

## B O O K W O R K S

Artists' books was a label applied to a diverse body of artworks from the sixties onwards. I understood it to mean an artwork that was presented as a book because that was the most appropriate form for it to take. It was appropriate because if the content of the artwork was sequential then the structure of a book with its fixed order of pages was the most economical, elegant way of showing that. An added function of the artwork as a book meant that it could be sent anywhere. The

artwork went to the audience. Earlier forms of the code such as concertina folded and scrolls are included.

Graham Day

London. Summer 2024

**rōōt'p'**, n. (for *rooty* see *root*). (mil. sl.) Bread. (Anglo-Ind., f. Hind. *rōōi*)

**rōpe**, n., & v.t. & i. 1. (Piece of) stout cordage (prop. over 1 in. in circumf., cf. *cable*), (CORD) made by twisting strands of hemp, flax, hide, or wire, into one (the ~, halter for hanging person, also = *tight* ~; on the HIGH ~s; the ~s, those enclosing prize-ring or other area; *know, learn, put one up to, the ~s, the conditions in some sphere of action; give one ~, ~ enough to hang himself, plenty of ~, etc., not check him, trust to his bringing about his own discomfiture; ~ of sand, delusive security; ~ of onions, ora, pearls, these strung together; on the ~, of mountaineers, ~d together). 2. Viscid or gelatinous stringy formation in beer or other liquid. 3. ~-dancer, -dancing, performer, performing, on tight ~; ~-drill, in which a ~ stretched by two men represents company etc.; ~-ladder, two long ~s connected by short cross ~s as ladder; ~-manship, skill in ~-walking or ~-climbing; ~-strands, cut spirally in imitation of ~-strands; ~-quoit, ring of ~ used in quoits played on board ship; ~-s-end, short piece of ~ used to flog (esp. sailor) with; ~-walk, long piece of ground used for twisting ~; ~-walker, ~-walking, ~-dancer, -dancing; ~-yard, ~-making establishment; ~-yarn, (piece of) the material (esp. when unpicked) of which ~-strands consist, mere trifle; hence **rōp'ing** (6) n., **rōp'y** a., **rōp'iness** n. 4. vb. Fasten or secure with ~; (mountaineering) connect (party) with ~, attach (person) to ~, put on ~; use ~s in towing etc.; enclose, close in, (space) with ~; ~ in, secure adherence of, decoy. 5. || (In racing) check (horse), check horse, (of athlete) not put forth full powers, in order to lose race. 6. Become *ropy* or viscid. [OE *rāp*, MDu., MLG *rāp*, OHG *raip*, ON *raip*, Goth. *raip* f. Gmc \**raip*-]*

**Rō'quefort** (-k'fōr), n. Kind of French cheese of goats' & ewes' milk. [~ in France]

**rō'quelare** (-k'elōr), n. (hist.). Man's cloak reaching to knees (18th c.). [F (Duke of R~)]

**rō'quet** (-ki), v.t. & i. (~ing, ~ed, pr. ~ing, -id), & n. 1. Cause one's ball to strike, (of ball) strike, another ball at croquet; strike another ball thus. 2. n. Act or fact of ~ing. [arbitrary f. *croquet* & orig. in same sense]

**rō'r'qual**, n. Whale with dorsal fin, fin-back. [F, f. Norw. *rōyrkval*, repr. Oicel. *reythr* the specific name + *hvalr* whale]

**rōrt'y, raught'y** (-awt-), a. (sl.). Enjoyable (*had a ~ time*); fond of amusement & excitement. [orig. unkn.]

**rōs'āce** (-z-), n. Rose-window; rose-shaped ornament or design. [F (ROSE)]

**rosā'ceous** (-zāshus), a. Of the family *Rosaceae*, of which the rose is the type.

So **rosā'CEAN** (-zāshan) n. [f. *L. rosaceus* (ROSE, -ACEOUS)]

**rōsān'iline** (-z-), n. (Kinds of red dye obtained from) an organic base derived from aniline. [ROSE, ANILINE]

**rosār'ian**, n. 1. Rose-fancier. 2. (R.-C. Ch.). Member of a Confraternity of the Rosary. [f. *L. rosarium* ROSARY, -AN]

**rosār'ium**, n. Rose-garden. [L. (foll.)]

**rōs'ar'y** (-z-), n. 1. Rose-garden, rose-bed. 2. (R.-C. Ch.) form of prayer in which fifteen decades of Aves are repeated, each decade preceded by Paternoster & followed by Gloria; book containing this; string of 165 beads for keeping count in this (lesser ~, of 55). [15th c., f. *L. rosarium* (ROSE, -ARIUM); R.-C. sēnsē f. LL sēnsē *chaplet*]

**Rōs'cian** (-shl-), a. Like or worthy of Roscius, famous Roman actor of 1st c. B.C. [-AN]

**rōse**¹ (-z), n., a., & v.t. 1. (Prickly bush or shrub bearing) a beautiful & usu. fragrant flower usu. of red or yellow or white colour (BLUSH¹, BRIER¹, CABBAGE, DAMASK, DOG¹, MONTHLY, MOSS¹, MUSK, TEA, etc., ~; also in names of other flowering plants, as ROCK¹, CHRISTMAS ~, ~ of *Jericho*, the Resurrection plant with dried fronds unfolding under moisture, ~ of *Sharon*, unidentified eastern flower, ~ of *May*, white narcissus; ATTAR, OTTO, of ~s; red as a ~; gather ~s or life's ~s, seek pleasure; *path strewn with ~s*, life of delights; *bed of ~s*, pleasant easy post or condition, esp. in *is no bed of ~s*; so *is not all ~s*; ~ without a thorn, impossible happiness, unalloyed delight; *the white ~ of virginity, innocence, etc.*; *the ~ of* with place-name, most beautiful girl or woman in; *Wars of the R~s*, 15th-c. civil wars between Yorkists with white & Lancastrians with red ~ as emblem; *under the ~*, = *sub rosa*, whence **rōs'ERY**(3) (-z) n. 2. Representation of the flower in heraldry or decoration (esp. as national emblem of England, cf. THISTLE, SHAMROCK, LEEK or DAFFODIL; *Golden ~*, ornament blessed by Pope on 4th Sunday in Lent & sent as compliment to some R.-C. sovereign, city, etc.); ~-shaped design. 3. Rosette worn on shoe or clerical hat. 4. Protuberance round base of animal's horn or some birds' eyes. 5. Sprinkling-nozzle of watering-pot or hose, whence (-) **rōSED**² (-zd) a. 6. = ~ *diamond*; = ~ *windace*. 7. Light crimson colour, pink, (usu. pl.) rosy complexion (*has quite lost her, spoiled her natural, ~s*). 8. *The ~*, erysipelas. 9. ~-apple, tropical tree cultivated for foliage & fruit, its fruit; ~-bay, oleander, rhododendron, azalea, species of willow-herb; ~-bud, bud of ~ (often attrib., as ~-bud mouth), pretty girl, \**débutante*; ~-bush, ~ plant; ~-chaffer, green or copper-coloured beetle frequenting ~s; ~-colour, rosy red, pink, (fig.) pleasant state of things or outlook

**asēp'sis**, n. Absence of putrefactive matter or harmful bacteria; the aseptic method in surgery. [A- (7) + Gk *sēpsis* decay (*sēpō*, see foll.)]

**asēp'tic**, a. & n. Free from putrefaction or blood-poisoning; surgically sterile, sterilized, (of wounds, instruments, dressings); (of method etc.) seeking the absence (rather than counteraction, cf. *antiseptic*) of septic matter; (n.) non-putrescent substance. [A- (7) + Gk *sēptikos* putrefying (*sēpō* rot, see -IC)]

**asēx'ial**, a. (biol.). Without sex. Hence **asēx'uāl** (TY) n. [A- (7) + SEXUAL]

**ash**¹, n. Forest-tree with silver-grey bark, pinnate foliage, & close-grained wood; wood of this; ~-fly, ~-grub, (found on ~ & used by anglers); ~-key, winged seed of the ~; ~-leaf, an early potato; *mountain ~*, rowan-tree. [OE *asc*, OHG *ask*, ON *askr*, f. Gmc \**ask-az*]

**ash**², n. (usu. pl.). Powdery residue left after combustion of any substance; (pl.) remains of human body after cremation (lit. & fig.); *lay in ~es*, burn to the ground; *sackcloth & ~es* (symbol of repentance); || *bring back the ~es* (Crick.), wipe out defeat in series of test matches between England & Australia; \* ~-can, dustbin; ~-fire, low fire used in chemical operations; ~-furnace (used in glass-making); *Ash Wednesday*, first day of Lent (from Rom. Cath. custom of sprinkling ~es on penitents' heads). [OE *asce*, OHG *asca*, ON *aska*, Goth. *azgo*, f. Gmc \**azgon*]

**ashāmed** (-md), pred. a. Abashed, disconcerted, by consciousness of guilt; ~ of (conduct); ~ for (on account of) you; ~ to do (implying reluctance, but not always abstention). [p.p. of obs. vb *ashame* (A- (1) + OE *scamian* SHAME)]

**āsh'en**, a. Pertaining to an ash-tree; made of ash. [ASH¹ + -EN²]

**āsh'en**², a. Of ashes; ash-coloured, pale. [ASH² + -EN²]

**āsh'ēt**, n. (Sc.). Big (usu. oval) plate. [f. F *assiette*]

**Ashkenazim** (āshk'nahz'Im), n. pl. Polish-German Jews (as dist. from *SEPHARDIM*). [mod. Heb., f. *Askenaz* (Gen. x. 3)]

**āsh'lar**, n. Square hewn stone(s); masonry constructed of this; similar masonry as facing to rubble or brick wall. [ME, f. OF *aisel*(ier) (-en²) supporting beam, ult. f. L *axis*, *assis* axle, board; see -AR²]

**āsh'laring**, n. Short upright boarding in gables, cutting off acute angle formed by roof with floor; ashlar masonry. [prec. + -ING¹]

**āshōre**², adv. To, on to, on, shore. [A prep.]

**āsh'y**, a. Of ashes; covered with ashes; ash-coloured, pale. [ASH² + -Y²]

**Asian** (āsh'an), a. & n. (Native) of Asia (now preferred to *Asiatic*). [f. L f. Gk *Asianos* (Asia, see -AN)]

**Asiāt'ic** (āsh-i-), a. & n. Asian. [f. L f. Gk *Asiatikos* (*Asiatēs* f. Asia, see -IC)]

**aside**², adv. & n. 1. To, on, one side,

away; \*~ (apart) from; set ~, quash (verdict); *speak ~* (apart, in privacy). 2. n. Words spoken ~, esp. spoken by an actor & supposed not to be heard by other performers; indirect effort. [orig. on side, see A prep.]

**ās'inine**, a. Pertaining to asses; stupid. Hence **āsinin'ITY** n. [f. *L. asinus* (*asinus* ass, -INER¹)]

**-asis**, suf. forming names of diseases. [L -*asis* f. Gk -*asis* in nouns of state f. vbs in -*ōs*]

**ask** (ah-), v.t. & i. Call for an answer to, as ~ (him) a question, ~ (him) this, (him) who it is, ~ him the time, ~ a question of a person, ~ him about a thing; make a request (for), ~ ~ a favour of him, ~ (him) a favour, ~ (him) for it, ask (abs.), ~ him to do it, ~ that it may be done, ~ to have time given one; invite (person to dinner etc., or out); (of things) demand, require, as *it ~s* (for) attention; ~ (publish) the banns; (pop.) be ~ed in church, have one's banns called; ~ for trouble, ~ for it (sl.), court trouble; *if you ~ me*, in my opinion. [OE *āscian*, *āscian*, OHG *āscōn*, f. WG \**aiskojan*; *az* was usu. literary form to 1600]

**askānce**², -ānt', adv. Sideways, askant; with indirect meaning; look ~ at, view suspiciously. [etym. unkn.]

**āskar'i** (-ahr-), n. European-trained African native soldier. [Arab. *askari* soldier; pl. occas. as sing.]

**askew**², adv. & pred. a. Obliquely; look ~ (not straight in the face); (adj.) oblique. [A prep. + *skew*]

**aslant**² (-ahnt), adv. & prep. Obliquely; (prep.) slantingly across, athwart. [A prep. + *slant*]

**asleep**², adv. & pred. a. In, into, a state of sleep (lit. & fig.); (of limbs) benumbed; (of top) spinning without apparent motion. [A prep. + *sleep*]

**asiōpe**², adv. & pred. a. Sloping, cross-wise. [perh. f. OE *aslopen* p.p. of *aslopan* slip away]

**āsp**¹, n. (also *aspen*). Kind of poplar with specially tremulous leaves. [OE *aspe*, OHG *aspa*, f. WG \**aspōn*]

**āsp**², n. Small venomous hooded serpent of Egypt and Libya; (poet.) any venomous serpent. [ME, f. L f. Gk *aspis*]

**aspā'ragus**, n. Plant, whose vernal shoots are a table delicacy. [L, f. Gk *asparagos*]

**ās'pēct**, n. Way of looking; a looking, fronting, in a given direction; side so fronting; phase; look, expression; appearance (esp. to the mind); (Gram.) a verbal form expressing action or being in respect of its inception, duration, or completion. [ME, f. L *aspectus* -*is* (AD-*spicere* -*spēct*- look at)]

**ās'pēn**, a. & n. Of, like, the asp (tree); quivering; (n.) = *ASP*¹. [ASP¹ + -EN; wrongly taken as noun used attrib. in *aspen leaf* etc.]

## Graham Day. DICTIONARY. 1970

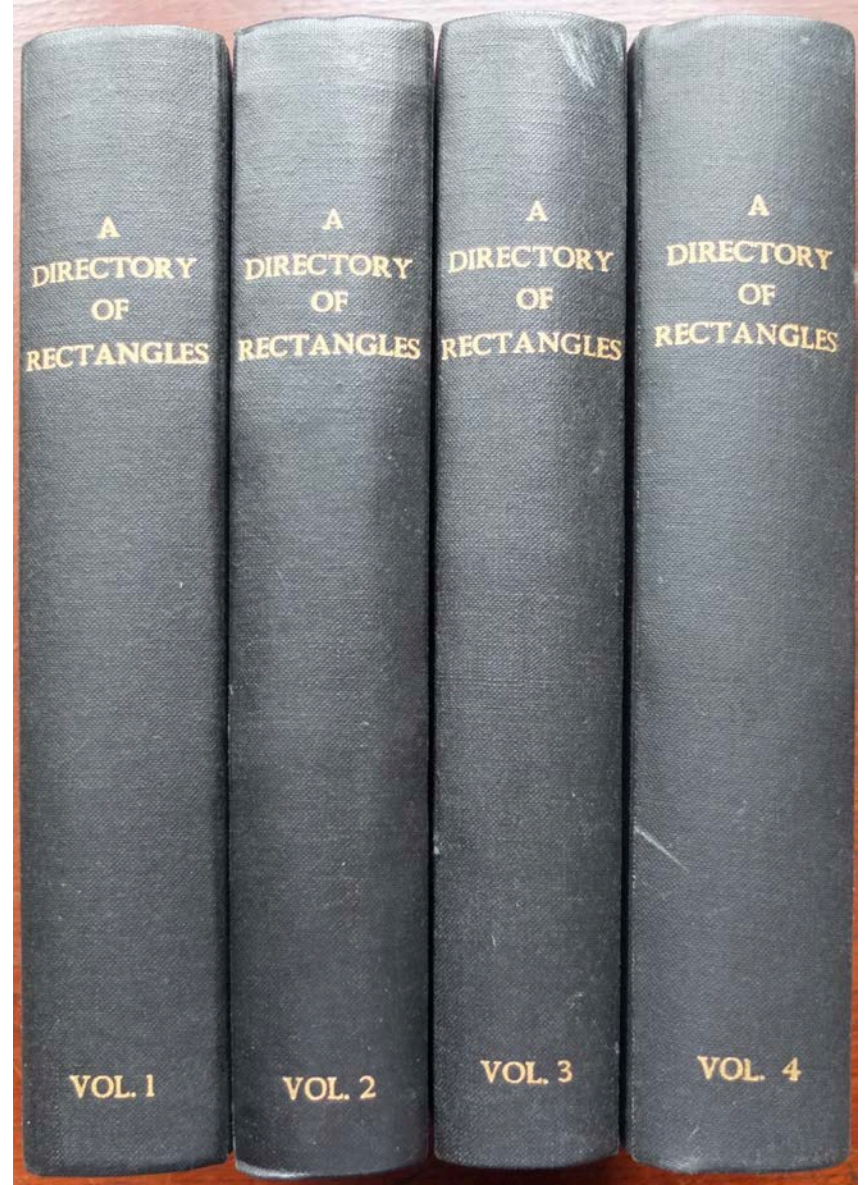
Dictionary was the first book that I made. It is an edition of the Oxford Dictionary that all new students were asked to bring with them when starting university.

I had noticed in John Cage's book *Silence* that one day he looked up the word music in the dictionary and the preceding word was mushroom, this close connection encouraged him to start foraging, picking, cooking and eating fungi, one of which nearly killed him. Other than their being lexicographic bedfellows there is

no connection between music and mushrooms and this chance encounter encouraged me to represent the dictionary as a device for random word discoveries. I disbound the dictionary, threw the pages up in the air a few times, thinking of Dr Johnson turning in his grave and rebound it *without any order*. This was in 1970, pre-digital, when objects abounded, now 2024 nobody looks up words in dictionaries, it's all read on screens. So the initial purpose of remaking the dictionary, where the unsuspecting enquirer was confused and annoyed by the

apparent absence of order hopefully made them forget their initial word and allowed them to discover words is lost. It becomes just another old book slowly disintegrating on its dusty shelf.

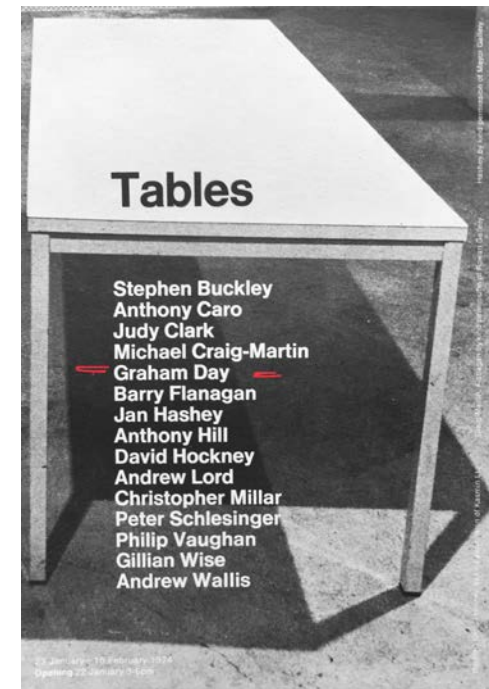
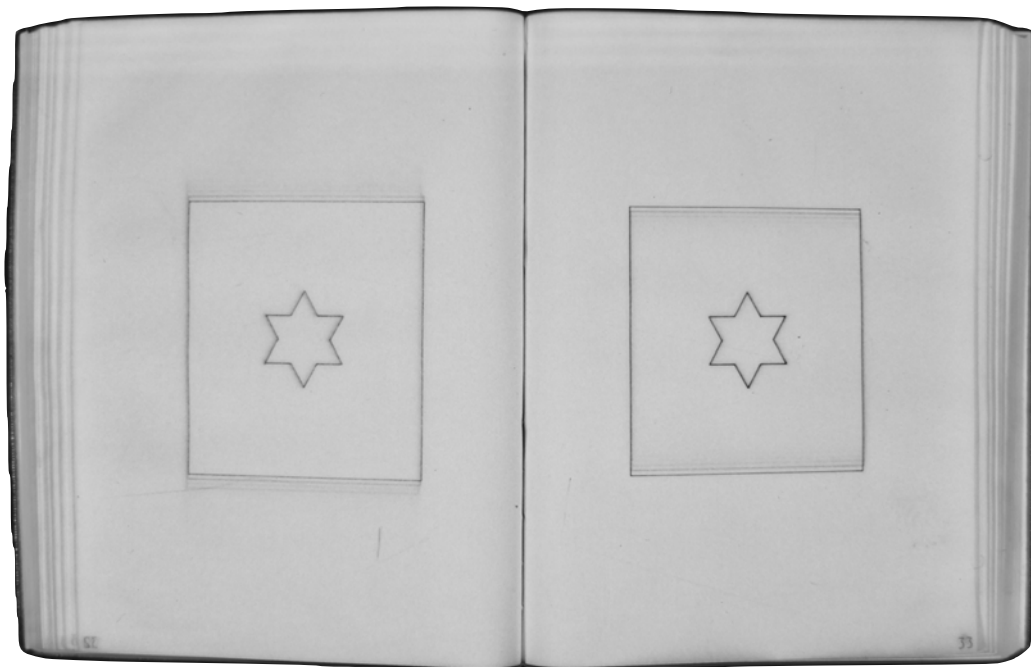
The four volume DIRECTORY OF RECTANGLES contains 2,000 hand drawn ink rectangles around a six pointed star. Proportion has always fascinated me, my earliest aesthetic memory was of being struck by the shape of a door as a kid playing in the streets of central London in the 1950's. The length and breast



seemed perfectly balanced forming a dynamic relationship. So, when

## Graham Day DIRECTORY OF RECTANGLES 1970-1973

considering what peripheral form to give to a drawing or painting I decided to draw all of the possibilities, thinking that the answer would inevitably present



itself. The rectangles decreased top and bottom by 20mm

The Directory was first exhibited at Tony Stoke's gallery Garage Art in 1974.

Other early works that were compilations of texts were GLAD TO OFFER PLACE ON PAINTING COURSE. LETTER FOLLOWS. Begun in 1968 culminating in 1971.

It is a box in the proportion of the diploma in Fine Art. The contents are over 250 letters and

paper notices that were displayed through the three years of the course. The cover has the telegram of

acceptance. It was a telegram because I was a student at Hornsey College of Art in London which had been the epicenter of student revolt in 1968. A follow on from *les événements* in

Charges to pay \_\_\_\_\_ s. \_\_\_\_\_ d.  
RECEIVED

POST OFFICE  
TELEGRAM  
Prefix. Time handed in. Office of Origin and Service Instructions. Words.

No. \_\_\_\_\_ OFFICE STAMP

At \_\_\_\_\_ m  
From HA52 11.44 CORSHAM BS 14 =  
By \_\_\_\_\_

DAY GULLIVER 9082 LONDON =

GLAD TO OFFER PLACE PAINTING COUSE LETTER  
FOLLOWS = BATH ACADEMY +

For 908211 9 words telephone "TELEGRAMS ENQUIRY" or call, with this form at office of delivery. Other enquiries should be accompanied by this form and, if possible, the envelope. B or C

J. P. Ltd., 51-5780

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J. P. Ltd., 51-5780

Paris earlier in the year. The college was occupied the staff excluded.

Bath Academy of Art Corsham, Wiltshire  
Corsham 2878/4  
from the Admissions Registrar

29 July 1968

Dear Mr. Day

We have had your report from Hornsey College of Art,  
and are glad to see that it is such a good one.

Yours sincerely  
*Anna Phillips*

Graham Day  
66 Spencer Rise  
London N.W.5

BATH ACADEMY OF ART CORSHAM WILTSHIRE  
From the Admissions Registrar Corsham 2 373

3rd May 1968

Dear Sir,

The Principal would like you to come for an interview here on Friday next, 10th May, at 11.30 am. There is a train from Paddington at 9.45 which arrives at Chippenham (not Bath) at 11.20 and which we will be meeting; please let us know if you can come and if you would like to take advantage of the transport provided.

We will provide lunch, but candidates are responsible for travelling expenses.

