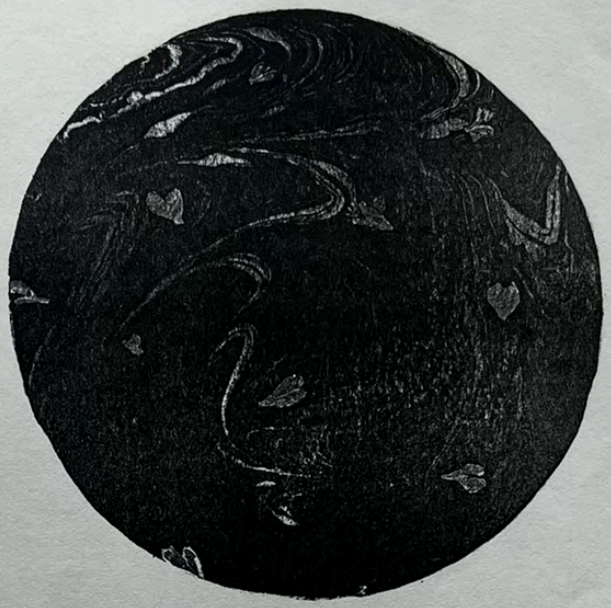
Σινώπη
Sinoph

Σινωπη



SINOPE (SP)

Ragged
Beseached beside the Black Sea
Zeus offers to grant her dearest wish
"I wish to remain a Virgin"
She did. For the rest of her life

2000's

25.IX.01. Firebird, a paper sculpture or Kite.

a combination of :- RECTO:

a) An accurate drawing of an ancient Hindu fire altar in the shape of a falcon (ref: AGNI Bons)

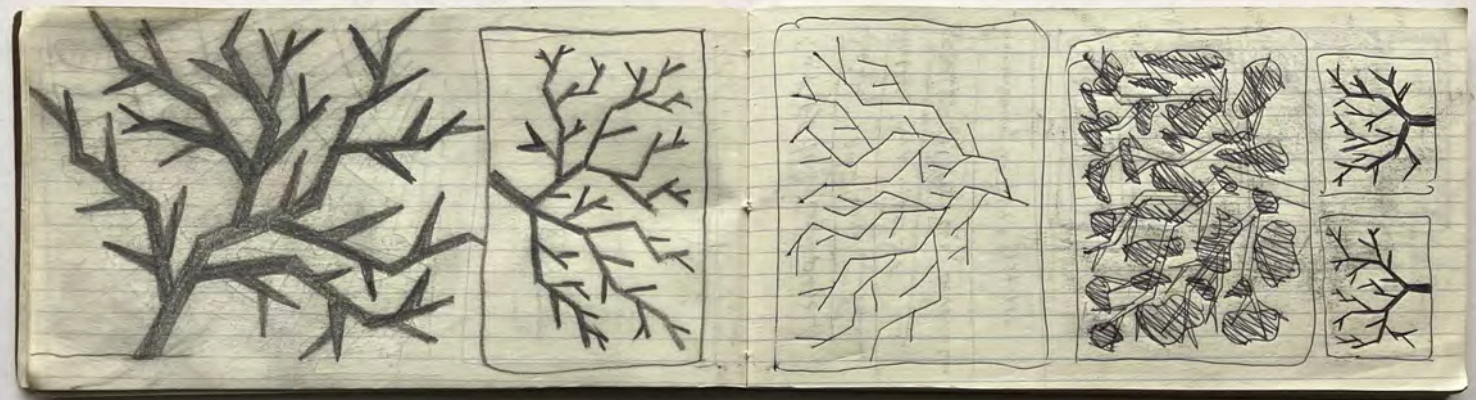
b) 60 prints of 30 birds, half correct and ½ reversed. pasted on top of a). The birds are common Islamic talisman, re cut onto blocks and printed onto Thai tissue.

VERSO: The central square a radiating image of leaves/frames suggesting growth and expansion and the source of the fire.

The whole thing folds up like a map and the head slots into the tail to secure and looks like a leather document case. It has gone

linear decoration. It hangs from 5 red loops attached to the head and wings. The tail is unsupported and is free to adapt to the display venue. It is part of a group of pictures that illustrate The Conference of the Birds, a 12th century Persian poem in rhyming couplets by Farid-Ud-Din Attar. It should signal that it is a Kite when opened and hung and a private document when closed.

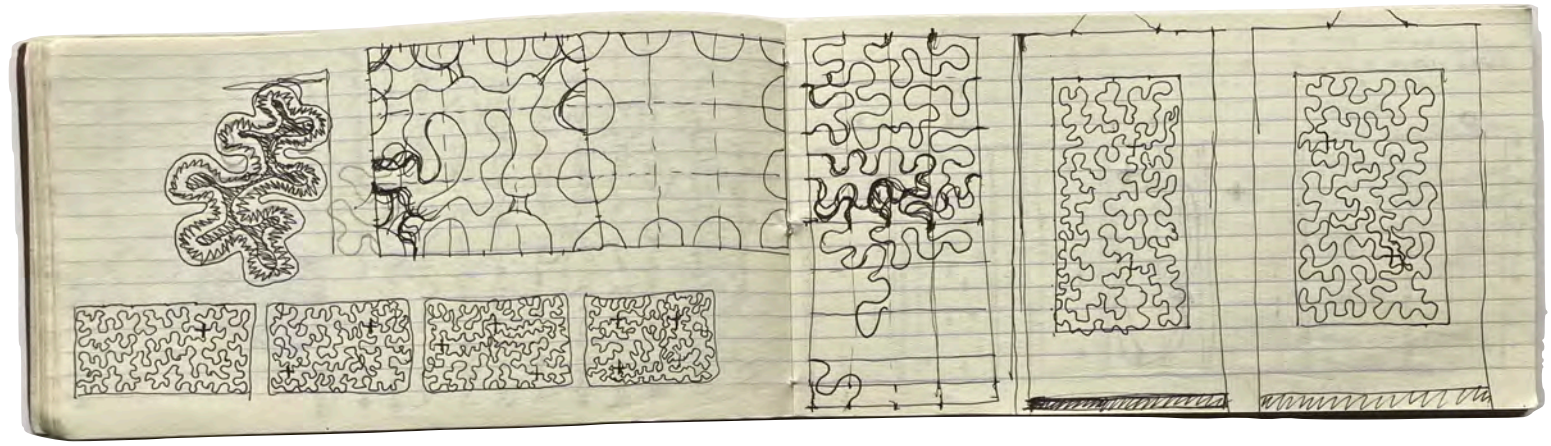
"All things are one - there isn't any two;
It isn't me who speaks; it isn't you." Attar p.191

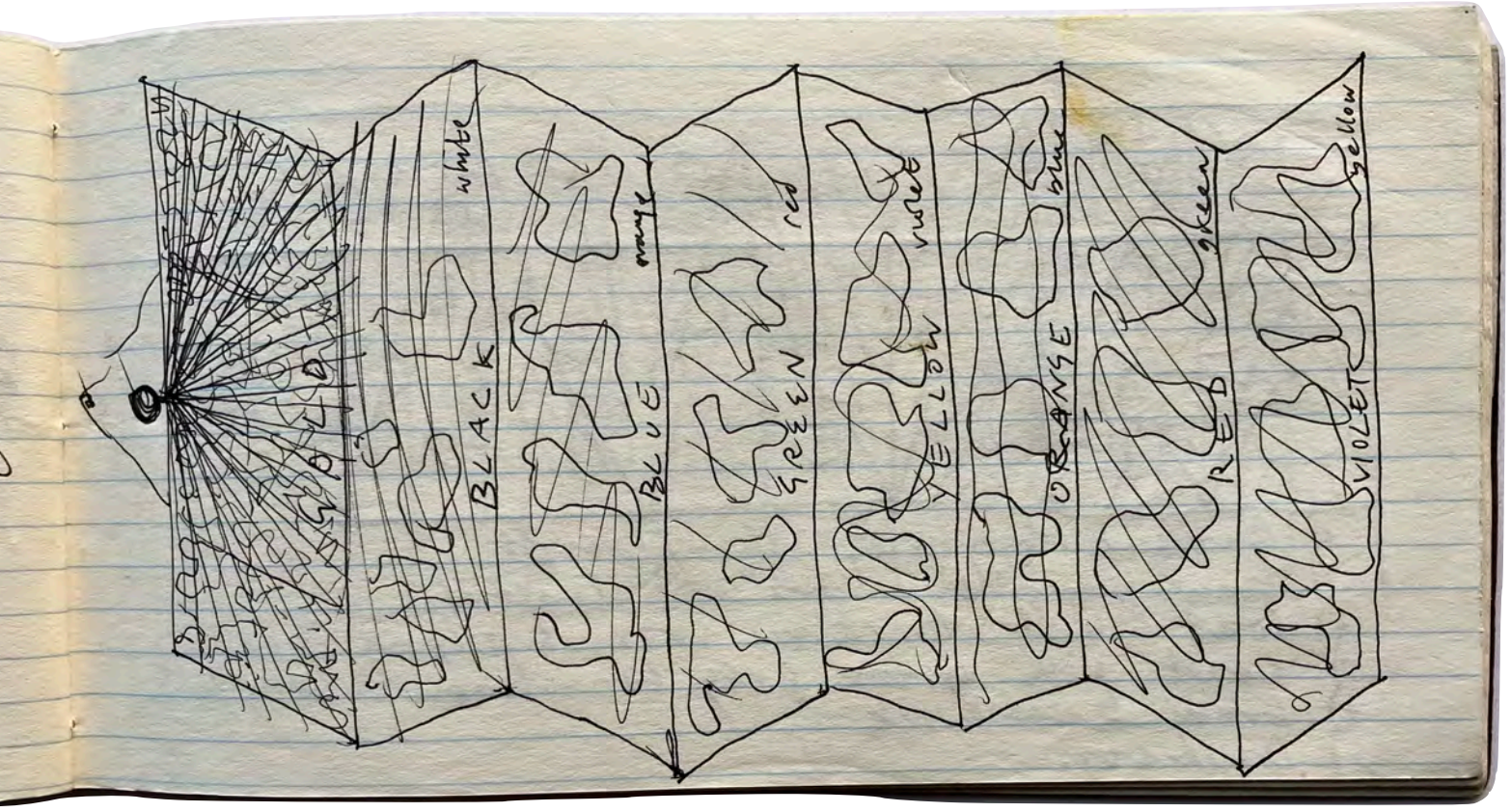


Round and round
the story grows
When it started
no one knows
Where it's going
no one cares.
Today's today
and as you read these words
think of me
writing to you
this winter night
new century

Palindromic greetings
to you two thousand and two.
Grant us love from those
we have chosen to befriend.
Let us see and hear and feel
the mystery and majesty ~~that~~
that here can show us
if we watch and listen ~~emphatically~~ with
~~clarity~~
sympathy.

And having experienced
let us understand
and having understood
~~delight~~ stand tall ~~and~~
tell others of our wonder and joy
-ing





11.00

collect images, cut them onto blocks and arrange them for printing in different colours onto papers.

---

such as:- An elephant an automobile, the sun and moon a house a tree a bird, a plane numerous people etc. --- each must be an archtype standing for all its ~~class to~~ same fellows.

