days ago~~ recently and took snaps of the art that I came into contact with.

1. On Wed eve I went for dinner to Laycock Abbey where my friend in the town keeps. L. Abbey is about 10 miles east of Bath and is very famous for being the home of Wm Fox Talbot who in 1840 'invented' photography as we know it that is a latent negative from which an infinite number of positive prints can be made. Fox Talbot was a gentleman scholar, interested in Astronomy, mathematics, classical and oriental cultures. He published his work in

a wonderful book entitled The Pencil of Nature. Many of the very first photographs were printed these everyday scenes at Laycock Abbey that can still be recognized today. There is a little museum of his work in the village of Laycock. The curate, Michael Gray taught here for 20 years before going to the Museum.

2. Next morning I photographed this beautiful old farm machinery in the barn, pure function dictates the design of this elegant object, not art, but I was reminded of Marcel Duchamp and the wheels within his large glass in New York

3. Thursday lunchtime I went up to Beckford's Tower, 1 mile north of here, cloud - winter but well worth a visit next year. Wm Beckford (dates) \_\_\_\_\_ who incidentally lived in Lansdown Crescent, now the home of Arthur + historian James Lee-Milne, who has a new book out that documents the lives of 5 of his contemporaries, one of whom Lord Methuen of Corsham did welcome this village under its original name of Bath Academy of Art where his 16th cent home is 1944 where it remained until moving here in 1986. Beckford was a great eccentric, traveller and



author whose most famous work  
 a gothic romance entitled  
Valtheke <sup>was</sup> pub in 18--. There is a copy  
 in the library. Then I drove down  
 into town to the R.P.S to see the  
 exhibit of early British Photography  
 This is a ~~egg~~ gum bichromate  
 print by --- showing the  
 metal bridge that spans the  
 Regents Park Canal at Camden  
 Lock, which I'm sure that most of  
 you are familiar with now that it  
 is so popular on Sundays. That  
 evening I returned to London and  
 visited a friend who ~~was just her~~  
 baby in the Portland Club near

Regents Park, it seemed a bit  
 intrusive to photograph a one  
 day baby so I took the  
 sculpture which is outside. It was  
 unsigned. Next morning, Fri was a  
 beautiful day. This is where my  
 studio is, a famous building, again  
 connected to early photography. The  
 Diorama, there were others in Paris  
 and Berlin was created by  
 Daguerre <sup>in</sup> the French pair and  
 was a house of illusion and spectacle  
 with enormous revolving panoramas  
 of painted scenes of the natural  
 wonders of the world, that apparently  
 thrilled audiences with its images  
 Vermeer, Dürer and Fraunhofer - It was

for Paris November '90

- \* 4 Persian pavilions 4 framed early?
- 2 Shapes; heart & egg framed
- 2 4 shadow flowers. 2 framed
- 2 Ottoman textiles framed
- 2 2 Platonic shapes existing
- 2 4 Silent leaves
- 2 2 Order + Disorder
- 1 1 River of books
- 1 1 tumbling solids

22

1 Black solids

3 4 Frothages - 1 framed

4 small

2 large

1 gold.

TOTAL

(34)

27 platonic river?

blue kuffie sold to omani 800

£100

BIRDS

LE

Rate Green  
Background.

# PAPIER ANGLAIS

PAR <sup>outline</sup>

Graham Day

PARIS

All text  
in  
Bronze Gold.

mg stock

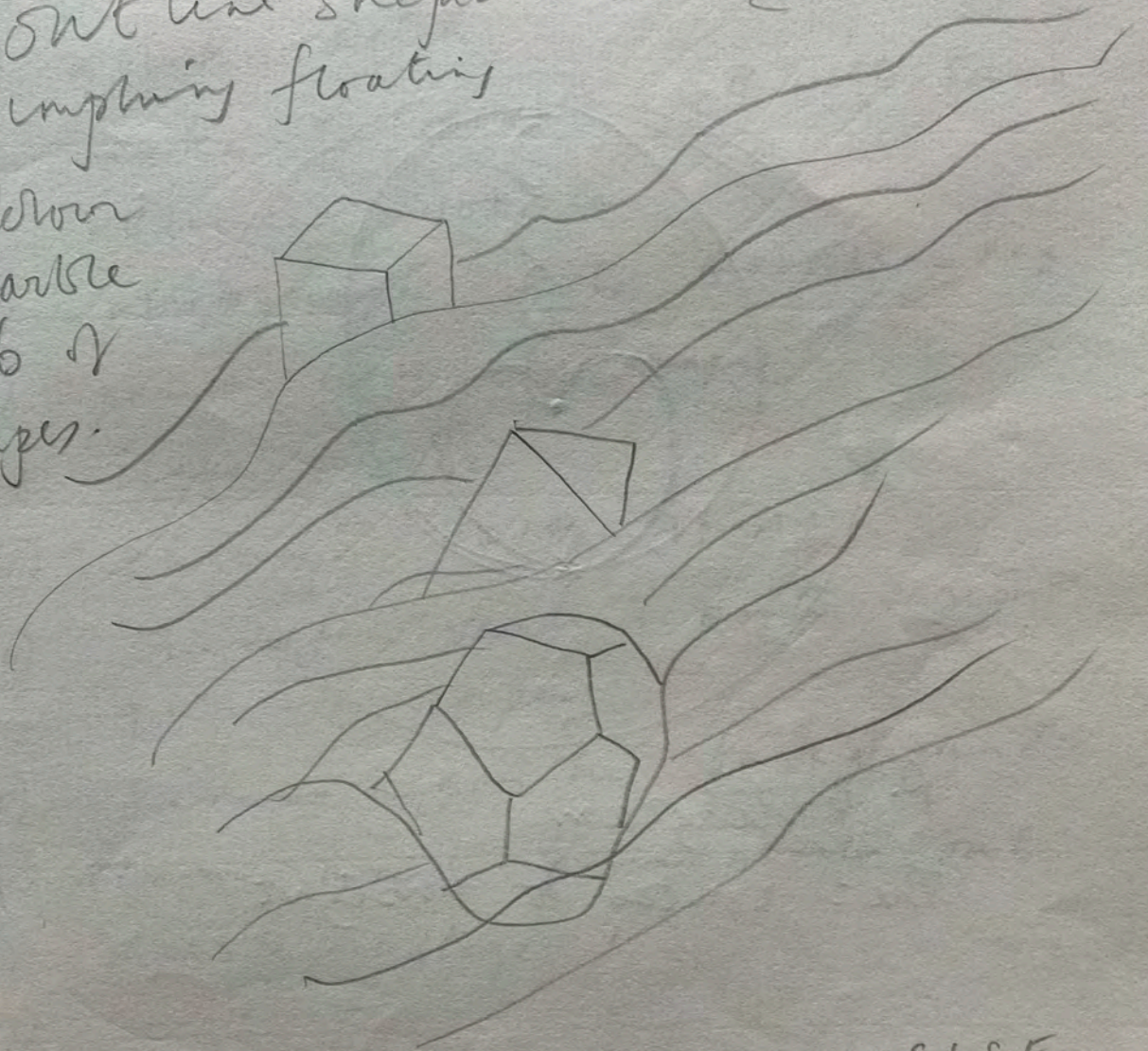
Galerie JEANIE THOUARD

1990

26 Ave Bonaparte 26 Paris 750015

# floating platonic solids

- 1) draw shapes in pencil
- 2) Suminagashi
- 3) out line shapes as required.  
implying floating
- 4) colour  
marble  
faces of  
shapes.



URGENT      SUBTLE      CONSIDER

ROBUST painted on  
wall. of L. Freund's  
studio

1/1x/90 FINAL SELECTION Paris

COLOUR NBGS etc definite possible

- 1- Heart (F)
- 2- Egg (F)
- 3- Pavilion (green dome) (F)
- 4- Pavilion (Zulaira) (F)
- 5- Pavilion (circular) (F)
- 6- Pavilion (brown) (F)
- 7- Mirror (F)
- 8- Orange Gold Solids
- 9- Solids (1)
- 10- Solids (2) (gold) (P)
- 11- Solids (3)
- 12- Solids (4)
- 13- Solids (5) (P)
- 14- Solids (6)
- 15- Black Solids (P) (F)
- 16- Frottage (1) (F)
- 17- Frottage (2) (green yellow)
- 18- Frottage (3)
- 19- Frottage (4) (P)
- 20- Turkish (1) (Intamani) (F)
- 21- Turkish (2) (F)

- 22- Silhouette (1) (P) (blue gold frame)
- 23- Silhouette (2) (F) (big blue/silver frame)
- 24- Silhouette (3)
- 25- Silhouette (4)
- 26- River of Books (F)
- 27- Order (F)
- 28- Disorder (F)
- 29- Silent leaves (Horizontal) (F)
- 30- Silent leaves (old paper gold) (P) (F)
- 31- Silent leaves (blue doorway) (F)
- 32- Silent leaves (gold bands) (F)
- 33- Silent leaves (inlay R 47) (P) (F)
- 34- Platonic Solids (dark) (F)
- 35- Platonic Solids (bright) (F)
- 36- Cross Cross heart (P) (F)
- 37- Silent leaves (Green Saminoyashi) (F)
- 38- Silent leaves (red saucer) (F)
- 39- Silent leaves

R.27. ORDER : SIZE : 1989. INTEGRAL MARBLING

The ten sheets are the proportions of the old paper sizes, from the smallest: Papier a main etc. double elephant, etc, antiquarian etc. The names refer to various attributes of the sheets, perhaps the most common FOOLSCAP comes from the water mark of a bilhorned jester, although why a fool for a watermark is not clear. The range of sizes was not established at a stroke and then implemented, but they have adapted to demand, ~~and~~ supplied and facilities available in the different continent of paper mills.

This work is on a European paper from the 18th c a laid work with the trace of a watermark E.O.G. The ten staggered sheets was marked in three stages

R.28. DISORDER : SIZE : 1989 : INT. MARB.

This work uses the same paper sizes as ORDER #27. Having realized that there was no <sup>coherent</sup> progression in the scale, I wanted to compare other juxtapositions of the sheets.

The method of making paper from the earliest times involved straining macerated fibres through ~~a sieve~~, a wooden frame that was strung with parallel wires that support smaller more closely spaced wires at ~~right~~ angles to 90°. This mould <sup>with</sup> writes the mass of fibres within it <sup>the</sup> disorder is transformed into order.

Marked in — stages on an ~~the~~ the same 18<sup>c</sup> European paper as #27.

# Zulika

On this (17<sup>th</sup>) piece of paper I have made a <sup>(15<sup>th</sup> Persian)</sup> marbled transcription of a famous miniature by BEHZAD (VERS 1450 - VERS 1530) <sup>in the Cairo, Biblio Nat égy</sup>

The original shows a *Youssof échage* and enterprises de Zoleykhâ, a scene from the *Boustan de Saadi*. I was more interested in the ~~impossible~~ <sup>arrangement + proportions or</sup> architecture than ~~the~~ <sup>its</sup> inhabitants. There is a fascinating interplay between representation (i.e. <sup>the</sup> building) and pattern. Profoundly lacking in illusionistic ~~and~~ devices, a masterfully dynamic and succinct composition. There seem to be <sup>stylistic</sup> parallels with Giotto's fresco — Panda. The same strangely poignant pavilions, competing <sup>for attention</sup> with the characters. A similar striving to ~~express~~ demonstrate the reality of a structure, ~~a mental~~ ~~comprehension~~

The form presented as concerned & rather perceived. I saw it as a technical challenge to reproduce the outlines of this miniature, it was irresistible, curiously pleasurable to

I made this paper from stringy nettles ORTIF in Alsace under the guidance of Claude Huninger in 1989. Usually thought of as a nuisance to be killed or ~~ignored~~<sup>ignored</sup> it was a pleasure to transform ~~this~~ this plant into paper, although apparently it yields a dull Karbi die that was used in the 2nd W. war for the uniforms. Originally I thought that the paper would be useful for writing disagreeable letters but the surface was too irregular so I went to the opposite extreme and put a heart upon it. The image of the heart is ancient, to be found among Indian Tantric designs composed entirely of arcs, symmetrical, symbolical, one of the few shapes that has ~~the same~~<sup>the same</sup> meaning to anybody on earth.