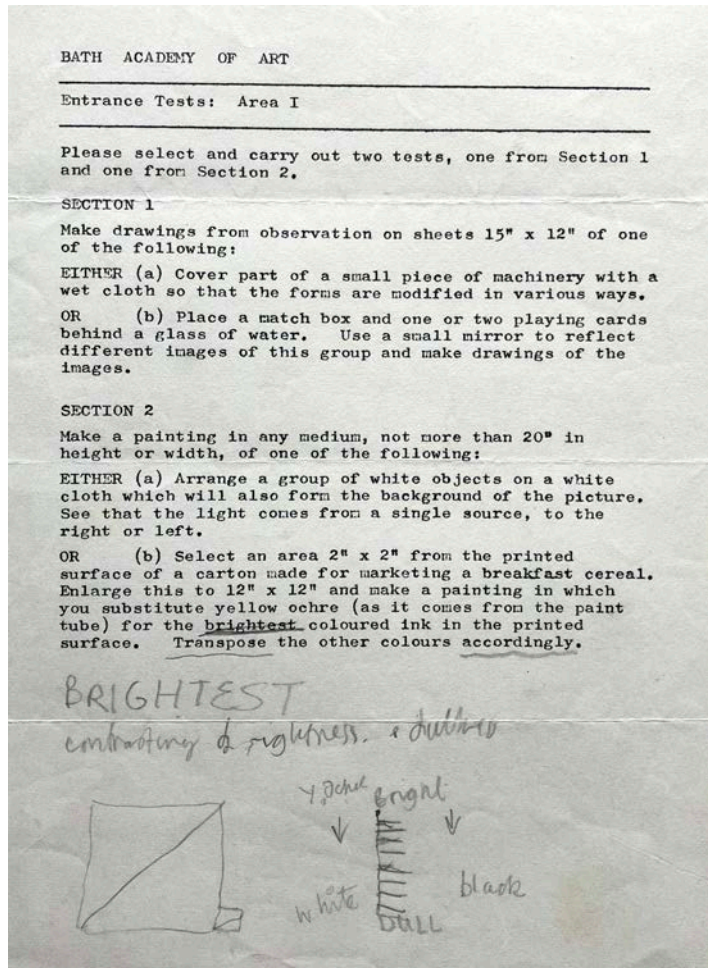
Yours faithfully,  
*Anna Phillips*

Graham Day  
66 Spencer Rise  
London N.W.5

As there were no staff I wrote my own report and subsequently was invited to attend an interview

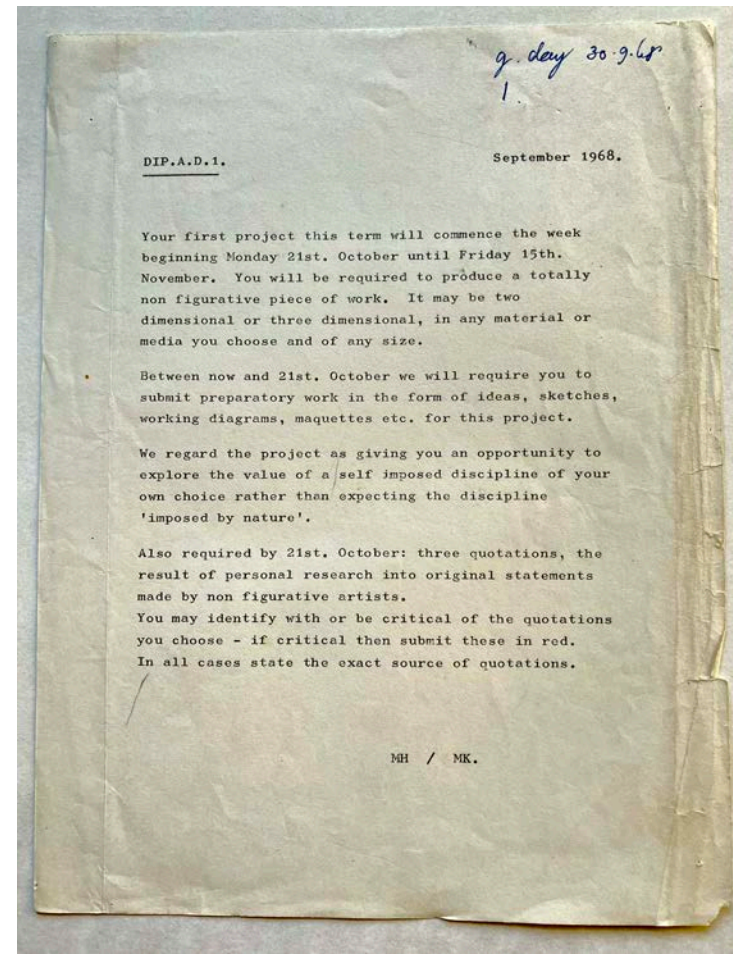
I had come across Bath Academy whilst on a tour of art schools in the south of England. I was struck by the location, a village of honey colored buildings. And only 100 miles west of London, an hour by train. The Academy centered around a large country house.

It was necessary to undertake an entrance test



Accepted onto the three year diploma in Fine Art painting, I began in September 1968.

There were three years of students, about 100 in total. I was three years older than the others having left school without the necessary exams and had laboured at night school to get them. I was impressed with the seriousness of the course.





LIST A

Initial Equipment: to be brought by the Student

- (i) A container for carrying equipment
- Cutlery and identifiable crockery (not white) for personal use in your bedroom/study; cup and saucer, jug, plates, knife, fork and spoon
- 2 working overalls, or one and a coat overall
- 1 pair of good cutting out scissors
- 3" decorator's brush
- Water container for painting, to hold at least  $\frac{1}{2}$  pint, e.g., polythene bottle with wide-mouthed screw top
- ✓ Tool outfit: flexible metal rule (one yard in length) or tape measure, light hammer, tack remover & tacks, screw-driver, pliers, tenon saw
- ✓ Concise Oxford English Dictionary
- ✓ 1 small alarm clock
- (ii) ✓ Medical card, to be registered with the College Medical Officer by students resident in Corsham
- ✓ Clean cotton cloth (e.g. old sheets) - 4 pieces at least 2 yards square, and smaller pieces to be used as cleaning rags
- (iii) The following would be useful, but may not be essential:-
- ✓ Bicycle, which must be marked on the front and rear mudguards with the owner's initials in white paint and equipped with a chain and padlock
- ✓ Padlock, approx.  $1\frac{1}{2}$ " wide, with more than one key
- ✓ 1 dust sheet, at least 4' x 4'
- ✓ 1 vacuum flask
- ✓ Any musical instrument not larger than a double bass, hockey stick, tennis racket, shorts or sports skirt, rubber-soled plimsoles

Areas I and III only

- ✓ 12" wooden ruler, marked with at least 1/8ths, 1/10ths and centimeters
- ✓ 18" metal rule

Area II only

Camera if you already have one. If not, do not buy one until you have had advice from your tutor

Bath Academy of Art Corsham, Wiltshire  
Corsham 2571  
from the Principal

Dear Graham

Superman

- i brief prehistory (eg. Cerne Giant)
- ii more recent concepts of super men of abnormal physique
- (a) visual/plastic origins  
eg. Michelangelo's  
transmission through engravings  
(see K Clark: The Nude  
Iris: Prints as Visual Communication  
A. Blunt: W. Blake
- (b) professionalism in athletics  
eg. invention of the crawl in swimming  
- suitable physique - Johnny Weissmüller  
& the first Tarzan film
- (c) "Health + Strength" cults: role of photography
- iii Superman as popular image
- Best wishes, yours sincerely  
Arthur Ellis

Groups 1.1 1.2

Could you please write

- 1) a summary of the work you have been engaged upon during your first year of the Dip.A.D. course.
- 2) Proposals, in outline, for your own personal future development and programme of work in painting.

This is to be submitted by 10.30am Monday 19th May to Area I office so as to be available for the assessment panels.

J. Hope  
14th May 1969

Introductory reading list

History of art

Rewald editor:	Camille Pissarro Letters to his son Lucien Kegan Paul
Phoebe Pool:	Impressionism Thames & Hudson
Germain Bazin:	Impressionist Paintings in the Louvre Thames & Hudson
Lee Johnson:	Delacroix Weidenfeld & Nicholson  Delacroix Journal Phaidon (or other, fuller, editions)
Gerstle Mack:	Courbet Rupert Hart-Davis
Rewald:	Cézanne Spring Books  Van Gogh Letters (preferably edition in 3 vols: Thames & Hudson)
	Daumier Lithographs (various publications: e.g. Nicholson & Watson)
Elizabeth G.Holt editor:	Documentary History of Art Vol 111 Doubleday Anchor Book (paper back)
Balzae:	one of the novels in the current list of Penguin Classics: Cousin Bette Cousin Pons Eugénie Grandet Old Goriot

ABSTRACTION AND EMPATHY (WILHELM WORRINGER 1921)

Abstraction stems from the great anxiety which man experiences when terrorized by the phenomena he perceives around him, the relationship and mysterious polarities of which he is unable to decipher. This primordial anguish which man feels when confronted with unlimited space makes him want to detach the objects of the exterior world from their natural context, or better still, to free the individual object from its ties with other objects, to make it 'absolute' ?

David Saunders

Generative Techniques

Change and the laws of periodicity (the I Ching). Transformations in which each thing can change into something already inherent in its nature (and not into something altogether different). Merging groups of transformations, with connectedness as an aesthetic property.

Determinacy, indeterminacy and chance. Computers and 'creativity'. Entropy. Jung's 'synchronicity' (acausal orderedness). Arp, Schwitters, Cardew - laughter and play.

A comparison between generative methods in painting, poetry and the new music.

Negotiability - supposition and manifestation. How projected ideas excite the imagination of the artist and engage the imagination of the spectator so as to blur the division between their respective roles.

The alchemistic use of concepts from technology, science and mathematics.

The non-mimetic view of Nature. That is to say, nature as material, energy and pure information.

'My method does not consist in change of field, but resembles the true rotation method in changing the crop and the mode of cultivation. Here we have at once the principle of limitation, the only saving principle in the world. The more you limit yourself, the more fertile you become in invention. A prisoner in solitary confinement for life becomes very inventive, and a spider may furnish him with much entertainment..... How entertaining sometimes to listen to the monotonous drip of water from the roof! How close an observer one becomes under such circumstances, when not the slightest noise or movement escapes one's attention! Here we have the extreme application of the method which seeks to achieve results intensively, not extensively.'

Søren Kierkegaard "The Rotation Method" "Either/Or"  
Vol.1. p.288

Graham

2nd year painters

PROJECT

The finest lavatories of the great cities of today show hardly any advance on those of TIMGAD, the great Roman City where the sanitation was extraordinarily "up to date". Here is seen a corner of the great public lavatories hard by the Forum with 26 carved stone seats, each enclosed by two gracefully chiselled dolphins. In the centre an ornamental fountain served to flush out the drains. . . . .

This excerpt is taken from Wonders of the Past, Vol 1. ed. by J. A. Hammerton and published by the Fleetway House about 1922. It was of course accompanied by an illustration; which, unfortunately is too pale in tone to reproduce.

I have always thought that Monks Park has the feeling of a lavatory complex, since almost every other door one opens seems to be one, and I must admit that lavatories, particularly public ones have a fascination for me, not only in an architectural sense but socially too, where people meet, yet don't meet.

I would like as a kind of project to ask students to make designs for a Public lavatory; or lavatory complex, basing their decisions and ultimate results on what possible changes could be made and towards what ends.

Perhaps it's not necessary to produce "pictures" as such, but simply to make some drawings indicating, scale, accomodation etc.

Michael Simpson  
June '70

BATH ACADEMY OF ART CORSHAM WILTSHIRE  
 From the Bursar's Office 2 Church Street Corsham 3161

25 APR 1969

*Graham Day*

SUMMER TERM, 1969			
Meals - Lunch, Tea and Supper 5 days, plus lunch on Saturdays @ £2.15. 0d per week			
10 Weeks 6 days	£ 29	15	-
Commencing April 30th			
Cheque to be made payable to BATH CORPORATION, and sent to the Bursar at 2, Church Street, Corsham, Wiltshire.			

Area I

LIST B

Initial Equipment to be purchased at the Academy Shop

Portfolio: half-imperial (one)✓	16	9
Drawing Board: half-imperial✓	1	11 10
Oil Paint Box and Palette specially designed	2	2 0
Set Square 45 degrees 10"✓	7	0
Palette Knife✓	4	3
Stanley Knife✓	6	0
Double Dipper	1	11
Fold-back Clips✓	2	2
T.Square 24"✓	6	0
	<u>£5</u>	<u>17 11</u>

LIST C

(i) Initial Consumable Materials to be purchased at the Academy Shop

Half-imperial cartridge paper, 1 quire	3	0
Notebook	11	
Bond Paper 2 quires	2	10
Fixative spray	1	6
" 2 oz. bottle	1	4
Erasers: one soft white, one kneaded	3	10
Sellotape 72 yd. x 3/4"✓	3	0
Pencils 2 each HB, B, 3B and 2H 1 6B @ 5d	3	9
	<u>17</u>	<u>2</u>

(ii) Studio Charge

Certain items for personal use that  
are more conveniently issued in the  
Studios 4 0 0

(iii) Deposit

Towards the cost of items to be purchased  
as advised by Tutors during the course  
of the term 6 4 11

£ 17 0 0

(These prices are subject to minor variations  
on receipt of invoices from suppliers)

Bath Academy of Art Corsham, Wiltshire  
Corsham 2878/4  
School of Painting and Sculpture

TIM SOUSTER Music

Tuesday 19 May

New Music Room 2pm.

DANCE

TONIGHT

7.30

OAK

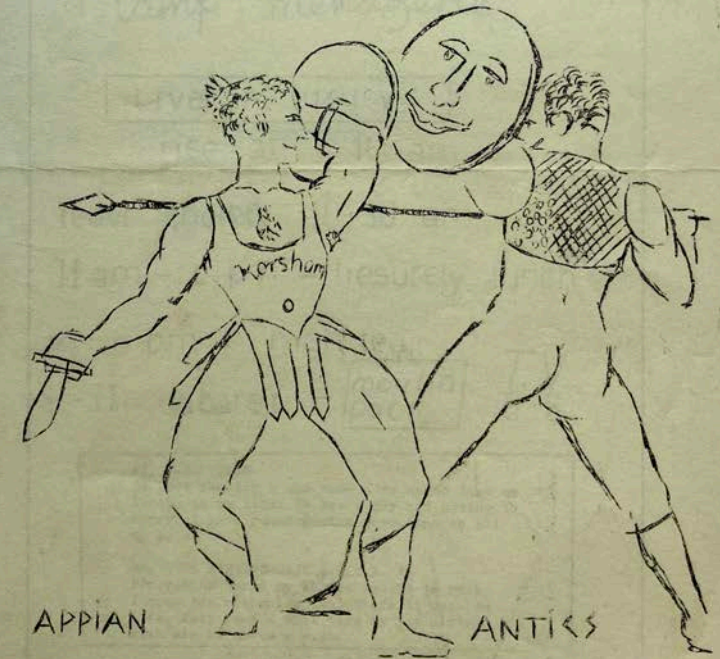
ENTRANCE 6d

FIND SOMETHING TO CELEBRATE

Monday 26 January: FREAKS. USA. 1932 dir. Todd Browning.  
Thursday 29 " : LIVE IT UP. USA. Gene Vincent.  
Monday 2 February: PETULIA. USA. 1968 dir. Dick Lester.  
Julie Christie. Richard Chamberlain.  
Thursday 5 " : THE CHASE. USA. 1967 Marlon Brando.  
Monday 9 " : INTOLERANCE. USA 1915 dir. D.W.Griffith.  
piano by Vaughan Hill.  
Thursday 12 " : THE WILD ONE. USA. 1954 dir. L.Benedek.  
Marlon Brando Lee Marvin.  
Monday 16 " : TRANS-EUROP EXPRESS. France.  
dir. Alain Robbes-Grillet.  
Jean-Louis Trintignant.  
Thursday 19 " : THE IPCRESS FILE. GB. dir. Sidney Furie.  
Michael Caine.  
Thursday 26 " : WAR GAMES. GB. 1965 dir. Peter Watkins

DIEMISH  
GOES GAY

INC: GAY HEROES



This is not an 'Art Event'

It is a small part of the waste produced in about a week by seven people. It is sufficient to destroy the amenity of a large area of land. Had we not put it here today it would have been collected by dustcarts and dumped somewhere else. In front of someone else's front door. In economic terms it represents a total loss. Even that part of the waste which is recoverable will be abandoned while we deplete the world's mineral resources even further. By the present system of wastage there will be no resources left soon.

Earth is a small island . There are no boats and nowhere to go.

Will you kindly refrain from walking through the dining-hall windows. The window seat was made for your comfort, and was not made to be TRAMPLED ON.

Thank you.



The late 60's and early 70's was a period of student unrest with endless discussion and time wasting.

Talks are beginning on Tuesday of a Staff/Student working Party, set up after the last Academic Board Meeting. The group consists of one staff member and one student chosen by each Board of study. The aim of the working Party is to make recommendations for the reorganisation of the college, avoiding the strict divisions into Areas that we have at present. Clifford is bound to seriously consider the ideas brought out in these discussions, and the Academic Board may be in a position to implement many of them later in the year. It is vital that agreements be reached in these matters by Easter if they are to come into effect before the next Academic Year. The difficulties are chiefly financial. At present money, and numbers of staff are allotted to each Area, according to numbers of students in that area. The boards of study decide exactly how that sum of money is spent. Clifford has an idea that present Boards of study might be succeeded by a board of study for each year, and finance administered in that way. There will be terrific problems regarding the ownership of various items of equipment, unless belonging to the college as a whole. Petty situations could arise if students were forbidden to join the activities or share the facilities of another year. Yet minds would broaden and we might learn a great deal from considering both the philosophy and the financial needs, (practical requirements,) of students who happen to be in the same year. would, students or staff or Clifford decide which members of staff and tutors should be allotted to the different years. what about the pre-diploma year. Perhaps the dip could be run like a glorious pre-dip, each student choosing his or her individual variety of time-table, altering it just whenever it suits them. The academic Board might appoint a number of specialist tutors, in the interests of all students, besides which the year boards would appoint tutors particularly keen to watch the development of individual students. While deploring the fact that it was decided two days before the end of term that talks should begin during the period of the short courses, we wish the working party every success, and promise our full co-operation.

signed;

We are being optimistic. We believe that there are no problems for us, we need no sabbatical president. Anything you want to happen will happen, if you don't presuppose obstacles. Student politics is an obstacle we make because students are not politicians. That is, the student union has been run from a determined standpoint-has adopted a policy-any policy will make its own obstacles. A policy is a fait accompli, it is rigid. We want a fluid student union-everybody. We do not have a policy. We want to have ideas and act upon them, and let everybody act upon their own ideas. We want to let the student union collapse if you do not want to hold it up. We do not think that there are any problems made for us by the administrative bodies. We think that we make our own. We want to be able to agree with their decisions and to disagree with their decisions and to be able to agree once again afterwards. Everybody is present but nobody is here; we want to accept our limitations and use them. We have no policy. We want to begin with no policy and let you act as you need. Each need will build the policy.

Kevin Mount  
Nick Pope

NUS NEWS.

November.

see also Union Office and board outside.

travel details there, vacation work bulletins etc.

DEMONSTRATION Saturday Nov 28th.

Assemble 1pm. outside Czechoslovak Embassy. March via Greek Embassy to Trafalgar Square. Rally and Dramatic Presentation, 3.30 to 5pm.

Public meeting with eminent speakers 7-9pm. Conway Hall W61.

Mary-lou has more details.

For freedom, democracy and socialism in Greece and Czechlovakia.

Saying dissolve Nato and the Warsaw Pact.

National Careers Exhibition Olympia London December 9th to 13th.

Student day 14th (Monday) Free advice to Nus card holders.

RADICAL ARTISTS STUDENTS TEACHERS

MEET AT THE SLADE

UNIVERSITY COLLEGE GOWER STREET WC1

SATURDAY 28 NOVEMBER 1970 10-4.30

This meeting follows two meetings held at the Tate Gallery in October. We will consider ways of changing and controlling the existing dangerous and unjust art systems

BATH ACADEMY OF ART  
STAFF Autumn 1970

Henry BOYS	HB	Martin NAYLOR	MN
Lauri BURT	LB	Bryan NEWMAN	BN
Henry CLIFFE	HC	Reg. PALEY	RP
John COLBECK	JC	Michael PENNIE	MP
Peter CRAY	PCy	Derek POPE	DP
Colin CRUMPLIN	CCr	Graham POW	GP
John EAVES	JE	Toni del RENZIO	TdR
Mrs Rosemary ELLIS	RE	Malcolm ROSS-WHITE	MRW
Barry ELVIN	BE	Stephen RUSS	SR
Peter ESPE	PEs	Roy SALTER	RS
Peter FORD	PF	Miss Jay SANDERSON	JSa
John FURNIVAL	JF	Heini SCHNEEBELI	HSchn
Miss Julia GARRATT	JGa	Iwan SCHUMACHER	ISch
John GAUNT	JGt	Paul SELWOOD	PS
Michael GRAY	MG	Clive SHEPHERD	CSh
Jack GREAVES	JGr	Jack SHIRREFF	JSh
David GREEN	DG	Michael SIMPSON	MS
Peter GREEN	PG	Brian SPINKS	BS
Adrian HEATH	AH	Martin STRINGER	MSt
Jeremy HOPE	JH	William TILLYER	WT
Kenneth HUGHES	KH	John VINCE	JV
Jasper JEWETT	JJ	Ewen WANNOP	EWa
Michael KIDNER	MK	Nicholas WEAVER	NW
Justin KNOWLES	JKn	Hugh WATSON	HW
Colin LANCELEY	CL	Robin WHALLEY	RWh
Miss Barbara LUTHY	BL	Lawrence WHITFIELD	LWh
Hansjorg MAYER	HjM	Peter WRIGAT	PWr
Barry MILLARD	BM		
Jim MOYES	JM	Mrs J.M. OLDS	JMO
Sebastian MYLIUS	SM	(Student Welfare Officer)	

P R O J E C T

FIND THE DOG AND THE FLOATING CHAIR IN CARPACCIO'S  
ST. JEROME IN HIS STUDY.

GO TO THE IMPERIAL WAR MUSEUM.

READ JONATHAN SWIFT'S CHAPTER FROM 'GULLIVERS  
TRAVELS' ENTITLED 'THE AUTHOR PERMITTED  
TO SEE THE GRAND ACADEMY OF LAGADO'.

LOOK AT THE GIANT BLUE 'MARTINI' CLOCK ON HAMMERSMITH  
FLYOVER.

LISTEN TO THE FIRST SONG FROM KURT WEIL AND BERTOLT  
BRECHTS 'DIE DREIGROSCHENOPER' (The Threepenny  
Opera) 'MACK THE KNIFE'.

THINK OF MARCEL DUCHAMP'S REMARK :  
"THIS CENTURY IS ONE OF THE LOWEST POINTS IN  
THE HISTORY OF ART, EVEN LOWER THAN THE 18th  
CENTURY WHEN THERE WAS NO GREAT ART, JUST  
FRIVOLITY. 20th CENTURY ART IS A MERE LIGHT  
PASTIME, AS THOUGH WE ARE LIVING IN A MERRY  
PERIOD, DESPITE ALL THE WARS WE'VE HAD AS  
PART OF THE DECORATION.

Michael Simpson.  
May '69.