OR Catagories of image ie. Religions - Buddha, Christ Muhammad, Jain, Dao Hindu, geographical Variations

Bonhams 19/12 11am

Lot 9 scroll 50 ✓
12 pith 100
*26 4 pith £50-100 160 ✓
215 9 pith. —

1/02

Unconventional Supports

1) Parchment / Vellum.
prepared goat skin. ANIMAL
~~European~~. / Iranian
permanence
Re-usable

2) Pith paper
VEGETABLE / Chinese
Inner core. of tree
flexible

3) Bark - flat. S.E ASIA VEG

4) Palm. India VEG

5) Papyrus VEG Egyptian

6) Inner bark Congo. Africa VEG

7) Wood. India VEG

500

=1000

1. pencil grid
2. ink stamp [A] Remove grid
3. Thick Red
4. Thick Green
5. Thin R
6. Thin G bkt blue b/ground.
7. Purple circles
8. Black b/ground OIL
~~9. Turps remove thick~~
9. Tissue paper off ink
10. Turps remove thick
11 " " thin
12 Pearl R
13. Pearl G
14. Wric wool all.
15. Gentle Gutt all
16. Roller —— 4 cm DIA.
17. Top & tape

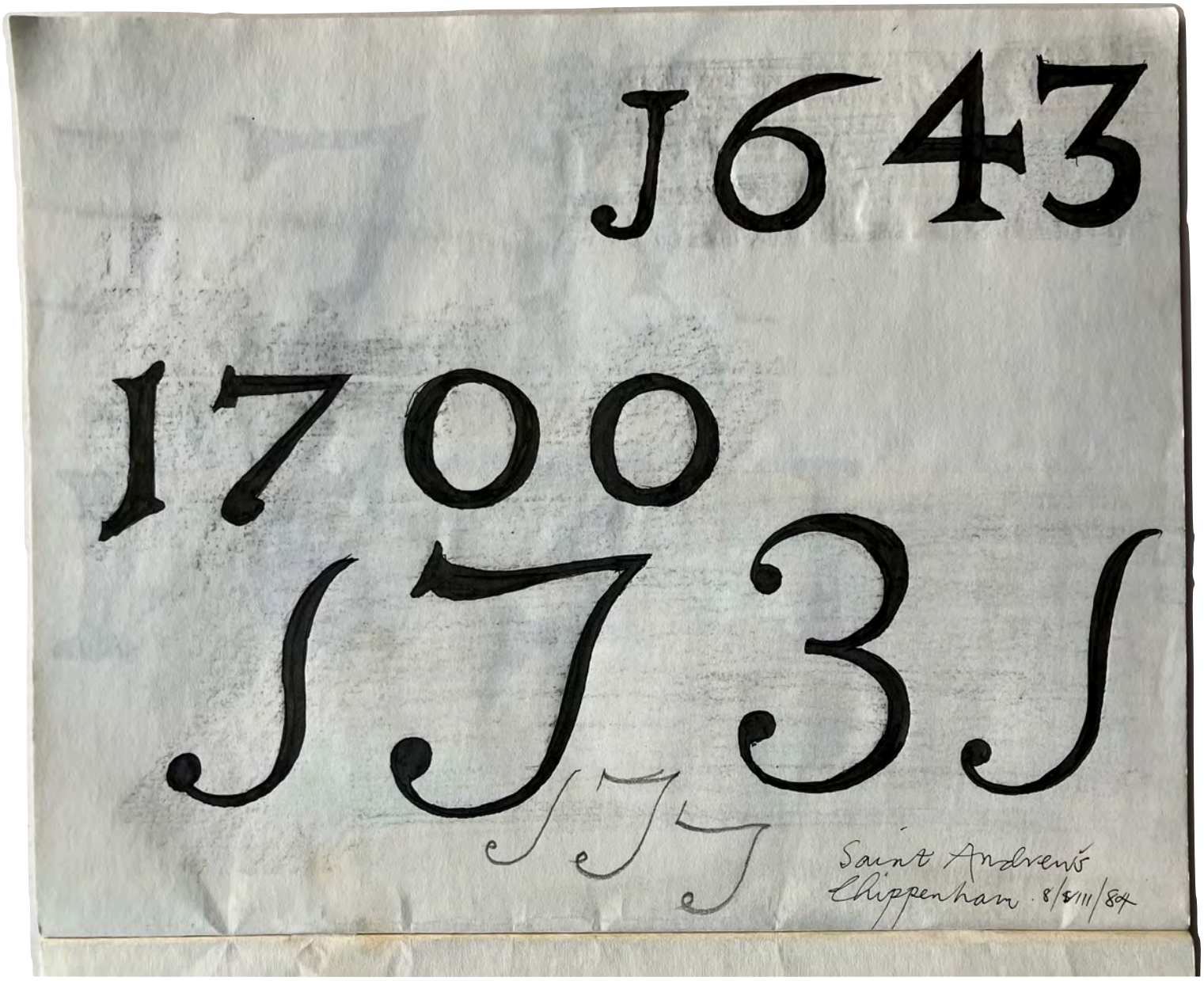
N. Wilts Artists Talk. 1/2/02. Dennis.

I came to Corsham in 1968 to study F.A. at the Bath Acad of Art, a year of big changes that have filtered down here via Paris and London. The year before I had studied at Hornsey College of Art the epicentre of the student demonstrations. The revolutionaries had taken over the school, dismissing the staff, we were left to fend for ourselves, this included writing our own references to our prospective colleges, we sat in the principal's office, he had been banned from entering the building, fortunately one of our group could type and we wrote glowing testimonials, extolling our virtues. Duly arriving for interview I was seduced by stone buildings, it was May just like now and looking very pretty. The next 3 years were wonderful, you could have culture in nature. There were no distractions, all you had to do was develop your work surrounded by mostly interesting people. This part of the appeal of this area, a bit of peace and quiet so that you can concentrate yet easily get to centres Bristol and London, for this is the dilemma of ~~living~~ down here, how to make enough money. But, working back to the plot. I left B.A.A with a 1st class degree and a 24 part time place at the Slade School of Fine Art which is the ~~art~~ art dept of Univ. Coll Lond. It was a shock to go back to town and this is another problem of living down here, you can get a bit insular, too introspective, uninformed. ~~Left~~ at the Slade you were left to get on with it alone,

compared to Corsham where everybody saw everybody every day. ~~Alt~~ In London there was no student companions. Prestigious visiting lecturers wandered around making ironic comments but not really getting their hands dirty. ~~What~~ If it was assumed that you were an artist in waiting, there were no essays to write, no attendance record kept. On arrival the uniformed beadle at the door greeted you and entered your name in a large ledger. It was very civilized + sophisticated, you were invited to lunch by tutors at Bertorelli's restaurant. Nearly there was always exhibition openings and as a backgrounds was Christ of London. full of lectures, talks, societies etc – a big, multi disciplined, multi ethnic input. Three 2 years flew by and I left only to be invited to teach back at Corsham. In these days there seemed to be

plenty of jobs offers albeit short part time contracts. So in Jan 1974 I returned to teach Fine Art, for 2 days a week, which was apt because the whole country was reduced to a 3 day week thanks to the confrontation between the Conservative gov of Edward Heath and the vociferous unions. So now the path was established for the next 30 years. The first exhibition I was involved in was called "Tables" in 1974, at the now defunct gallery Garage in Covent Garden not long after the exodus of the market. It was established by Tony Stokes who I had known at Corsham, such being a nepotism is inevitable and only works if the quality of the art justifies it. Other exhibitions in the show included such diverse artists as D. Hockney, Michael Craig Martin and Picasso! As the team

implied all the works sat on tables. I showed a 4 vol set of drawings entitled 'A Directory of Rectangles' 2,000 different rectangles that got smaller by 2mm each page. The idea was that you eliminate choice by having the whole range, remember this is long before computer programs and anything at the touch of a button. Although the work didn't sell, it was seen by David..... who had been asked to establish a gallery in Soho called which is still there. He offered me my first professional one man show which took place in 197?



Q

Why + when Islamic text?

A.) 70 years ago I had been working as an artist using text as image. Arranging words into an image where the form and content were one and the same. I collected examples of ~~historical~~ this ancient method from various cultures and historic periods including Chinese, Hebrew, European, Greek, Hebrew and of course Arabic and Farsi. The motivation to arrange text as image varied from culture to culture. My conclusion ~~at~~ was that it was the elevation of

information into a talismanic ~~or amulet~~ object that was the prime motivation. In religious examples, where the word is revered, such as Islam, it zoomorphic calligraphy, which in English (from Greek) means beautiful writing, the calligraphy (the ~~highest~~ most respected artists) sought to ~~concretize~~ demonstrate their respect for holy ~~texts~~ exclamations by making the meaning of the words immediately accessible + powerfully to those seeking to revere

3

sacrosanct guidance from holy texts.
My understanding is that when texts teach by written images, such as 'Ali is the lion of God', the reader, or those listening to, inevitably imagine the image of a lion, ~~yet this~~ this mental activity is at odds with the Hadith prohibition of making and venerating pictorial images. Thus the inspired artist/calligrapher devised a compromise - a text temporarily arranged into the

4

form of that which is described by the words, the ~~the~~ skillfully sepiet not a lion with a golden coat and a shimmering eyes, i.e. a particular animal but an archetypal lion whose temporary form is intertwined with the name Ali thereby ~~wond~~ promulgating the message in a wonderfully precise and economical way. In the mid 1980's I met an Iranian who opened my eyes and heart to the glories of Iranian culture amongst the treasures was Farid ud Din Attar's masnavi

5

The Conference of Birds
of the Birds is an English
translation by an English poet
and his wife, Davis + Dorbani.
I decided to try to
illustrate the text by
using the examples of Zoroastrian
calligraphy and arrangements of varied
birds, thereby illustrating
the text but also respecting
the sensibilities of the culture
from which it came. I have
simply combined existing
components into new arrangements
in the hope that others
will be able to appreciate
and learn from the lessons
that Attar set before the world.

PURPOSE OF WORK

To disrupt status quo and suggest alternative ways of seeing the world. The different women represent countries, stages = desirable qualities to be attained.

1) BLACK (India) PATIENCE
2) Greek
3) Byzan Green
4) Russei (Red)
5) Maghreb (Turquoise)
6) ~~Red~~ SANDALWOOD (China)
7) WHITE (Persia)

1) India
2) Greek Byz
3) Turk ~~Byzant.~~
4) Russia
5) Egypt / Maghreb
6) China
7) Central Asia / Persia

INDIA ; PATIENCE — BLACK
GREEK ; HONESTY — YELLOW
TURK ; VIRTUE — GREEN
RUSSIA : PERSEVERENCE — RED
EGYPT : RENUNCIATION — TURQUOISE
CHINA ; FORGIVENESS — SANDALWOOD
PERSIA : COMMITMENT — WHITE

OWEN JONES

INDIA — Pl. LVII 9, LVIII 21
GREEK (BYZANTINE) — XXII 18, XV 15
TURK (OMAN) —
RUSSIA —
EGYPT · MAGHREB — XLIII 13, 14
CHINA — LIX 8, 34.
PERSIA —

Order / Disorder v.08

The 2 artworks were created as a vehicle to demonstrate the artist's involvement in researching ancient Indian techniques of paper marbling. This technique was created in 4th cent Deccan ~~area of~~ central India. This area had cultural connections with Turkey and Persia from which it showed influence in book arts, which were highly developed in these countries. The Indian contribution came from their technical expertise derived from textile dyeing and printing, which involved elaborate masking techniques. Now known as 'integral marbling' because the different patterns are all on the surface of the host sheet of paper and not cut and collaged on from pre-made sheets. ~~Day research~~ this technique extensively and exhibited the results in a large solo show entitled 'papier marbé' at the Bibliothèque de Rennes France 198?.

The subject matter for the 2 artworks Order / Disorder are derived from the ~~pro~~ ancient proportions of paper. The 8½ series were being replaced by the A sizes series. The 8½ series which had been in use since the first

S E N E C A

English opticians test card.
- Too obvious, mere elaboration,
not subtle enough or mysterious,
i.e. you only 'get it' by dint of
laboriously working it out
like Sudoku. Think Duchamp,
- undecipherable yet poignant.
- or tiresome uncommunicative?

Text for if you wish III 06

WORDS - IMAGES - MATERIALS
~~FOREIGN~~ FORIEGN LANGUAGES
shapes with precise meanings -
for those who understand.

