







Thirty lino cuts, mounted on wood, carved by Graham Day







*And Panic spread among the birds, they feared  
The endless desolation which appeared.  
They clung together in a huddling crowd,  
Drew in their wings and wailed aloud.*

Monoprint and gouache on handmade Indian paper 83 x 106 cm, 1991. Private collection, London. Opposite: detail

19







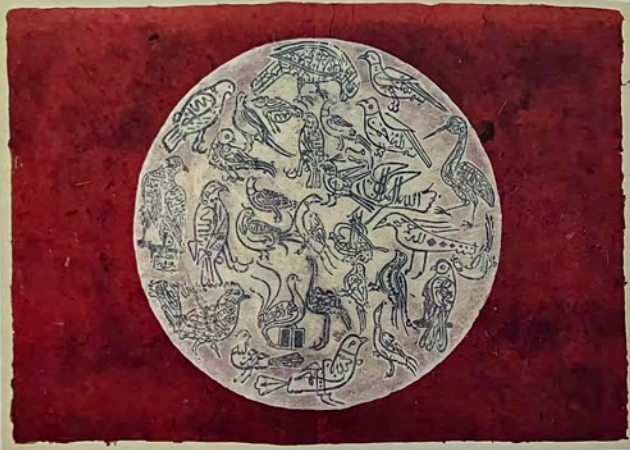
*The hoopoe as their chief was hailed and crowned –  
Huge flocks of birds in homage gathered round;  
A hundred thousand birds assembled there,  
Making a monstrous shadow in the air.*

40 Monoprint, mixed media and collages on handmade Indian paper, 110 x 80 cm, 2007. Collection of the artist



*While you still travel in your worldly state,  
You cannot pass beyond this glorious gate.  
Why do you waste your life in slothful sleep?  
Rise up, for there is nothing you can keep.*

Monoprint and mixed media on handmade paper, 159 x 83 cm, 1998. Private collection



*But if you are a lover, blush with shame;  
Sleep is unworthy of the lover's name!  
He watches with the wind throughout the day;  
He sees the moon rise up and fade away [...]*

44 Monoprint and fluorescent paint on handmade Indian paper, 83 x 106 cm, 2001. Collection Susan Derges, Devon, UK

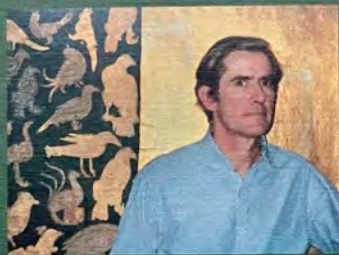












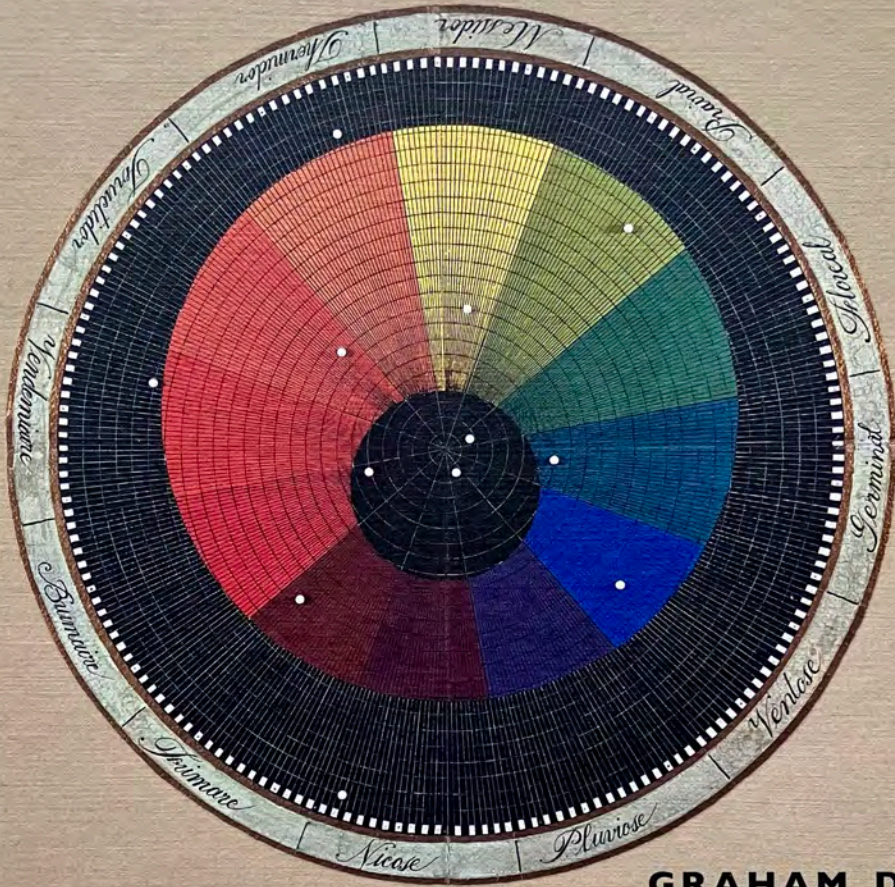
Born in central London in 1946, Graham Day received his MA in Fine Art from The Slade School of Art, UCL, in 1973. He lectured part time in Fine Art between 1973 and 2006. Since 1974 he has held a number of solo exhibitions in the UK, Europe, the Middle East and the USA. He lives and works in London and Wiltshire.