Bath Academy of Art Corsham, Wiltshire  
Corsham 2571

from the Principal

Dear Graham

First class Dip A D

Congratulations  
& best wishes

Clifford Ellis



COUNCIL FOR NATIONAL ACADEMIC AWARDS

*Graham David Day*

has been awarded the degree of

BACHELOR OF ARTS

with First Class Honours

in substitution for the Diploma in Art and Design

originally awarded in 1971 for his work on a course in

FINE ART

at BATH ACADEMY OF ART

in which PAINTING was the Chief Study

14th April 1975

*Michael Finn*

Principal  
Bath Academy of Art

*Michael Clapham*

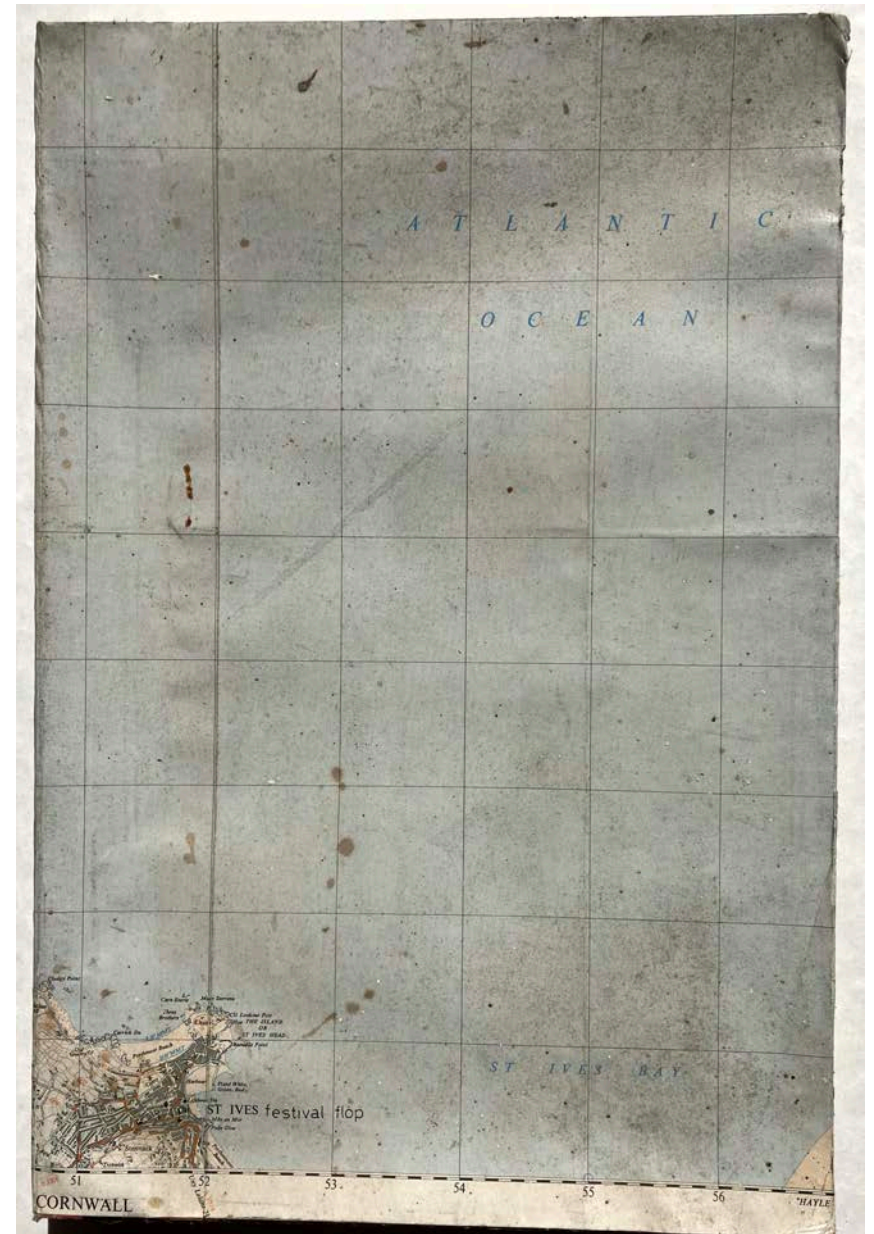
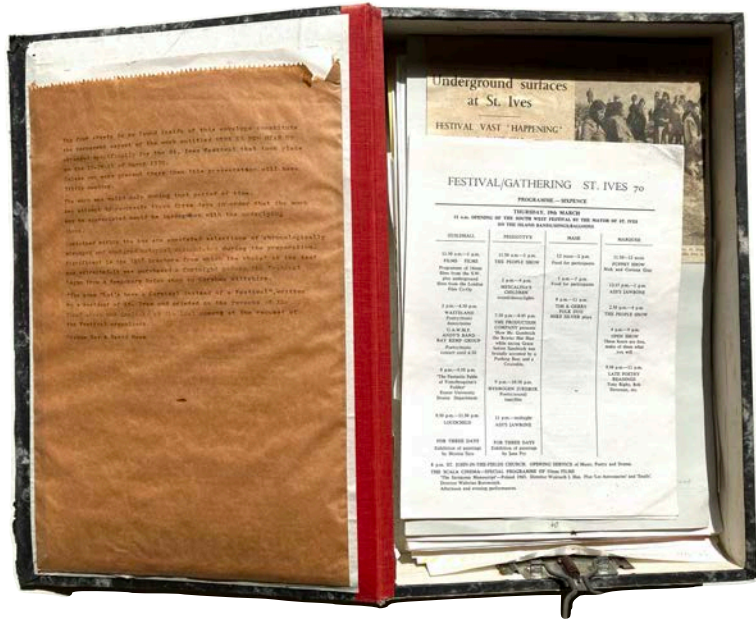
Chairman

*Edwin Kerr*

Chief Officer

COUNCIL FOR NATIONAL ACADEMIC AWARDS

From March 1970 is another box/book- a chronological arrangement of documents that were the result of an intervention between 2 artists and the town of St Ives in Cornwall UK during a festival designed to reflect and encourage the arts.



# FESTIVAL/GATHERING ST. IVES 70

## PROGRAMME — SIXPENCE

### THURSDAY, 19th MARCH

11 a.m. OPENING OF THE SOUTH WEST FESTIVAL BY THE MAYOR OF ST. IVES  
ON THE ISLAND BANDS/SONGS/BALLOONS

GUILDHALL	PEGGOTTY'S	MASK	MARQUEE
11.30 a.m.—1 p.m. FILMS FILMS Programme of 16mm films from the S.W. plus underground films from the London Film Co-Op	11.30 a.m.—1 p.m. THE PEOPLE SHOW	12 noon—2 p.m. Food for participants	11.30—12 noon PUPPET SHOW Nick and Corinna Gray
2 p.m.—6.30 p.m. WASTELAND Poetry/music dance/mime U.A.W.M.F. ANDY'S BAND RAY KEMP GROUP Poetry/music concert until 6.30	2 p.m.—4 p.m. MESCALINA'S CHILDREN sound/dance/lights	5 p.m.—7 p.m. Food for participants	12.15 p.m.—1 p.m. ASS'S JAWBONE
8 p.m.—9.30 p.m. 'The Fantastic Fable of Franchesquina's Foibles' Exeter University Drama Department	7.30 p.m.—8.45 p.m. THE PRODUCTION COMPANY presents 'How Mr. Gombich the Bowler Hat Man while saying Grace before Sandwich was brutally accosted by a Pushing Bear and a Crocodile,	8 p.m.—11 p.m. TIM & GERRY FOLK DUO MIKE SILVER plays	2.30 p.m.—4 p.m. THE PEOPLE SHOW
9.30 p.m.—11.30 p.m. LOUDCHILD	9 p.m.—10.30 p.m. HYDROGEN JUKEBOX Poetry/sound/ tape/film	4 p.m.—9 p.m. OPEN SHOW These hours are free, make of them what you will	9.30 p.m.—11 p.m. LATE POETRY READINGS Tony Rigby, Bob Devereux, etc.
FOR THREE DAYS Exhibition of paintings by Monica Sjøo	11 p.m.—midnight ASS'S JAWBONE		
	FOR THREE DAYS Exhibition of paintings by Jane Fry		

8 p.m. ST. JOHN-IN-THE-FIELDS CHURCH. OPENING SERVICE of Music, Poetry and Drama.  
THE SCALA CINEMA—SPECIAL PROGRAMME OF 35mm FILMS  
'The Saragossa Manuscript'—Poland 1965. Director Wojciech J. Has. Plus 'Les Astronautes' and 'Snails'.  
Director Walerian Borowczyk.  
Afternoon and evening performances.

*This page for those who do not wish to read further.*

24 10 69

Copy to Andrew Page, Nicki Tester

From: Graham Day & David Mann

Beechfield House  
Corsham  
Wilts.

SHEET PROJECT to be considered for St. Ives Festival.

**Form:** Written sheets to be produced each day during the festival (possibly 2 or more sheets per day) containing material which will achieve the aims of the project (see Aims & Content below). These sheets to be duplicated in quantity (c.500 per edition), and distributed to people present in the town at the time of the festival.  
The sheets to be well-produced, with consideration to layout.

**Aims & Content:**

To establish a relationship between the people present and the environment of St. Ives at the time of the Festival. Ideas for inclusion in the sheets will be discussed before the time of the festival, although this is essentially a 'live' project, influenced by the environment and people present. We should also be willing to adopt any good relevant suggestions from anyone present. ~~No individual or pornographic content.~~

**Cost:**

(a) use of premises  
typewriter  
duplicator

Purposely excluded from financial costing in the hope that these can be supplied free of charge.

(b) labour

qualified typist (employed locally?)  
@ 10/- hr., 8 hrs/day, 3 days ..... £12  
distribution cost ..... £10

(c) materials

paper, white foolscap,  
10 reams @ 16/6d per ream ..... £8.5.0  
duplicating ink, 1 tube ..... £1  
10 stencils @ 1/6d ..... £0.15.0  
misc. (stylus, typeclean, correcting fluid)  
..... £1

Total Cost ..... £33

# St. Ives sex paintings ordered to be removed

THE West of England Arts Festival at St. Ives opened yesterday in controversy when the police asked that certain pictures on exhibition in the Guildhall should be taken down, and the Town Clerk ordered them to be removed.

The pictures, nearly all of which depicted the sex act, had been painted by a young Swedish painter, Monica Sjöo.

She was in the Guildhall at the time and was surprised by what happened. "My pictures have been exhibited in Sweden and reproductions of them in France, New York, the London Arts Laboratory, and in Bristol, and they have never been objected to before," she said.

The picture which started the objections hung in the entrance to the Guildhall. It depicted black men and white women in sexual intercourse. The artist said the theme was the similarity of the black man's struggle and the white woman's struggle against oppression.

The black man was handicapped because of his colour, and the white woman was prevented from obtaining equality with the white man because of her sex. Since their battles were in parallel, she had united them in this way.

### FILM SHOW

A police sergeant suggested that the picture, which was a large one, should be taken down because he considered it to be obscene.

He then asked to see other pictures in the Guildhall, but was told that there was a film show in progress and as the hall was in darkness nobody could see the pictures.

At one p.m., when the lights went on, other large pictures depicting the sex act were on display, one showing a human body giving birth to a child, which was entitled "God giving birth".

The Town Clerk, Mr. W. Rainey-Edwards, immediately took down one of the pictures, turned it face to the wall and told one of his staff to remove the others.

But when one of the organisers protested that they would prefer to remove their own pictures, Mr. Rainey-Edwards told him: "You can do that, but get these pictures out of this building and off Corporation property."

The pictures were later put on exhibition again in a marquee on the island, where they could be seen by the public, and police officers visited the marquee.

### LOCAL PEOPLE

There were also protests from local people at a production by Exeter University's drama department on an improvised stage in the Sloop car park, near the harbour, early yesterday afternoon.

Police officers, who watched a performance of "The Fantastic Fable of Franchesquina's Foibles," said that some people had regarded the performance as obscene, and were concerned because there were a number of children present.

The play was staged in the Guildhall during the evening before an enthusiastic audience, who filled every seat on the ground floor.

# SEX PAINTINGS AND PLAY IN TROUBLE AT FESTIVAL 20-3-'70

DAILY TELEGRAPH REPORTER

THE St Ives Festival, which is sponsored by the Arts Council, ran into trouble over "obscene" paintings and an open-air stage performance soon after the official opening yesterday by the mayor, Ald. Archie Knight.

The paintings, by a young Swedish artist, Monica Sjöo, who works in Bristol, show white and coloured men and women in sexual postures. Two hung in the Guildhall concert hall foyer, and four in the hall.

PAGE 7

## Banned paintings viewed by Arts Council

By PETER DUFFY

COMPLAINTS that paintings on view at a seaside festival were obscene were investigated yesterday by the Arts Council.

Officials of the council's new activities committee, which gave £1,500 towards the festival at St. Ives, Cornwall, also spoke to police about a 16th-century comedy staged at the festival.

Police had taken the names of Exeter drama students who took part in an open-air performance of the play.

The paintings, which were removed from the Guildhall on the orders of the St. Ives town clerk, Mr. W. Rainey-Edwards, are by young Swedish artist Monica Sjöo.

They show white and coloured men and women in sexual postures.

After viewing them yesterday the eight members of the Arts Council's new activities committee refused to comment.

The committee helped sponsor the festival to find out which new art forms are worth future financial assistance.

### Discretion

Mr Aneurin Thomas, director of the Welsh Arts Council and a member of the committee, said yesterday: "Neither the Arts Council nor the regional festival organisers received any details of the programmes planned by visiting artists."

"The Arts Council never acts as censor. We are certainly not going to find out what young people want unless we give them full discretion to produce the sort of art forms they are trying to develop."

"There are four more festivals scheduled and we certainly do not intend to place any restraint on programme content as a result of these complaints at St. Ives."

"If you are going to take notice of occasional objections you will have nothing going on."

PC jailed

The Town Clerk, Mr W. Rainey-Edwards, who had been told of complaints that the paintings were obscene, ordered they they be taken down.

They were then taken to a marquee where some of the festival events are being held.

Soon afterwards, the police were told of protests from local people about an open-air stage show by Exeter University's drama department on an improvised stage. Police officers waited until the performance, "The Fantastic Fable of Franchesquina's Foibles," was over, then they took the names of the performers.

### Artist surprised

A police officer said that a number of people regarded the production as obscene and there was concern because a number of children were present.

Miss Nicki Tester, the festival organiser, said that a suitable place would be found for hanging paintings.

Miss Sjöo, expressing surprise that anyone should take exception to her paintings, said they had been freely exhibited in New York, London, Bristol, Sweden and France. They symbolised the inferiority of women under a patriarchal system, and the racial prejudice of both black and white people.

A member of the company which staged the open-air production said it would be repeated in the open air and also indoors.

### Wide variety

The festival, which last until tomorrow night, has been sponsored by the New Activities Committee of the Arts Council, which has paid a subsidiary of £1,500.

Eight members of the committee, headed by the chairman, Mr Michael Astor, have booked into the leading hotel in St. Ives. They are to assess the merits of the various groups taking part and their eligibility or otherwise for Arts Council support.

About 200 young men and women from Bristol, Exeter and other parts of the South-west are in St Ives to take part in fringe art activities.

# 'Obscenity' complaints at start of the festival



The Mayor with Miss Nicki Tester, festival organiser, declaring the festival gathering open. The Mayor said Miss Tester and her committee had put in a great deal of work to make the festival possible. The corporation had done what they could to help. He hoped it would prove a worthwhile venture.



Complaints about paintings exhibited in the Guildhall concert hall and an open-air stage performance in the Sloop car park quickly followed the official opening at 11 a.m. yesterday by the Mayor, Ald. Archie Knight, of the controversial St. Ives Festival Gathering, which has been sponsored by the New Activities Committee of the Arts Council and which continues until tomorrow evening.

The pictures, large canvases painted by a young Swedish artist, Monica Sjöo, who brought them from Bristol, showed white and coloured men and women in sexual postures. Two were hung in the concert hall foyer and four more in the hall.

After the police had received complaints about them, they were inspected by Inspector Donald Potter and other officers from St. Ives police station and by the Town Clerk, Mr. W. Rainey-Edwards, who ordered that they should be taken down and turned towards the wall. Miss Nicki Tester, festival organiser, said later that they would be exhibited elsewhere during the festival and yesterday afternoon they were taken to the festival marquee on the Island.

### POLICE TAKE NAMES

The artist expressed surprise that anyone should have taken exception to the paintings, which she said had been freely exhibited in New York, London, Sweden, France and in Bristol. They symbolised the subjugation of women under a patriarchal system and the racial prejudice of both black and white people.

There were indignant protests from local people at the production by Exeter University's Drama Department on an improvised stage in the Sloop car park yesterday afternoon of "The Fantastic Fable of Franchesquina's Foibles." Police officers soon arrived and after the performance took the names of the performers. One of the officers said, "Local people regarded the performance as obscene. There were a number of children present." The play was due to be staged in the Guildhall last night.

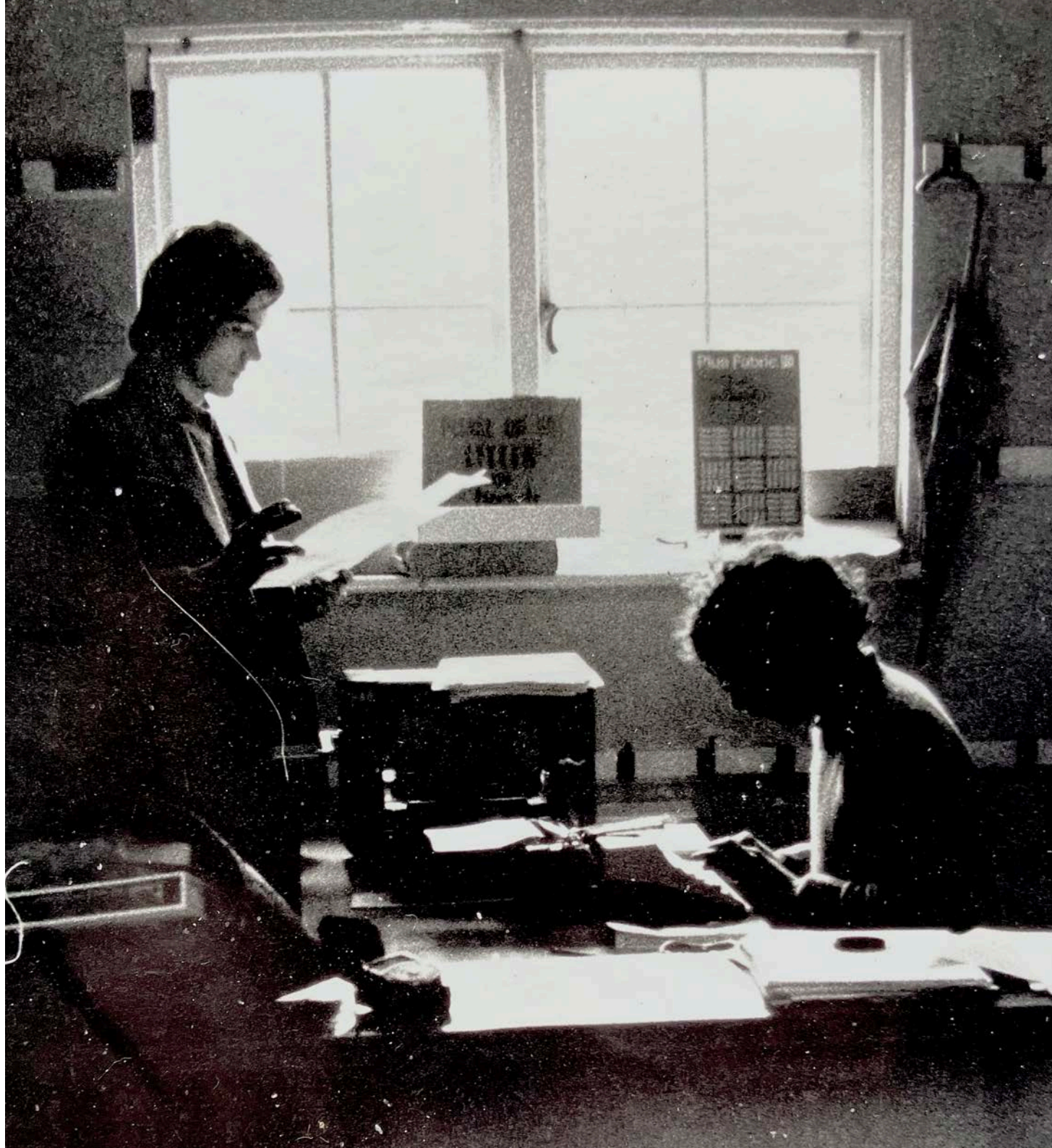
There were about 150 people present when the Mayor declared the festival gathering open after being introduced by Miss Tester.

Up to yesterday evening there had been no great influx of visitors for the festival which, in buildings throughout the town, is presenting a wide variety of separate events over the three days.

Eight members of the Arts Council's New Activity Committee, headed by its chairman, the Hon. Michael Astor, are in St. Ives to assess the merits of the various groups taking part and their eligibility or otherwise for Arts Council assistance.

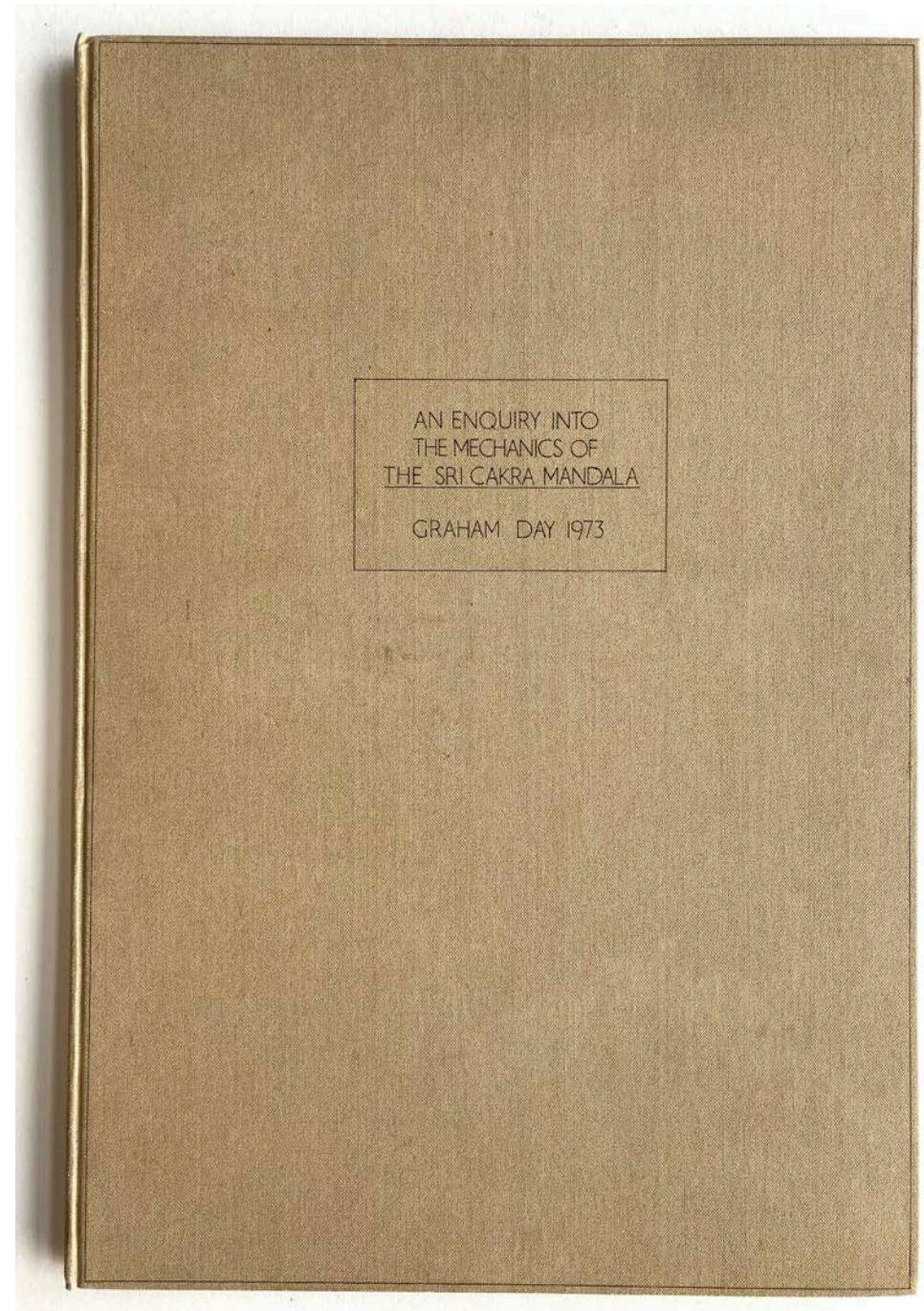
St Ives Times + Echo

20-3-70





The following books and a large collection of drawings examine my interest in an arrangement of triangles known as the SRI CAKRA MANDALA. It is an Indian tantric meditative device. When I began trying to draw it accurately in 1968, so that overlapping lines would show no discrepancy there was very little information about it, now nearly 50 years later an online search offered thousands of images and construction details.