ENGLISH	GREEK	RUSSIAN	HEBREW	FARSI	TIBETAN	INDIA	CHINESE	KIRGHIZAN

Originally only 3 languages were represented. Greek / Farsi / Chinese or a ~~British language~~ ~~show~~ proposed exhibition in Tehran Iran, ~~illustrating~~ using the same text in each language illustrating the common concerns of each country and hunting out cross references leaving the traces of their passage. The destruction of the twin towers on N.Y. in 2001 cancelled the exhibition so I decided to infill the gaps with other languages that visually linked the originals

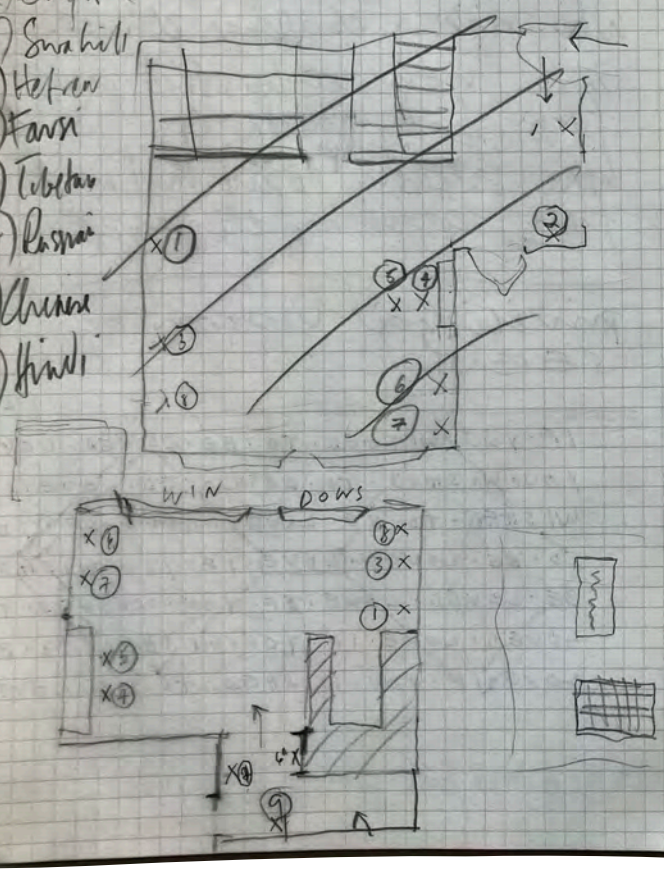
relationships between the sheets (and demonstrate the overlapping integral nature of this), the cardboard cut outs were arranged without and order and the process repeated on another sheet.

of

RATIONALISTS	MYSTICS
ARISTOTLE	PYTHAGORAS
EPICURUS	PLATO
BARLAAM of Calabria	THE 3 MAGI
LEIBNITZ	DIONYSIUS the Areopagite
NEWTON	CLEMENT
DESCARTES	+ ORIGEN
SPINOZA	+ PALAMAS
KANT	GEMISTUS PLETHON
DARWIN	DANTE
HEGEL	ECKHART
FREUD	GOETHE
	BLAKE
	GURDJIEFF.

LIST OF WORKS FOR WORDS 1/11/06
Studio Cagnarelli

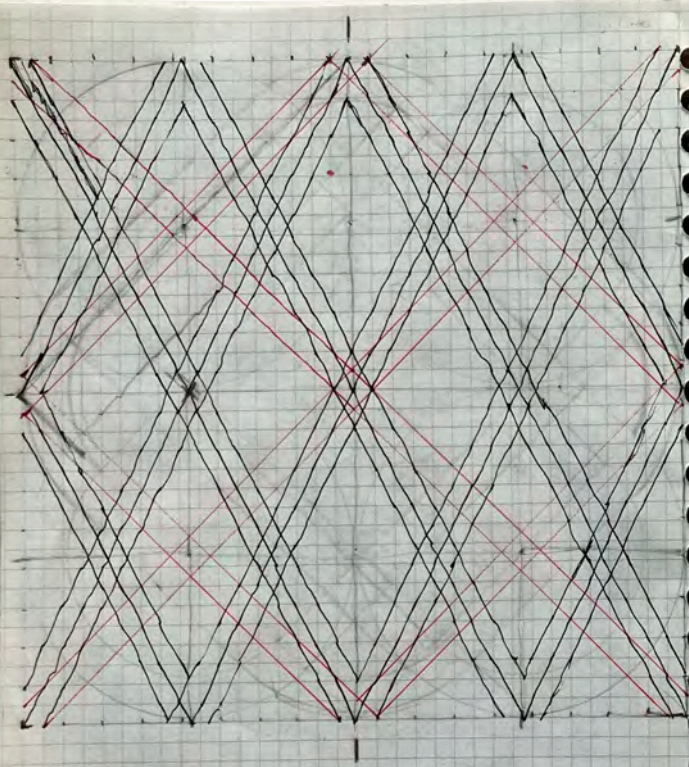
1) Greek
2) English
3) Swahili
4) Hebrew
5) Farsi
6) Tibetan
7) Russian
8) Chinese
9) Hindi

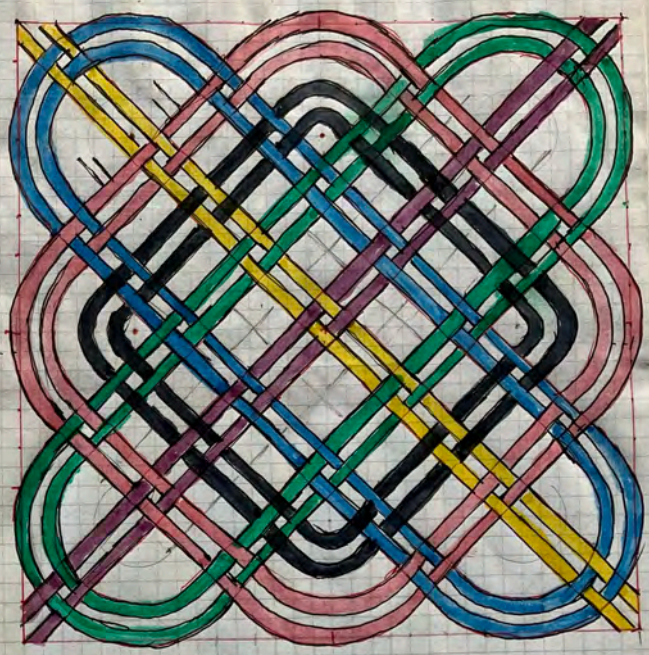


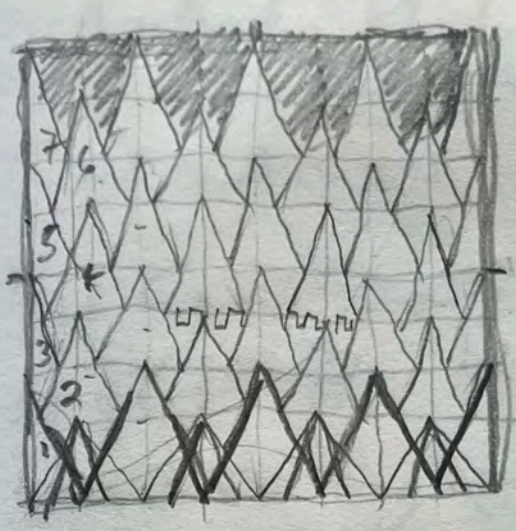
Title Ideas:

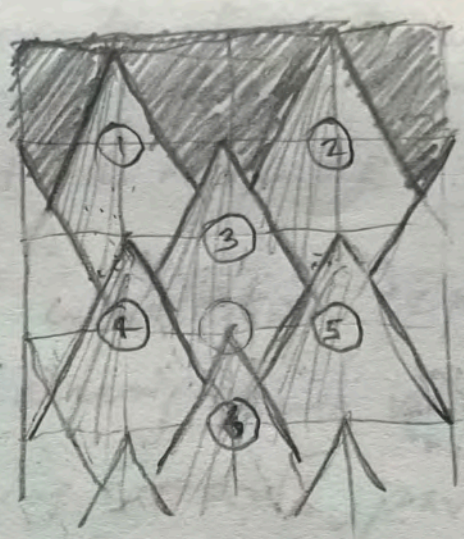
1) IF YOU WANT TO BE LOVED
2) WORDS / TEXT
3) UNSEEN LANGUAGE
4) SILENT WORDS
5) TEXT
6) SENECA SAYS
7) CULTURAL RAPE
8) IMPEARIALISM
9) GRAHAM DAY NEW WORKS
10) ~~theme of this~~

This exhibition of new works by G.D is a proverb by the Roman philosopher, Satirist (etc) Seneca 4 bc - 65 AD. Originally written in latin as ~~Si vis amari~~, ~~ama~~, Day has asked acquaintances from different lands to translate the phrase into their own language. He has then made the pieces with help from multilingual people in a typical manner of ~~that~~ each country speaking.






7
6
5
4
3
2
1


1
2
3
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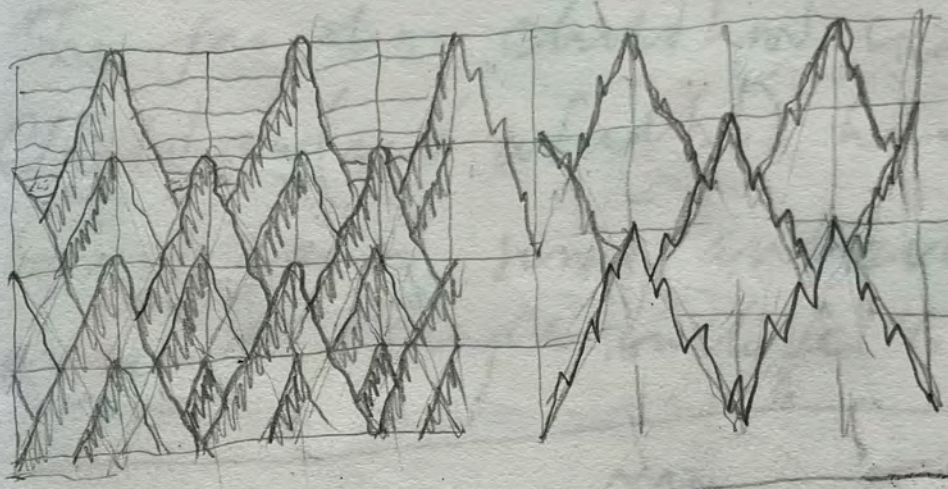
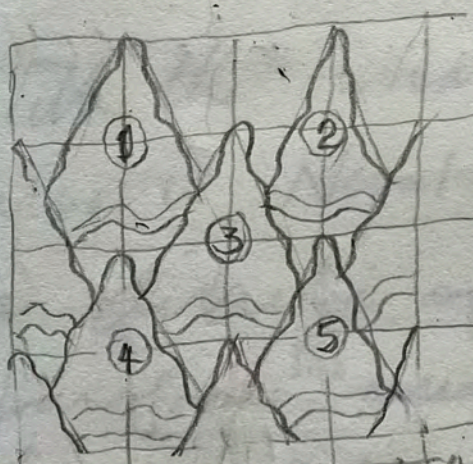
5
6

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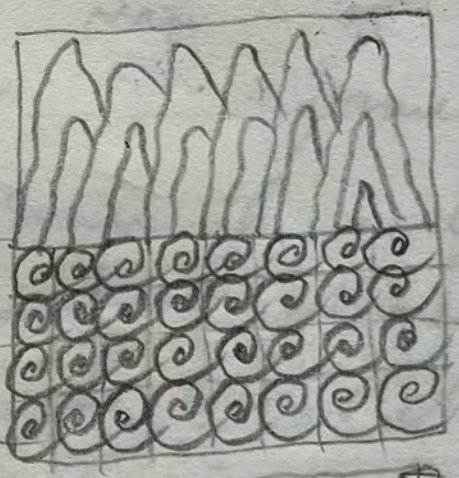
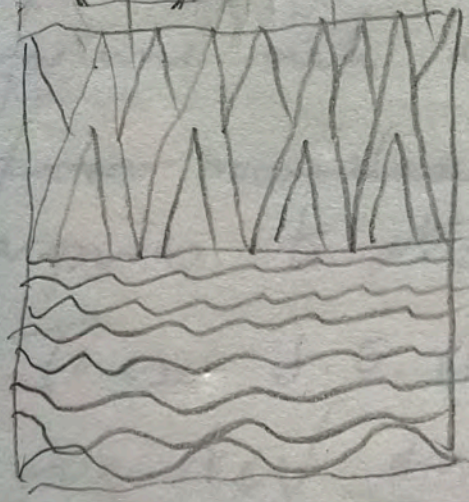
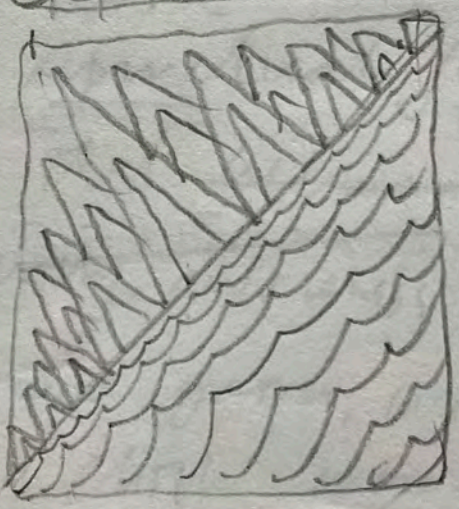






Artist Statement for American 11.05

SNAKES + LADDERS.