"The heart was the only part of the viscera left by the Egyptians in the mummy, since it was regarded as the center indispensable to the body in eternity." A Diet of Symbols J. E. Giriot. 1962

I made this paper from the plant ~~\_\_\_\_\_~~ under the same conditions as #1. The triangle at the centre of the egg is a double 3:4:5 shape so beloved of the architects of Europe's megalithic stone circles ~~was~~ constructed over 3000 years ago. Certain monuments demonstrate an awareness of Pythagoras' famous dictum that was not expounded until Euclid's Elements of 3<sup>rd</sup> DATE. Like the heart it is composed entirely of arcs, also a universal symbol of perfection. "~~In a broader sense, vegetables that~~

### Short text for Paris Cab. x90

Plato, Persian miniatures, Ottoman textiles, megalithic geometry, ancient Indian and Japanese techniques, primitive photography, papermaking, frottage... This eclectic foraging amongst ~~over~~ cultures and techniques of the past characterizes Graham Day's work.

Born in London in 1946 and educated during the 'conceptual' late 60's + early 70's a period now considered conceptual and arid it was not until the mid 80's when Day discovered the technique of paper marbling that he found a perfect vehicle ~~for~~ that could accommodate his curiosity and masochistic instincts.

Several years spent researching

the technique of combining more than one type of marbling on the same page, has pushed Day to the forefront of the small world of paper makers. Now emerging from his self imposed apprenticeship we can delight in this new museum of objects; the sheet of paper itself, in this exhibition ~~they~~ ranges from a long thin shape watermarked and dated 1692 to a square speckled cream sheet made ~~from~~ by Day from stringy nettles in 1989, Day's subtle but work as 'thin objects' means that it is not <sup>only</sup> the information on the page that is important but the physical presence of the page itself that is paramount... "This object can then function as a talisman, proclaiming its power, inviting ownership..." Day states in a previous exhibit catalogue. ~~Over~~ these sheets of paper Oato or rather into these sheets of paper Day has poured a

bewildering array of images and patterns that have no apparent connection. ~~Other~~ than what links a set of the five platonic solids each with the same volume, floating in a sea of Japanese Suminagashi? with a transcription of the famous <sup>x lent</sup> Desborough mirror back from the British Museum? Or the 16<sup>th</sup> cent stage set for Zuleika's frenzied chase of Yornf with a up and down improbable staircase with a whole numbered pyramid at the centre of an egg? a strange world, which as Alice said of her Wonderland "... it becomes curiöser and curiöser."



21. megalithic egg  
XXI



22. Stinging Heart  
XXII

The English artist Graham Day became fascinated by these ~~perfect~~ perfect shapes after coming by chance across them by chance in a bookshop in Bath "1990". He had already exhibited in Autumn 1989 he had already exhibited, in Paris a series of works based on the same figures and that had involved ~~cutting a set of figures~~ making models each with the same volume of 1000cc that were arranged, photographed and printed using the gum bichromate process and then integrally marbling the exposed facets of the shapes. But the discovery of a complete set of the ~~Amman~~ figures reproductions of the Amman figures was a wonderful surprise and in a spirit of homage he decided to make a set of transcriptions embellishing the facets

with marbling and gold.

The 20 leaves, each unique and measuring 33 x 22 cms are on a hand made rag paper Barcham Green rag paper that had been especially manufactured solely for the ~~ten~~ famous English marbler Cockrell and was water marked with the head of a cockerell and dated 1975 in the bottom left hand corner. The paper had been acquired from the sale of Cockrell's equipment and materials following his death in 19--. Having been made specifically to Cockrell's specifications it is ideally suited to paper marbling. The background to the figures demonstrates the Japanese technique of Suminagashi (ink floating) using Chinese black ink. The earliest extant examples

of this technique can be found in the work SANJUROKO-MIN-KASHU, a collection of the 36 eminent poets from the 12<sup>th</sup> AD. Suminagashi whilst differing from what we think of as paper marbling is basically the same technically and is now considered to be the earliest forerunner of later elaborations.

The figures in Day's version are marbled using the technique that he has developed known as integral marbling. In reproduction this appears to be a collage technique but in fact the six stages used are built up with a series of hand painted masks that allow precise control over which areas are marbled. ~~Integral~~ Integral marbling appeared ~~first~~ first in

Southern India in the 16<sup>th</sup> AD possibly in Bijapur, which being outside the Moghul sphere of influence had links with Turkey and Persia through the cultural migration of artists and artisans. Earlier art historians had incorrectly attributed the ~~as~~ Indian works to other sources and have inaccurately described the techniques by which they were made and it was not until the late Christopher Weeman published his exacting researches in 1980 that their true nature and complexity emerged. Examples of the Indian marbled pictures are held in the B.M. \_\_\_\_\_

Day studied the Indian techniques and researched the necessary materials for 2 years and exhibited the results in 2 catalogued exhibitions in London in 1988 and Rennes (France) in 1990. The gold ribbon in Day's transcription has been water gilded using ROUBILLE <sup>23.5 gms. 24</sup> double gold leaf. The leaves have been left unbound & mounted and unmounted in order the better to appreciate the <sup>exacting</sup> control the artist has exercised over them.

### THE REGULAR SOLIDS

Are popularly known as the Platonic Solids after their appropriation and description

by Plato in his 4<sup>th</sup> century work THE TIMAEUS. He equated each of the 5 elements with one of the figures, the dodecahedron, the only one not made up of triangles but pentagons he linked to the ~~cosmos~~ all encompassing cosmos. The more descriptive title of Regular Solids derives from the qualities of <sup>each</sup> their shape having exactly similar faces and equal edge lengths. There are only 5 and their <sup>in</sup> perfection has ~~been~~ <sup>been</sup> wondered at by a wonder since Plato with such luminous as \_\_\_\_\_



~~describing them~~ and in  
our own day Keith Critchlow  
~~describing their fascination.~~

The 20 leaves are divided  
into 5 groups <sup>A, E, I, O, U,</sup> commencing  
with the basic shape and progressing  
through a series of increasingly  
complex variations, I-III.

→ appropriating them to serve  
their respective purposes.

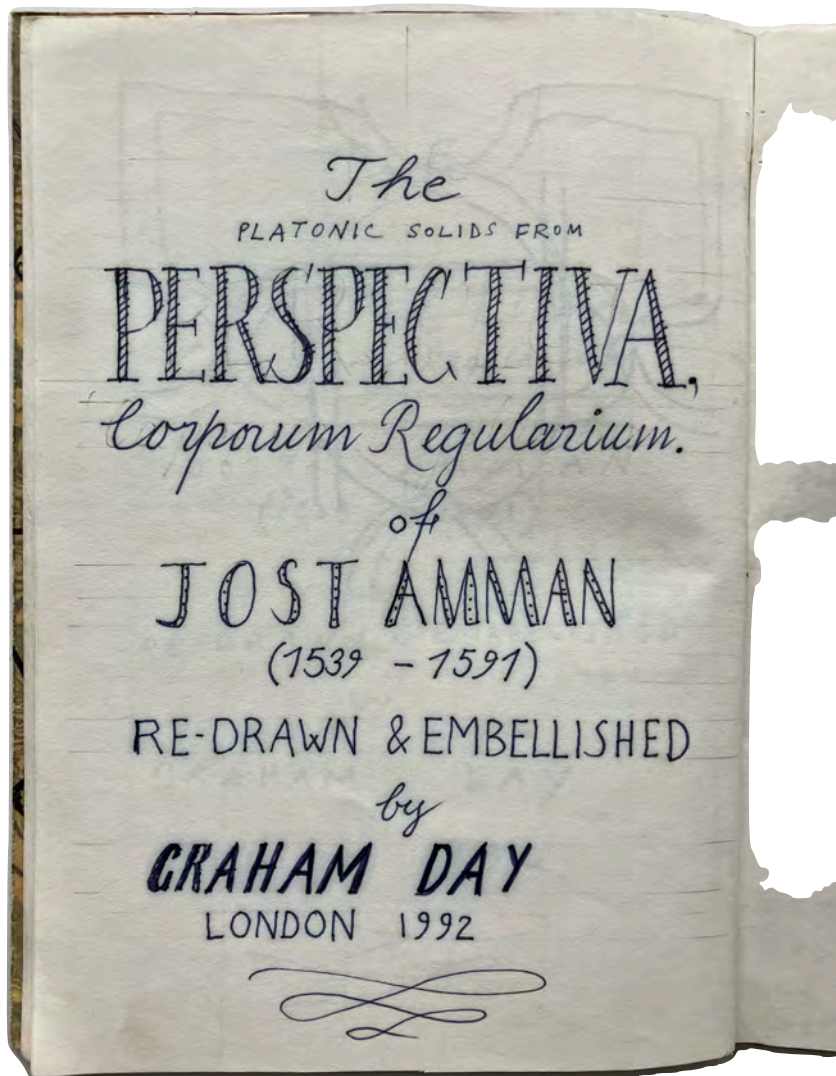
→ Day's ~~set~~ embellishments  
of Jost Amman's <sup>etchings</sup> ~~engravings~~  
<sup>woodcuts</sup> retain all of the original  
lines having been ~~redrawn~~  
produced by redrawing and not  
photographic means. The original  
system of linear shading  
has been replaced with water-

colour washes over the  
integral marbling

The most complete set  
of Amman's work *Perspectiva  
Corporum Regularium* is held  
by the GRAPHISCHE SAMMLUNGS  
ALBERTINA in Vienna

Other holders are: \_\_\_\_\_

Graham Day was born  
in London in 1946 and  
studied painting at the the  
Slade School of Fine Art <sup>London</sup>  
Examples of his work have  
been acquired by the B.M. <sup>Museum</sup>  
New York B.N. Paris and numerous  
private collectors.



Is it mistaken to believe that  
to make something that one  
perceives as beautiful is enough  
reason to make it. i.e., can a  
dagger, made to kill be so?

Can one divorce appreciation  
form and surface from function?

Again context is all - today

the dagger glints in the  
autumn sunshine as it hangs  
from my belt as I curse my  
son, in 20 years time he will  
use it to stab me to death

Receipts of 1st porting. (11X  
92)

---

1) Dr. Ilsa O'Dell B.M. London  
c/o Hilary Williams. print Room Super.  
2) B. Nat Paris.

---

3) Nicholas Logsdail. Linon Gallery (1)

---

4) ~~Clive Philpot. MOMA books N.Y~~

---

5) H.H. Aga Khan. Geneva

---

6) Irene Montag. London (2)

---

7) Clive Philpot. MOMA. New York

---

8) Getty museum Malibu

---

Nickolas Scrotta. Tate Gallery

---

Karsten Schubert Gallery (3)

---

Tony Stokes: Todd Gallery (4)

---

Nigel Greenwood Gallery (5)

possibilities of arrangement.

5 groups

i)  $A I, E I, I I, O I, V I$   
 $A II, E II, etc.$  } 4 groups of 5  
 variety of shape.

ii)  $A I, A II, A III, A IV$   
 $E I, E II etc.$  } 5 groups of 4  
 all same shape.

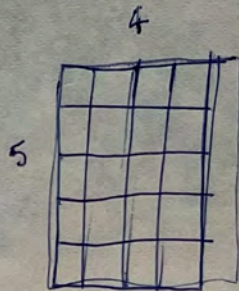
iii)  $A I, E II, I III, O IV, V I$   
 $E I, I II, O III, V IV, A II$   
 $I I, O II, V III, A III, E III$   
 $O I, V II, A IV, E IV, I IV$   
 ~~$A V, E V, I V, O V$~~  } mixture of shape  
 and development  
 4 groups of 5

TO DO:	COMMENTARY
OUTLINE	BIND w NOT
BURNISH	DISPLAY
VARNISH	SELL.
SHADOWS	PUBLISH.
NUMBER	
TRIM	
DUPLICATE.	

iv) No. groups.