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...the word 'Sri' ... 'Sri' ... 'Sri' ...

...the word 'Sri' ... 'Sri' ... 'Sri' ...

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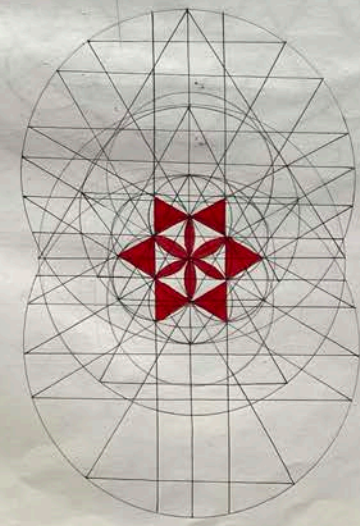
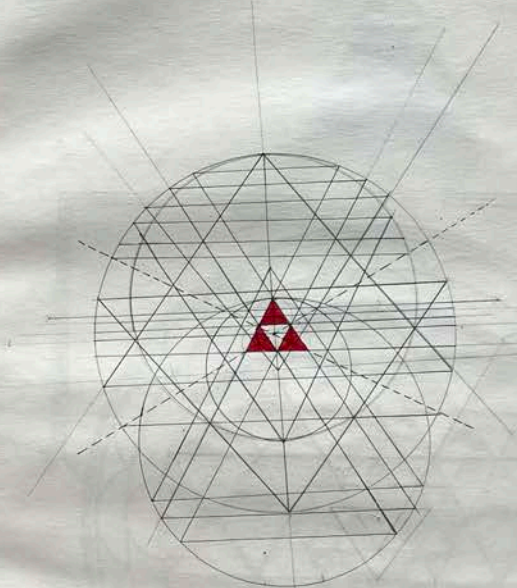
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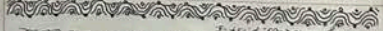
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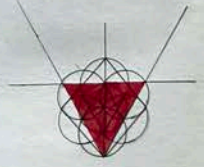
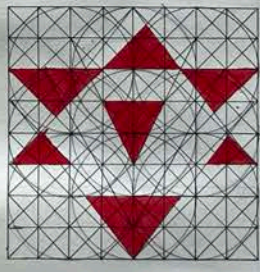
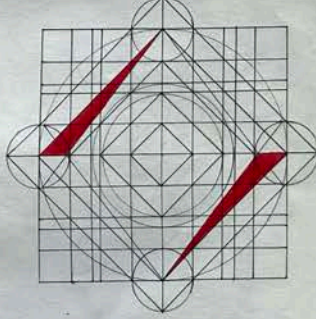
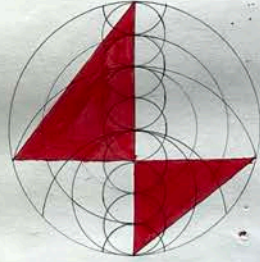
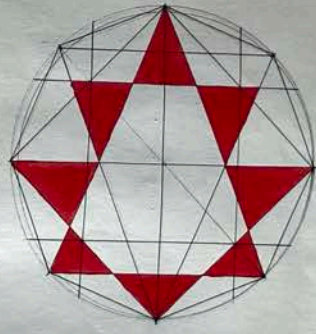
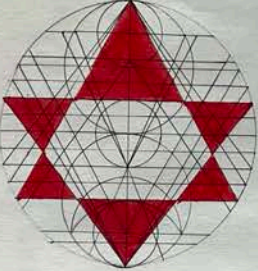


...the word 'Sri' ... 'Sri' ... 'Sri' ...



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Handwritten text in the left column of the right page, providing commentary or instructions related to the diagrams.

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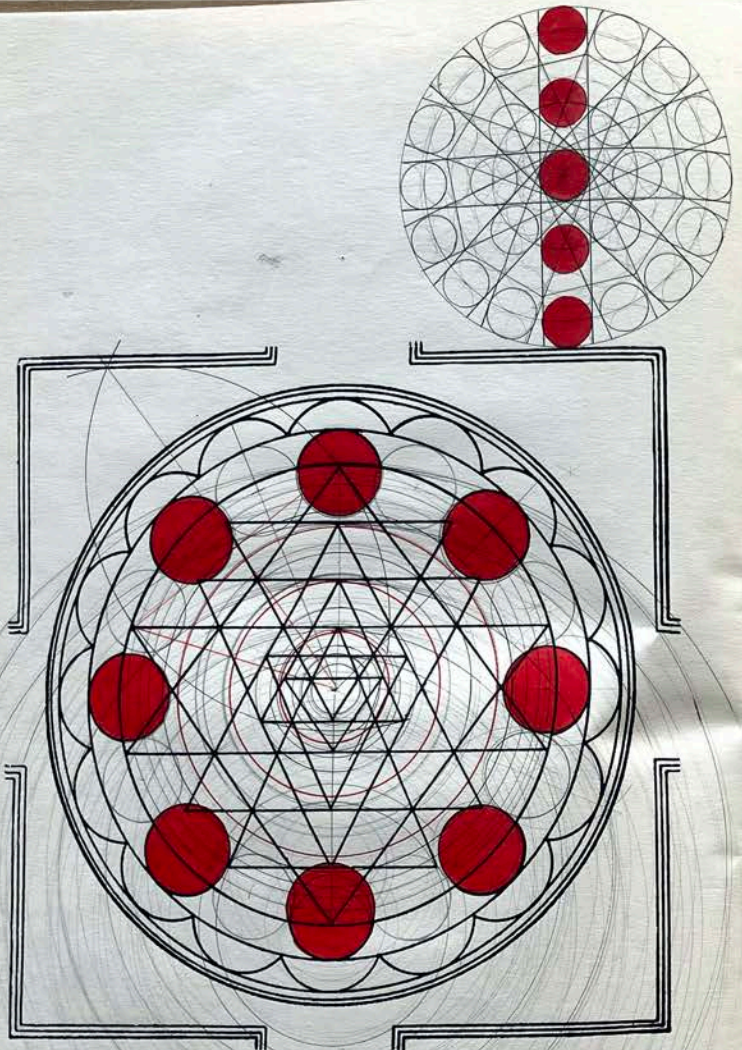
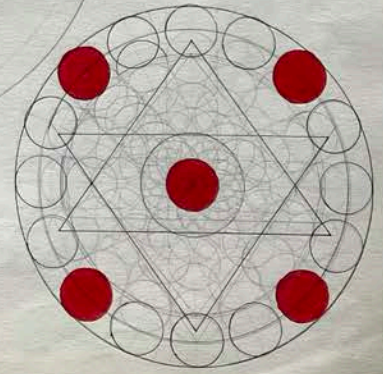
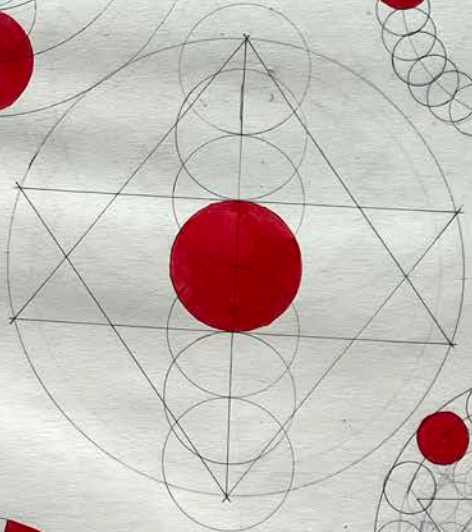
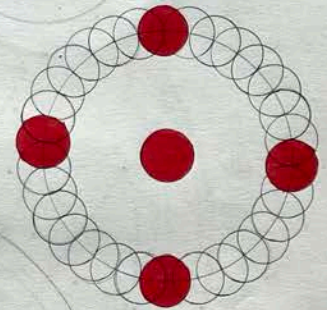
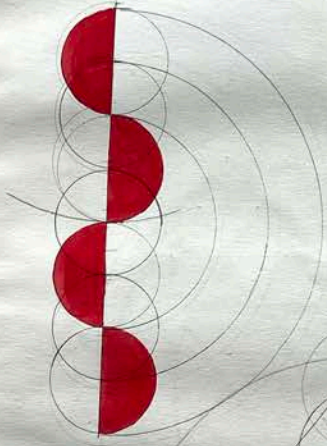
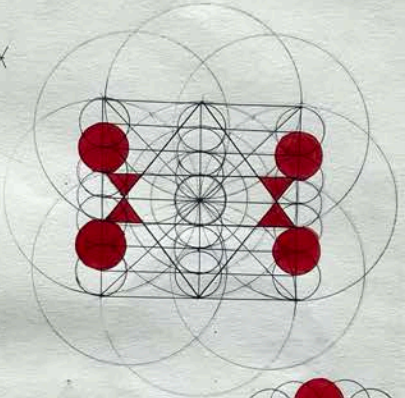
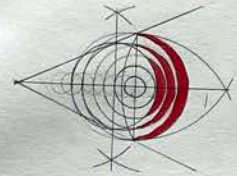
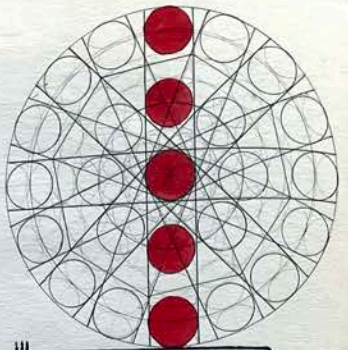
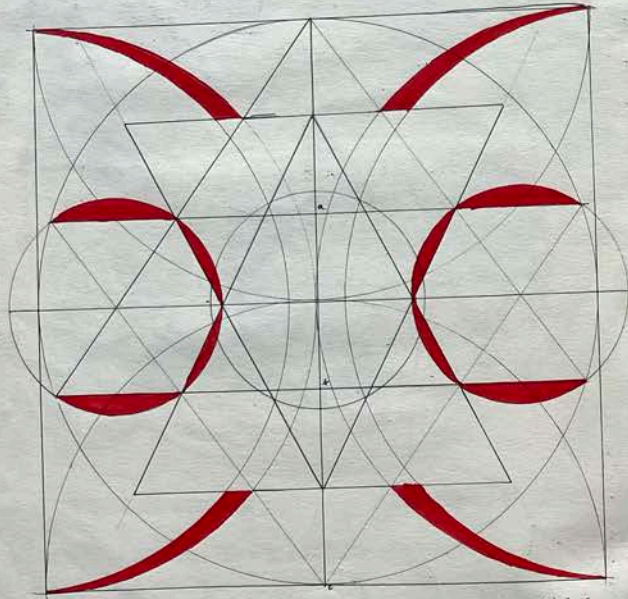
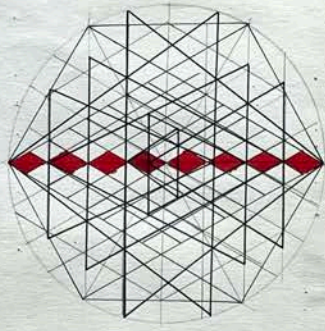
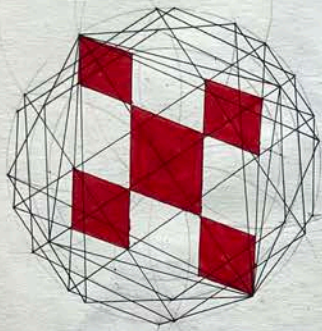
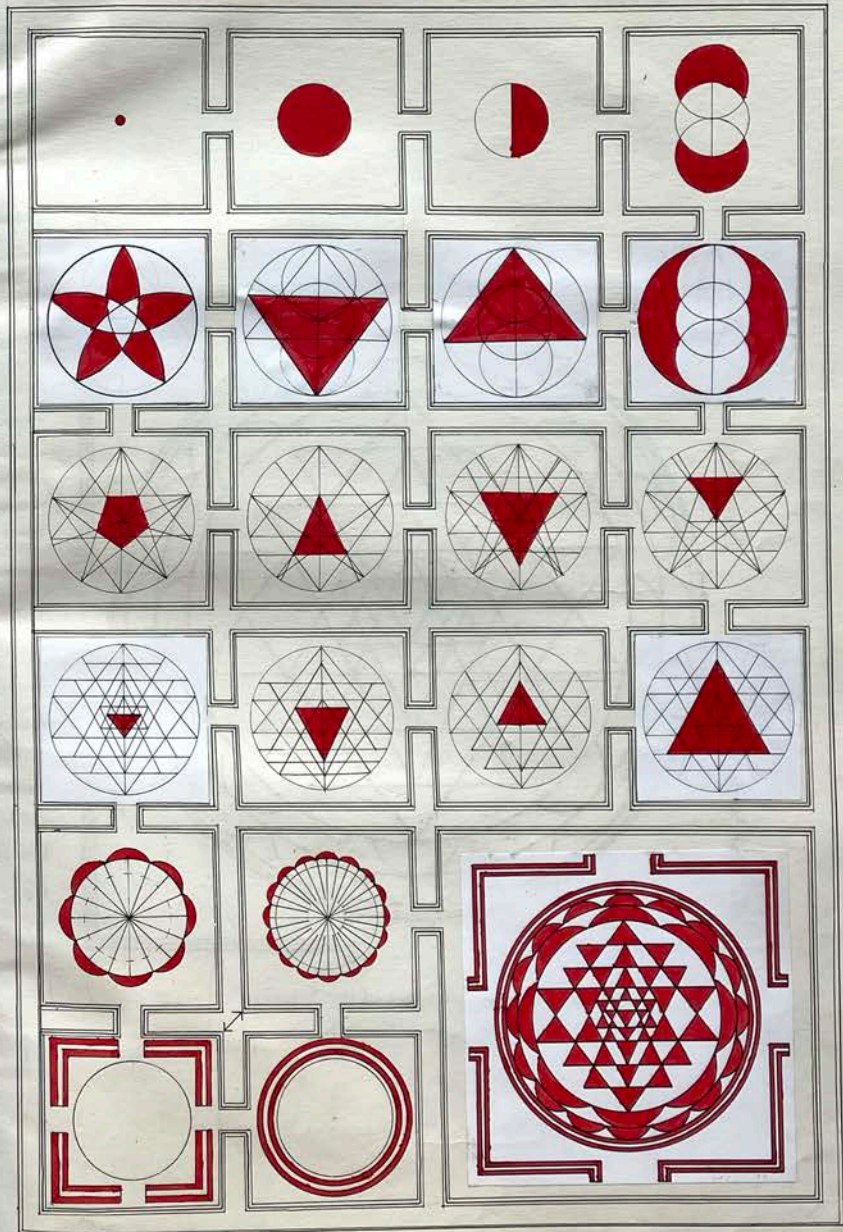


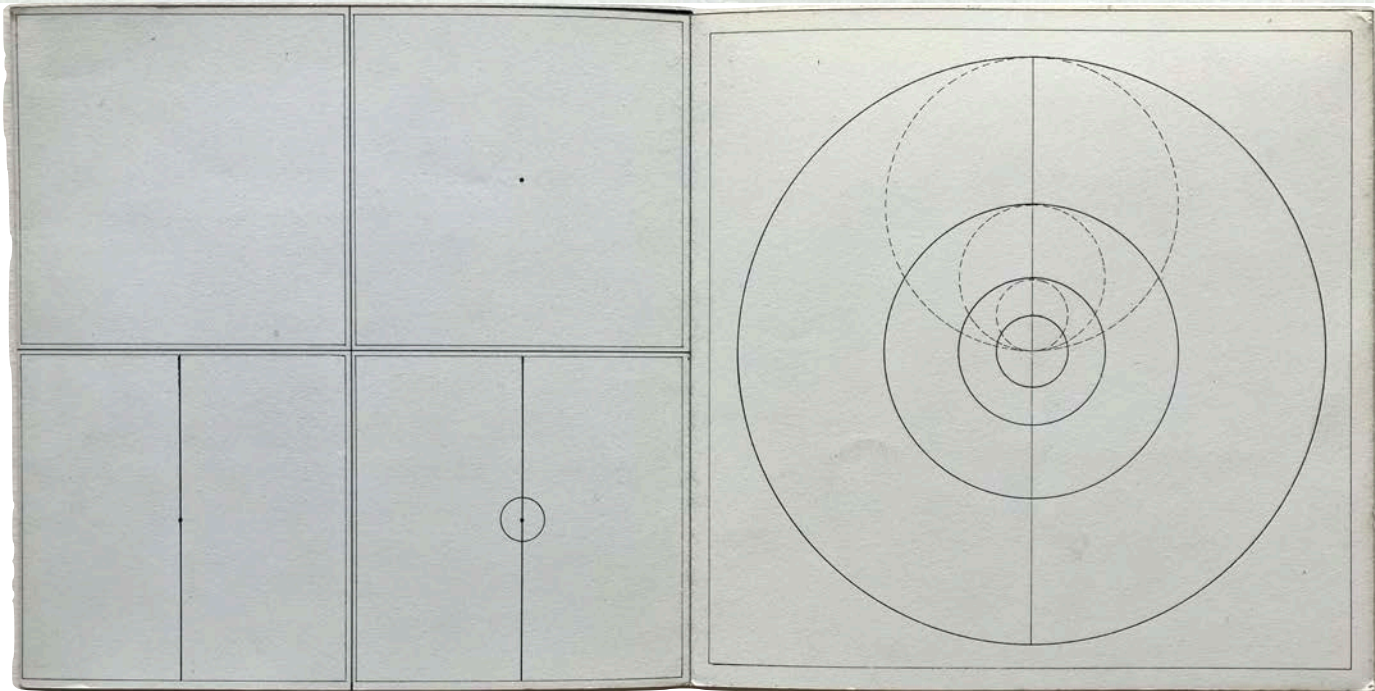
PLATE III The Mandala of the Śrīcakra



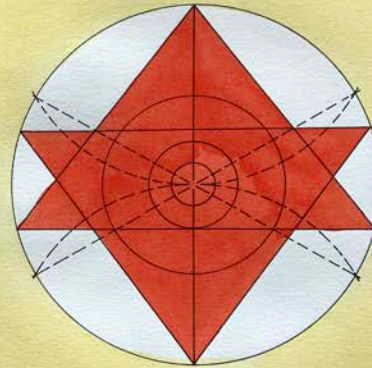
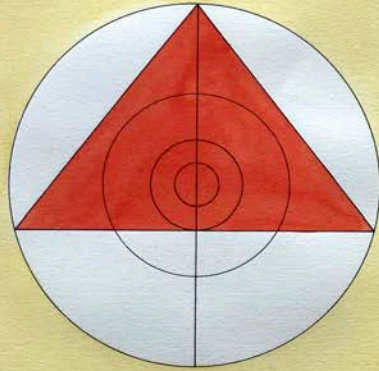