Graham Day's exhibition explores and develops the meaning and visual elements found in gaming boards, particularly the familiar childhood snakes + ladders. Children (and adults!) have played board games since antiquity. Notable ancient examples include the _____ with B.M

_____

With the Indian _____ game found also in Nepal since the early 18th cent. a didactic ~~spiritual~~ element transforms the ~~mundane~~ blind chaos of fortune into a spiritual journey ~~from mundane~~ that ~~culminates~~ aspires to attaining awareness of God. These S.E. Asian games, usually painted on cloth were ~~adopted~~

misunderstood by the colonial British and wrapped into a children's race game that travelled back with them to ~~Europe~~ Gt. Britain and beyond to America. Other European countries are unfamiliar with the ~~g~~ form. ~~Be~~ Day has retained the basic layout of a portable ground subdivided into consecutive cells ~~and~~ but draws attention to the journey as opposed to the race. His ~~from the mundane to the~~ boards are ~~to be~~ for contemplation not contestation.

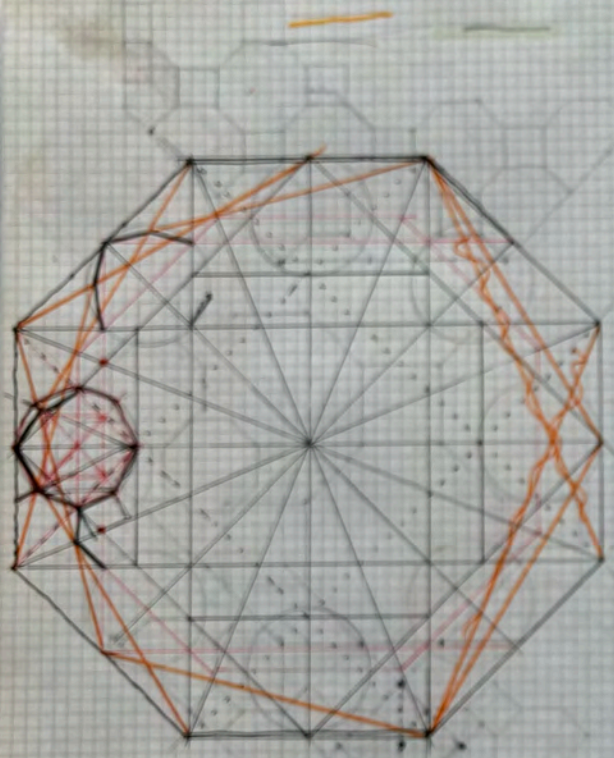
To contemplate the 'field of play' or 'life's' path that is laid out as a board of successive stages through which the 'player' moves, not always in a straight line. The purpose of the contemplation is to comprehend that one can make choices in life, ie to attempt to follow certain lines that define an attitude or confirm an intuition about life, its purpose, its rewards. The function of the questioning contemplative gaze is to aid understanding

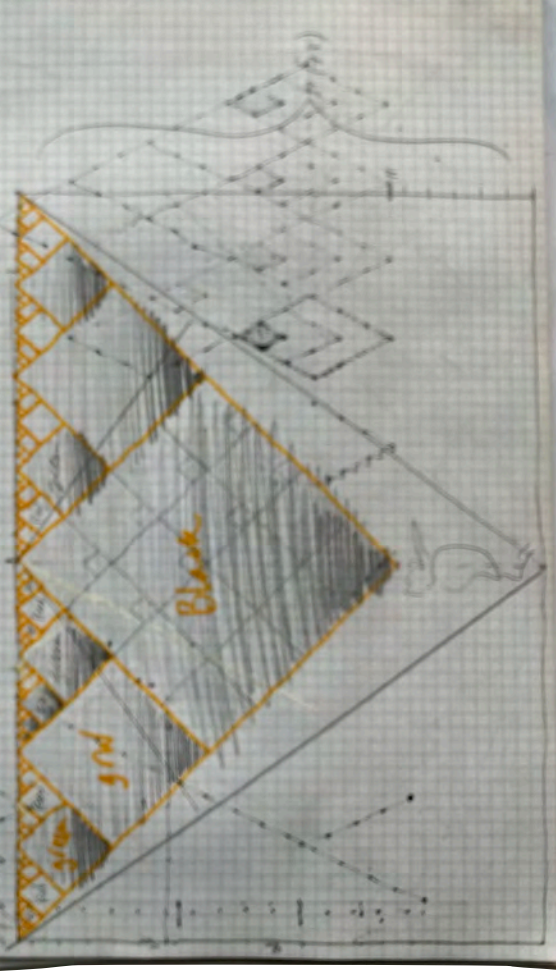
← These paintings allow (invite) the viewer ... to cont...

of the meaning of lifeforce.

Seeing existing and inventing new game boards as yantras, tools for understanding.

A gameboard is an arena of contest. The contest takes place over a graduated course, sometimes with obstacles. I am suggesting that one can contemplate not the contest or its outcome but the entirety of the course and by considering





Before we undertook your the impossible quest. The journey is far better than the arrival.

012 03 714740 1 house clearance

WORDS PROJECT 11X.06

Consists of art works that ~~say the~~ ~~Dove~~ have the same meaningful text in different languages. ~~the~~

LANGUAGE	FORM	
1.) FARSI	MOSIAC	MDF + enamel paint
2) HINDI	RULER	~~mahog~~ wood + paint
3) GREEK	MARBLE PLAQUE	
4) CHINESE	VERTICAL BOARDS	wood + gold leaf
5) HEBREW	SCROLL	parchment + paint
6) TIBETAN	CARVED WOOD BLOCK	+ prints
7) ENGLISH	OPTIONS. ~~TEST~~ TEST CARD	INK + card
8) SWAHILI	MATERIAL	wood + cotton + ink
9) RUSSIAN	ICON	wood + paint + ink.

Text: a quote from SENECA dates.

SI VIS AMARI AMA

"If you wish to be loved, love"

Q. why in different languages?

A. Because it must be one of the simplest universal message.

Q. Why unusual languages, Farsi, Greek, Swahili?

A.

1832

1849

17 years on

Gwyn

Lucy

~~Jeesby~~ Josephine

5%

£10000 £500

19 DAY 46

Notes on Fakes X - 07.

Q. What is the motivation to make something in the style/technique of something else, known as old?

A. 1) To acquire prestige because the viewer thinks that the object in question is older/~~more~~ rarer/more valuable than it is.

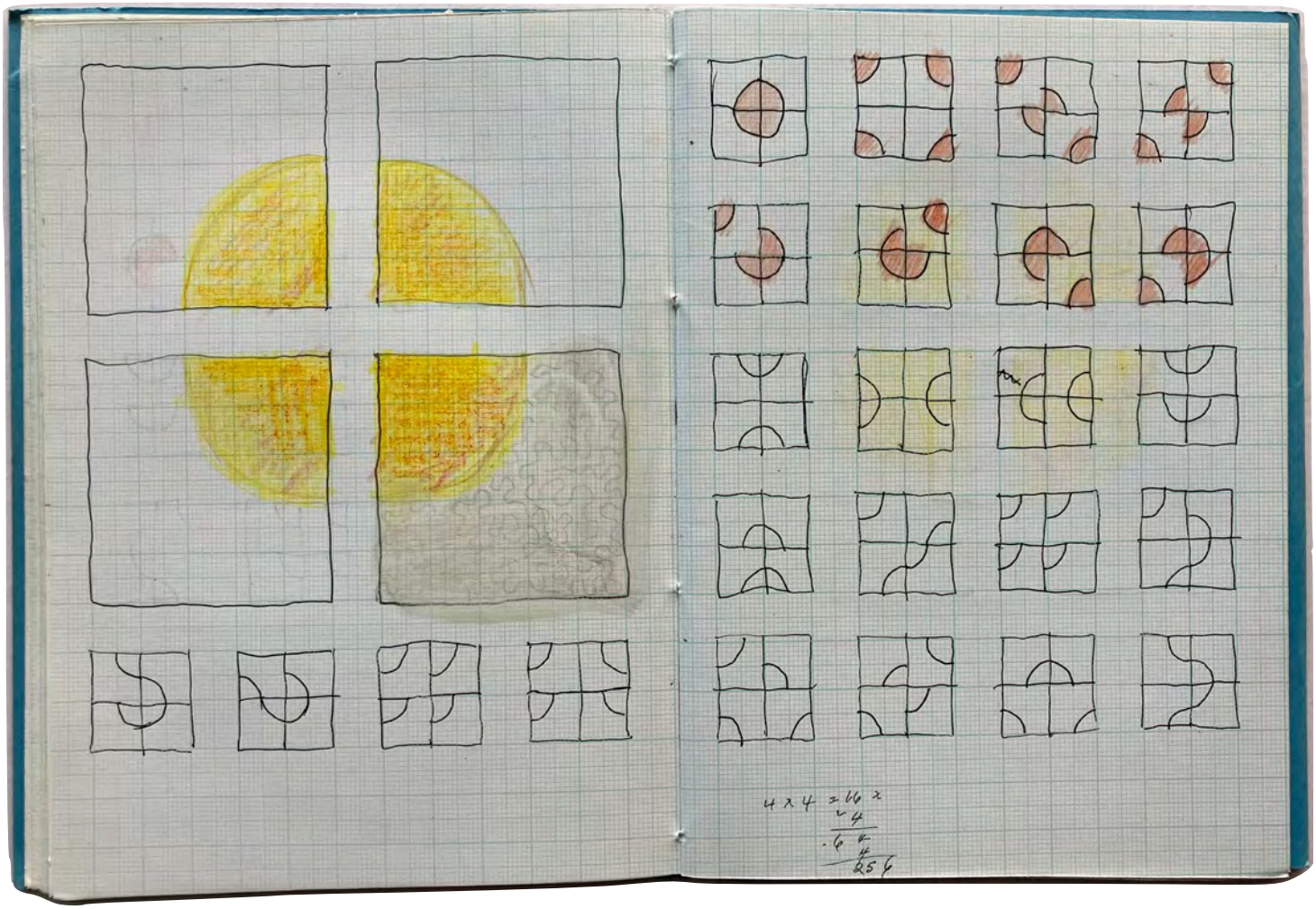
2) To increase the object's value because of 1) above.

3) To avoid a value judgement being passed on the object because the viewer can already locate it in a known period/tradition.

4) To confuse the viewer

5) Older (worn) materials have more appeal because patina, apparent acquired historical use, ie, a connection with the past.

6) _____



Graham Day's latest exhibition ~~during November and December~~ at ~~South~~ London's ~~South Kensington~~ Studio Caparelli invites viewers to speculate about reality and illusion. Entitled Plato's Shadow ~~on~~ s show are ~~a~~ large ~~gilted~~ and painted wooden reliefs (and representations of them on paper) of the ~~famous~~ Five Regular ~~Solids~~ volumes geometric shapes that were once considered by the ~~v~~ basic building blocks of the universe. 2,500 years later such ~~ideas~~ theories ~~were~~ are ~~are~~ hopelessly naive, yet the ideal or archetypal shapes remain. No longer symbolic, we ~~can~~ see them for what they really are:- ~~human~~ now sublime inventions, ~~constructed by~~ unattainable exactly in nature. ~~thinking and refining~~ those thoughts. ~~Simple~~ they are profound, Euclidean geometry, simple facts of symmetry in space, ~~constructed by thinking~~ ~~Objects of contemplation~~ ~~in a~~ ~~Cabinet of Curiosities~~.

~~Irreducible, Elegantly interconnected,~~ ~~Objects of contemplation.~~ ~~Crystallizations of essence~~ ~~essense~~

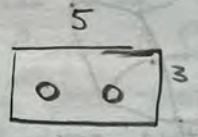
~~Perfect forms, worthy of contemplation and admiration in our cabinet of curiosities.~~

Exhibition details _____
preview Thurs Nov ...