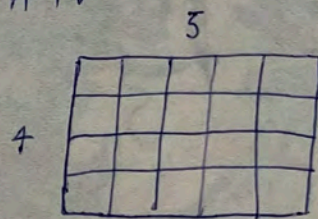
Display

i)  $A I$   $A II$   $A III$   $A IV$   
 $E I$  . . . . .  
 $I I$  . . . . .  
 $O I$  . . . . .  
 $U I$

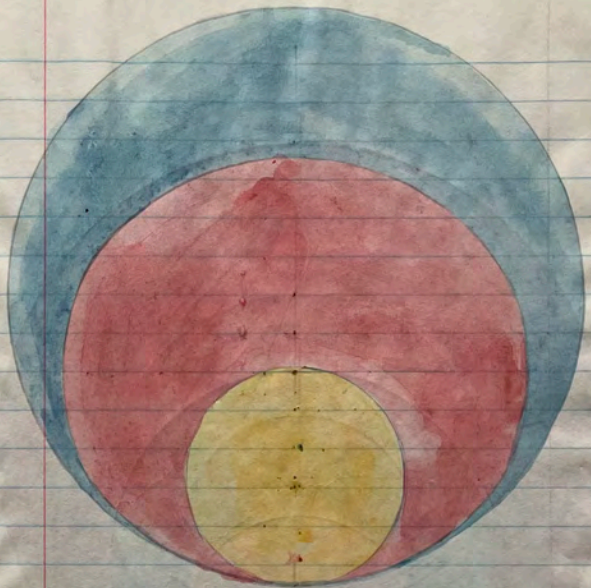
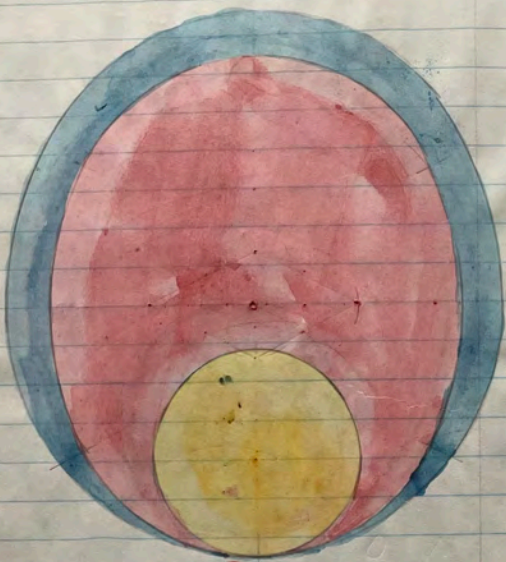
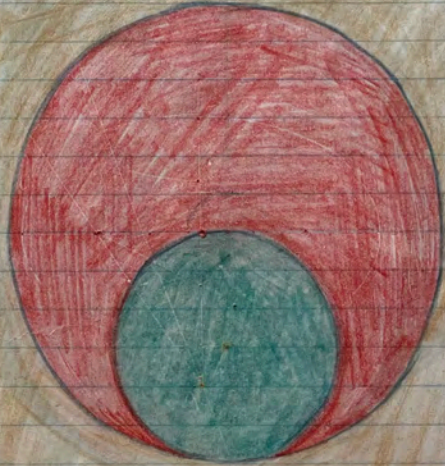
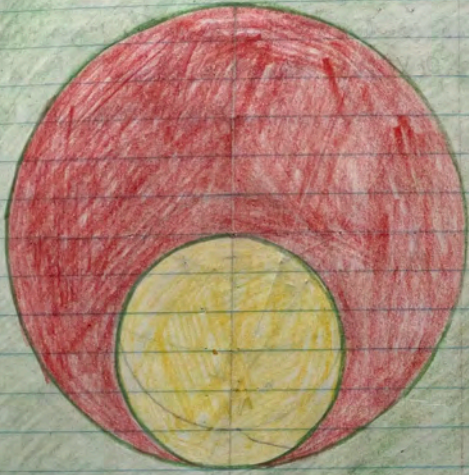


Vertical

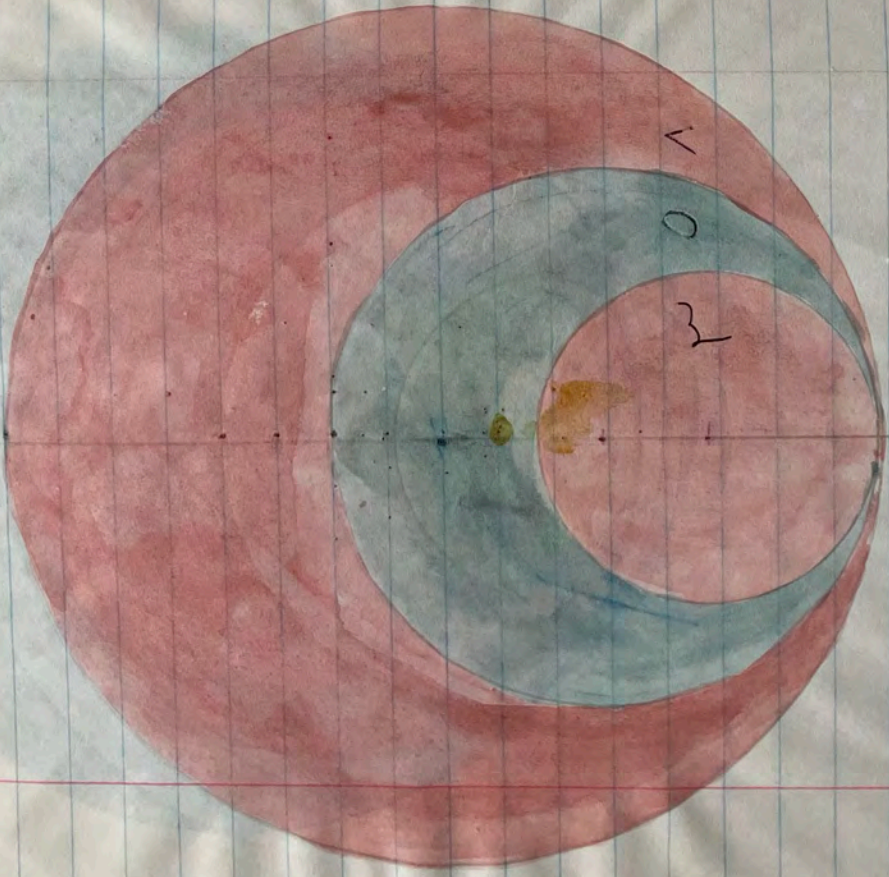
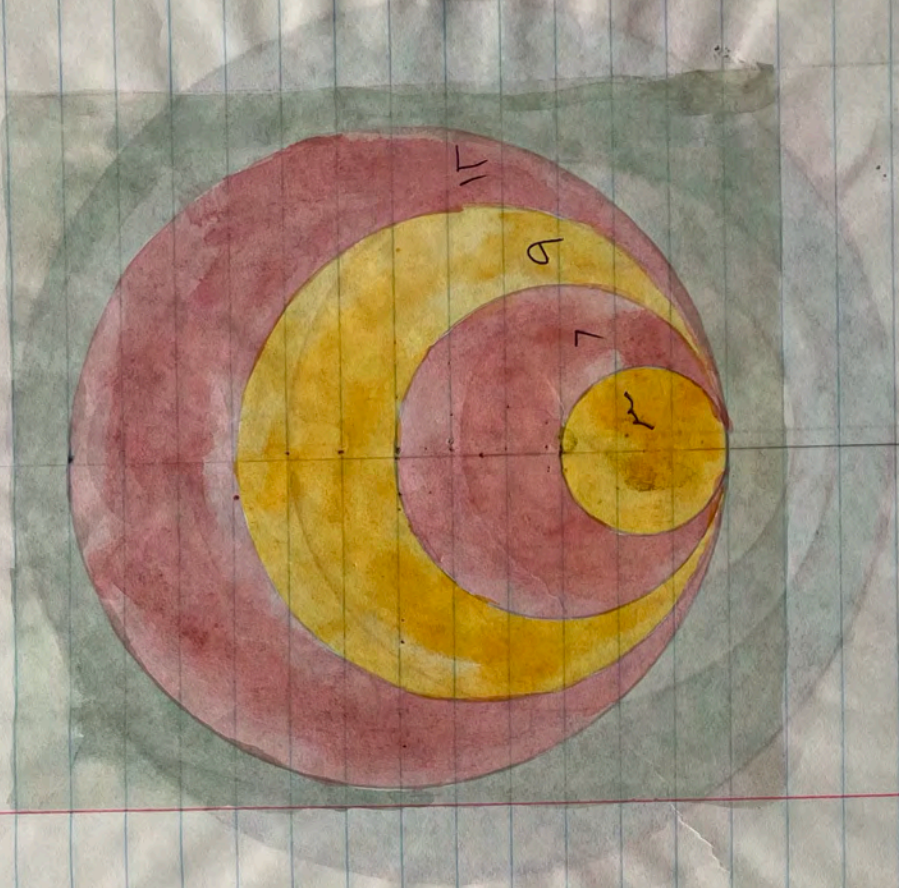
i)  $A I, E I, I I, O I, U I$   
 $A II$   
 $A III$   
 $A IV$



Horizontal



2

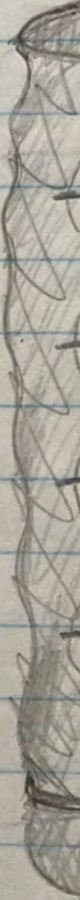


IX 91

Notes on 'Kittre' Turkish  
marbling base.

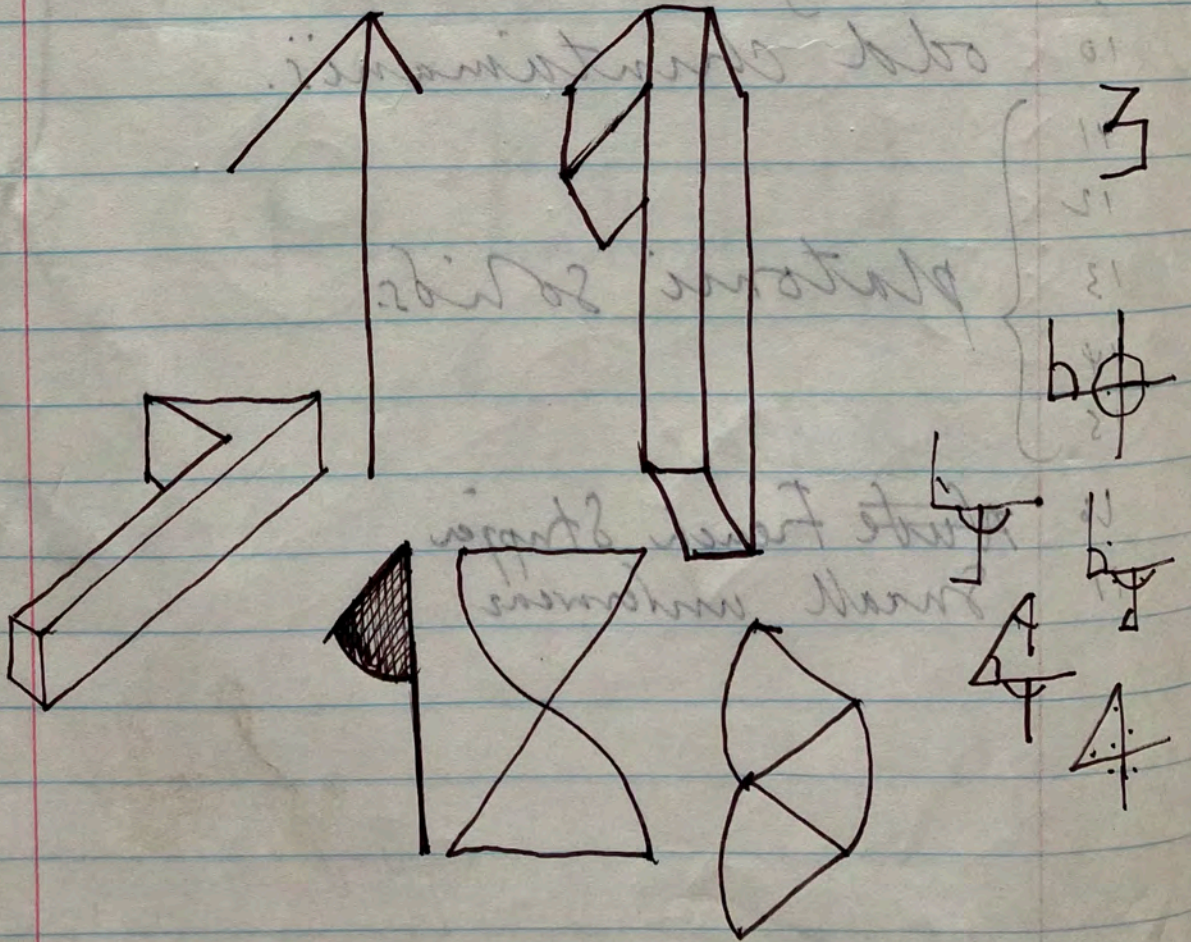
4 days to dissolve, perhaps I should  
have ground it up first. It looked  
like enormous tenebris. Is it  
gum tragacanth?

dissolved into a milky white  
gum. Worked fine, similar to  
carrageen EXCEPT that it leaves a  
thick surface layer on the paper  
that masked previous integral  
marblings and under spray pressure  
or brushing the whole layer of  
gum + ink comes off leaving  
only a very debilitated image  
beneath. V. good for 'spanish' pattern



x. 97

Like the novelist, who observes a glance between 2 people and constructs a story that leads up to and beyond that glance, I am creating works that should have existed, that illustrate the history of paper marbling.