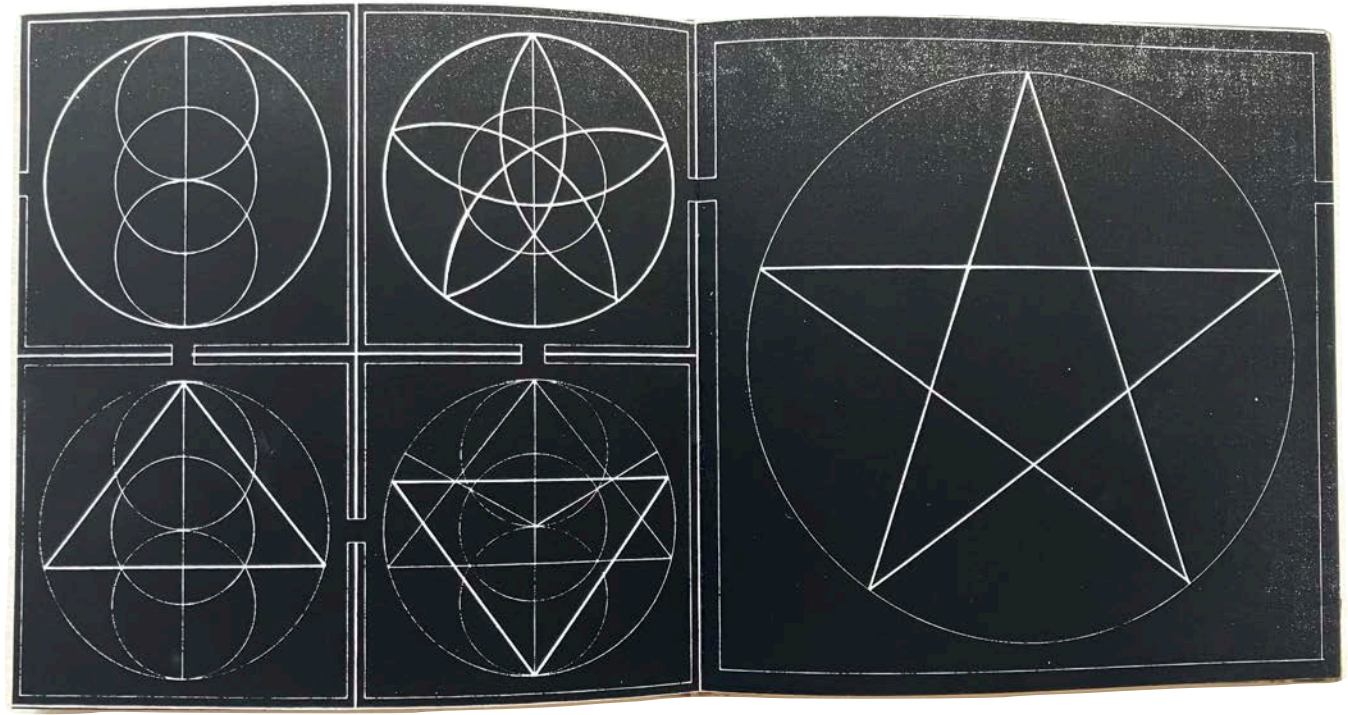
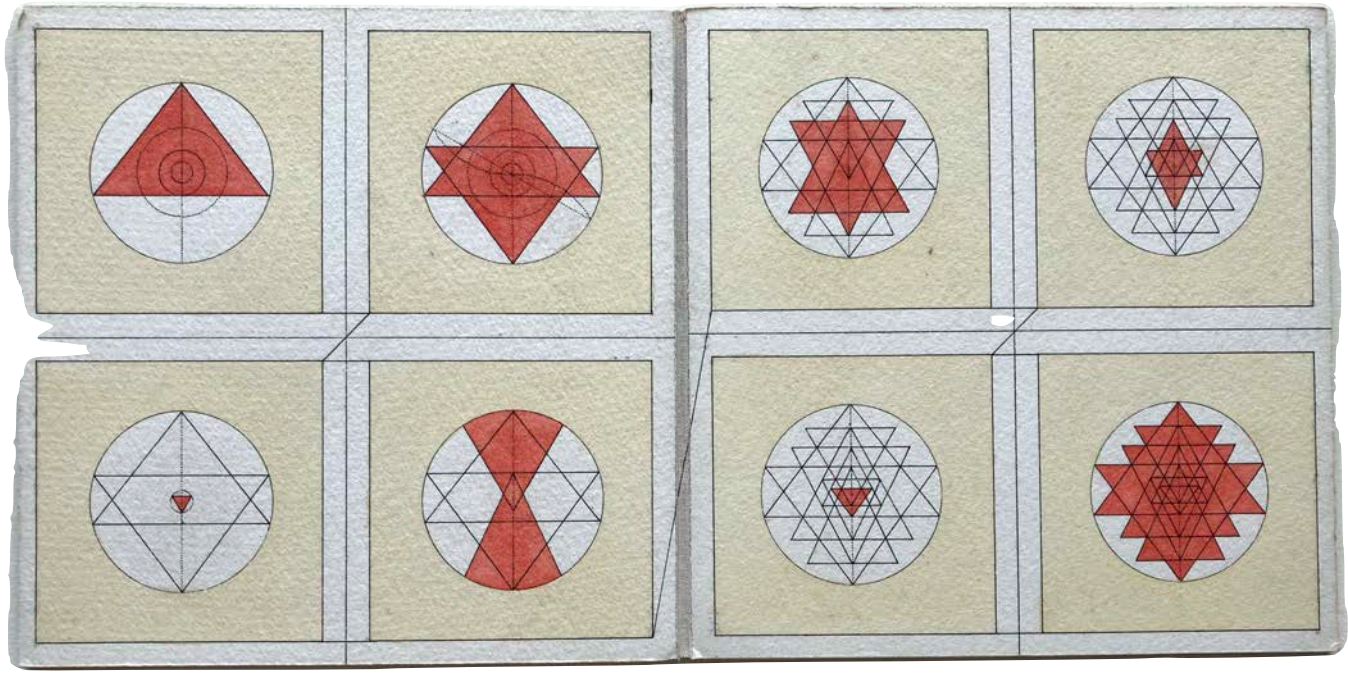
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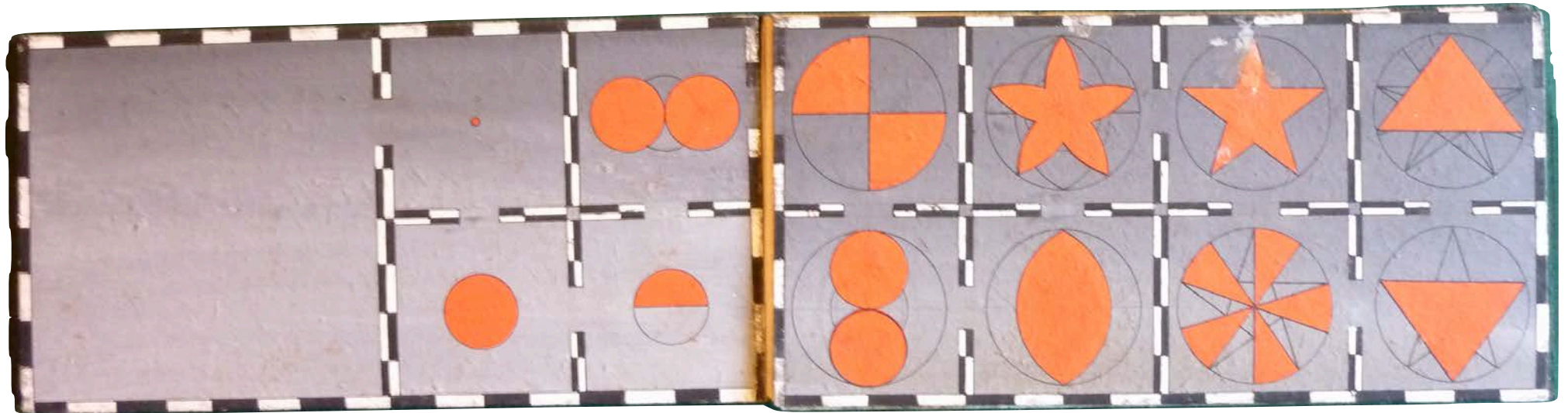
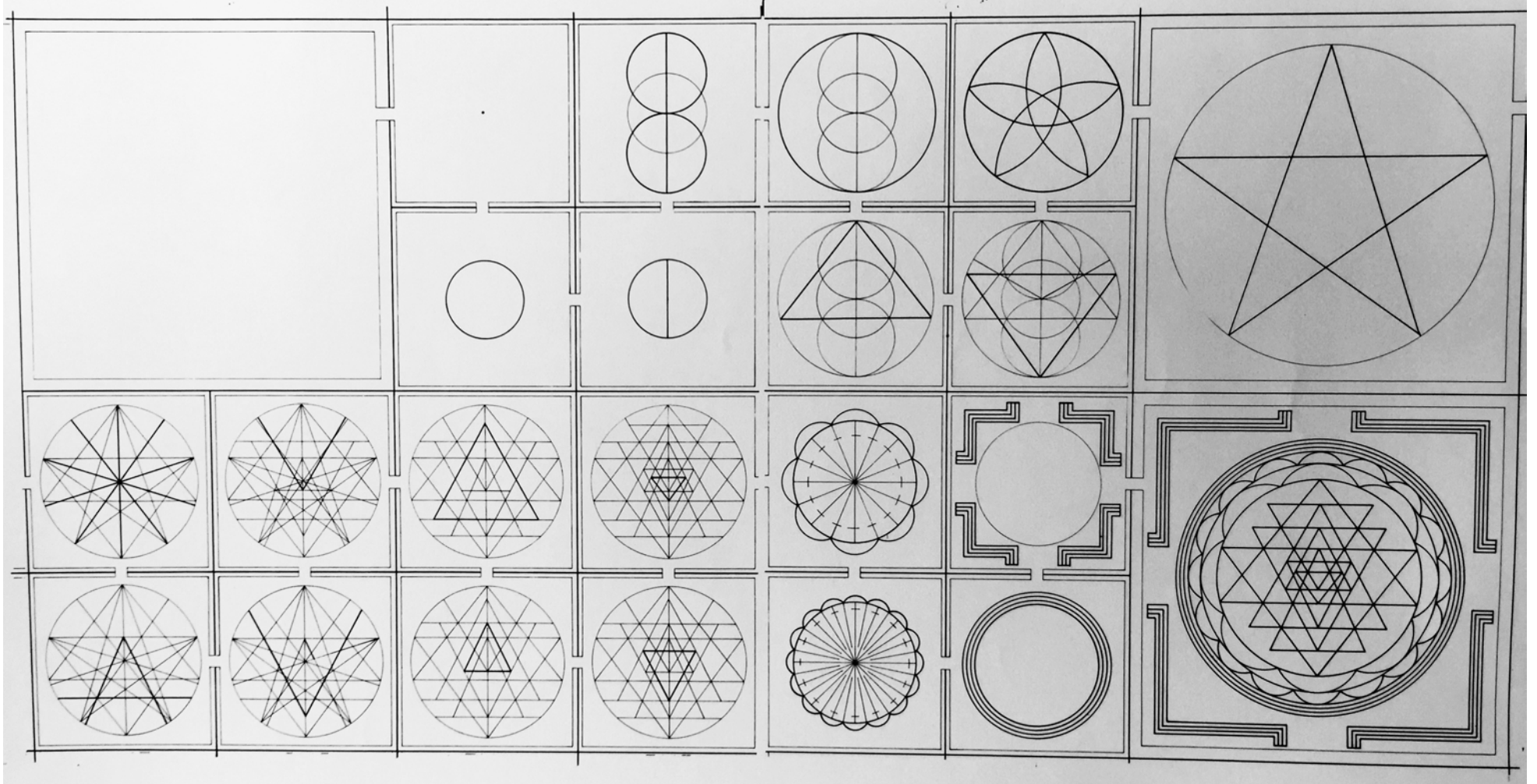


SARVA SIDDHIPRADA











**GRAHAM DAY**  
SRI CAKRA YANTRA  
DRAWINGS 1970-1977

21 Eccleston Square  
London S.W.1

12th December 1977

Dear Mr Day:

Many thanks for kindly sending me a copy of your booklet, beautifully conceived on the basis of the diagram of Sri Yantra. Its graphic quality has a strong aesthetic appeal and the progression of its construction which you as an artist have visualised, is very interesting.

My colleague Miss Madhu Khanna who coauthored The Tantric Way, is presently writing a book on YANTRA and she has seen your booklet and would like to use a few diagrams with due acknowledgement to you. I hope you will kindly confirm it.

Best wishes.

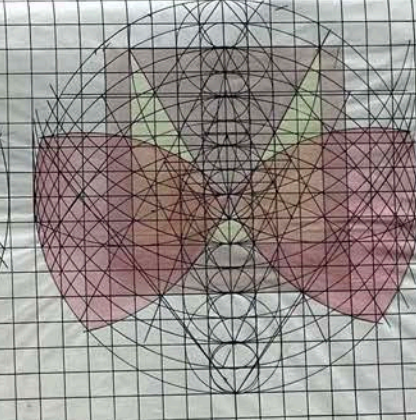
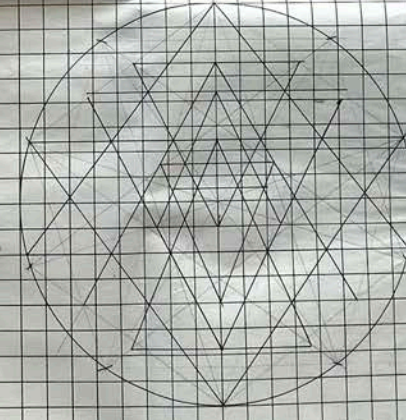
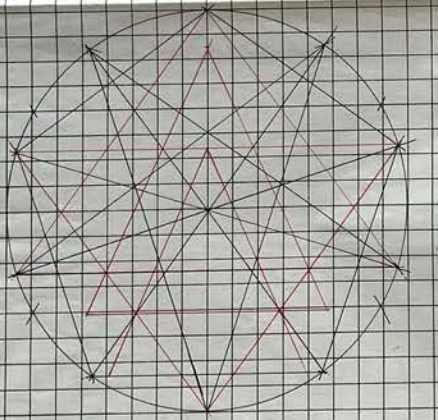
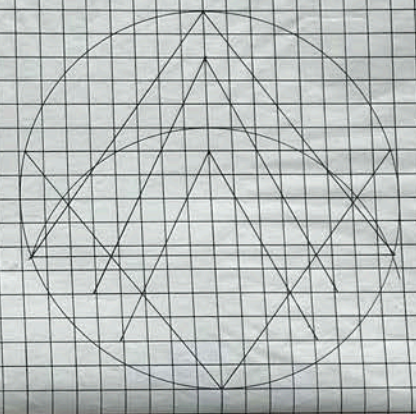
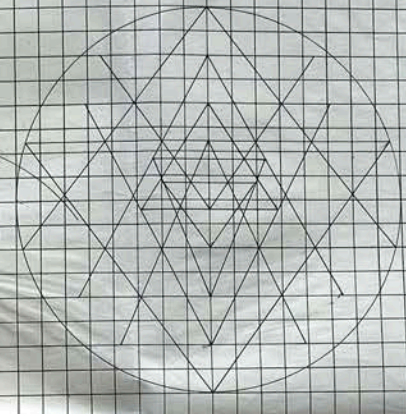
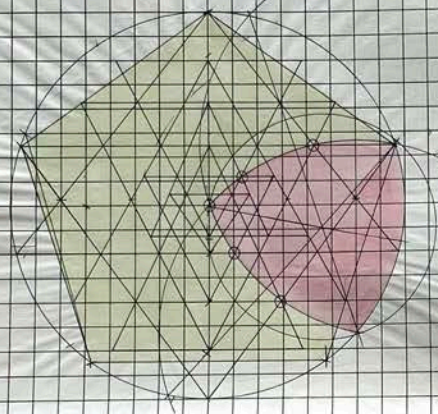
Yours sincerely

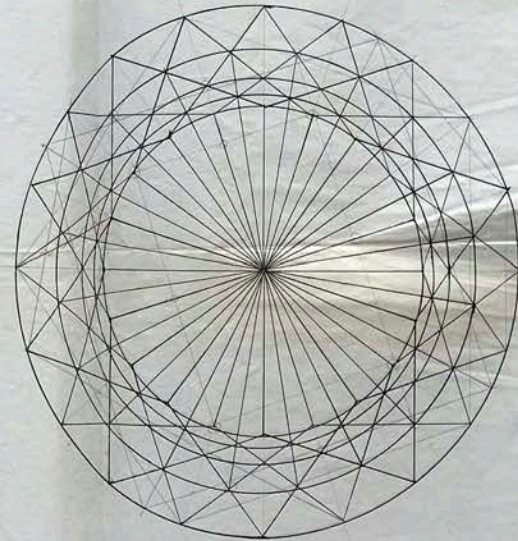
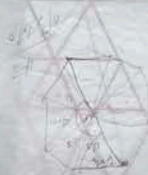
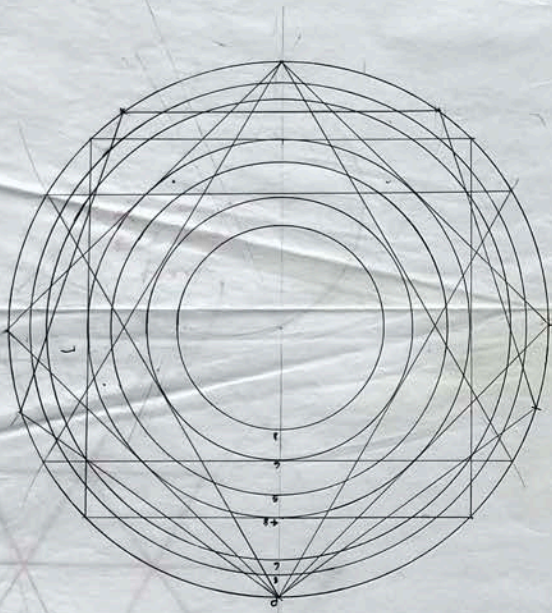
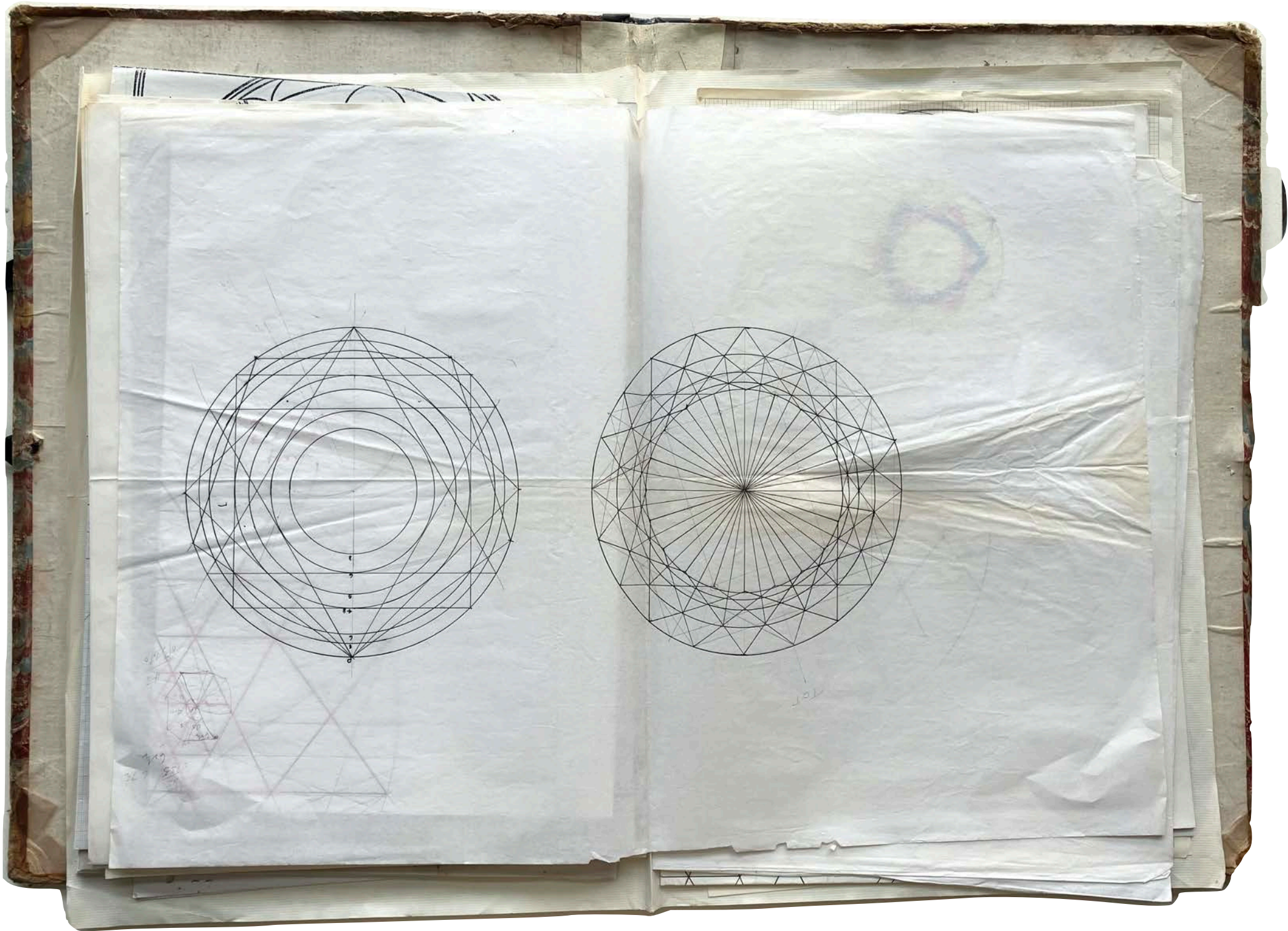
*A. Mookerjee*

(Ajit Mookerjee)

Phone: 01-834 9202

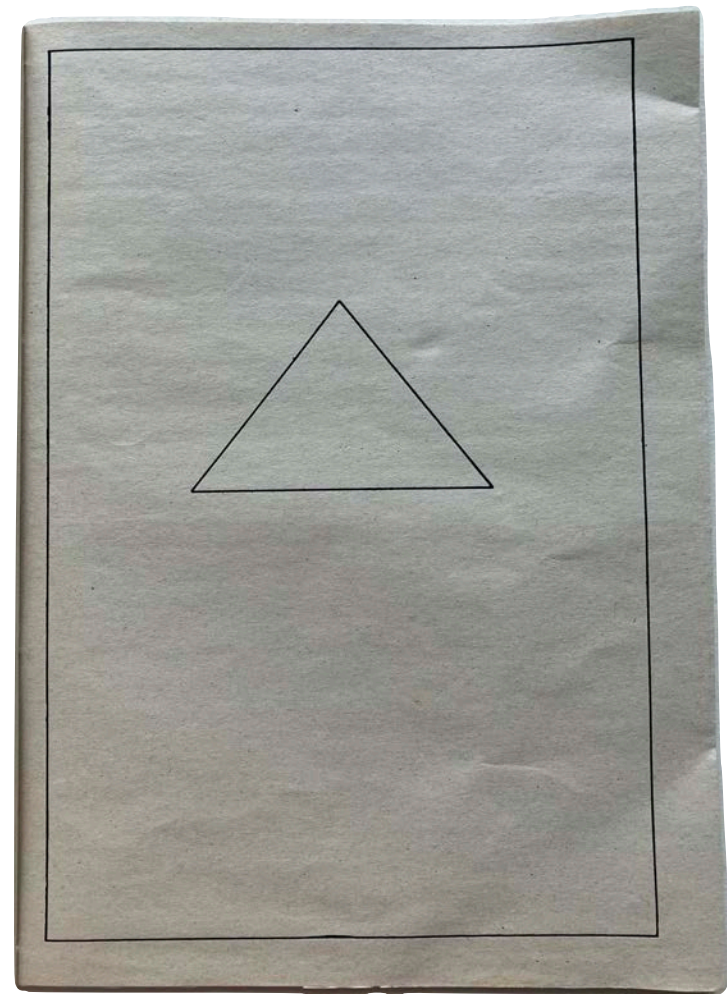
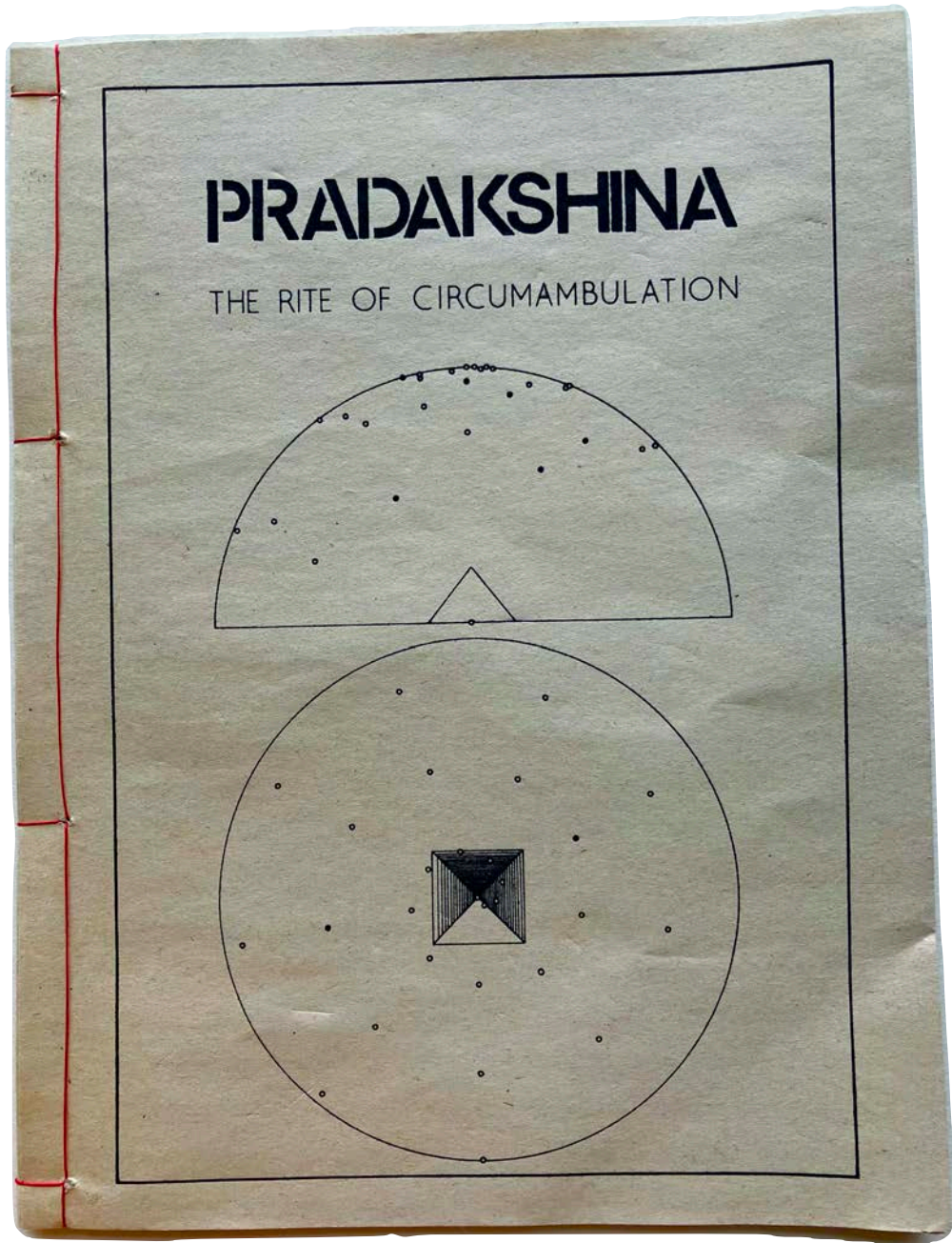
*Reply  
yes  
16 XII 77*

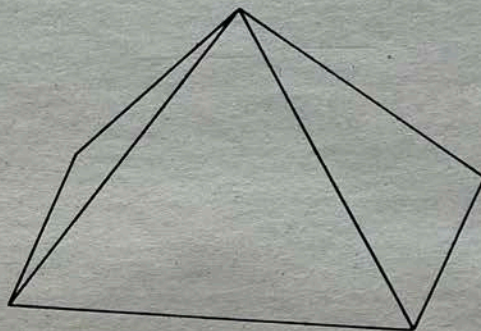
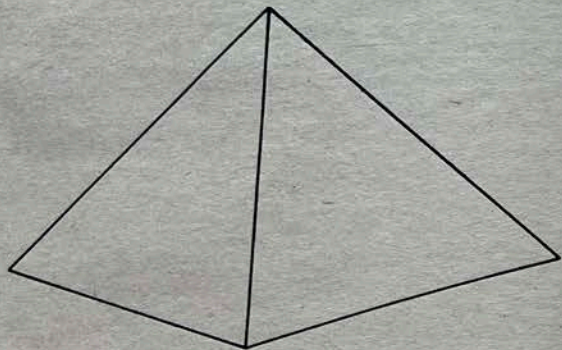


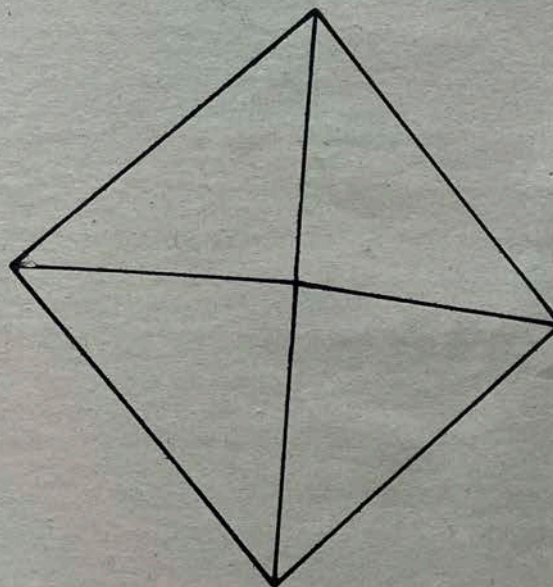
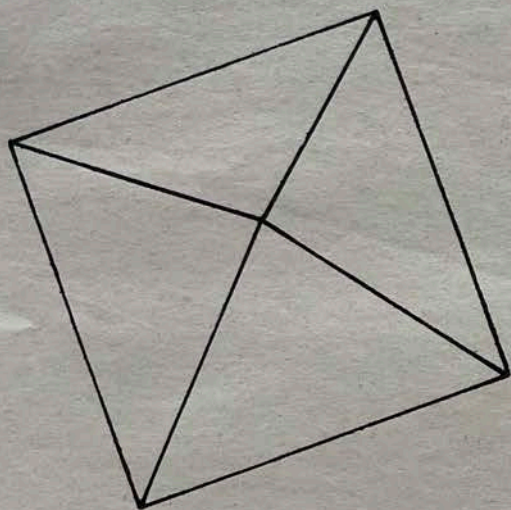


## PRADAKSHINA The Rite of Circumambulation

is from 1972. It illustrates a progression from a triangle seen at ground level to that of a square seen from directly above. The title PRADAKSHINA is a buddhist term denoting a clockwise contemplative ambulation around a venerated building.