Exhibition — — 2004

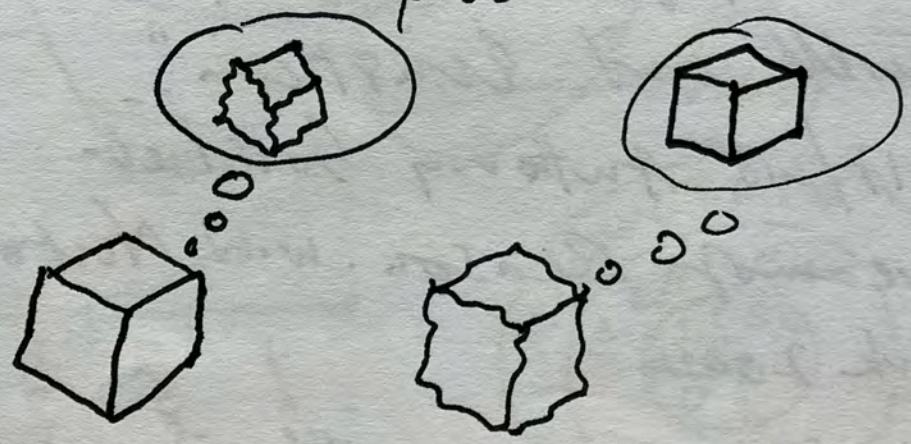
Art 3. 69 Harrington Gardens
London ~~NW~~ SW7

Further ~~details~~ information and images at _____ email

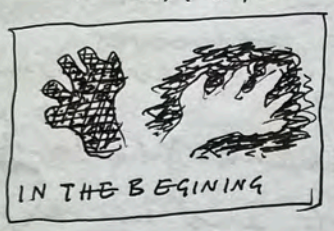


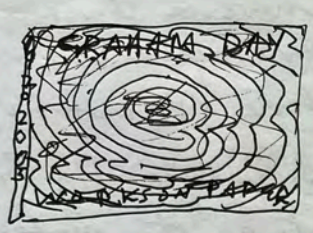
ARE THE SHAPES IDEAL FORMS?

No, because one can perceive them. But they can not be reduced any further, they are minimal; a tree, or leaf can be simplified into a regular shape, the 5 shapes are already reduced. So, are the 5 shapes very close to the ideal master forms of them? Have they not changed much in the 'birth'?, assuming that the ideal 'produces the copy.

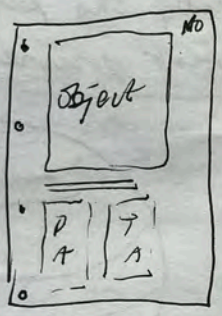


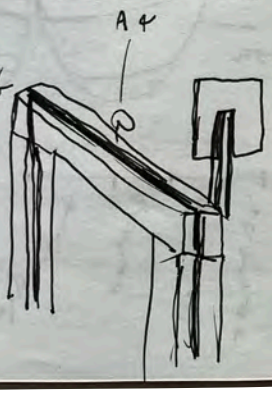
Works of art on paper
~~W OAOP~~





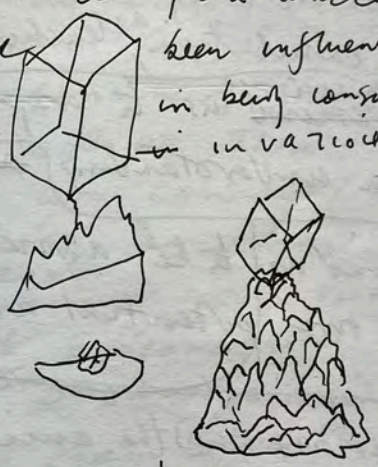
1) star shadow
2) Elementspoem
3) Directory — cab
4) Pradakshina — cab
5) Sri Cakra — cab
6) Hands print
7) 3 women
8) Gynaekphobia — cab
9) Aleph — cab
10) Borges print
11) Labyrinth
12) Dictionary





The ancient Greek philosopher (lover of wisdom) (Plato (dates)) outlined 4 progressive strata of ~~comprehension/perception~~ awareness. ~~First, or~~ lowest was Illusion - shadows and reflections, tricks of the light. Next was Belief - objects or ideas that might not be what they seem (phantoms, evident by their absence) or might ~~be~~ they have ~~the~~ taken on time. Followed by Reason - rationalization, measurement of ~~the~~ the things of the preceding ~~category~~ class and finally Knowledge - understanding and appreciation of how and why things are.
Day has illustrated these concepts by presenting the ~~3~~ first 3 of these stages ~~in the~~ with the intention

that the viewer might speculate about the nature of the fourth.
~~3~~ Large flat cutout fibreboard painted geometric forms of the 5 regular (polyhedra - tetra, cube, octa, icosa, dodeca) derived from sermon 17th. etching represent stage 2 (Belief) these cast shadows (Illusion), a 3D rock crystal of each shape is (Reason). These 5 geometric forms known since Pythagoras' time are used by Plato in his dialogue Timaeus to represent the 4 elements ~~that make up the world~~, air, earth, fire, water, whose interaction make up the ~~known~~ physical world. The 5th shape - the dodecahedron represents the Quintessence whole cosmos. They were considered to be the basic building blocks of the universe by the ancient Greeks and have been influential ~~through out~~ since. ~~essential~~ in being considered ~~in~~ in various ways



essential tools to explain or demonstrate aspects of the nature of Nature. However, now that the fluidity and complexity of the cosmos becomes ~~more~~ increasingly evident, the 5 shapes

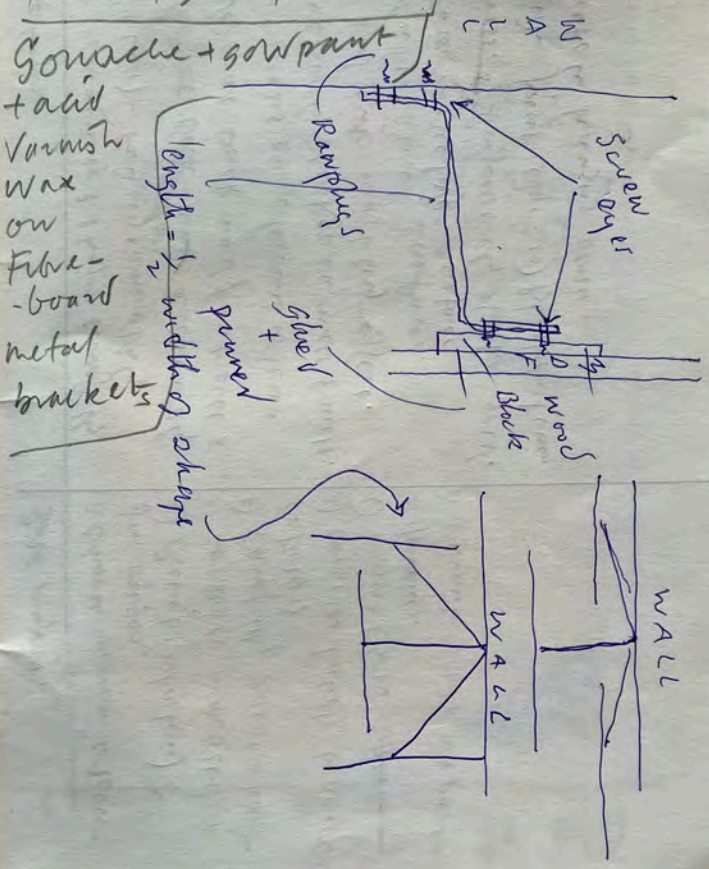
can revert to their symbolic role as emblems of perfection, yantras for contemplation and, in their exhibition, as teaching aids ~~that remind~~ encourage us to aspire to ~~wisdom~~ understanding ~~and~~ that remind us ~~[illegible]~~ our | to be aware of potential and ~~In his famous dialogue~~ The Republic Plato (c.427-347 BCE) the ancient Greek philosopher outlined 4 progressive strata of awareness. Lowest was eikasia - illusion, shadows; reflections, tricks of the light. Followed by pistis - belief, objects or ideas that might or might not be true, trust is involved. These first two levels were considered to be doxa - opinion. The Third state was dianoia - reason, rationalisation, measurement of things from the preceeding category. Finally was epistēmē - pure thought, appreciation, understanding of why and how things really are. These last two states were considered as noēsis - knowledge. Day has illustrated this ~~ancient~~ early model of awareness by with 5 regular geometrical ~~models~~ forms known as the Platonic Solids although they were known before Plato's description of them in another work - Timaeus. They were considered by the ancients ~~to~~ be the basic building blocks of the cosmos and ~~have~~ since their re-discovery during the Renaissance have influenced and influenced numerous mathematicians and philosophers. However, ~~But now~~ they no longer

command such ~~reverence~~ scientific veneration and can now revert to their original symbolic role as emblems of perfection, ~~because~~ yantras for contemplation ~~as teaching aids to help and encourage us to aspire to~~. Day's models are derived from etchings by Jost Ammann's illustrations to Wenzel Jamnitzer's ~~1568~~ book Perspectiva Corporum Regularium published ~~at~~ in Nuremberg in 1568. Quote from p. 2. Kepler's Geometrical Cosmology J.V. Field. The Athlone Press 1988

paper made from 18th cent paper
Ink made from oak galls
watermarked 'D'
Pen made from an umbrella rib
mounting paper marbled
glass by Pilkingtons.

Paper - Lockerell 1973
w/ colour, gold paint.

Gouache + gold paint
+ acid
varnish
wax
on
fibre-board
metal brackets



MDF shapes	Gold papers.
1) Cut remaining 3 shapes carefully (new blade) – Finish smoothly.	1) Choose plain colours for bases.
2) ~~Undercoat~~ cut lines accurately	2) Paint (w/colour)
3) Undercoat back and front all 5.	3) Consider marbling.
4) Paint bases in chosen colours progressively darker in matt Emuls.	4) Carefully paint shadow (w/colour)
5) Wet and ink marbling effect. on individual surfaces.	5) Consider Labels beneath.
6) Gold on reflective surface	6) Finish Gold ~~differenkai~~ differenes.
7) Distress. 8) Progressively darken gold.	7) Varnish gold + base parts.
9) Varnish front edge: 10) Blacken lines.	
11) Attatch hanging device.	

"Amuseum (Kröller-Müller, Amsterdam) spokesman explained: "Although the philosophers stones Dantras belong to a different culture and period, they possess qualities that are also found in Western abstract art. The two are bound by a deep personal appreciation of form and colour and a non-perscriptive setting which allows the viewer to form (his) their own interpretation"

P. Arts Newspaper march 03

Naïve Science

ii 03

Naïve: Artless unaffected. amusingly simple
L. Nativus - native

Science: ~~The~~ Knowledge, systematic and formulated
L. Scire - know
scire

Or Native knowledge, that which is ~~known and understood~~ intuitively appreciated. Basic geometric shapes, ~~or~~ linear or coloured, are ~~pre language~~ signs used by different cultures throughout history. Old cultures have loaded trianglas ~~&~~ squares etc with elaborate meanings particular to themselves. The same shapes have been employed ~~independently~~ by cultures with no links between them, ~~&~~ no one culture has exclusive rights. The shapes and colours are receptacles that attract meaning

~~appropriate~~ suggest ~~to~~ by their geometry:
That means that we can paint
a red △ triangle (upwards pointing) safe in the knowledge
that: it aspires and is perhaps a
warning, we can also choose ~~to~~ to associate
it with the ~~Hindu Pantheon~~ Hindu or Buddhist
esoteric emblems – but we don't have to.
We can attach our own individual
emphasis; like wise, combinations of
coloured shapes increase the permutations
and interactions of our responses.
This intellectual suicide (as instinct suggests) allows us
to use the shapes and not be told
by them what they ~~are and~~ represent.

ie. they are no longer didactic. Circles
are round (when they are spheres, they
roll), they have no angles or sides, all
points on the circumference (perimeter)
are equidistant from the centre, they are
complete, entire, super efficient at what
they do (contain space). ~~Although not eggs~~
~~there is a connection~~ ~~Dynamic~~, ~~and so on~~
abundant in nature from the planets
to ~~plankton~~ pearls. ~~and so on~~ (ie Red, orange & green ones mean very difficult. they.)
ie Circles are common, inevitable, unavoidable, in cultural activity, chance circular Jade discs were late on
bodies burnt during (archaeologists ~~have~~ do not understand their function)
neolithic times.
In Europe, stone circles denoted a special point –
the landscape, and so on – ~~the shape circles~~

when not in use. The ✓ curtain
oak, gesso, ink, metal wire. a very typical
manuscript consists of 25 leaves
made from the margins of the life of
Horace Walpole, 17?? found ~~covers~~ cover less
and abandoned somewhere or other.
~~Each leaf depicts~~ Divided into 5
groups of five, each group shows
a basic shape ~~pa~~ each a particular aspect.
Known collectively as the TATTWAS
Szczepinski's Theory stamped on 1970 cyclostyled paper, ink, varnish, strings, cardboard
shows one face
of a cube. ~~The~~ this theory imagines
that a cube of ~~a~~ ~~the~~ finite measure
can, by progressively removing the centre
have an infinite surface. The back-ground
green paper is made from stinging nettles

the individual tripartite leaves
are chinese c. 1920 ~~bought as a block~~
with a ~~wrapper~~ label stating that
~~they were brought from China by~~
These have been burnt and silver marked
and ~~each~~ stamped with a number
the whole ~~we~~ intended to represent
a detached page from the ~~register~~ vade mecum
of life.
The Tree of Life is simply a painting
of something growing but temporarily contained
within an artificial boundary.
Perspective Company (Reg) A transcription of
one page from Fort Amurans 1597 etching

W. Jamnitzer's book. which elaborated upon the 5 eponymous regular solids. Popularly known as the platonic solids, shapes with ~~equal number of~~ each regular faces and edges. These ~~basic~~ shapes were long considered the building blocks of the universe ~~with~~ the relationships between them thought that explained the spacing of the ~~by~~ Kepler planets. The leaf on display has been integral marbled (and not stamped). on ~~aff~~ the leaf paper with at bunch of grapes w/ mark.
~~Related, but~~ The layer marbled shape is copied from a drawing by P. Uccello in the Bib Nat at Paris, useful as a reminder of the willingness of the brain to ~~admit~~ permit illusion to change unnoticed, ~~to the~~ one part knows it's flat, another endlessly ~~speculates~~ wills it into three dimensions.