PUBLISHED BY ROSE ISSA PROJECTS







**GRAHAM DAY**  
PAINTINGS FOR  
THE SHAPE OF TIME





## THE SHAPE OF TIME 1984-1986

A SUITE OF TWELVE PAINTINGS

A GEOMETRIC LINK BETWEEN LUNAR AND SOLAR CYCLES

To help organise the two staple features of human existence, i.e. production of food and ritual, mankind has observed local natural phenomena, mainly the movement of the sun and the moon. Observation of the cycles generates patterns that reoccur at regular intervals, thus allowing a degree of foreknowledge that grants an element of control over the forces of nature. Neither system is 'accurate' and individual cultures accommodated the 'errors' by interposing days of special significance. As observation became increasingly refined, other astronomical phenomena were incorporated into their systems.

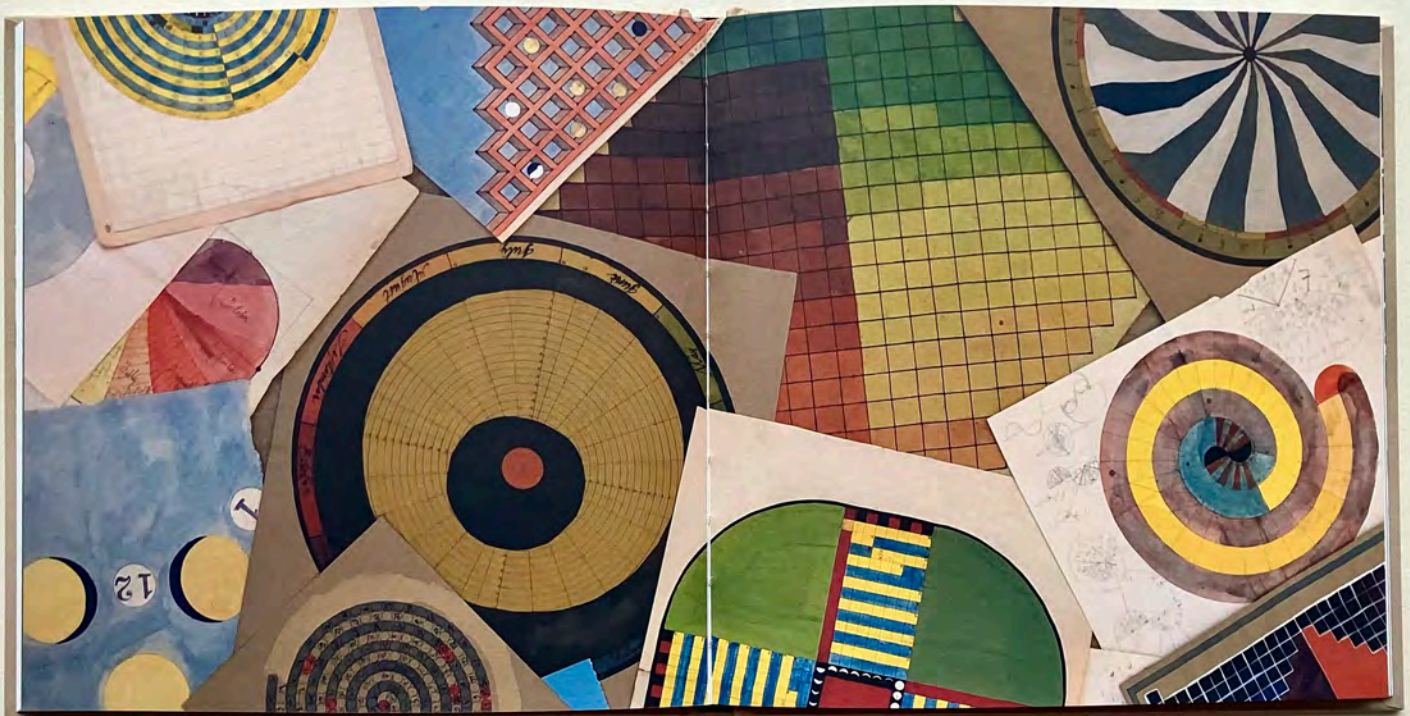
*The Shape of Time* calendar series attempts to find a visual correlation between the lunar and the solar cycles. Each painting takes a line and separates it into 365 units to represent the solar year. The line is shaped into a simple form: square, circle, triangle, etc... On this line are indicated aspects of the lunar cycle - when exhibited with white pins it represents the full moon - of that particular year. The two systems are combined, and their relationship determined by simple geometric forms.