## CONFLICTING CONVENTIONS 1976

This book of 16 images combines 2 different European perspective convention on each page.





# WHAT TO LOOK FOR IN A WOMAN'S FACE. 1978.

35 WHAT TO LOOK FOR IN A WOMAN'S FACE.  
1978

Photographic concentrina book with ink hand editions. Tinted cover.

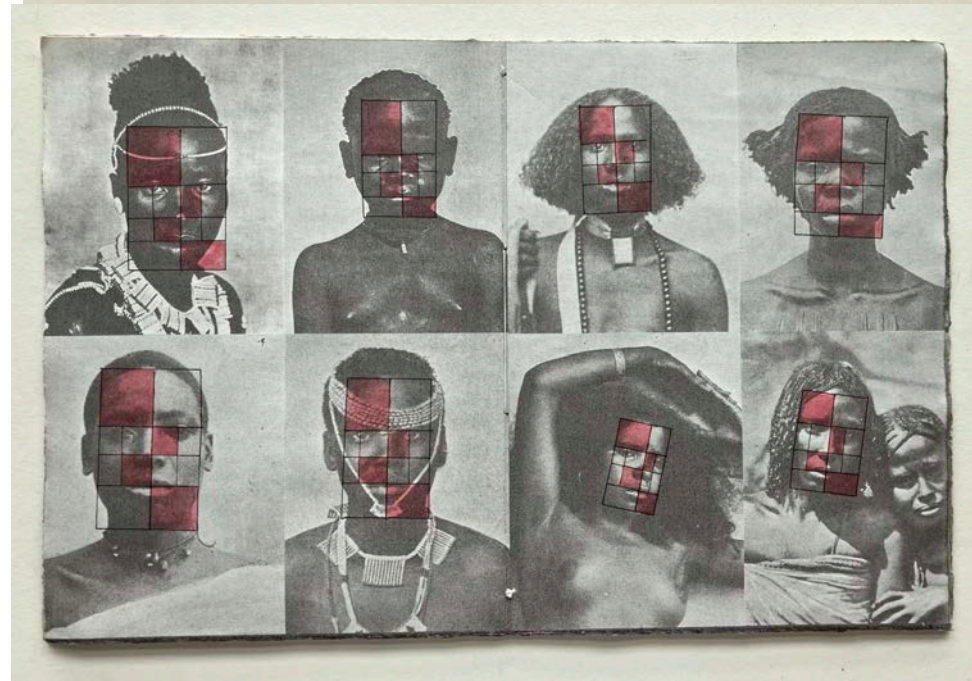
Exhibited : 'Painted Books' Victoria Art Gallery, Bath 1986

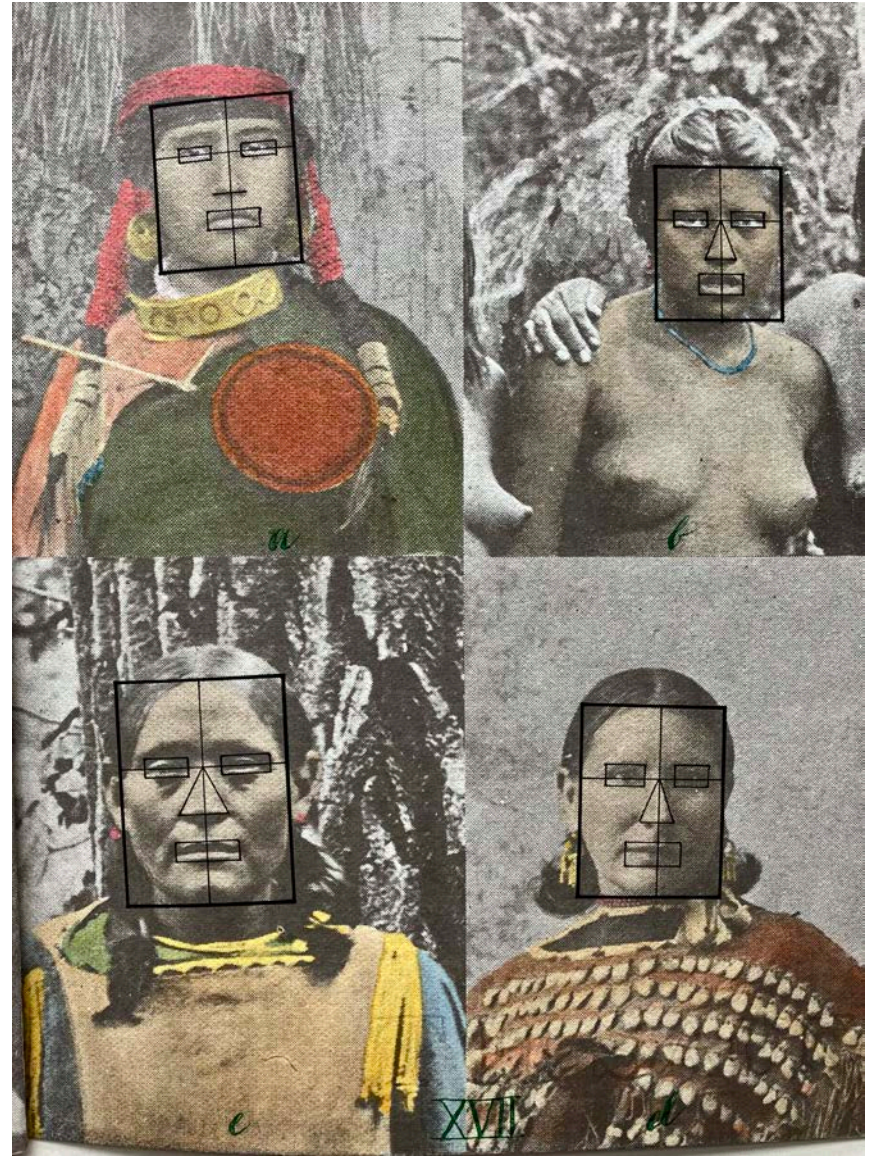
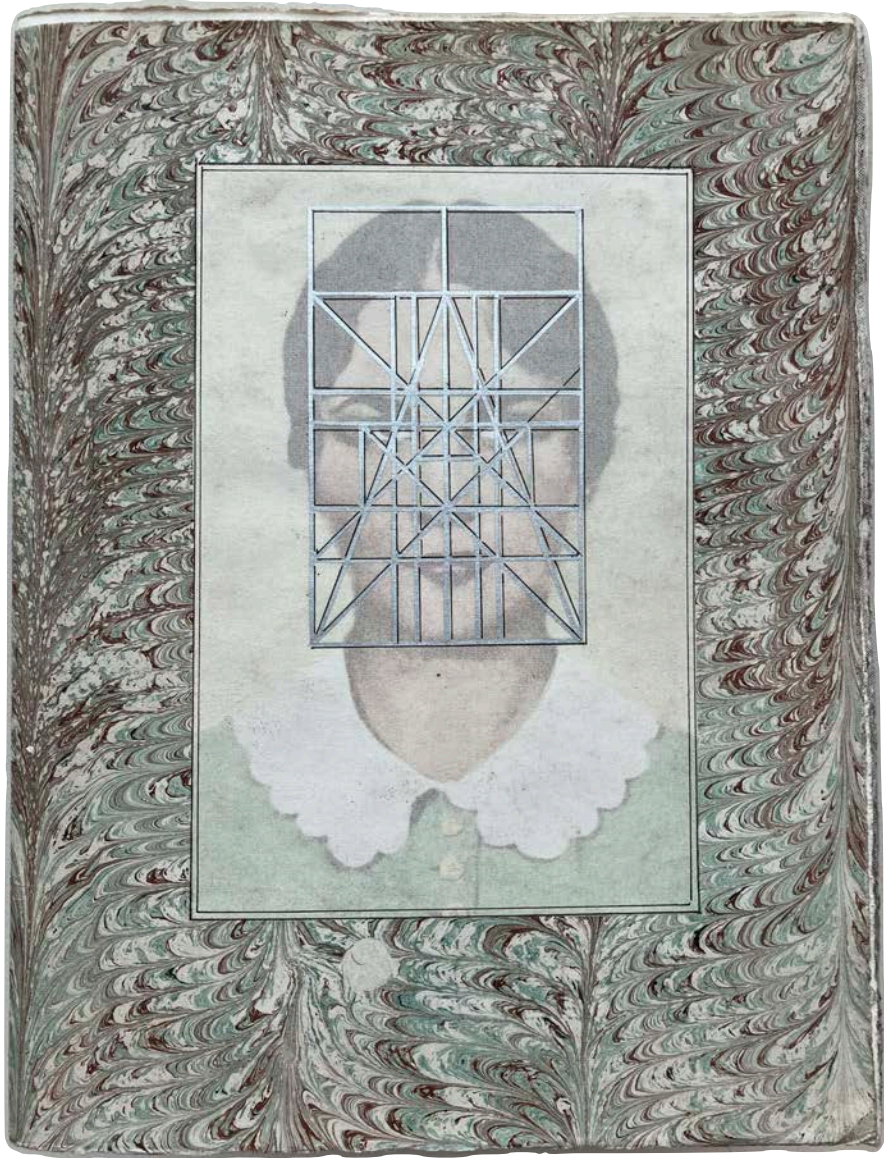
*Images were taken from 'Women of the World' 1924 and each was overdrawn with a grid that analysed their faces, based on the system of Matila Ghyka 'The Geometry of Art & Life'. New York 1946.*

Private Collection, London. Unique.



The same images were used with different drawings and text and retitled GUNAIKOOHOBIA 1979.





## THE GREEN LADY 1974

Is a unique silkscreen printed book. People that I choose were invited to appropriate an existing painting with a face.



The print that accompanies this letter was taken from a T.V. documentary about Vladimir Tretchikoff and his 'Chinese Girl' painting.

You are invited to draw a head on the foundation.

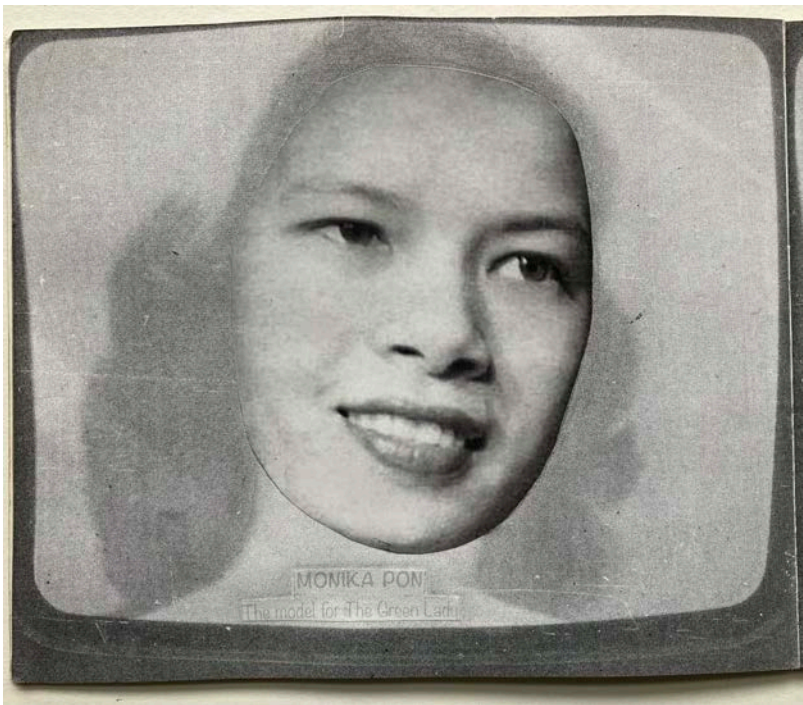
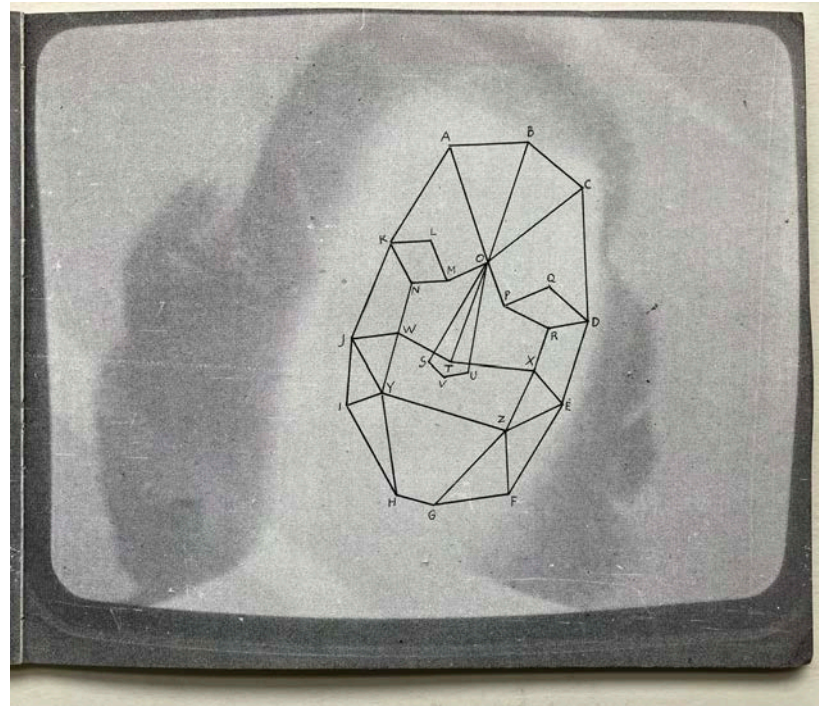
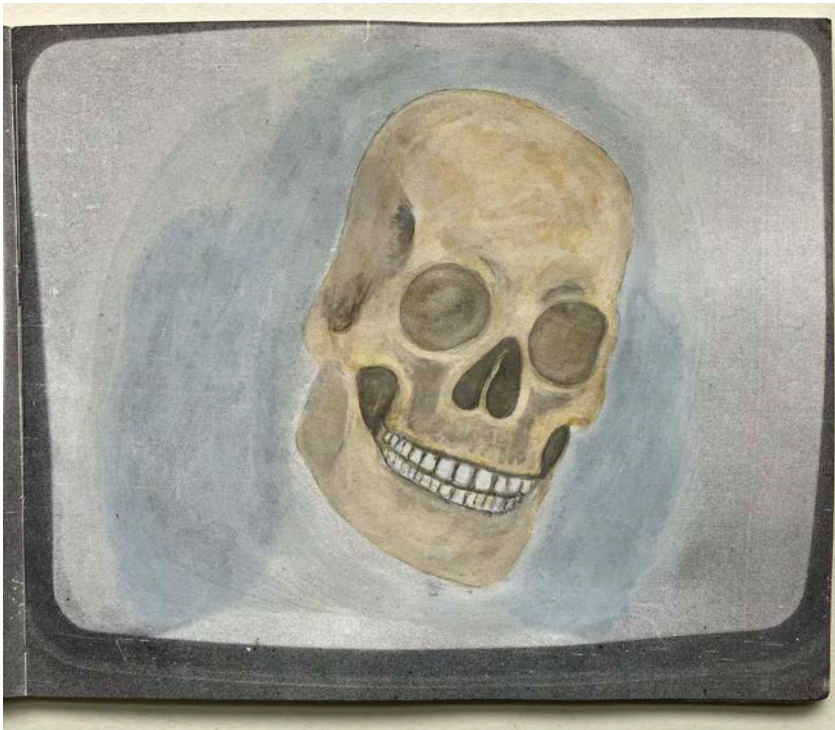
Twenty three other people have also been invited. In return you will receive a book of the twenty four drawings each reproduced by the most appropriate means. Use any suitable medium including colour.

The label below is for the return of your work, within one month hopefully.

Graham Day

February 1975

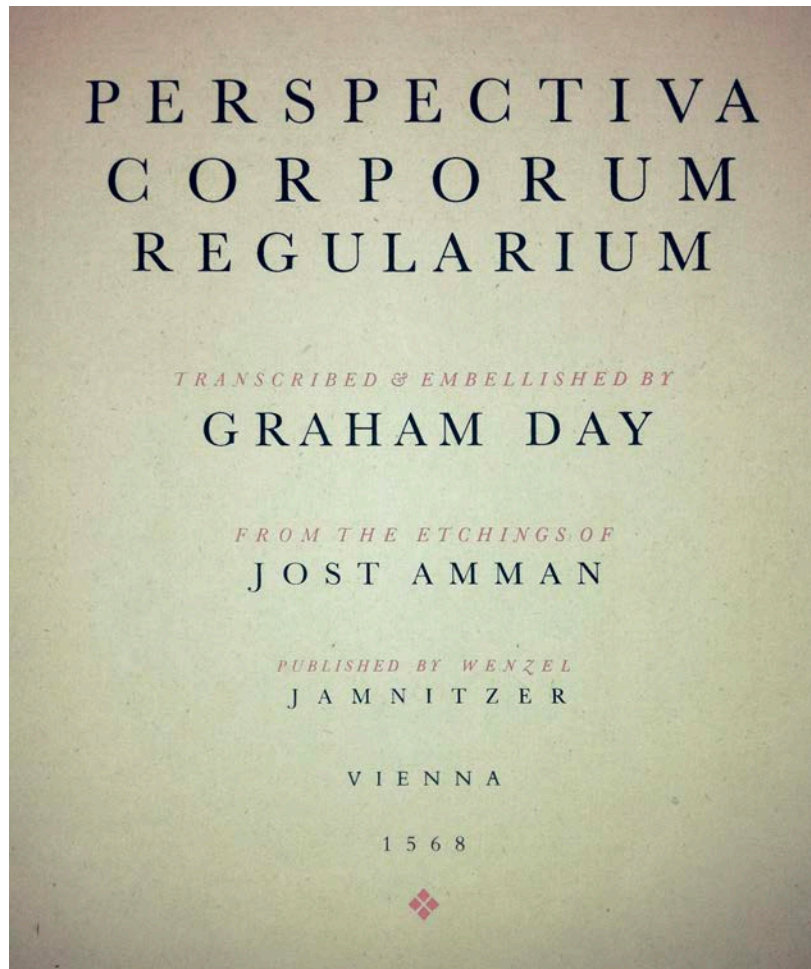
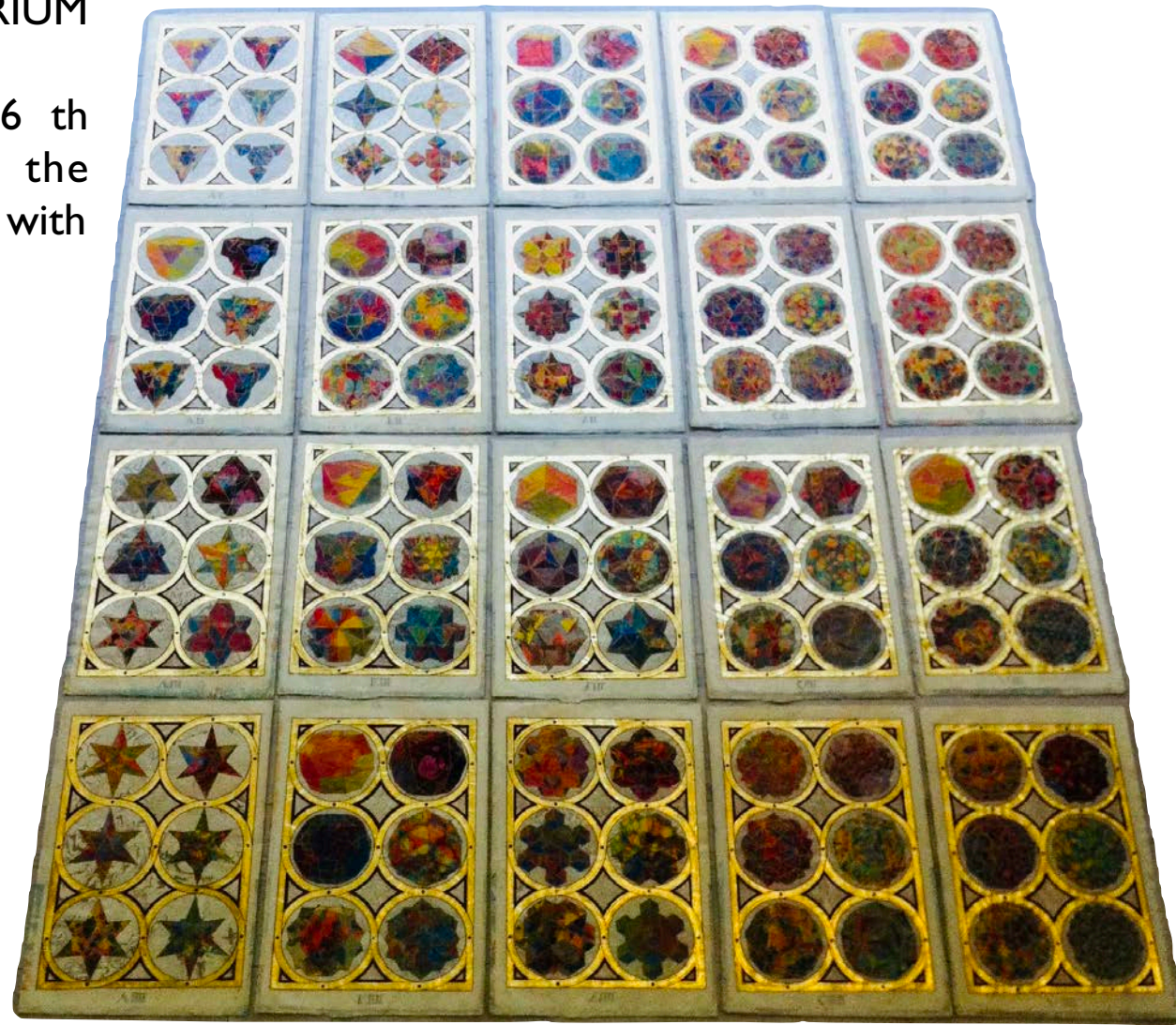