The 6 silver framed shapes are from an incomplete grammar of ~~common~~ ~~shapes known as~~ icons accessible to all cultures. Silver resin mounted on old Indian (double cube format) paper.

SCROLLS ~~In~~ Depict the beginning (of anything relationship) when 2 separate elements ~~bond~~ unite. ~~and become once~~

Blue wrendick is from a series that proposed a shape for time. ~~to allow us~~ emphasising ~~to~~ the elliptical nature of our journeys.

SUBJECT ↔ OBJECT

~~Sri Yantra~~ book comprises ~~the~~ ~~an~~ recent ~~patented~~ example of the famous N. Indian construction of nine triangles, (5 down, four up) a cosmic blueprint. Together with the handbook of its construction. ~~with~~ each page being a rubbing of the block ~~as it was cut~~ ~~of~~ concertina sequence of ~~events~~ the shows the cuts.
Nepalese paper. wood. copper. graphite. gouache.
~~Other examples (not exhibited) show a thinking motion~~. A European example similarly shows the stages with each phases gilded in silver.
18th cent European paper. graphite. silver. wood. gouache.

Label model.

TITLE Explanatory text

List of media used.
Date

How to ~~form~~ a square into a pentagon is a roadmap from the mundane to the perfect. ~~The~~ A pentagon demonstrates the familiar golden proportion of 1:√2 or 1:1.632..... (and infinite) The discovery by the Pythagorean mathematician that a number was irrational, ie

could never be counted was a profound shock that shook the foundations of a belief system that ~~other~~ held the universe to ~~be~~ a rational demonstration by an omnisient creator. ~~By~~ linking the 2 shapes through the sequence of forms ~~attempt~~ attempts to ameliorate the ~~angst~~ anxiety ~~of~~ ~~the~~ engendered by the irrational.

~~Negative~~ paper, gouache, linen cloth. 1978.

~~negative~~

Magic square of ~~15~~ 9 numbers arranged so that all ~~rows arranged~~ lines add to the same total (15). Such talismanic harmonious arrangements ~~of~~ numbers first

appeared in Dürer's 1514 woodengraving ~~of melancholy~~ appears / where it hangs ~~on~~ behind ~~a~~ the brooding figure of melancholy as she contemplates the massive geometric solid before her.

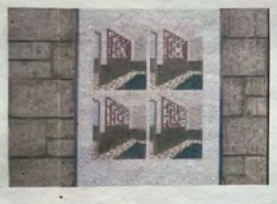
cardboard, marbled chine 'spirit' paper, aluminium and silverfoil. gouache. 1992

45 = ~~15~~ 9

5 metal platonic solids, each with the same volume.

125346
125364
125436
125463
126345 : THERE IS GOD NO? GOD? BUT...
126354
126453
126435
126534
126543
134562 : THERE NO GOD BUT GOD IS ×
134526
134625
134652
135624 : THERE? NO. BUT, GOD IS GOD ×
135642
135246
135264

136245
136254
136452
136425
136524
136542 There no God but God is ×
134256
134265
135462
135426
132456 : THERE? NO. IS GOD BUT GOD?
132465
132564
132546
132645
132654



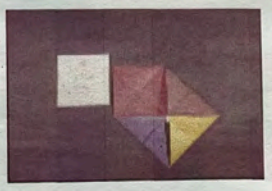
— TITLE.

16.JPG AV

LOC. Alda
IMAG. K disk
MED. w/col on p
SIZE
DATE:

15.JPG Cumber

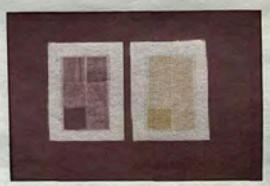
Judy
K disk
w/col on p



13.JPG AV

GD
K disk
print on p (ss)

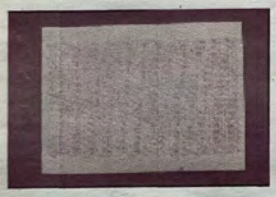
c1972



1.JPG AV

GD
K disk
Etch on p.

c1972



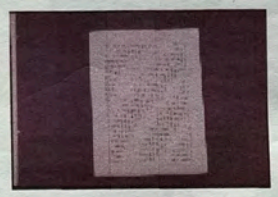
10.JPG AV

A
K disk
ss on p
c1972

11.JPG AV

GD
K disk
ss on p.

c1970



12.JPG AV

GD
K Disk
ss on p

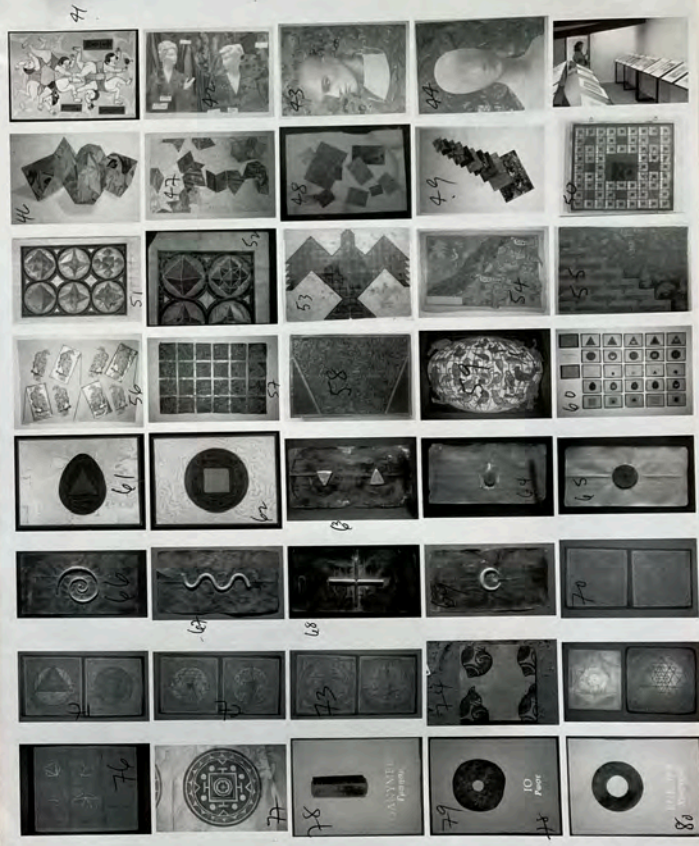
c1972

14.JPG AV

GD
K disk
ss on p

c1972

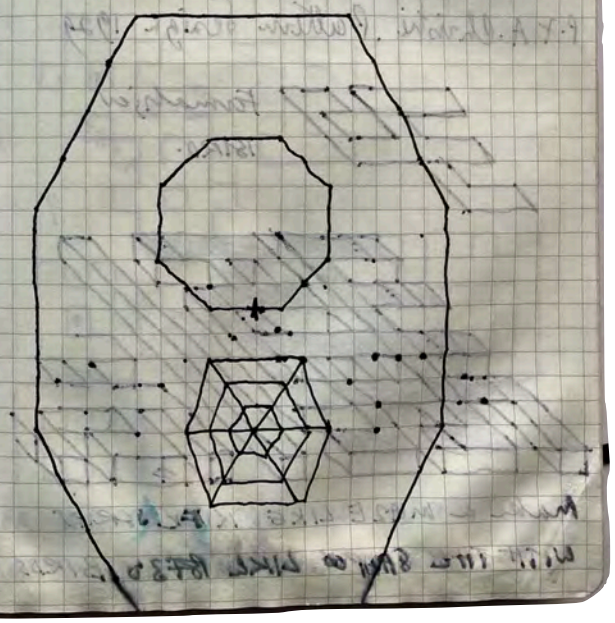
Disc 2
all GD
numbers.



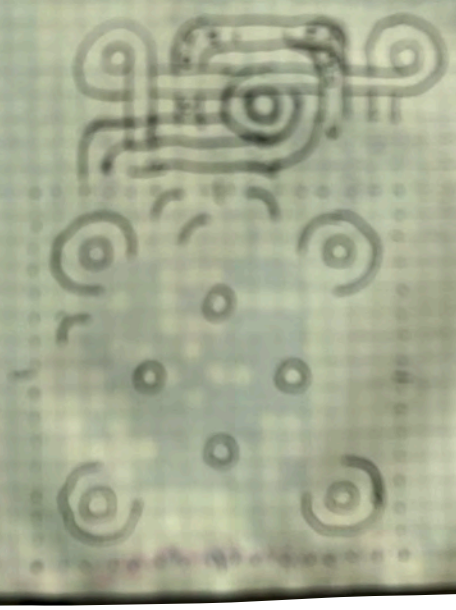
Disc 2

What is important? To whom?
Form or Function?
~~Form~~ Function for them (then)
Form for us (now)
The belief in magic and the necessity to prevent disaster imbued production with a rigor unrelated to natural observation which is understandable by a wider variety of viewers.
ie. The rules that govern the making of the 'functional' object are 'other' and therefore more different, therefore more visually rewarding.
"What the (Indian) representation imitates is the IDEA or SPECIES of the thing, by which it is known intellectually rather than the substance of the thing as it is perceived by the senses." Coomaraswamy '56

The IDEA exists, its depiction is determined by the interpreters and the depiction changes as its realizers develop/change/invaded etc.
So What are the basic existial - universal - IDEAS?



PLAN FOR: THE GEOMETRY of MEANING
1) Tabulate ideas that need expressing then search for patterns that express the ideas
2) Be local patterns under them and allocate ideas to them when found.

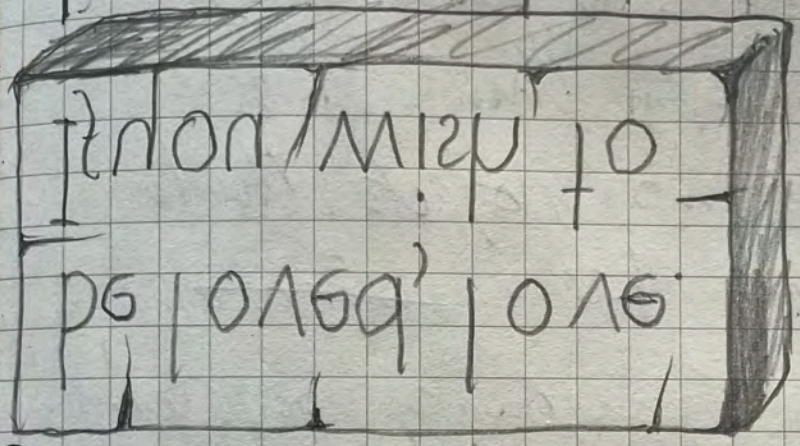


Back to front and upside down

blog plod

blog plat 1.

plod backpack 2



① Artworks INTRO | XI.07.