The juxtaposition of the colours is common to each painting. The three primaries - red, yellow and blue - are divided and subdivided, thus giving twelve colours. Yellow represents midsummer, found at the top of each painting, with midwinter at the bottom, the vernal equinox on the right and autumn equinox on the left. The paintings seek to find a 'solution', through the position of the white lunar pins, that will link the lunar and solar methods of observation, thereby producing a particular shape and creating a symbol. There is nothing remotely scientific about my method. I refer to it as 'naïve science'.

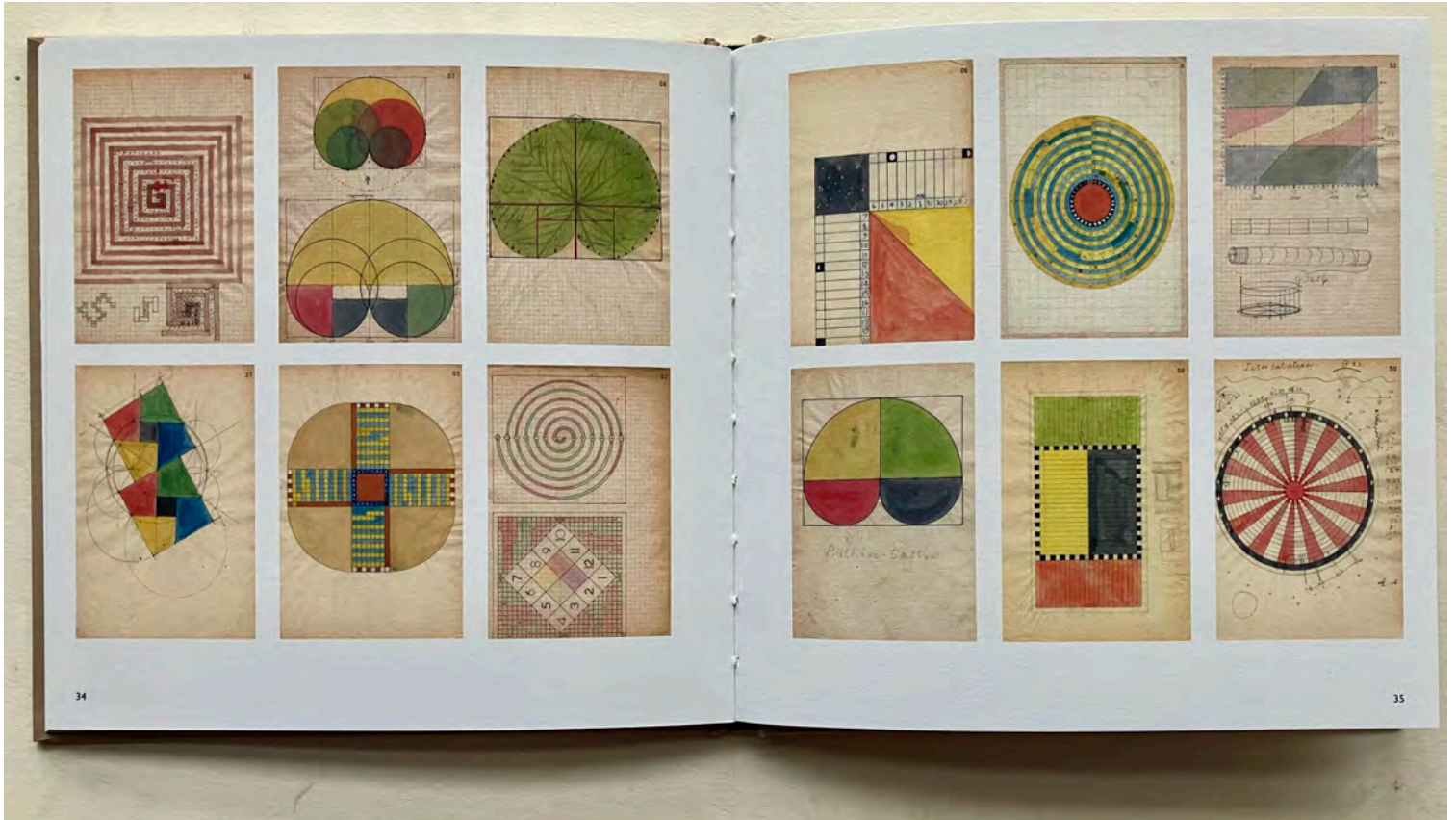
More paintings and objects were made between 1976 (page 51) and 2021 (page 48). The recurring theme is the organisation of elements into a coherent whole, creating order from chaos. The final form of the artwork stands as a temporary idealised state, a perfect moment amid the swirling disorder.