X.191

## FAKES + FORGERIES

Make 3 part works that  
look like 2 existing forms of  
information relay but that  
subvert ~~on~~ those vehicles and  
the powers they represent.

1. [A] A newspaper advertising poster  
with a

- i) sick
- ii) contradictory
- iii) pathetic

} content

[B] A headed notepaper with a  
letter hand written on it

[C] A collection of theatre tickets  
with unusual combinations  
of plays + actors

[D] Record covers, but no records.

what to do about the originals?

i) acknowledge them and their importance throughout history - thus making my work craft orientated - is - a presentation

ii) ignore them and run the risk of damaging criticism from any so dignified cognoscenti.

iii) refer to them in text but not in illustration.

iv) Use the chance discovery of the French book and its curious (mysterious) charm.

The year that it took me to research and make this version of the five Platonic Solids had a curious start.

When W.H. Smith bought out the waterstones book shops the duplicate stock surplus stock was displayed in a large shop in Mitson St in Bath and offered to the public at a quarter of the published price.

Hundreds of thousands of books, of mostly were shelved haphazardly without any system or order and piled up all over the floor. Which made browsing a disconcerting experience. 'How to beat cancer' was next to '~~Oriental Rags~~ from 'Fabled Cities of Central Asia'. On my first visit, in dismay at thinking of the gems that must be lying there and how easy it would be to miss them

I picked up the first volume that attracted my attention, it was The Illustratet Bartsch, ~~200~~ a catalogue of prints by German Masters of the 16th cent I was astounded, amongst the reproductions of engravings of Bavarian primes in fantastically complicated armour and biblical scenes such as 'The Adoration of the Beast with Ten horns and seven heads' were - page after page of geometric shapes; ~~and~~ I had discovered the Perspectiva Corporum Regularium an elaborate compendium devised by Jamnitzer, a mystical German goldsmith and etcher by Jost Amman in Vienna in 1563. I was so struck by my good fortune that I rushed out of the shop exhilarated, the idea of paying for a miracle was too mundane. Thus I began to study the 5 Platonic Solids

so called because Plato in his Timaeus of 500 BC equated the <sup>each of</sup> elements to one of the shapes, the 5th (dodecahedron representing God. Euclid's Elements, <sup>c. 300 BC</sup> as his whose theorems held true until Einstein's demonstration of curved space is considered to be an exhaustive description of the 5 regular Solids, so called because they are composed of equal angles and edge lengths. They were considered to be the basic building blocks of the cosmos; their immutability <sup>was seen</sup> justified their divine status. I had been involved with them 10 years earlier when I had made a set out of cardboard each with a volume of 1000cc. I had often fantasised about having a set made in crystal, not for any mystical reasons but because they were are beautiful.

Originally having been described by Pythagoras (it is <sup>inherent</sup> unchangeable)

design intended as a 'tool' for meditation and increased awareness. p. 11 YANTRA. Madhu Khanna T.H. 1981

"Geometrical abstraction of forms has a long history in India. It can be traced back as far as Vedic times (Second millennium BC) to a variety of carefully constructed fire altars whose symbolic form parallels that of yantras... Five was the axis mundi that united heaven and earth, and the altar symbolically represented the pillar that <sup>held</sup> supported the four regions ~~(of the world)~~ together". 1427. How fitting that London's Coal-cove housed the means by which men and women transcended the forces of nature. Similar archetypal forms of design appear in unrelated cultures throughout history viz Islamic tiles, Celtic knotwork, native American sand images. Indian yantras are symbols, they speak a language that conveys information, the diagrams explain the symbolism inherent in the design but perhaps <sup>the</sup> symbolism was created or shaped to fit the <sup>designs</sup>. This idea allows Day to

This idea permits the appropriation of alternative symbolism, more appropriate to other cultures

to be overlaid on the ~~designs~~ patterns <sup>today</sup> or perhaps no symbolism is necessary <sup>symbolic</sup>.

This <sup>can</sup> allows the sheer force and dynamism of a triangle or circle to be experienced FOR WHAT IT IS, in a visceral, emotional way rather than as an educational tool.

This sense of a particular symbolism opens a clear path for the <sup>inherent</sup> power of archetypal designs to be experienced by the viewer.

One doesn't have to understand anything <sup>when</sup> intellectually or remember that triangles are <sup>point</sup> upward they represent the Male principle - they just point. This intellectual suicide is a cleansing, a return to childlike wonder and instinctive <sup>love</sup> appreciation.

coal cove images

Taking as a starting point Day has gone on to present other basic ~~images~~ shapes - spiral, oval, cross, the final image is a model for a coal-cove using the most famous of all Indian Yantras - the Sri Lakshmi - the auspicious circle.

that they have not always existed)  
~~They have exerted a powerful~~

ii) Despite having been shown to be not the universal forms that Euclid showed them to be expanded by Riemann and other mathematicians involved in 'non-Euclidean' studies, they remain wonderful objects. Originally described by Pythagoras (about 527<sup>569</sup>-497 BC) it was Plato (about 427-347 BC) who ensured their fame by equating the four elements to with them, the fifth shape (dodecahedron) represented God. Euclid's (c 300 BC) famous work The Elements, a compilation, arranged in a logical system, of all the essential facts of geometry known at that time; it has been suggested that his 'book' was a description of the 5 regular solids

→ There are similarities between yamha and coal covers, both are an interface, the coal <sup>which is</sup> fuel, potential heat and illumination passes through the sized ~~of~~ <sup>entrances</sup>; similarly the jar of pure sweet water placed at the center of the yamha invites the deity to descend into it, a coal cover ~~is~~ ~~seen~~ ~~in~~ ~~the~~ ~~original~~ ~~environment~~.

Q. Is there an intrinsic meaning to certain shapes? i.e. circle, triangle, square, crescent, star etc?

A) Regarding (nationalistic) associations i.e. crescent for middle east and stars for USA (and many others) and known religious symbolism, i.e. triangle for the trinity. anything left is purely formal to which we respond intuitively i.e. circles radiate, squares are static, triangles dynamic, i.e. your eyes dart about on the surface.

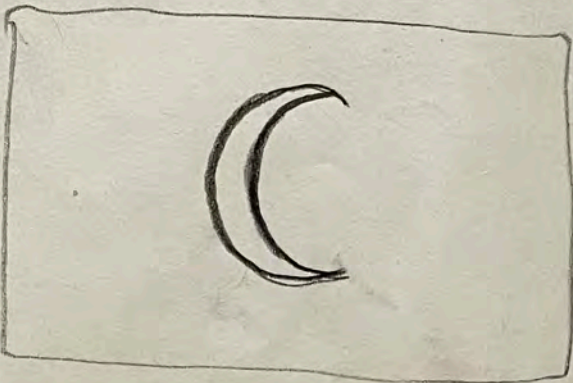
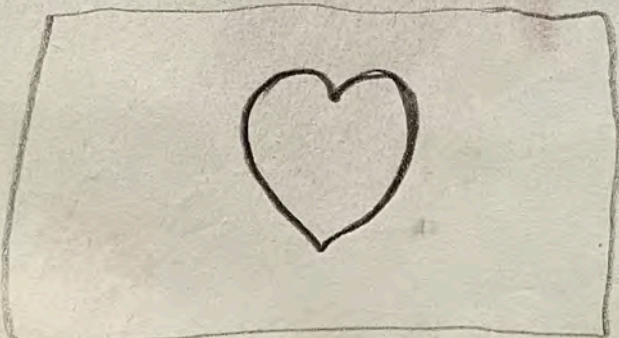
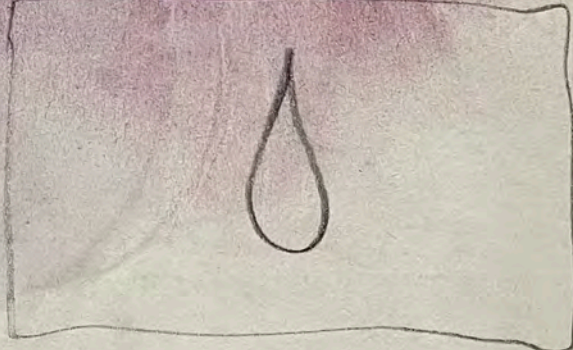
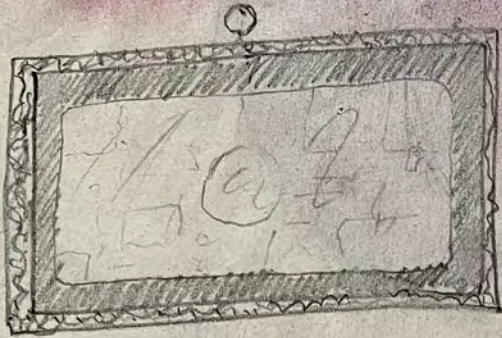
# ALCHEMY

VII. 94

Exhibition at Leighton House  
London . OCT 94.

to include:-

- 1) 15 photographs of man hole covers  
20 x 16 "
- 2) 15 monoprints derived from  
examples of above.
- 3) A number of small gold + silver  
'sculptured' works on paper that  
combine Tantric ideas of geometric  
development.





1. Resemblance to Indian Yantras & Jain designs.  
based on: a) Circular motif.  
b) metal  
c) Abstract (mostly) design.  
d) Strong central focus  
e) Figure/ground relationship.

Organization of text

1. What is a yantra. (Jung + Rawson)
2. Yantra within Tantra (i.e. everything worshippable)
3. Reason for richness of coal covers. (houses + fuel coal)
4. Similarities between Y + coal covers (as above)
5. Is there any point in ~~cross~~<sup>cross</sup> cultural interest?

p. 24 "Yantra" a word for which there is not the remotest parallel

p. 68 Artistic form and Yoga in the Sacred Images and Parallel

H. Zimmer. Princeton Univ Press 1990 (orig 1926)

"The linear yantra serves as a tool for many purposes.

Its lowest function is a magical one."