~~Platonic~~ Greek philosophy, game theory, Esoteric religion, ~~Sufism~~, ~~mania~~ inspiration from such diverse sources, spanning a wide variety of different cultures, eras and techniques characterising the ~~this~~ this art work. Illustration, (of ideas + pictures) didactism, self-expression are present. This is not the ideas are not new. The techniques

, ink, paper, wood, stone, gold are well established. So what is new about the work - the combination of scholarship and craftsmanship applied to a variety of ideas, a picturing of concepts, making things that no longer exist, objects that should have been, ~~imaginary~~ solutions to imaginary problems. Combinations of ideas, whose chance juxtaposition illustrates the concerns of the artist and his society.

② Re-work SOAS green info:-
"What links the ideas of ancient Greek philosophy; game theory, esoteric religious such as Sufism, Buddhism, with the techniques of paper marbling, gilding, primitive printing?
Eclectic language"
~~The following art works have over the last 10 years~~
What links ancient Greek philosophy, game theory, esoteric oriental religions plus obscure techniques of image making presented in a illustrative didactic manner?

PURPOSE:- To introduce the viewer to your artwork, to help them understand and get the most interest out of it - and want to own it.

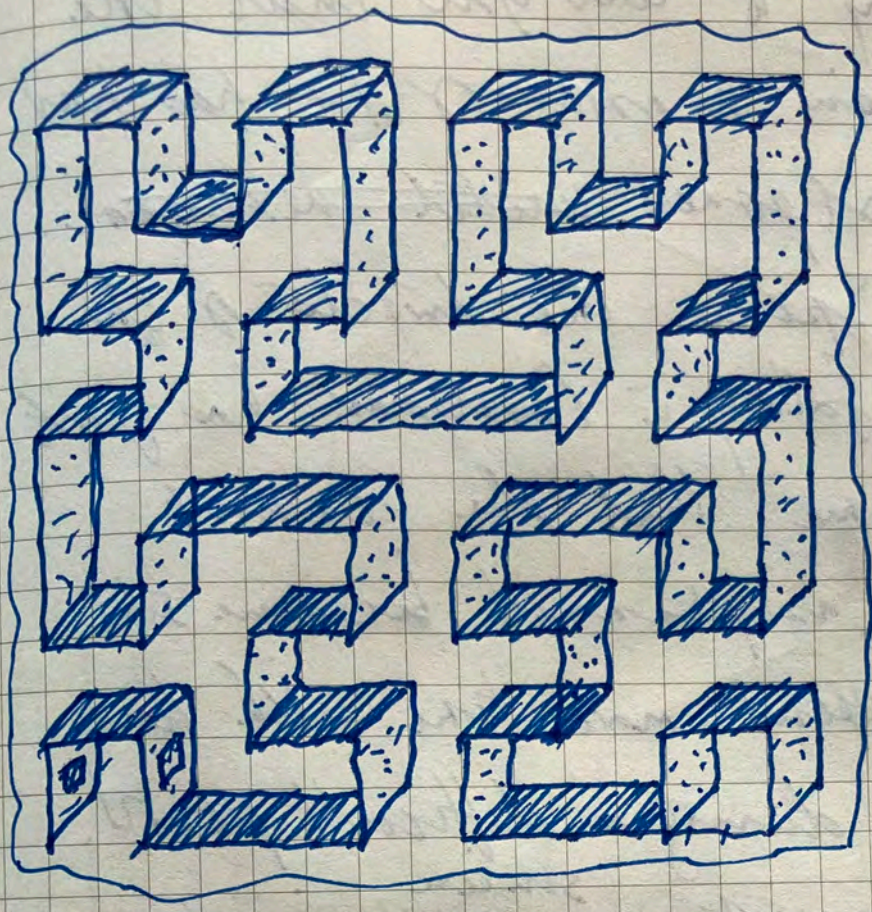
1) SENECA. Text
2) VALLEY'S/CONF Text
3) NIZAMI Text
4) Interview with CC
— " — — " — NC.
5 BIRDS.
6 PHILO FURN
7 PLATO'S SH.
8

Come up with an art component to a trade mission to Iran. Thinking about cross cultural influences I had made ~~the fir~~ translations of the latin proverb
SI VIS AMARI, AMA - if you wish to be loved, love into: FARSI, CHINESE and GREEK and make the pieces in typical materials. All was ready to be sent to Tehran by the late Summer then the attacks on the World Trade Centre took place and the British Council cancelled everything and the context for the work was lost. The pieces hung around the studio until I realised that I could 'fill in' country and scripts between the extremes of Greece the west and China in the east. So this is what I am up to now, I would like to exhibit what I have done ~~and~~ ~~travel~~ establish with a view to encouraging a national institution to take it on as an ~~pre~~educational project and outreach to encourage artists in other countries to make versions of the text to complement ~~mine~~ the existing core.

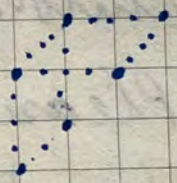
So if any of the interests you and the gallery please get in touch. I would welcome any input that could advance the idea. I am sole representative for my work which can be seen in detail at www.graham-day.co.uk

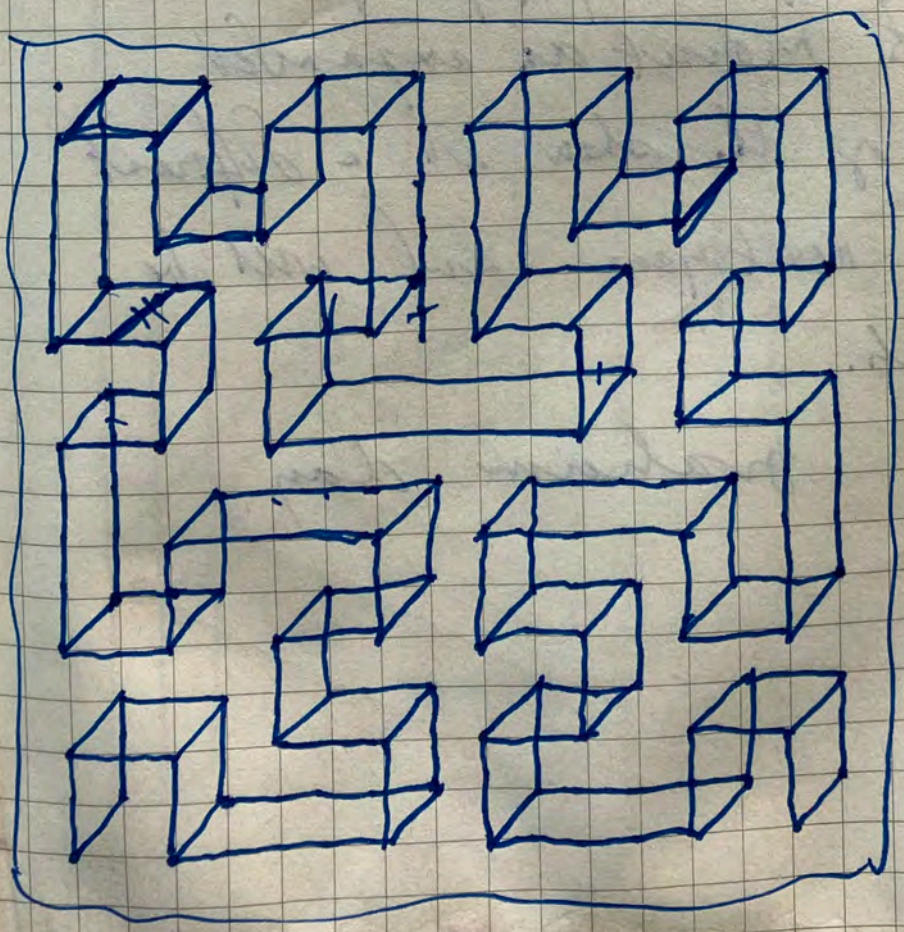
Square Images

4/28



planar





linear

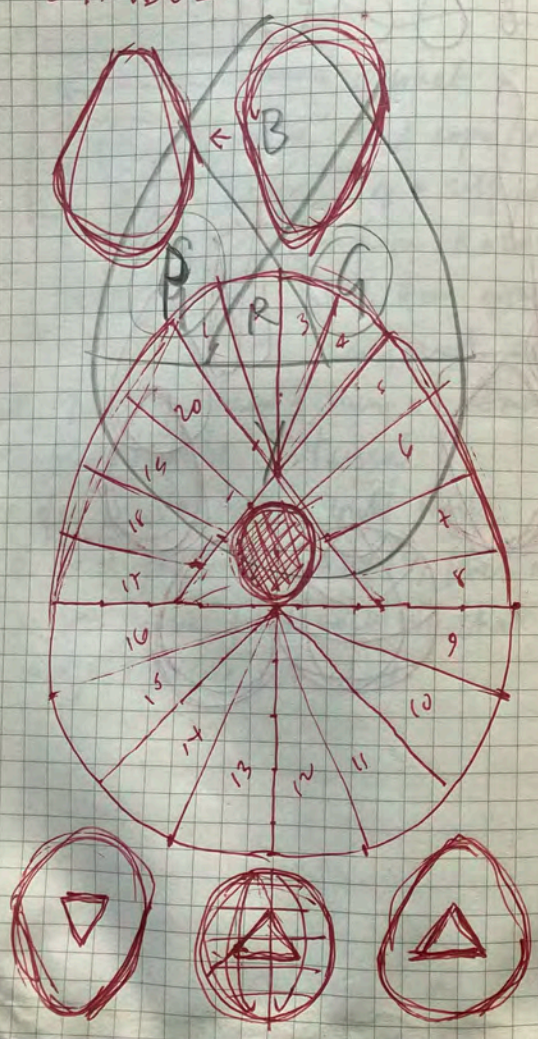
Transcultural avant garde art

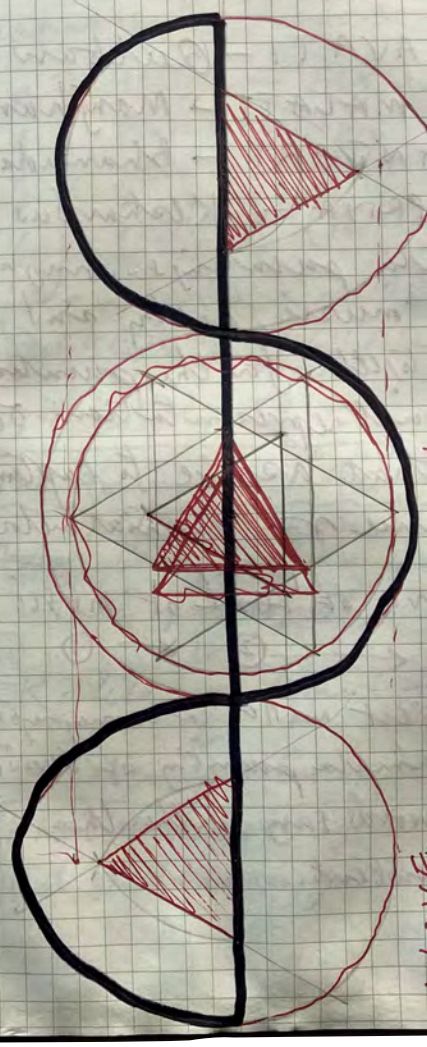
Dear Chilli & Elizabeth.

Hoping this letter finds you both well and flourishing. I've completed a group of work and am looking for an exhibition venue that is sympathetic to the underlying concept.

The working title is ~~headed~~ THE SENECA PROJECT although that can change. Basically it is a collection of text pieces in different languages and scripts on differing materials that are all translations of the same proverb by the Roman statesman SENECA (dates ___). The starting point was back in 2000 when the British Council asked me to

SYMBOLIC FORM





The Eden Project 8/08

Powered by Russian imported gas

Actually for whom?

A sad folly, doomed to failure

Very urgent.

Idea for illustrating favourite books, possibly novelistically

1) Choose style / type of photography to match first impressions

i.e., nothing pre 1840 (check) make the photographs.

Separate from the book so though they were left there as bookmarks or keepsakes

Possibly write inscriptions etc on the back in contrasting handwriting and media.

2) Find words / type that illustrate what they say if the reader recognises the emotion stated.

or for example:-

FACSIMILE when the object with the text represents what it says (i.e. I am a what I say I am)

or:- ADIEU

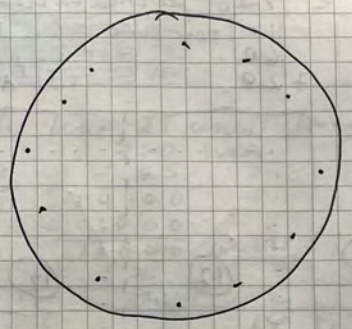
(I am fading) Farewell

→ the readership should realise that the found photos are not actually from the book but somehow poetically resonate. Need they be photos?