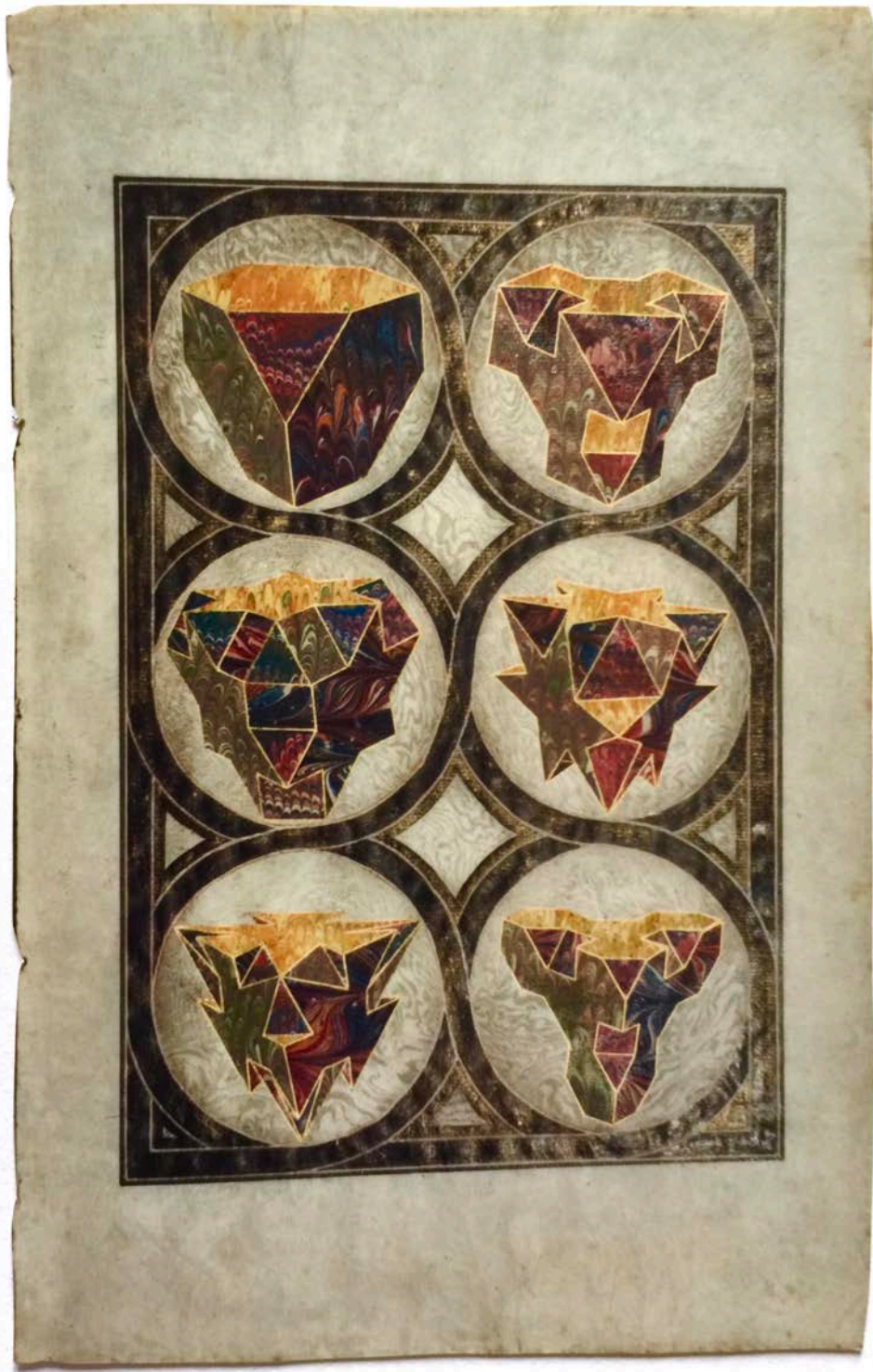




# PERSPECTIVA CORPORUM REGULARIUM 1992

This is a transcription of a renown 16 th century work. The blank facets of the geometric figures have been overlaid with integral paper marbling.











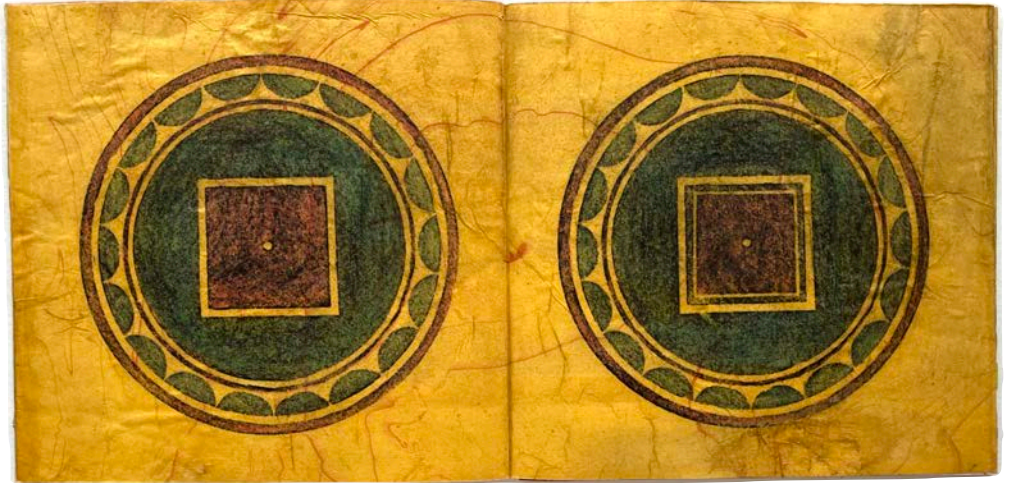
SUBJECT/OBJECT 1996 Sri Cakra Yantra.

This concertina book and wooden object demonstrate the stages of completing the image. The first page is blank and is a rubbing of the blank piece of wood. As each stage was cut a rubbing was taken





SUBJECT/OBJECT 1996 Chinese mirror.  
Another version of the previous work.



## THE SHAPE OF TIME 1983

This is a 12 part work, each image has a line arranged as a geometric shape which is divided into 365 units representing the solar year. Onto this white pins are attached showing the full moons for each month. The idea was to search for geometric shapes that would graphically unite the solar and lunar cycles





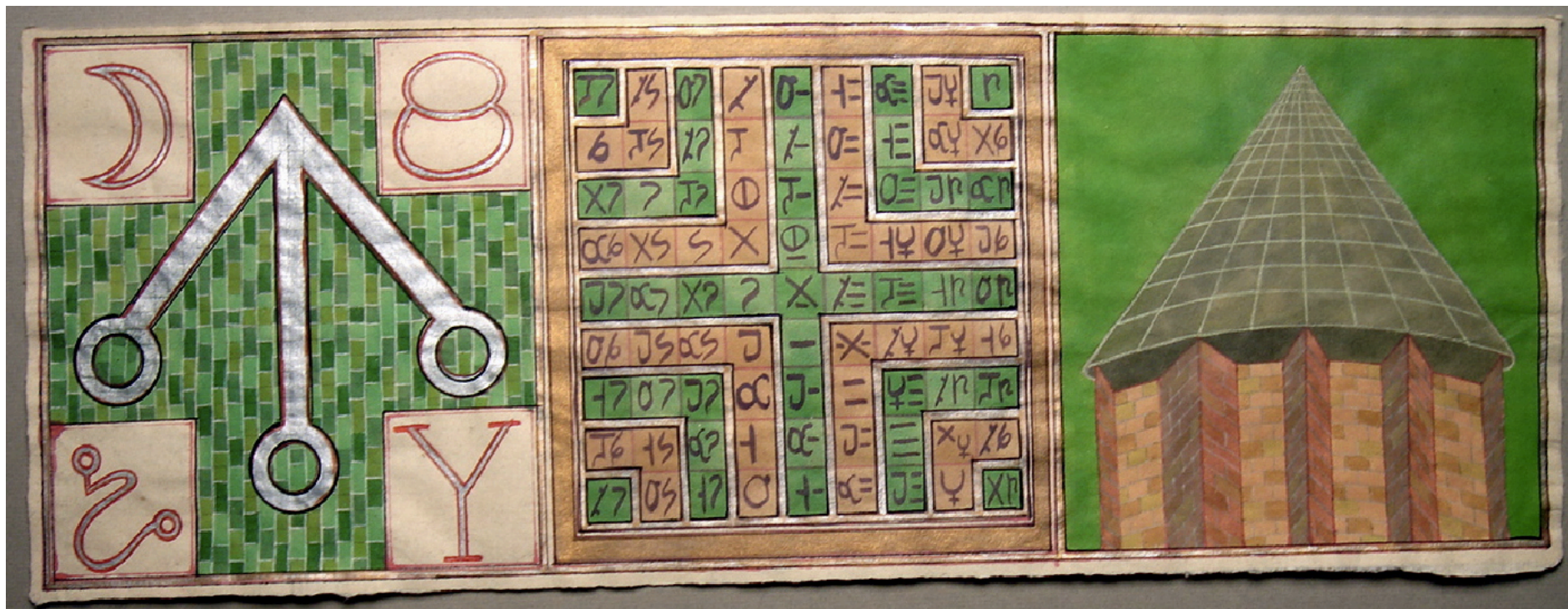
## HAFT PAYKAR 2000

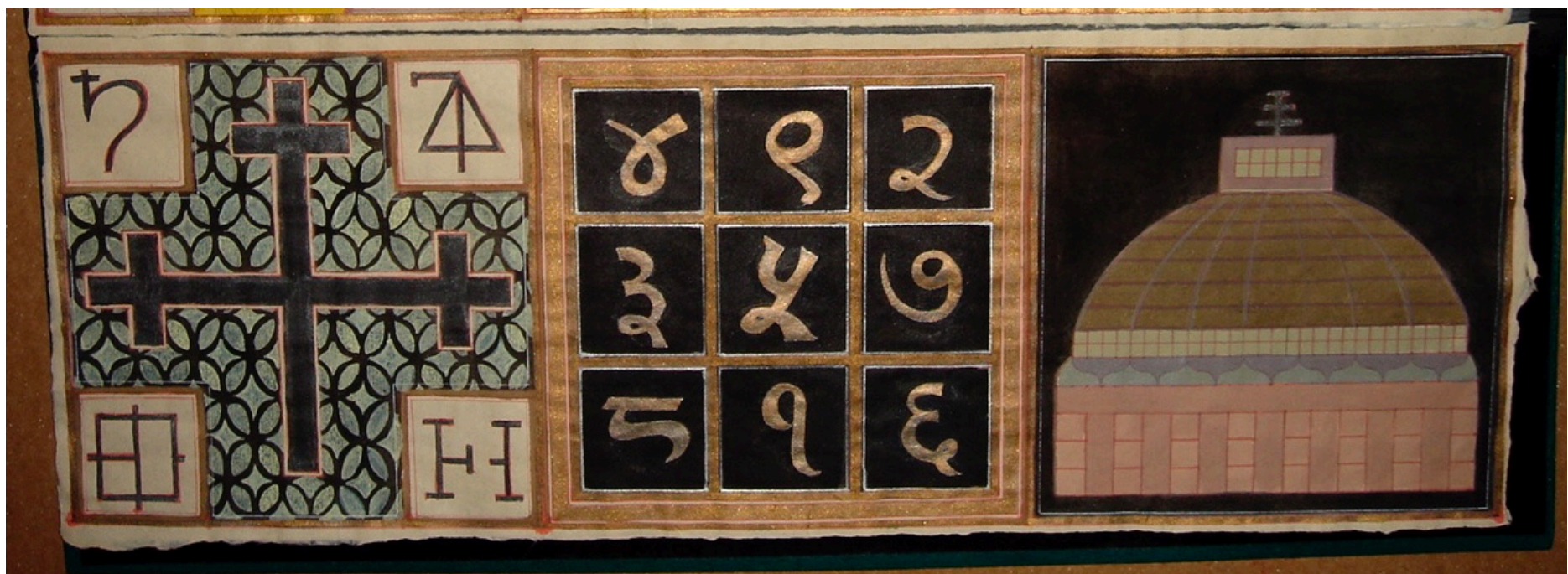
The Haft Peykar is a romantic epic by Persian poet **Nizami Ganjavi** written in 1197. It consists of seven tales. Bahram sends for seven princesses as his brides, and builds a palace containing seven domes for his brides, each dedicated to one day of the week, governed by the day's planet and bearing its emblematic

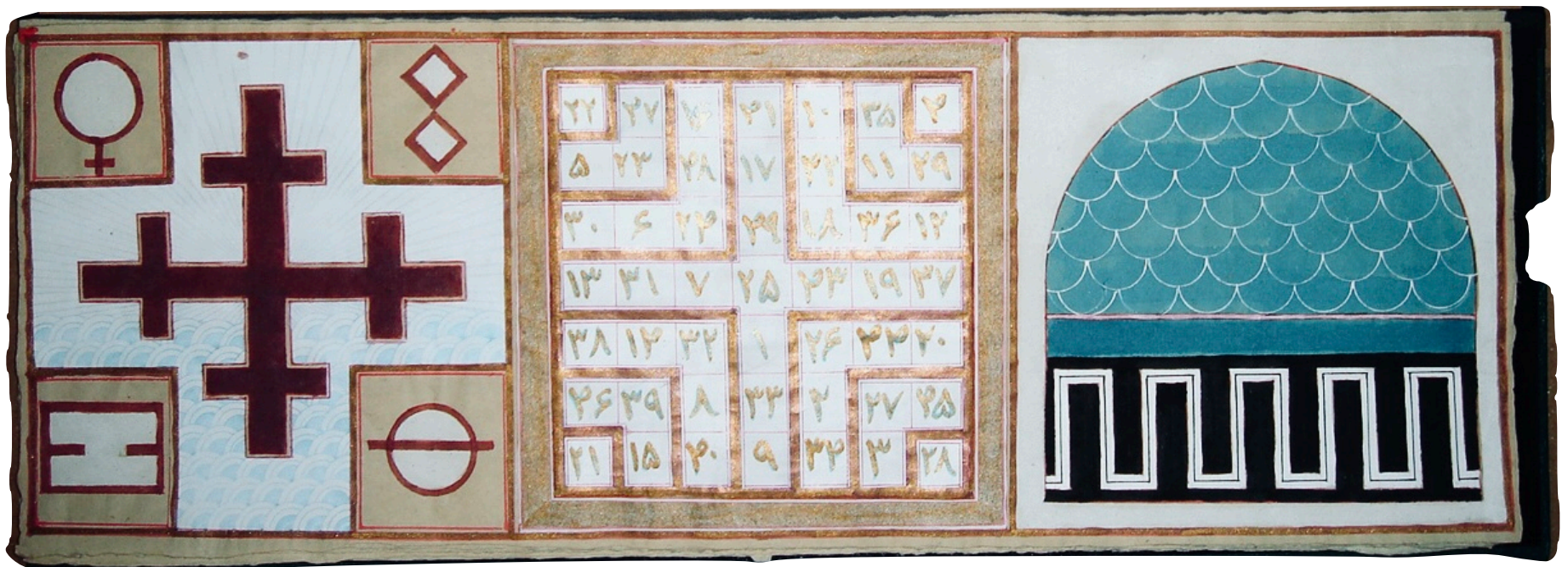
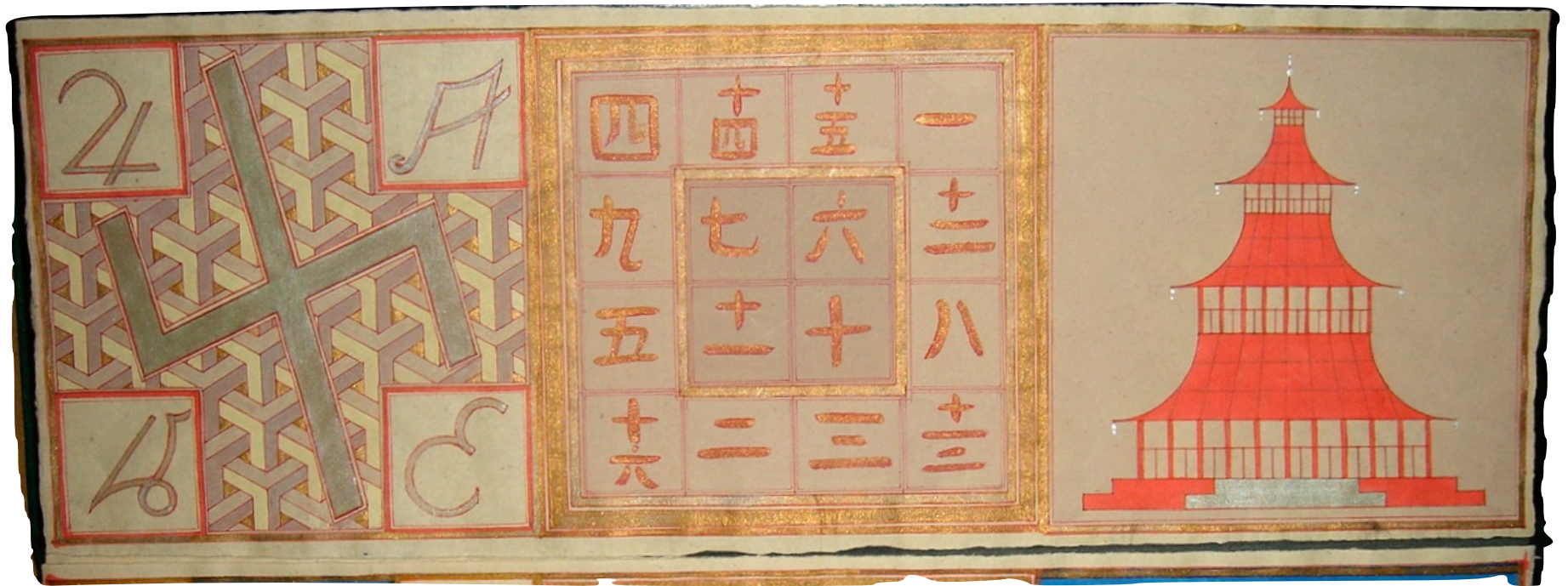
color. I have added style of architecture for each of the 7 areas, number system, astrological symbol in the designated metal colour.





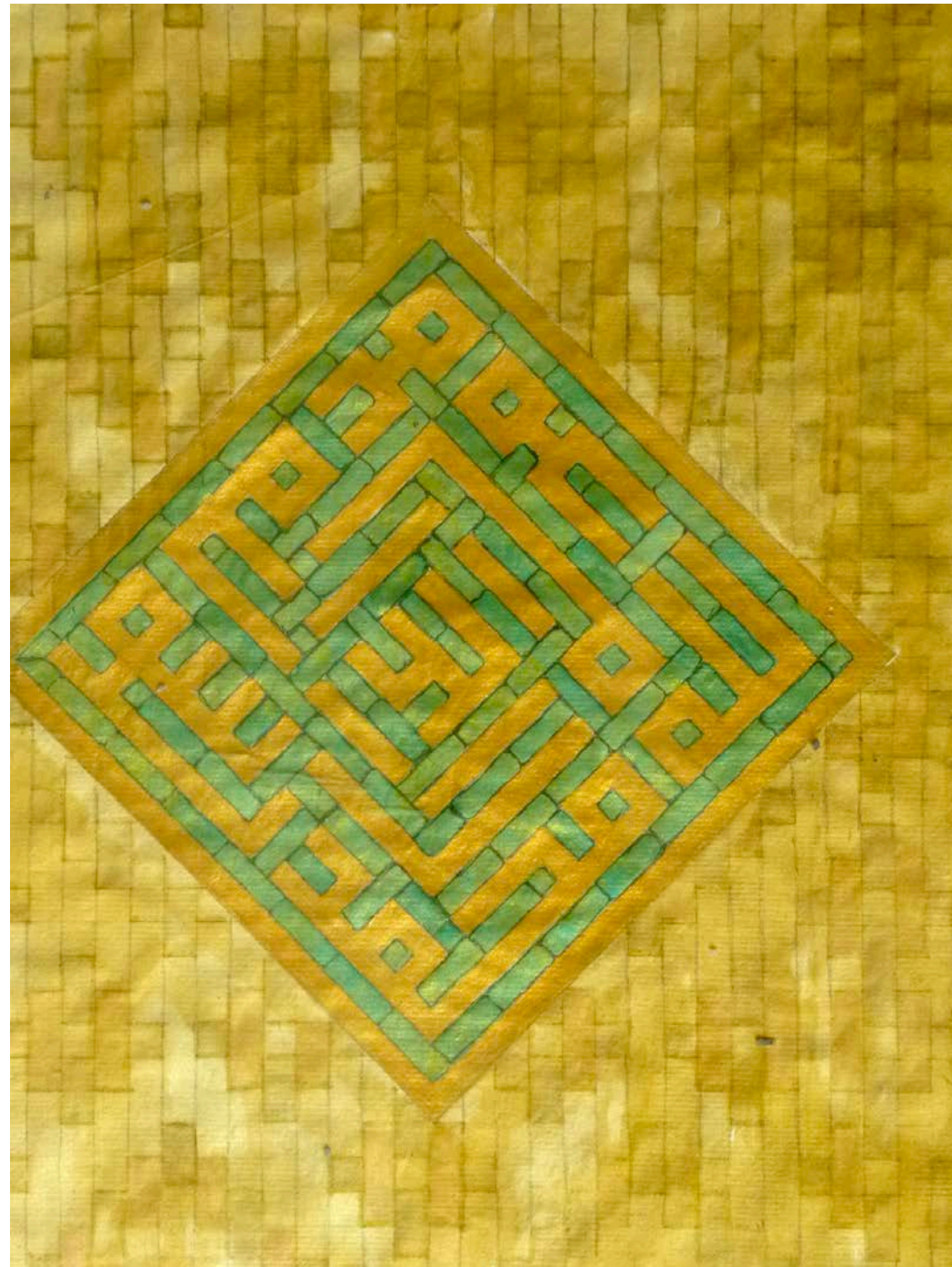


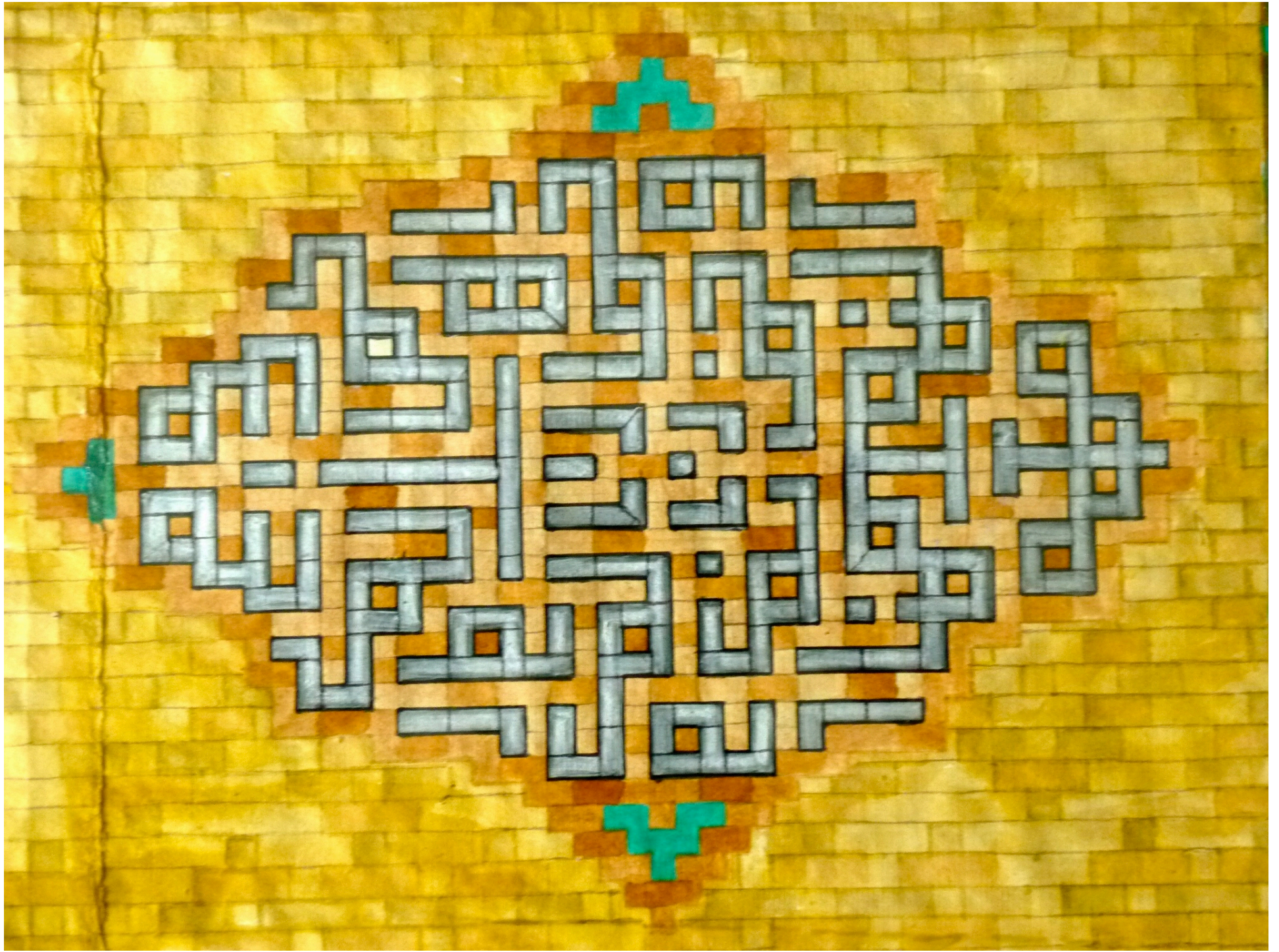




# KUFIC SCROLL. 2009

Arrangements of Islamic invocations in Kufic script.