~~OR~~

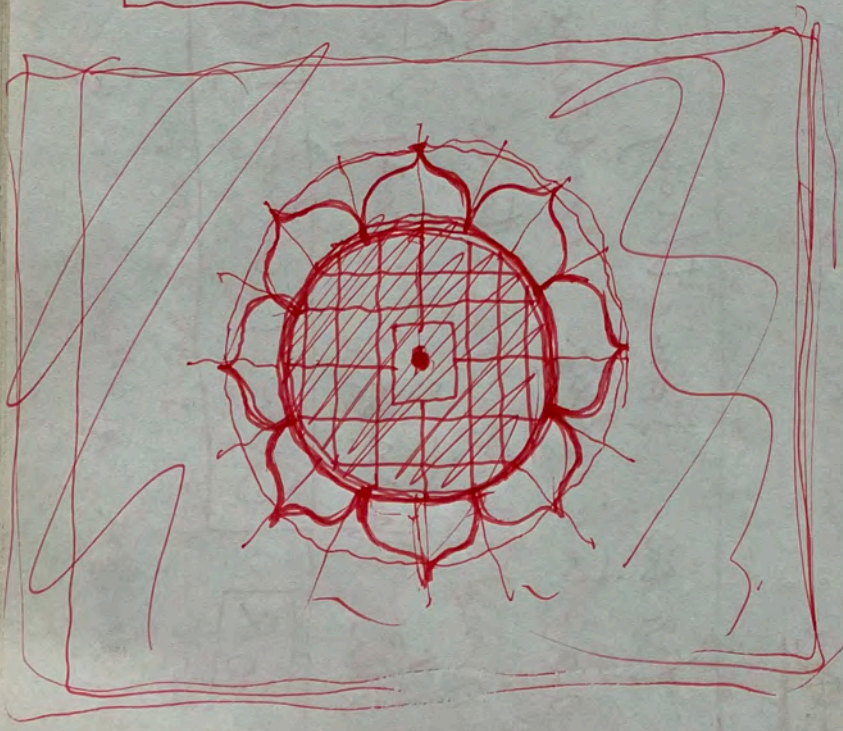
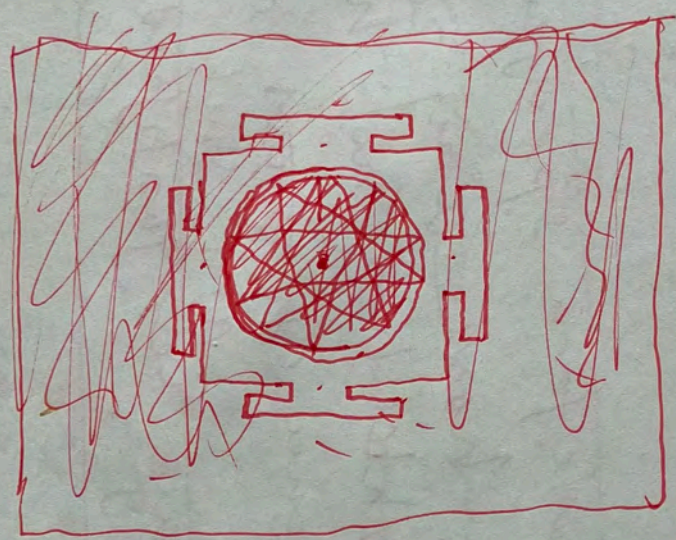
Can something made for a specific purpose by a particular culture have any relevance for another culture which has no hope of appreciating the ~~inner~~ importance of such object? - or any such

OR Can cultural rage be justified?

11X94

- 1) Chalk 'yantra' borders on surrounds of wall here covers
- 2) photograph them
- 3) Print life size.

12



design intended as a 'tool' for meditation and increased awareness" p. 11 YANTRA. Madhu Khanna 7+H. 1981

"Geometrical abstraction of forms has a long history in India. It can be traced back as far as Vedic times (Second millennium BC) to a variety of carefully constructed fire altars whose symbolic form parallels that of Yantras... Five was the axis mundi that united heaven and earth, and the altar symbolically represented the pillar that supported the <sup>heavens</sup> four regions ~~(of the world)~~ together" p. 127. How fitting that London's Coal Over houses the means by which men and women transcended the forces of nature. Similar archetypal forms of design appear in unrelated cultures throughout history viz Islamic tiles, Celtic knotwork, native American sand images. Indian Yantras are symbols, they speak a language that conveys information, the diagrams explain the symbolism inherent in the design but perhaps the symbolism was created or shaped to fit the ~~designs~~ <sup>designs</sup>. This idea allows Day to This idea permits the appropriation of alternative symbolism, more appropriate to other cultures

to be overlaid on the design patterns today or perhaps no symbolism is necessary ~~anyway~~. This <sup>can</sup> allow the sheer force and dynamism of a triangle or circle to be experienced FOR WHAT IT IS, in a visceral, emotional way rather than as an educational tool. This denial of a particular symbolism opens a clear path for the <sup>inherent</sup> power of archetypal designs to be experienced by the viewer. One doesn't have to understand anything intellectually or remember that <sup>when</sup> triangles are used and point upwards they represent the Male principle - they just point. This intellectual suicide is a cleansing, a return to childlike wonder and instinctive appreciation.

Coal over images  
Taking as a starting point Day has gone on to present other basic images - shapes - spiral, oval, cross, the final image is a model for a coal-over using the most famous of all Indian Yantras - the Sri Lakshmi - the auspicious circle.

Intro for Fetishism: followed by historical essay, more or less as is.

- 1) The artist speaking.
- 2) Another

page ①  
1) This exhibition is intrinsically a transcription of a 16th cent work. What is the difference between an <sup>original work</sup> transcription and a copy? or worse a forgery? The latter solves a <sup>series</sup> of problems, the former presents the question and the answer - for the first time, apparently. There are variations of copies, did the copyist choose their subject or was it a commission? Is the copy a replica or does it reflect the time or personality of the copier? Is the copy a comment upon its parent? Is it ironic? Laconic? Didactic? And the original affected by its echo? Is it enhanced? Debuted? Discovered? <sup>Eclipsed</sup> forgotten? <sup>Should</sup> the copy be <sup>art</sup> considered, <sup>the</sup> art or craft? <sup>is the</sup> original more valuable? Desirable? Valid? than the copy? Does it matter? The only <sup>important</sup> question is - is it any good? ~~END~~

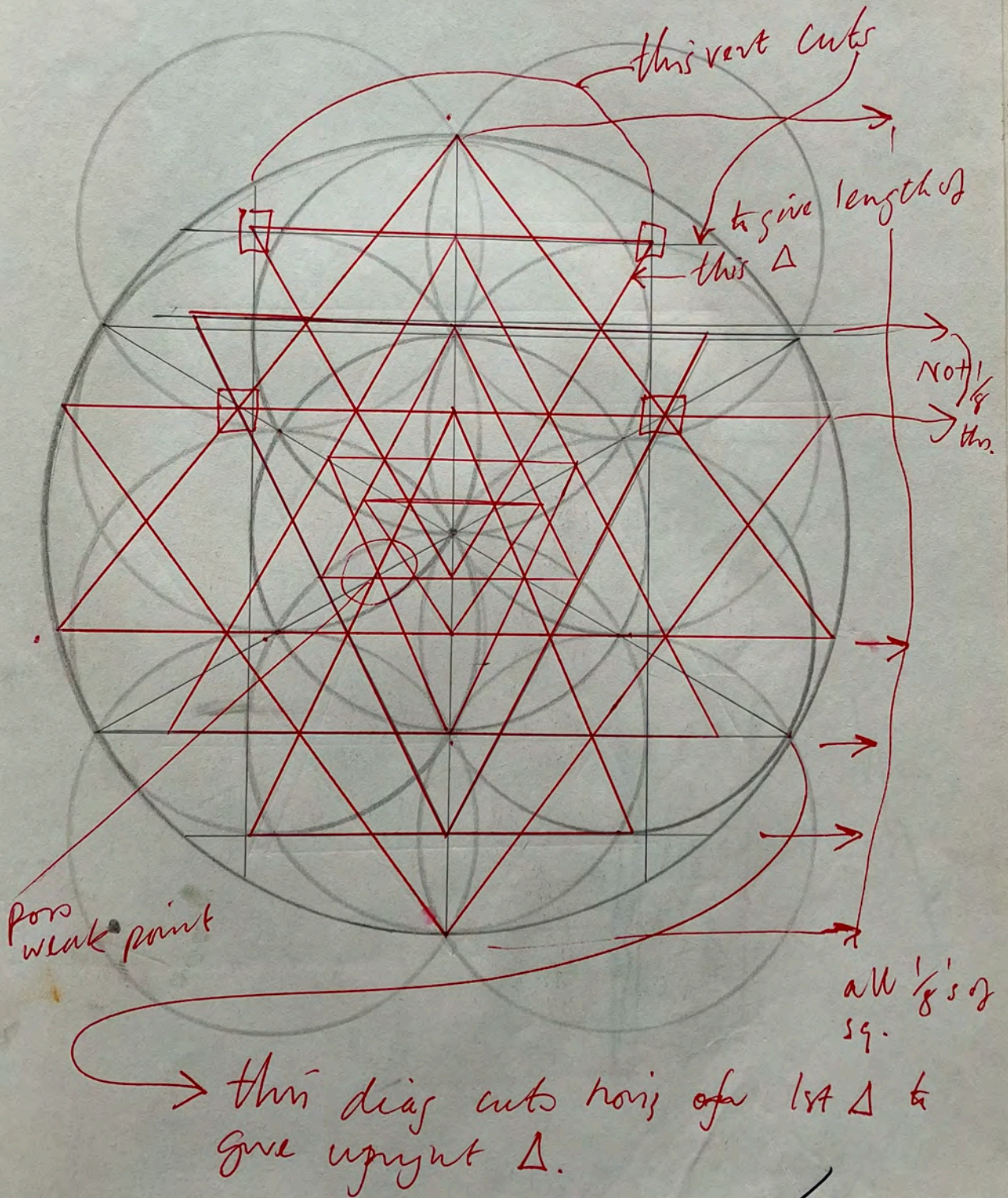
X93

There is always a reason for a transcription, to learn, to ~~earn~~ <sup>they were made</sup> to serve a purpose, they are utilitarian, they would be ~~remade~~ <sup>remade</sup> if lost because there is ~~an~~ <sup>the original</sup> the source. A room on the central Anai Steep identity. These the geometrical forms

How was the copy made? By laser beam? Hand? Machine? YES

Sri Lakshmi NO Grid drawn

IX.94



Poor weak point

this vert cuts

to give length of this Δ

Not 1/8 ths.

all 1/8's of sq.

→ this diag cuts horiz of 1st Δ to give upright Δ.

W.M.