GRAHAM DAY  
London 2024

A suite of twelve paintings of THE SHAPE OF TIME.  
2 Gouache, ink and gold paint on handmade Barcham paper, each 77 x 56 cm, 1984-1986



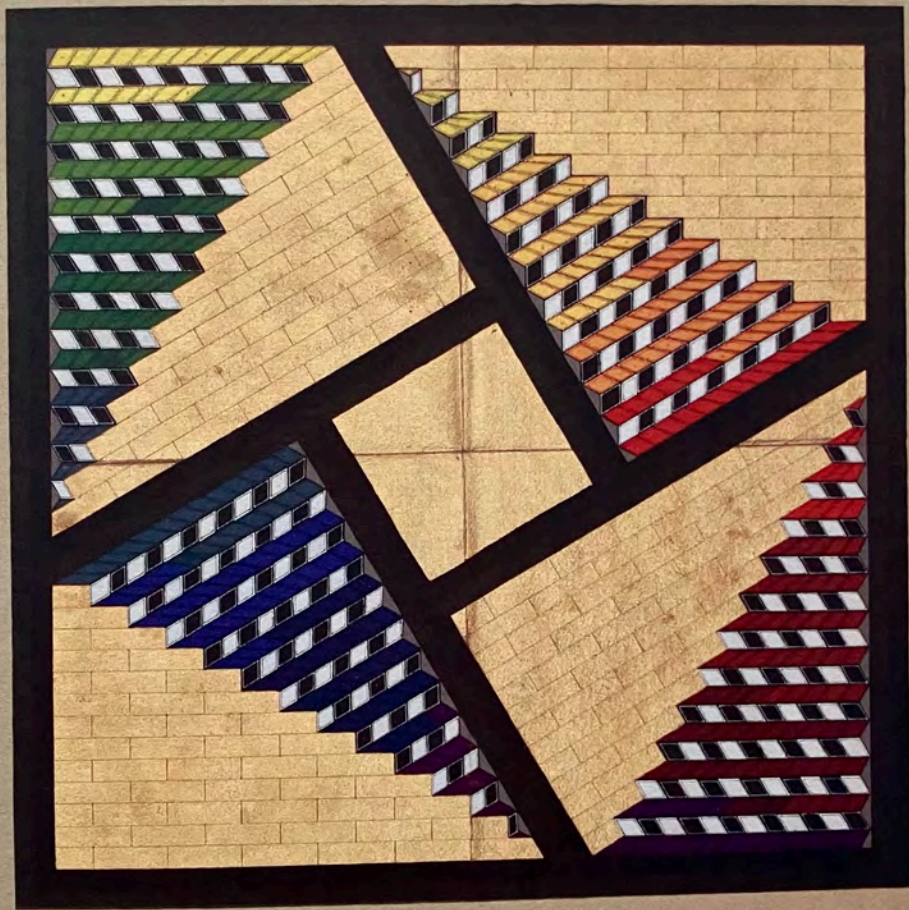








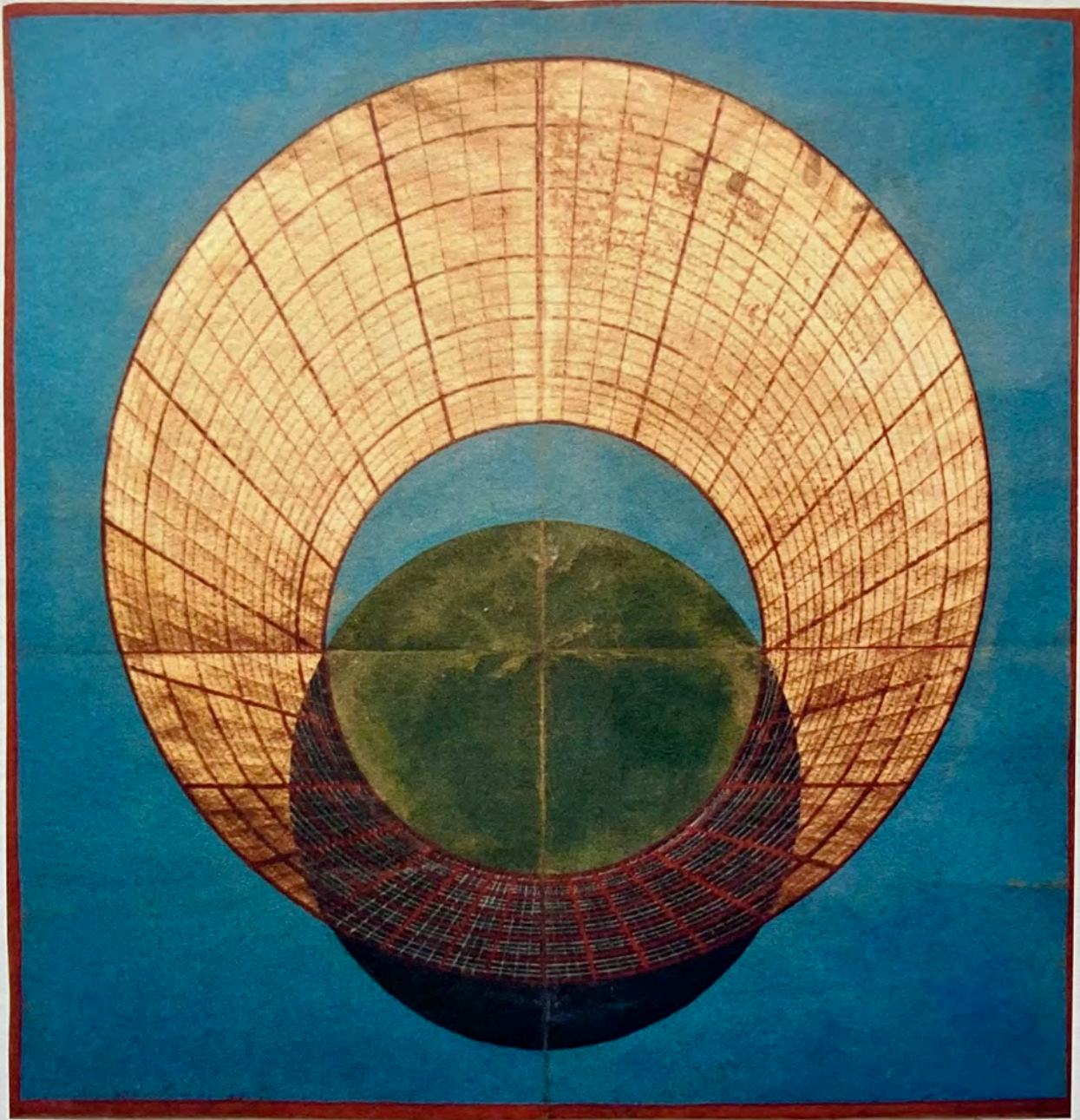












44 Solar calendar showing the length of the day. Watercolour and gold paint on paper, 1999.









Born in central London in 1946, Graham Day received his MA in Fine Art from The Slade School of Art, UCL, in 1973. He lectured part time in Fine Art between 1973 and 2006. Since 1974 he has held a number of solo exhibitions in the UK, Europe, the Middle East and the USA. He lives and works in London.



PUBLISHED BY ROSE ISSA PROJECTS