KUFIC PROVERBS 2021. This concertina book is from a series of Persian Kufic text works. In English it says "What you seek is seeking you".



LONGEVITY 2015 100 Chinese characters  
each saying longevity arranged in a concertina

format the quality of the image deteriorates as  
it progresses.



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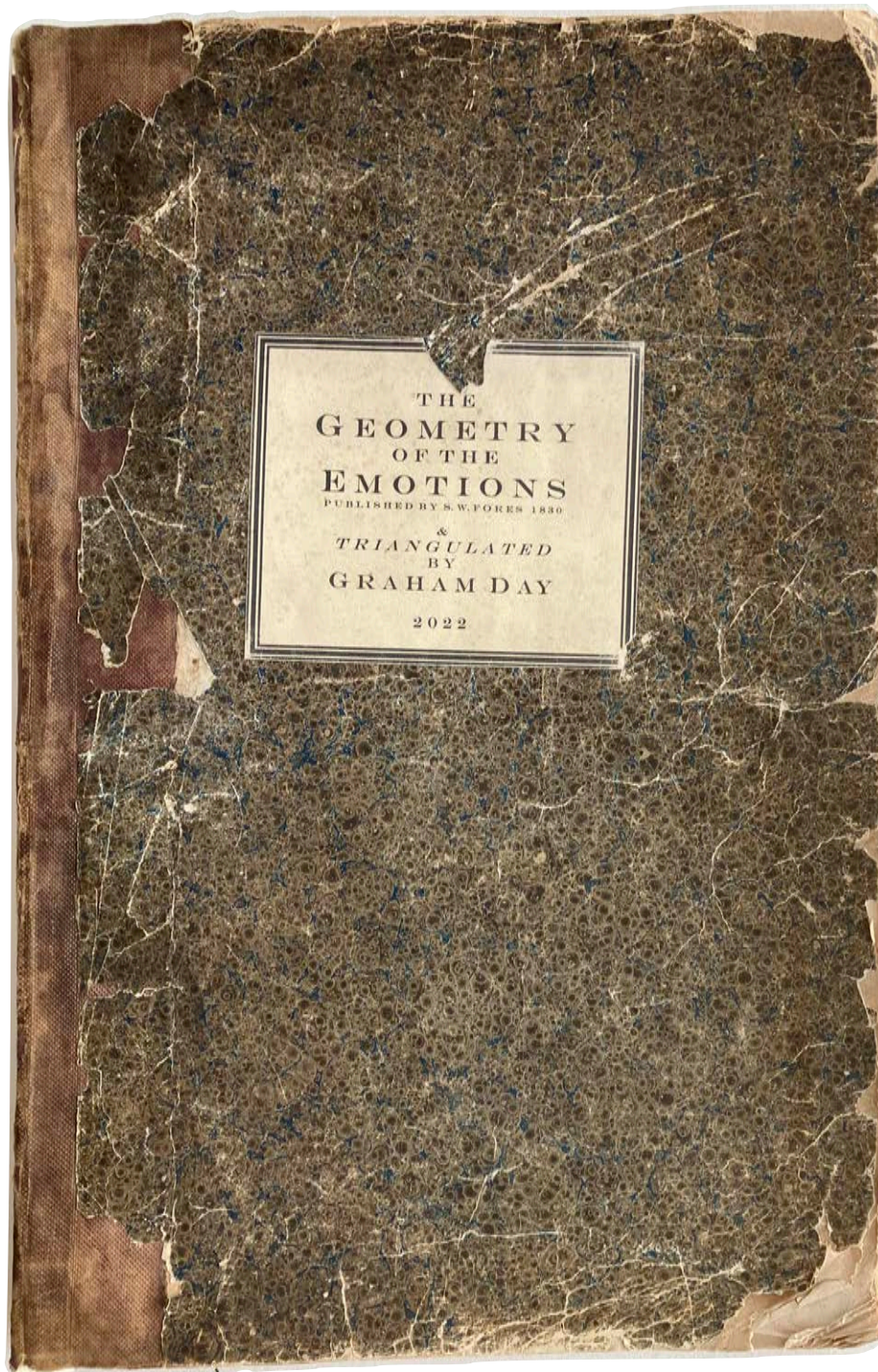
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LONGEVITY SCROLL 2016.

33 Chinese ideograms for longevity over stamped with 'completed'.





## The Geometry of the Emotions 2022

These illustrations, published in 1830, that I have overworked are a later version of engravings by Charles Le Brun (1619-1690). They accompanied his famous lecture on the effect of the passions on human expression.

Le Brun's codification of the passions was set within the seventeenth-century world view of Cartesianism. Shaped by the ideas of philosopher René Descartes, particularly his *Traité des passions de l'âme* (Treaty on the Passions of the Soul), Le Brun and his contemporaries inhabited a world where the cosmos was conceived as a giant mechanism which could be ordered and explained through reason. Nature, humanity and all their products, including art, could be subjected to a set of universally applicable scientific rules.

Following this new scientific spirit, the Royal Academy of Painting and Sculpture was preoccupied with identifying axioms for the painter's practice to establish (*une science académique du beau*) (an academic science of beauty). This not only allowed the ennoblement of art as a scientific practice but also created a practical, pedagogical tool to train artists in a shared visual grammar which could be used for the precise communication of the emotions.

These illustrated expressions of the emotions can be seen as a precursor of present day face recognition technology and I have applied triangles of colour between key nodes of the face creating differently shaped faceted polygons that can be compared between the different emotions. The heads have been veiled, isolating the shape.

My use of triangles to connect key features of the face derives from psychology research into emotional states, where....

"Triangulation is the attempt by an outside person to intervene or is drawn into a conflicted or stressful relationship in an attempt to ease tension and facilitate communication" Cohen and Manion 1986

*Album of 19 uncoloured lithographed faces and text originally published in London by S. W. Fores in 1830.*

*Overworked by Graham Day. 2022*

*Inks and varnish, new label.*

*Album: 59×42 cm*

*Plates: 24×21 cm*

Contact Graham Day for further information at: [dayfinearts@grahamday.co.uk](mailto:dayfinearts@grahamday.co.uk)



Pub Aug 1 1808 by S.W. Fores, N<sup>o</sup> 50 Piccadilly

Prints and Drawings sold by Copy

## HORROR.

*An object despis'd sometimes causes horror, and then the eye-brow knits, and sinks a great deal more. The eye-ball placed at the bottom of the eye is half cover'd by the lower eye-lid, the mouth is half open, but closer in the middle than the sides, which being drawn back, make wrinkles in the cheeks, the face grows pale, and the eyes become hard, the muscles and the veins are marked.*



Pub Aug 1 1808 by S.W. Fores, N<sup>o</sup> 50 Piccadilly

Prints and Drawings sold by Copy

## DESPAIR.

*As the Passion extreme, its motions are so likewise, the forehead wrinkles from the top to the bottom, the eye-brows bend down over the eyes and press one another on the sides of the nose, the eye seems to be on fire, and full of blood, the eye-ball is disturbed, hid under the eye-brow, sparkling, & inflam'd, the eye-lid is swell'd & hard, the nostrils are large, open, & lifted up, the end of the nose sinks down, the muscles tendons & veins are swell'd & stretch'd, the upper part of the cheeks is large, mark'd, & narrow towards the jaw, the mouth drawn backwards is more open at the sides than in the middle, the lower lip is large & turned out, they gnash their teeth, they foam, they bite their lips, which are pale, as is the rest of the face, the hair is strait & stands up.*



*Pub. Aug. 1. 1700. by S.W. Jones M.D. Pinudilly.*

*Prints and Drawings sent to Copy.*

### COMPASSION.

*That lively attention to the misfortunes of others, which is called Compassion, causes the eye-brows to sink towards the middle of the forehead, the eye-ball to be fix'd upon the object, the sides of the nostrils next the nose to be a little elevated, making wrinkles in the cheeks, the mouth to be open, the upper lip to be lifted up and thrust forward, the muscles and all the parts of the face sinking down and turning towards the object which causes the Passion.*

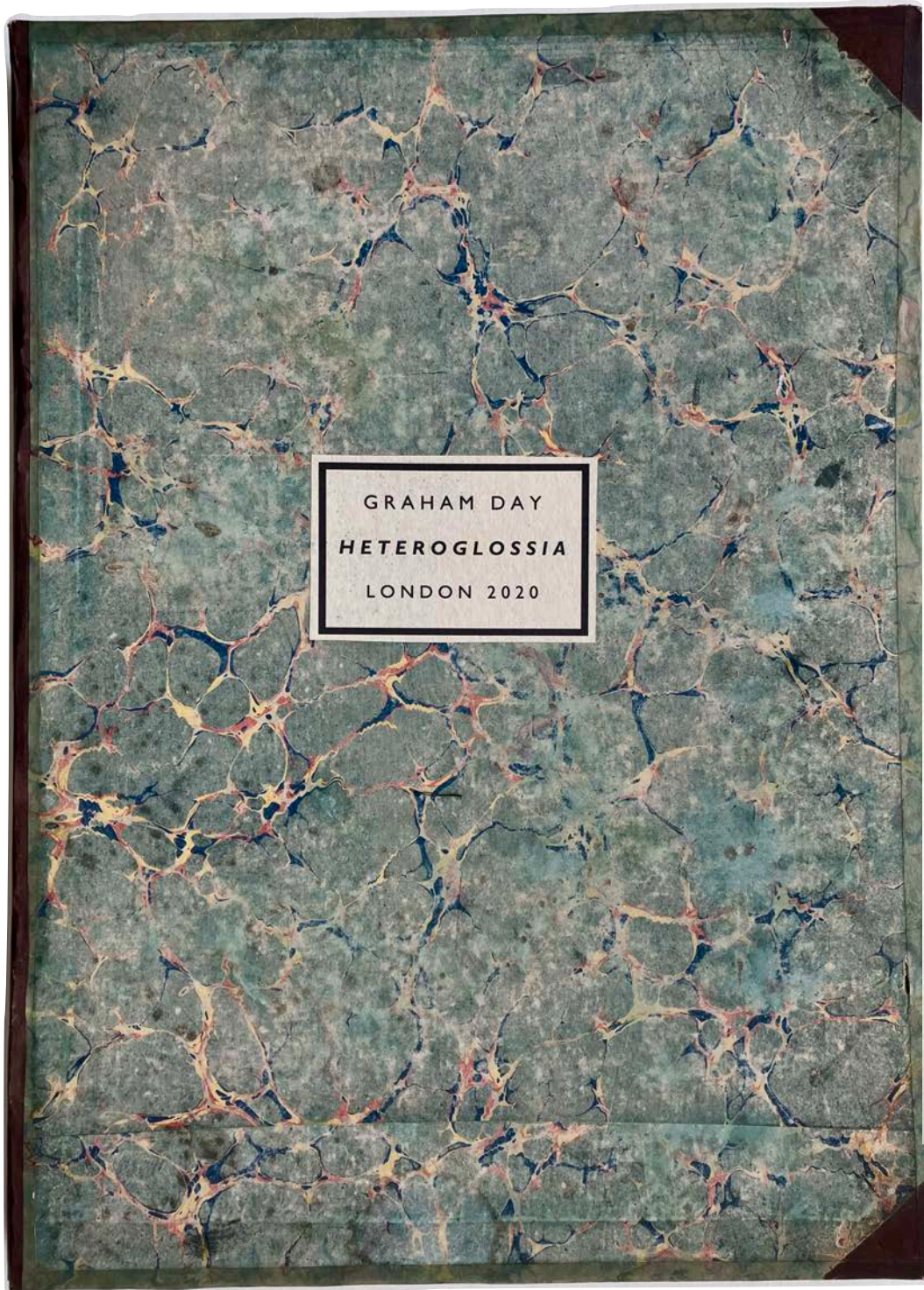


*Pub. Aug. 1. 1700. by S.W. Jones M.D. Pinudilly.*

*Prints and Drawings sent to Copy.*

### ADMIRATION with ASTONISHMENT.

*The motions that accompany this Passion, are hardly different from those of simple admiration, only they are more lively, and stronger marked, the eye-brows more elevated, the eyes more open, the eye-ball further from the lower eye-lid & more steadily fix'd, the mouth is more open, and all the parts in a much stronger emotion.*



# HETEROGLOSSIA

Heteroglossia is a bound collection of 30 images of existing prints that have collages and colored drawings added to them.

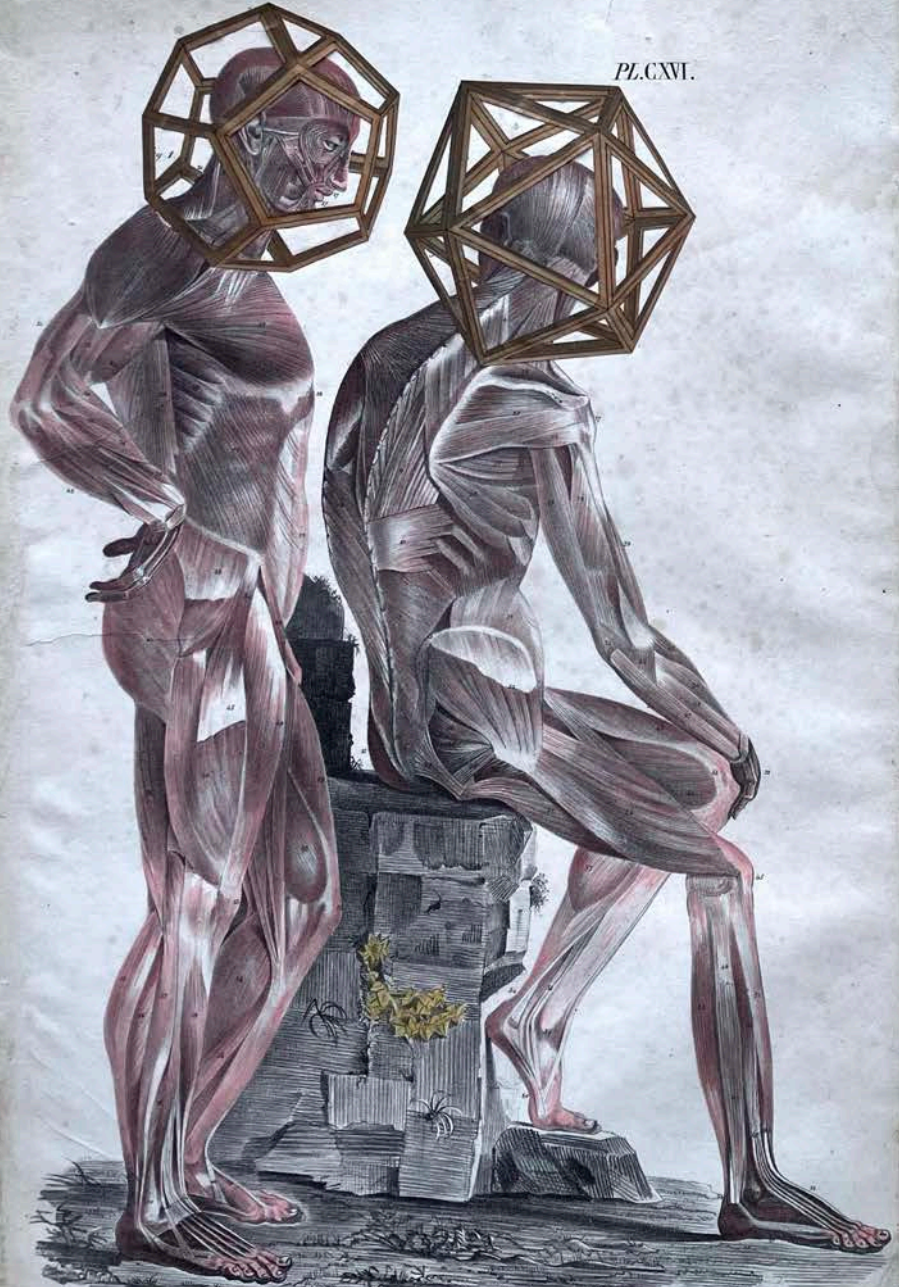
The term Heteroglossia was first used by Mikhail Bakhtin (1895 – 1950), a Russian philosopher and literary theorist who tells us... “heteroglossia is a double voiced discourse, as it serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking and the refracted intention of the author”.

He was referring to literature, I have applied it to images. The two voices/images in my work represent the combination and interaction of the Dionysian nature (the figure) symbol of the spontaneous chaotic life force and the Apollonian nature (the geometric figures) alluding to control, rational thought. So, Pythagoras is entangled within his silver theorem, Apollo content with his golden regular cube. Belasarius in old age contemplating his idealized model of the perfect battle plan.

The original plates range from 17th century hand colored engravings to six modern reproductions on antique paper from the Dover edition of the works of Vesalius, indicated by a pencil N in the bottom left corner. The sizes are mostly foolscap (15 x18.79 inches) and slightly smaller.

Contact Graham Day for further information at:  
[dayfinearts@grahamday.co.uk](mailto:dayfinearts@grahamday.co.uk)

Pl. CXVI.



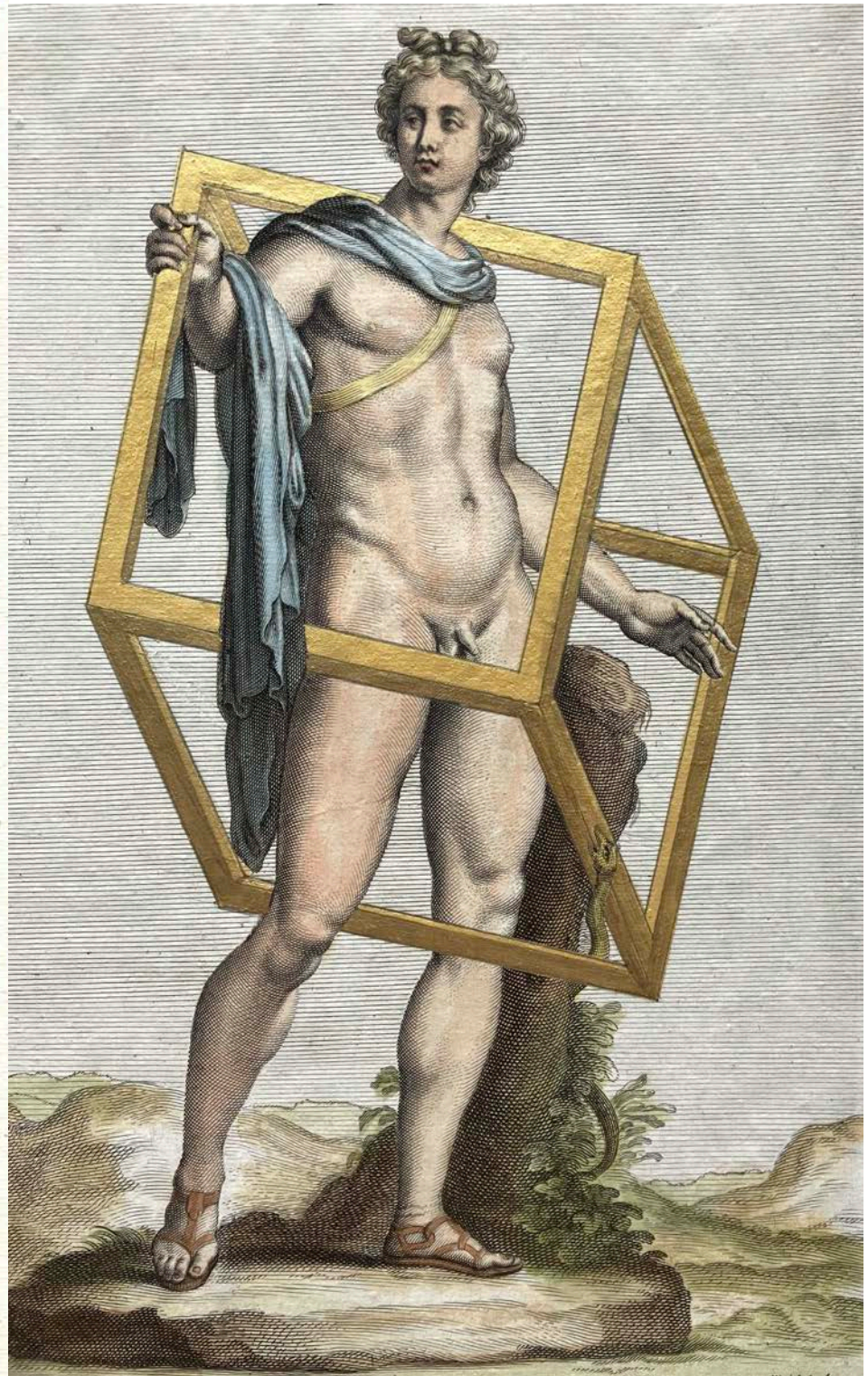
HETEROGLOSSIA

GRAHAM DAY

2019



PYTHAGORAS.



B. Sandrart del.

Cur. Privilegio S. C. M.

R. Collin scul. Antwerp.