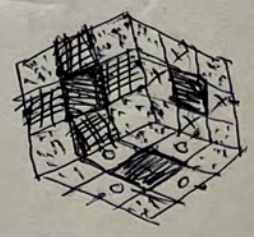
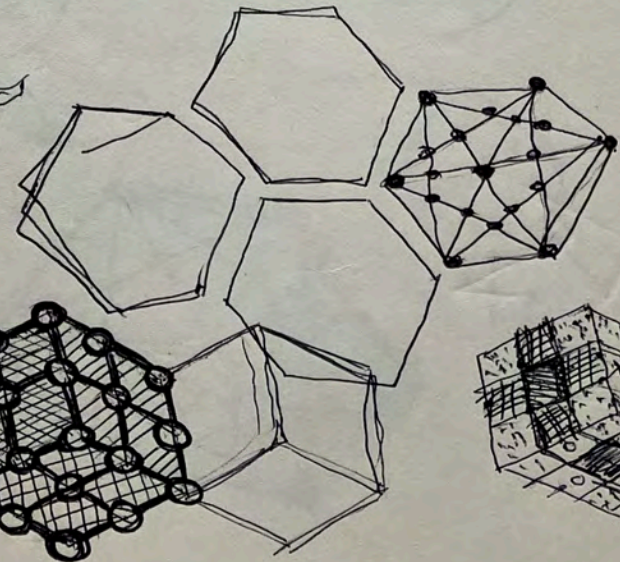
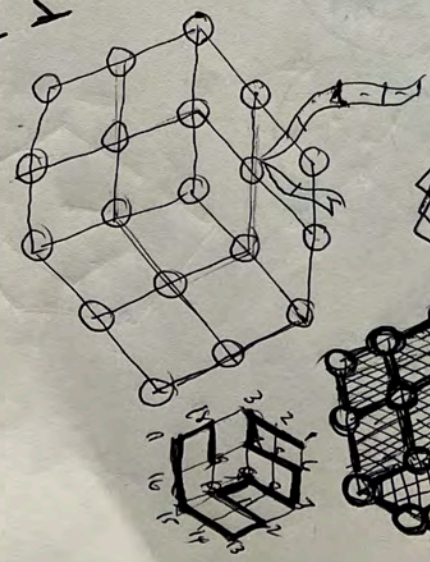
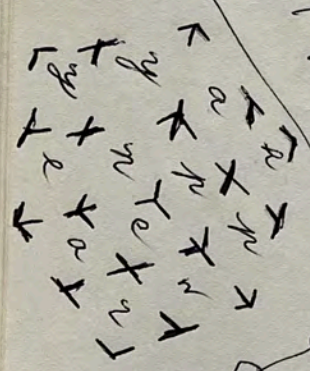
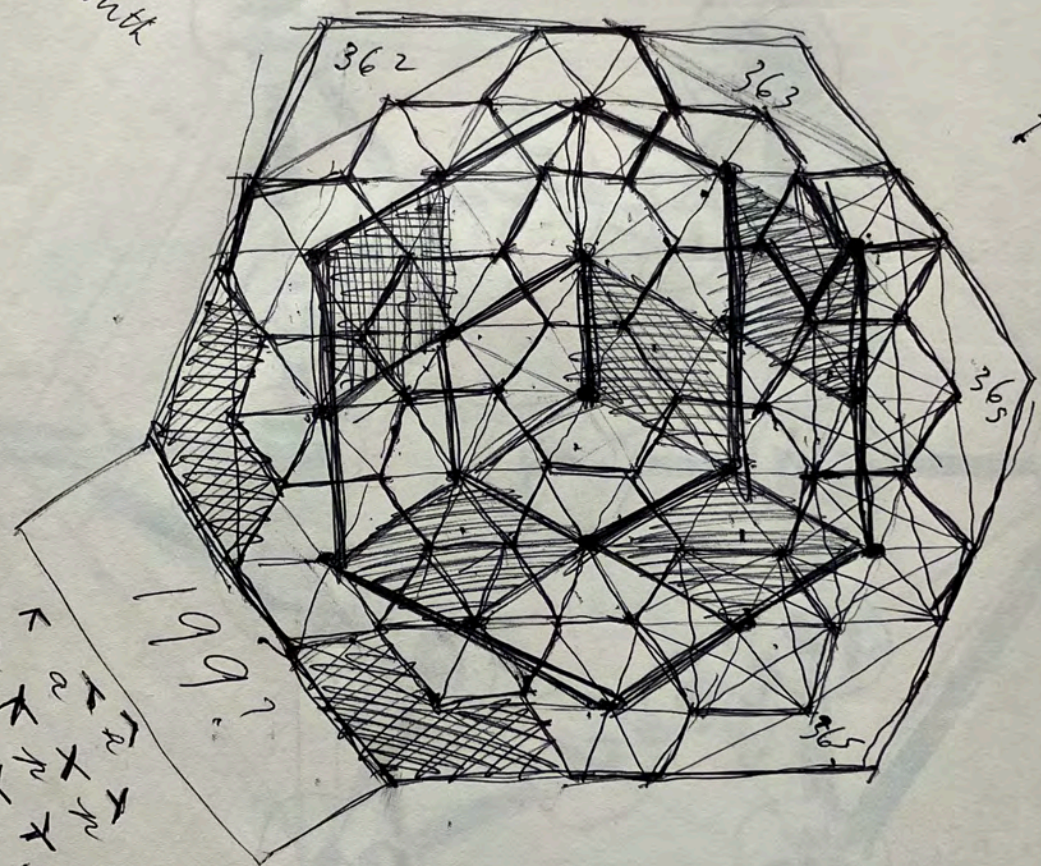
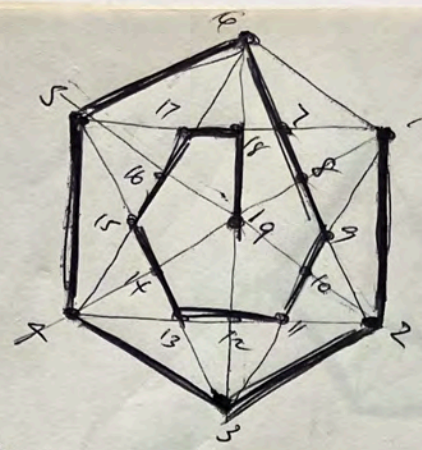
This exhibition takes <sup>utilitarian</sup> images from our everyday environment and transforms them into contemplative icons. These images are particularly from the early 15<sup>th</sup> cent where coal was the dominant fuel and people lived in individual houses not apartments. Their ~~for~~ circular form was designed for ease of access

First version. UX.34

Walking the streets of London one cannot help noticing countless circular metal decorated plates set into the pavement. These covers are the entrances to allow beneath the houses where coal was delivered. Largely redundant now that gas or oil and electricity have replaced coal as the cooking and heating fuel. Decorated with inscribed geometrical patterns that prevented people slipping on the smooth metal surface they have a strong presence reminiscent of India mystic motifs known as Yantras. This Sanskrit word derives from the root 'yam' meaning to sustain, hold or support the energy inherent in a particular element, object or concept... mystical yantras are aids to and the chief instruments of meditative discipline. Basically a yantra used in this context and for this purpose is an abstract geometrical

x. 93.  
Bahai  
Calendar

Name of Month



The fetishism of technique is the  
subject of Day's work. ~~There is nothing~~  
~~original about~~. Appalled <sup>by the short</sup>  
shelf-life of most ~~stuff~~ <sup>so called art</sup> around he  
has opted for ~~forgery~~ what you  
and I would call forgery. The deliberate  
attempt to make something look  
as though it were ~~of a period~~  
something else. It's not easy,  
Technique is all. The threat that  
forgery present can be gauged by  
the villification heaped upon the  
perpetrators by the experts. Social  
ostracism, criminal proceedings,  
contempt are the prizes for ~~the~~  
awaiting the unsuccessful artisan.  
Whereas the merely untalented artist  
is simply ignored and left in peace.

Lydia Howitt

X.93

## THE FETTERISM OF TECHNIQUE

There is nothing original about the work of Graham Day, he ~~didn't~~ ~~have~~ ~~any~~ ~~ideas~~ He simply stumbled by chance across ~~an~~ <sup>recent</sup> ~~set~~ ~~of~~ ~~book~~ ~~catalogs~~ illustrated catalogue of the etchings of Jost Aman. He copied them by photographing them on to high contrast lith film, enlarging them to their original size. He then ~~coated~~ ~~in~~ under safe light conditions he coated a ~~Cockersett~~ paper (specifically made for the English ~~pa~~-marbler Cockerell) in 1963. Day acquired this in exchange for 50 sheets of 18<sup>th</sup> cent blue English paper, commonly used by



refine<sup>th</sup> treatment of subjects handed  
down to him (sic) and pass them on  
in an improved form to posterity rather  
than create new ways of seeing. There  
was little premium attached to inventive-  
ness  
and pictures were not meant to be an  
expression of the artists' personality;  
any image was likely to reflect an  
earlier composition and to provide a  
basis for a "later one". p. 13

The Image Multiplier, T+H, 1987.

~~Can such as Do there  
We have relevance today?~~

Times change, ~~technology~~  
Science and technology show us  
more and more, the sounds have  
become symbols and... "images and  
symbols are the tools of the spiritual  
life, a means to an end and not the  
end in itself.

Nothing is far away

Everything is near

The Universe

And the painting on the Wall."

from Pathway Icons by PRIYA MOOKERJEE

Chandigarh.

labouriously re-drawn and embellish  
a set of diagrams? Certainly the  
Greeks would have been horrified  
at the unnecessary decoration....  
"lucidity, simplicity and restraint were  
the ingredients of beauty. Greek art is  
the art of the intellectual, the art of  
clear thinkers, and it is consequently,  
plain." p.76. Mathematics in W. Culture  
M. Klein Plenum 1953.

Yet some of the Scottish neolithic  
geometric balls are incised with spirals  
and swirling ~~now~~ lines. And of course  
Euler in this century <sup>used these shapes</sup> ~~combined~~ transformat  
to demonstrate his transformations. Then  
there is the curiosity that Day has made  
a unique hand set of the figures from  
originals that were etched, <sup>(ie printed)</sup> a reversal of  
what one would expect today. Susan  
Lambert's description fits Day well  
... "In 1480, the artist whether painter or  
engraver saw his job as furthering a  
tradition. His aim was to develop and

It was in the ~~other~~ ratios<sup>2</sup> between  
these spheres (which Kepler never claimed  
existed, other than in theory). "It turns  
out that if ~~one~~ the dimensions of these  
planetary orbs are such that if a cube  
is inscribed in the <sup>inner</sup> surface of the orb of  
Saturn then its insphere will be the outer  
sphere of the orb of Jupiter, and if a  
tetrahedron is inscribed in the inner  
surface of the orb of Jupiter then its  
insphere will be the outer sphere of the  
orb of Mars, and if a dodecahedron  
is inscribed in the inner surface of  
the orb of Mars then its insphere will  
be the outer surface of the orb of the  
Earth, and if an icosahedron is inscribed  
in the inner surface of the orb of the  
Earth then its insphere ~~outer sphere~~ will  
be the outer ~~of~~ surface of the orb of  
Venus, and if an octahedron is  
inscribed in the inner surface of the orb  
of Venus its insphere will be the  
outer surface of the sphere of Mercury.  
... the fit between the calculated ratios

religious overtones, rather than with  
the mathematical properties of polyhedra  
or the process of drawing in perspective  
here dismissed by Filly. p. 205

Alchemy, ~~turning base metal~~  
~~into gold, the simulate imitation~~  
~~of Godlike powers~~

... "was based far wider in scope than  
the familiar attempts to turn base metals  
into gold. It attracted such medieval scholars  
as Roger Bacon and Albertus Magnus, and  
was patronized by princes including the  
16<sup>th</sup> cent Emperor Maximilian II and  
Rudolf II. The influential Swiss writer  
Paracelsus was primarily concerned with  
its medical application to his search  
for a chemical therapy for disease; his  
followers developed specialized chemical  
therapy for medicine and sought a  
universal elixir ~~of~~ which they  
dreamed would prolong life and restore  
youth from old age." p. 15. OXREF Dic 1996

Finally we come to Dayi  
transcription. Why should an artist

for the Platonic Solids and the observation  
ratios for the planetary orbits is very good.  
Until quite recently, twentieth-century  
cosmologists would have been pleased if  
their theories had fitted the observations  
as well as Kepler's do" op at FIELD p. 38

Leonardo da Vinci's <sup>created</sup> ~~supplied~~ the  
~~spectacular drawings of~~ the figures  
drawings of  
see for Pacioli's De Divina Proportione  
(Venice 1509) ~~gives~~ <sup>gave</sup> them a 3 dimensional linear  
quality ~~gives~~ <sup>gave</sup> ~~gives~~

→ This era of additions and reductions  
of geometric forms also produced

→ That is <sup>further elaborated</sup> ~~elaborated~~ in the Perspectiva Corporum  
Regularium 1568

~~That Day~~ has transcribed the subject of  
this exhibition. FIELD notes "In the  
absence of any explanatory text, it is impossible  
to deduce what Jamnitzer thinks he is doing.  
However one study ~~suggests~~ suspects that  
he is primarily concerned with some  
mathematical version of Alchemy, with

labouriously re-drawn and embellish  
a set of diagrams? Certainly the  
Greeks would have been horrified  
at the unnecessary decoration....  
"lucidity, simplicity and restraint were  
the ingredients of beauty. Greek art is  
the art of the intellectual, the art of  
clear thinkers, and it is consequently,  
plain." p.76. Mathematics in W. Culture  
M. Kline Plenum 1953.