The instinct is to deceive to make something look like something else, older, more unusual, possibly more valuable. Or more generously to create something that should have been, ie, an example or illustration of an idea. Is this Pataphysics? once described as the science of things that might have been. But why masquerade as something already existing? Because as an and collector/dealer I spend my whole time evaluating, imagining use, date, culture of objects and pictures.

Find vehicles for text. Single words or pairs in different typfaces + scripts.

Possible MIRRORS
COLOUR CHART
They have to be neutral, receptive, used to being look at. DOORS
SIGNS
CLOCKS
has to be unimpeachable, humorous, true, witty, sad



LOVE
ANGER
JEALOUSY
FEAR
DESIRE
LOSS
CRUELTY
HEROISM

iii/09

AVALOKITESHVARA (Kuan Yin) or [Kuan Shih Yin]

R. Mutt 1917

Looking at the sounds of the World
He who observes the sounds of the world
He who looks at the voice of the world
Sound Observer

Duchamp: "to transform the significance of language from words into signs, into visual expression of the world."
→ ~~Swarz~~ Schwarz Complete Works of Duchamp. 29

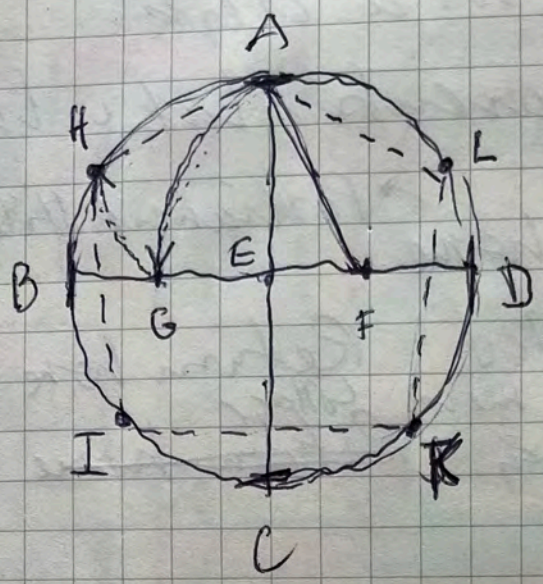
SEE | Tantric Imagery: Affinities with 20th cent Abstract Art
Virginia Whiles. 1971

Duchamp being a/ crypto buddhist
~~after his life changing exposure~~ ~~prostelising~~
~~to asian art in 1912 in Munich~~
~~at the Royal Ethnographic Museum~~
waters wisdom fountain
transferring of wisdom ~~from~~ to the believer
watering, the ~~providing~~ compassionate
ideal of providing nourishing wisdom

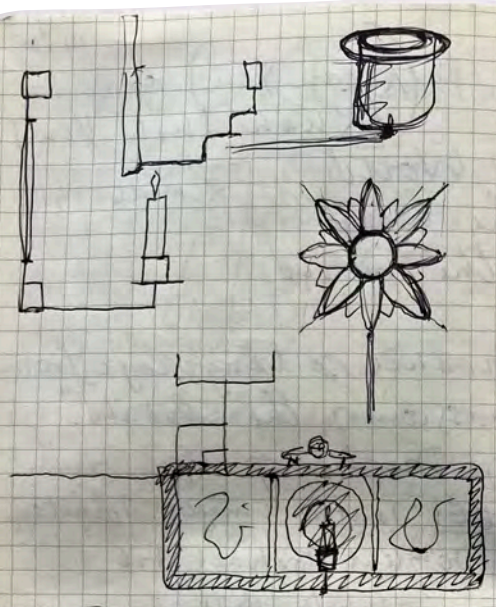
→ water to life, became invocation" p. 132

~~Duchamp in 19~~
The context of surrounding the urinal sculpture was complex. Duchamp being a crypto buddhist after his secretive Munich trip of 1912 ~~wanted for~~ artwork to spread the basic Buddhist message ~~of~~ by ~~elevating~~ the function of the object from a urinal (of human waste) to a fountain (of clean water) he

To Draw a Pentagon inside a Circle á la G. Bruno. fig 71 p. 79



1) Inscribe circle
2) Draw vert AC
3) Bisect AC @ E
4) Extend to BD
5) Bisect ED @ F
6) With rad AF and point @ F cut BE @ G
7) With rad AG and point @ A cut circle at H.
8) With length AH step round circle to create points I, K and L
9) Connect AHIKLA for Pentagon



illustrates the basic Buddhist message of renouncing worldly desires to realize a pure clarity. Also the urinal was submitted to an exhibition that championed the freedom of expression, Duchamp was a director and organised the hanging it was submitted under a pseudonym to test the commitment of the organizers to their proclaimed openness, (it was rejected). 1917 saw the horror of the 1st w. war, a drain on the youth of Europe (Duchamp's brother was a victim). ~~Duchamp, a Frenchman in~~ in ~~N.Y.~~, then a ~~modern city~~ a crypto buddhist ~~The urinal~~ Duchamp invites us to see the urinal as a seated statue of Buddha. By upending it he changes its perceived function from a drain (of human waste) to a fountain (of clear water)

Like all of Duchamp's work ~~the urinal~~ ~~so a~~ is multi layered. Superficially Duchamp ~~(a crypto-buddhist after his awakening in Munich in 1912)~~ is taking the piss by testing the proclaimed freedom of the organizers of the exhibition (of which he was a director) to whether it was sent anonymously. Beneath is his demonstration that things can be other than what they seem to be. ~~the urinal looks like a seated statue of Buddha~~ a slight shift in perception can, if seen creatively generate rich, stimulating images and ideas; he was enormously influenced by the writing of R. Roussel whose method of using homophones as the begin and end of a story to generate the action, so ~~th~~ by upending the urinal its function changes from a drain (of human waste) to a fountain (of clear water). This transformation allows Duchamp (a crypto-buddhist after his awakening in Munich in 1912) to illustrate the ~~basic~~ default Buddhist message of renouncing human desire to achieve a pure, clear state. Other possible inputs might be the culmination of the Great War, a drain of Europe's youth (Duchamp's brother was killed), ~~He was in~~ N.Y. which did not have the entrenched cultural status quo compared to France, N.Y. was a modern city, where plumbing (+ bridges) was championed. ~~as~~ The urinal (like all of the ~~early~~ original readymades) was not for sale, the point of the transformation (then and now) is that you (anyone) can be an artist, you don't need ~~to~~ an accurate artistic ~~be~~ manual dexterity and craft, but you do need intelligence and knowledge of the world, Duchamp added humour and love. ~~Go on, have a go transform something~~

YANTRAS — for 20/20 v.09

~~This group of images comes from a collection~~

Yantras are linear diagrams grew incorporating letters and names. ~~They serve as a focus for~~

There are 2 types. One group serve as charms or talismans either for benevolent or malefic intent. Another group function as ~~a focus for meditation~~ a repository for particular deities that are summoned to intervene on behalf of the user. ~~Both types work by altering the consciousness of the devotee~~ other are skeleton images, reduced to basic linear forms, triangle, circle, square plus text and are part of ritual behaviour involving recitation, music and dance or hand movements. Common to Hindu & Buddhism and Jainism ~~that~~ they are of great antiquity. My interest in collecting them began in the late 1960's when I encountered the yantra known as the SRI CAKRA or auspicious wheel. Between 1970–1977 I analysed the complex geometry arriving at a construction that was accurate. In those days, actual examples, illustrations or instructions were very few, today a Google search produces thousands of links. I consider those (mostly) ~~copper~~ inscribed copper plates to be wonderfully successful artworks, combining simple linear designs + text yet in a permanent form. They function by altering the consciousness of the user in their attempt to organise their imaginations and desires.

remotest parallel in English" Phillips Rawson. The Art of Tantra p. 70

① "Yantras are composed of triangles, circles and squares that map divine identity (i.e. the universe and its manifestation as a deity) as sacred geometry. Deceptively simple in form, their shapes, points and ~~lines~~ intersites house the yantra's primary deity (usually a goddess) and myriad attendants, existential planes or ontological categories. In principle, yantras are as numerous as the Hindu, Buddhist and Jain gods combined for they play a role in each religious rituals." p. 212

~~Deborah~~ Debra Diamond

Sunlin and Cosmos Catalogue 2009

WHY DO I COLLECT YANTRAS?

I have been collecting Indian yantras, mostly of inscribed copper for ~~40~~ 40 years. Initially I became aware of them through my geometric analysis of the SRI YANTRA that ~~began in 1970 and~~ DESCRIBE between 1971–77 when I achieved a method of accurately drawing the complex amalgam of intersecting lines. (see example). Composed of simple shapes :- square, triangular and circular. They are indestructible archetypal basic building blocks

~~imbuded~~ imbuded with human attributes, notes from the gods thrown down from heaven. I have never visited India yet these metal shapes have found their way ~~to~~ ~~me~~ into my hands, I can't read the ~~tex~~ words on them yet I seem to understand what they say. And then collections take over and start to collect themselves, the human role becomes mundane and disinterested. 'Ownership is the most intimate relationship one can have to objects, not that they come alive in him (the collector), it is he who lives in them". W. Benjamin 1937 Illuminations p. 60.

"I the Collector, like the child deliciated absorber with his toys dreams his way not only into a remote or bygone world, but at the same time into a better one". p.24 Werner ~~Muensterberger~~ Muensterberger Collecting = an unruly passion. (quoting WB)

"Irrespective of individual idiosyncrasies of collectors, and no matter what they collect, one issue is paramount: the objects in their ~~collections~~ possession are all ultimate, often unconscious assurances against loneliness and despair. They function as defenses in the service of self-assertion. They are magical remedies to ward off existential doubt and, most of all, they are witnesses of ~~credibility~~ credibility."
p. 48 Collecting ibid

"... objects prove, both to the collector and to the world that he or she is special and worthy of them" p.256 Collecting

Separate theme:
Religious 'art' is justified by being important and approved (necessary not arbitrary and unnecessary).
This ~~intel~~ focuson collecting the ~~gaurdian~~ without necessarily understanding in any meaningful detail what they are or are for (

Chart 0207 727 3467

previously described as intellectual suicide) can be justified even encouraged by read Jung:- "There are moreover such objects as the wheel and the cross that are known all over the world, yet have a symbolic significance under certain conditions.
Peers
"Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider 'unconscious' aspect that is never precisely defined or fully explained. Nor can one hope

to define or explain it. As the mind explores the symbol, it is led to ideas that are beyond the grasp of reason." p20

~~Approaching~~ Man and his symbols. C.G. Jung

There are reckoned to be 3 major types of YANTRAS

MAGICAL 2 types

1) PROTECTIVE : CHARMS, TALISMANS ~~for magical purposes~~

2) ACTUALIZING : Activity specific

3) MEDIATATIVE :

1) "The power infused into the yantra by the adept is the most important consideration, and the subject (for whose benefit it is prepared) has only to receive it, keep it, wear it, or honour it in some ~~way~~ simple way. It is a completely empowered device, drawing upon the standard theories and practices of folk religion.

2. Meant for worship in stylized ways.

3) Highly sophisticated, with complicated and symbolic significance.

(2) Summoning a particular divinity: Invoked in conditions fear and anxiety

like icons, they acquire potency - A focus for the users ritualistic implaying the involvement of the divinity appropriate to the demand. Accompanied by reciting texts.

(3) Devices for concentrating the mind, focussing attention and channelising consciousness

MAGIC MEDICINE

Benevolent or malefic

Primal forms around a centre. A focus for the imaginations desire

Yantra, a focus to channel ideas, wishes, hopes, fears, ~~curses~~ desires. Which in an creative imaginative context could be called magic. In a negative analytical context all collecting is a security blanket begun in childhood as a defense mechanism against loss, bereavement and despair.

YANTRAS are instruments ~~that are~~ manipulated by users as a focus for their ~~lives~~ thoughts. There are 3 types. ~~The first one~~ one are charms, talismans that seek to effect the consciousness of the user for benevolent or malefic reasons. ~~The second~~ Another group are also used as a focusing to summon the helpers particular deities, used as part of ritual with text, music and dance. Others function as 'mirrors' upon which the user will meditate and arrange his thoughts