Yet some of the Scottish neolithic  
geometric balls are incised with spirals  
and swirling ~~now~~ lines. And of course  
to other in this century <sup>used the shapes</sup> ~~combined~~ transformat  
to demonstrate his transformations. Then  
there is the curiosity that Day has made  
a unique hand set of the figures from  
originals that were etched, <sup>(reprinted)</sup> a reversal of  
what one would expect today. Susan  
Lambert's description fits Day well  
..." In 1480, the artist whether painter or  
engraver saw his job as furthering a  
tradition. His aim was to develop and

But of course it was Kepler who thought he had discovered the underlying organization of the universe. ~~in the relationships between~~ <sup>the</sup> spheres within the 5 polyhedra. In his work

MYSTERIUM COSMOGRAPHICUM of 1596, a confirmation of the Copernican description of the Universe, he enlarges upon ~~But~~ Euclid's

observation that ... "The faces of a regular polyhedron are all regular polygons of the same shape and they meet in the same way at every vertex of the solid. Therefore by symmetry, all of the vertices must lie on a sphere and all the centres of the faces must lie on another sphere, which will touch the faces at these points.

Again by symmetry, the 2 spheres will be concentric. They are known as the circumsphere and the insphere of the polyhedron." p. 36/37

of Kepler's Geometric Cosmology by J.V. Field, The Athlone Press, London, 1988.

Thus the 5 polyhedra, each contained within its <sup>imaginary</sup> circumsphere which ~~is~~ is the insphere of its larger all encompassing parent, ~~the~~ resemble a set of Russian dolls although each one is different.

⑥ Europe and her earliest dependencies.)  
However in my limited researches into these oriental mathematics I have not encountered references to the regular solids other than those mentioned by Lamy. (op cit).

It was the Arabs <sup>+Persians</sup> who inherited developed and conveyed Greek ideas learning whilst Europe slept during the dark ages. Al Kindi (Alkindus) c. 805 of Kufa (in present day Iraq) wrote a treatise on why the the reasons why the Ancients ascribed the 5 figures to the ~~ancients~~ <sup>elements</sup>

Thabit ibn Qurra c. 836 - 901 whose "command of languages, including Arabic, Greek and Syriac, soon established him as one of the foremost translators in Baghdad. His notable translations of Greek mathematical texts included Euclid's Elements ... many were in turn rendered into Latin by <sup>Gherardo</sup> ~~Gherardo~~ of Cremona in the 12<sup>th</sup> cent, in which form they were to have a momentous impact on medieval Europe" (p. 308 Peacock op. cit)

Omar Khayyam, known today principally as a poet through Edward Fitzgerald's free



⑤ but that the profusion of examples of neolithic stones presumably leads further back in time. The fact that granite, the hardest known stone in Britain was used ~~is~~ supposes that permanence was ~~not~~ desired, ~~wood would have~~. Critchlow suggests that to appreciate the accuracy of the carving you sit down with a block of granite and try to make a sphere, then divide it into compartments - using only a piece of the same stone, as a tool.

To bridge the gap between Plato and Jamnitzer means looking at the history of mathematics

Standard histories of mathematics credit ~~Plato~~ Greece as the source leading to eventually to "a heliocentric model and Europe as the inheritor and guardian of the Greek heritage" See p. 4 The Crest of the Peacock - The Non-European roots of Mathematics by George Gheverghese Joseph. Penguin 1991

This model virtually ignores the contributions of Egypt, Mesopotamia and India in pre-Greek times ~~and the Arab world in its role as conveyor of Greek ideas to the Renaissance~~ <sup>later</sup>

④ but they presumably had a symbolic significance; they may have been used as symbols of authority by family and clan leaders or were perhaps (if they carried different colors or motifs on the faces) used in divination.

Their extraordinary precise geometric execution argues for a sophisticated understanding of solid geometry, which is also reflected in the layout of contemporary Stone Circles, with their astronomical alignments."

Critchlow (see Time etc) gives a thorough analysis of their geometry and draws attention to Prof A. Thom whose dedicated pioneer work on megalithic culture resulted in establishing the megalithic yard of (... inches) which is consistent with <sup>these units of</sup> ancient cultures over a wide area. ~~In attempting to search for the origins of these solids~~

In the attempt to establish a chronology for these solids it is astounding that not only have Plato and Pythagoras been antedated by over a thousand milennium ~~but~~ their profusion the <sup>quantity</sup> ~~numbers~~ and types ~~are~~ of megalithic

③ in Timaeus and Euclid in the Elements

Achieved by means of a clever, correct, special and unprecedented method, accomplished very artistically in perspective... In honour of all those fond of the free arts." The five regular bodies are known as the Platonic Solids and are: the TETRAHEDRON, the OCTAHEDRON, the CUBE, the ICOSAHEDRON and the DODECAHEDRON. are known as the Platonic Solids because Plato (DATES) in his work the TIMAEUS (DATES)

~~which is~~  
... the dialogue in which he outlines a cosmology through the metaphor of planes and solid geometry. In this dialogue ... he establishes that the four basic elements of the world are earth, air, fire and water, and that these elements are related to one of the solid figures.

Tradition associates the cube with ~~water~~<sup>earth</sup>, the tetrahedron with fire, the octahedron with air, and the icosahedron with water. Plato mentions a 'certain fifth composition' used by the creator in the making of the universe. Thus the dodecahedron came to be associated with the fifth element, aether." from Sacred Geometry

Just as by Robert Lawlor T+H. 1982

~~Although Plato uses the regular solids~~  
"Plato does not describe his Soul as creating

(2)

Jamnitzer's book was not an ~~and~~ isolated exercise. It had been preceeded the year before (1547) by two other treatises both covering the same ground and published in Nuremberg: Lorenzo STOER's 'Geometria et Perspectiva' and Hans ~~Lencher's~~ LENCHER'S 'Perspectiva Litterata the latter illustrating fantastical alphabets. All these authors were goldsmiths and seen to have been hypnotised by imaginary constructions incorporating cubes, globes, cylinders, wheels, spirals and other geometric shapes. Such was the progeny of the Durer's ~~UNTERWEYSUNG~~ UNTERWEYSUNG DER MESSUNG of 1527. With Jamnitzer and his uncle we enter the Hausposthomeri late mannerist world of Archimedes and the Habsburg Emperor Rudolf II, and become aware of the German obsession with cerebral exercises in 'Perspectiva'." from p. 98 'The History of the Illustrated Book (The Western Tradition.)

by John Latham 1981 T.H.

Let us look at the forms themselves, →

↳ Jamnitzer tells us in his preface that ~~the~~ his book is... "A diligent explanation of the five regular bodies, as described by Plato

Letter to Cary Welch. 11.93.

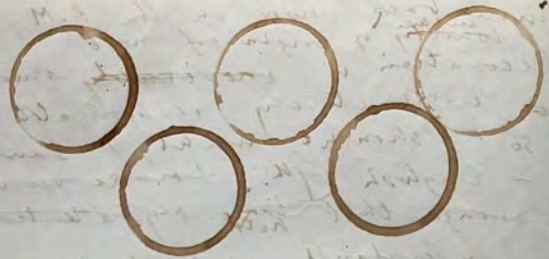
Dear Mr C.W, Thankyou for your enthusiastic letter about the Atlar work.

Yes, lets meet when you come to London you / am on 071 243 8111 (Notting Hill) when in London at the weekends

Your arabesque extravaganza sounds wonderful, I hope that the accompanying catalogue will be as enjoyable as that for INDIA! I sensed that you had a taste for the lyrical after <sup>hearing</sup> listening to you talk about <sup>Basawan + Govardhan</sup> the B.M Bath recently (in January).

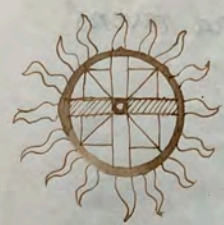
You ask if I have ever tried my hand at arabesque. Enclosed please find a print of a transcription of a ~~English~~ little catalogue of an exhibition I did

\* in Paris (during the quiet work) is a transcription of a ~~manuscript~~ <sup>manuscript</sup> now in the B.M. the ~~country~~ <sup>country</sup> of origin of most Decoration is inevitably usually not instinctively recognizable, or so I thought until I saw this - English (??). I make ~~revisions~~ <sup>revisions</sup> of images that ~~hold~~ <sup>hold</sup> my attention, one understands so much more by taking things apart and reassembling them. That is why I chose such well known images when I was teaching myself ~~making~~ <sup>making</sup> to make it obvious that of course, special ~~arts~~ <sup>arts</sup> were dismissive - Robert Skelton's ~~distain~~ <sup>distain</sup> hovers over me like an accusing finger in a permanent cloud on my horizon. I ~~discovered~~ <sup>discovered</sup> a lot of technical know how. Not being a sociologist myself I don't read paintings as adjuncts to history but just marvel (at (say) that blue against that pink) or evaluate them <sup>depending on</sup> ~~because of~~ their originality - or as props to the imagination where one can speculate about the events depicted. You mention



more  
de  
Chequers  
INK  
1993

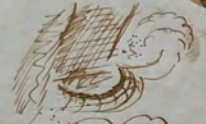
L



This ink was made by me in 1993, difficult to make it black equal to shop bought

One week later; the ink is blue/black when written - oxygen

H<sub>2</sub>O.  
copperas  
oak galls  
Gum Arabic



This bath, I mean (an batch dries) to a pretty shade of brown. ~~upon~~ <sup>drying</sup>

x.93

# THE FETISHISM OF TECHNIQUE

Readings around an exhibition.

This exhibition is intrinsically a transcription of a 16<sup>th</sup> century work. What is the difference between an original and a copy? The latter is utilitarian, it solves a series of problems, the former <sup>apparently</sup> presents the question and the answers for the first time.

Then are varieties of copies. Did the copyist choose their subject or was it a commission? Is the copy a replica or does it reflect the time or personality of the copier? How was the copy made, by hand, by machine? Is the copy a <sup>ironic or didactic</sup> comment upon its parent? ~~Is it ironic?~~ Didactic? How is the original affected by its echo? Is it enhanced, diluted, discovered? Should the copy be considered to be art or craft? Is the original more valid, desirable, or valuable than the copy?

A nomad on the Central Asian Steppe weaves a design upon a rug; she did not invent the patterns herself, they are part of her language, her tradition, specific to her cultural affiliations and shaped by the qualities of the local technology and market forces. Her craft becomes our art. What is important is that the rug exists; for her as a saddle bag for us as an object of <sup>study and</sup> contemplation. What is necessary for both is that it ~~be beautiful~~ <sup>seems to be</sup> beautiful.

①

number and geometric architectural forms is permeated by recondite symbolism which sometimes assumes a religious nature.

"Jamnitzer's book was not an isolated exercise. It had been preceded the year before (1567) by two other treatises both covering the same ground and published in Nuremberg: Lorenzo Storer's GEOMETRICA ET PERSPECTIVA and Lencher's PERSPECTIVA LITERATA... all these authors were goldsmiths and seem to have been hypnotized by imaginary constructions incorporating cubes, globes, cylinders, wheels, spirals and other geometric shapes. Such was the progeny of Durer's UNDERWEYSUNG DER MESSUNG of 1527. With Jamnitzer we enter the claustrophobic late mannerist world of Archimboldo and the Hapsburg Emperor Rudolf II, and become aware of the German obsession with cerebral exercises in perspective." (2)

Let us look at the forms themselves, despite Coxeter's dismissal that... "the early history of these polyhedra is lost in the shadows of antiquity. To ask who first constructed them is almost as futile as to ask who first used fire." (3)... they have (3)

a surprisingly rich chronology. Jamnitzer tells us in the preface that his book is ... "A diligent explanation of the five regular ~~solids~~ bodies, as described by Plato in TIMAEUS and Euclid in the ELEMENTS. Achieved by means of a special and unprecedented method, accomplished very artistically in perspective...

In honour of all those fond of the free arts" (4) A polyhedron is regular if ... "it has as its faces just one type of regular polygon, and all its vertices are congruent.

There are only five; the cube, regular tetrahedron, regular ~~hex~~ octahedron, regular dodecahedron and regular icosahedron.

"The regular polyhedra are called 'Platonic' by tradition, though the last book of Euclid's ELEMENTS states 'In this book, the thirteenth' are constructed the five figures, the cube, pyramid and dodecahedron belong to Pythagoras, while the octahedron and icosahedron belong to Theaetetus." (5)

In his famous work TIMAEUS ... "the dialogue in which he outlines a cosmology through the metaphor of planar and solid geometry ... he establishes that the four basic elements of (4) the world are



an Etruscan dodecahedron which shows that this figure was enjoyed as a toy at least 2,500 years ago". But most wonderful and surprising is the existence of a considerable number of Stone balls discovered since 1850. The group on display in the Ashmolean Museum in Oxford are described "... These carefully carved and decorated regular geometric solids are found in late Neolithic contexts in Scotland eg. at Scarra Brae, Orkney. Their use is unknown, but they presumably had a symbolic significance; they may have been used as symbols of authority by family or clan leaders or were perhaps (if they carried different colours or motifs on the various faces) used in divination.

Their extraordinarily precise execution argues for a sophisticated understanding of solid geometry, which is also reflected in the layout of contemporary stone circles, with their astronomical alignments. The techniques of Stonecarving were also applied to personal equipment such as mace heads - some ~~of which~~ examples of which were decorated with motifs known from megalithic tombs.

All these connections argue for an intimate link (6) between cosmological

1. Earth, air, fire and water and that these  
elements are ~~related~~ related to one of the  
~~polyhedra~~ solid ~~figures~~ figures. Tradition  
associates the cube with the earth, the  
tetrahedron with fire, the octahedron with  
air and the icosahedron with water. Plato  
mentions a certain fifth composition 'used by  
the creator in the making of the universe'.

Thus the dodecahedron came to be associated  
with the fifth element, aether" (6) Just as  
--- " Plato does not describe his God as  
creating the world out of nothingness, but  
rather as making order, a cosmos, out of  
disorder. That is, the elements are already  
present when Plato begins his account, and  
he is thus concerned with their properties rather  
than their origin" (7) So we can assume that  
the five solids preceded him. Keith Critchlow  
states stated in his 1979 book (8) that to his  
knowledge no written records predate Plato.

Lucy Lamy gives proof that the Egyptians of  
the old Kingdom ~~(c. 2600 BC)~~ had knowledge of the  
five forms (9). Coxeter notes (10) "... excavations on  
monte Loffa near ~~Padua~~ (5) Padua, have revealed

beliefs, ritual and burial practices, and personal authority." Critchlow gives a thorough analysis of their geometry and draws attention to the dedicated pioneer field work of Professor A. Thom whose

→ on megalithic culture resulted in establishing the megalithic yard, a unit of measure that is consistent within <sup>VARIOUS</sup> ~~different~~ cultures over a wide area. The fact that the balls are made of granite, the hardest stone known in Britain, supposes that permanence was desired. Critchlow suggests that to appreciate the accuracy of the carving you sit down with a block of granite and try to fashion a perfect sphere then divide its surface into accurate compartments, using only a piece of the same stone as a tool.

credit Standard histories of mathematics to ... "a Eurocentric model and Europe as the inventor and guardian of the Greek heritage" (11). This model virtually ignores the contributions of China, Mesopotamia, India and Egypt in Pre-Greek times. However in my limited researches (7) into the Oriental

mathematics I have yet to encountered references to the regular solids other than that already mentioned by Lamy. It was the Persians and the Arabs who inherited, developed and conveyed Greek learning whilst Europe slept during the Dark Ages. Several sources look as though they might provide interesting information. Al-Kindi (Alkindus) c. 805 of Kufa (in present day Iraq) wrote a treatise on 'The Reasons why the Ancients ascribed the Five Regular Figures to the Elements.'

Thabit ibn Qurra in 836-901 whose "... command of languages, including Arabic, Greek and Syriac, soon established himself as one of the foremost translators of Greek mathematical texts in Baghdad including Euclid's ELEMENTS which were in turn rendered into Latin by Gherardo of Cremona in the twelfth century, in which form they were to have a momentous impact on medieval Europe." (12)

Omar Khayyam, known principally in the West as a poet through Edward Fitzgerald's free translations was also a distinguished mathematician, astronomer and philosopher.

Born in Nishapur, now part of Iran, he wrote on algebra (an Arabic word) and re-interpreted Euclid. In the West --- "Maurolycus (1494-1575)

was probably the first to have a clear understanding of the relationship between two reciprocal polyhedra".<sup>(13)</sup> But of course, it was Johannes Kepler (1571-1630) who thought that he had discovered the underlying organization of the universe with the inter-relationships between the five shapes.

In his work MYSTERIUM COSMOSGRAPHICUM of 1596, a confirmation of the Copernican description of the universe, he enlarges upon Euclid's observation that ... "The face of a regular polyhedron are all regular polyhedron of the same shape and they meet in the same way at every vertex of the solid. Therefore by symmetry, all of the vertices must lie on a sphere and all of the centers must lie on another sphere, which will touch the faces of these points. Again by symmetry, the two spheres will be concentric. These are known as the circumsphere and the insphere of the polyhedron." <sup>(14)</sup> Thus the five polyhedra, each contained within its own imaginary ballon resemble a set of Russian dolls, although each one is different. It was in

the relationships between these spheres, which Kepler never claimed existed... "that the dimensions of the planetary orbs are such that if a cube is inscribed in the inner surface of the orb of Saturn then its insphere will be the circumsphere of the orb of Jupiter, and if a tetrahedron is inscribed in the inner surface of the orb of Jupiter then its insphere will be the outer sphere of the orb of Mars, and if a dodecahedron is inscribed in the inner surface of the orb of Mars then its insphere will be the outer surface of the orb of the Earth, and if an icosahedron is inscribed in the inner surface of the orb of the Earth then its insphere will be the outer surface of Venus, and if a octahedron is inscribed in the inner surface of the orb of Venus its insphere will be the outer surface of Mercury...  
... the fit between the calculated ratios for the Platonic Solids and the observational ratios for the 10 planetary orbs is

very good. Until quite recently, twentieth-century cosmologists would have been pleased if their theories had fitted the observations as well as Kepler's do." (15) This era of reductions and additions also produced Leonardo's drawings for Pacioli's DE DIVINA PROPORTIONE (1509) where they appear as though made from elegant strips of wood. This is further elaborated in Jamnitzer's PERSPECTIVA, the subject of this exhibition. Field notes... "In the absence of any explanatory text, it is impossible to know what Jamnitzer thinks he is doing. However one strongly suspects that he is primarily concerned with some mathematical version of Alchemy, with religious overtones, rather than with the mathematical properties of the polyhedra." (16)

Despite the present day suspicion of Alchemy, it... "was far wider in scope than the familiar attempts to turn base metals into gold. It attracted such medieval scholars as Roger Bacon and Albertus Magnus, and was patronised by princes including the sixteenth century Emperors

Maximilian II and Rudolf II. (17)

In this century it is Escher who utilised the polyhedra most effectively to demonstrate his transformations.

Subsequently ~~the~~ the shapes lost their power to be seen as magical building blocks of nature and have taken their place in the mathematical pantheon amongst the ~~zonal~~ other curiosities such as zonahedra, Archimedean polyhedra and woven polyhedra. In this century the prints of M.C. Escher often use these Polyhedra to demonstrate his transformations.

\* \* \*  
Finally

To return then to this version of the figures, why should an artist labouriously re-draw and embellish a set of diagrams? Certainly the Greeks would have been dismissive of the unnecessary decoration ... "Modesty, simplicity and restraint were the ingredients of beauty. Greek art is the art of the intellectual, the art of clear



thinkers, and it is consequently, plain." (18)

Yet some of the Scottish stones are incised with spirals and swirling lines and may have been coloured. Then there is the curiosity that this unique set ~~have~~ are derived from originals that were etched by Jost Amman, a reversal of what one might expect today. Susan Lampert's description seems to offer a clue... "In 1480, the artist whether painter or engraver saw his (sic) job as furthering a tradition. His aim was to develop and refine the treatment of subjects handed down to him and pass them on in an improved form to posterity rather than create new ways of seeing. There was little premium attached to inventiveness and pictures were not meant to be an expression of the artists' personality; any image was likely to reflect an earlier composition and to provide a basis for a later one." (19)

Times change, technology shows us move and 13 move, the solids have

become symbols once again and  
... "images and symbols are the tools  
of the spiritual life, a means to an  
end and not the end in itself." (20)

"Nothing is far away  
Everything is near

The Universe

And the painting on the wall" (21)

~~+ Numbered bibliography~~

gday  
London 1993

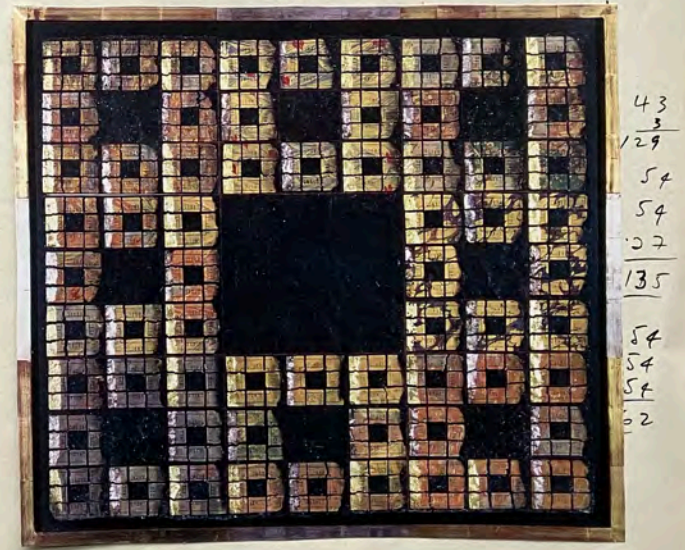
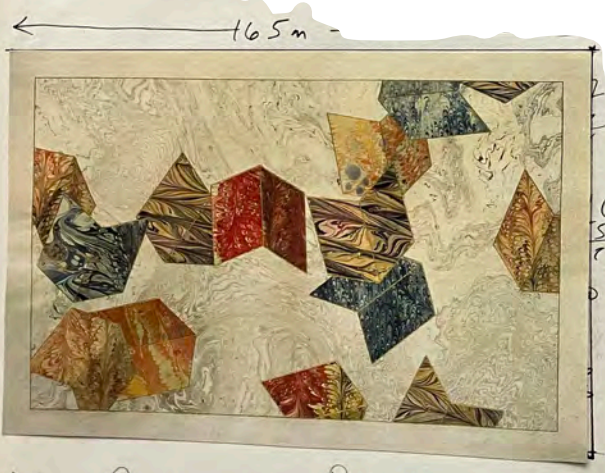
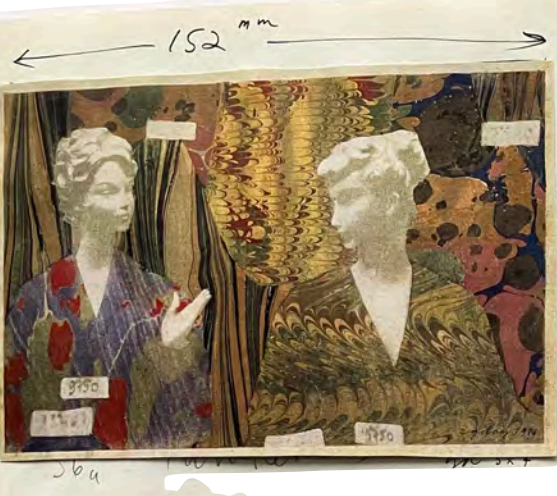
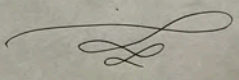
# List of ingredients for Cabinet

- ✓ Paper
- ✓ Alum
- \* Dragons Blood
- ✓ Carbon
- \* Pine Resin — check Sumi recipe
- ✓ Gum Arabic
- \* Glycerine
- ✓ Borax
- ✓ Carrageen Moss
- ✓ Seaweed
- ✓ Kotre Resin
- \* Oxgall (powder)
- ✓ Pigments
- \* Gum (for sand) } check Spow + mediaeval book
- \* CHALK chalk }
- ✓ Gold
- ✓ Oakgalls
- ✓ Copperas



Graham Day  
 Retro-Perspective line  
 1970 - 1997

Diorama Gallery  
 London  
 1997



61 River 2 Books 2d set