

THE ETERNAL GEOMETRIES

or
The Fallacies of Modernism





Et sic in infinitum

(1617)

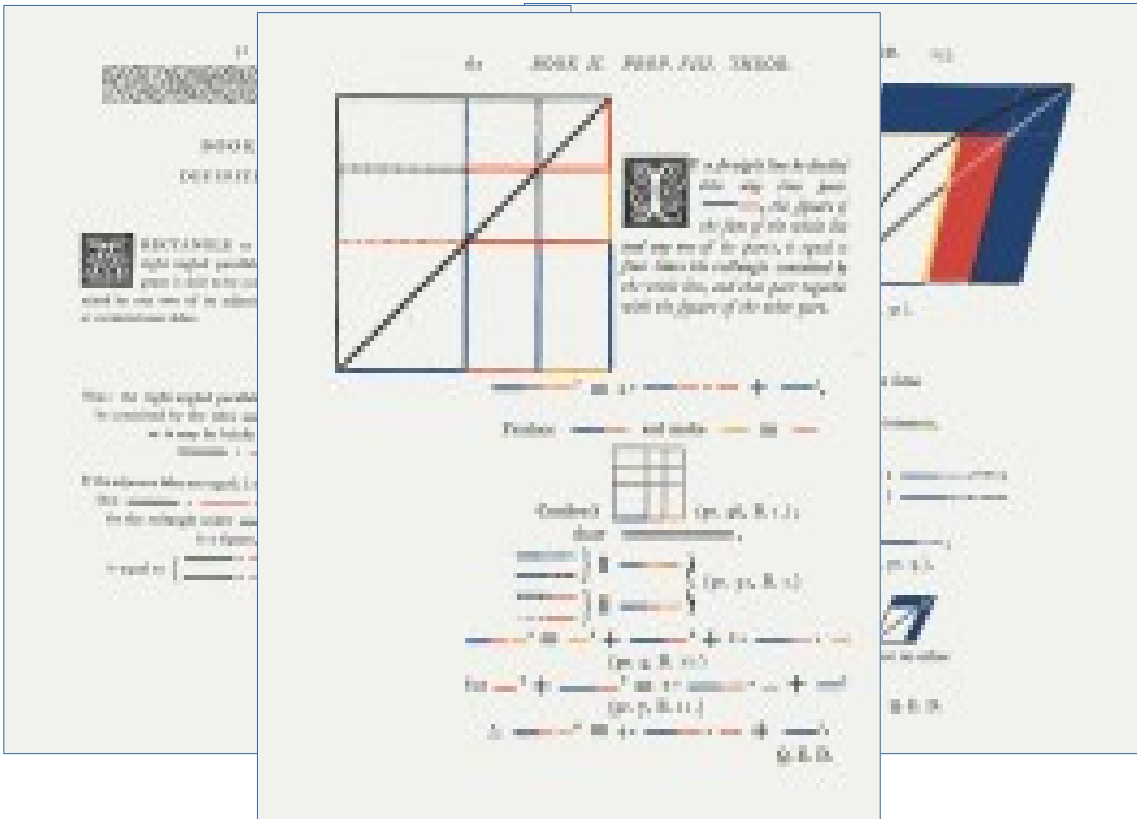
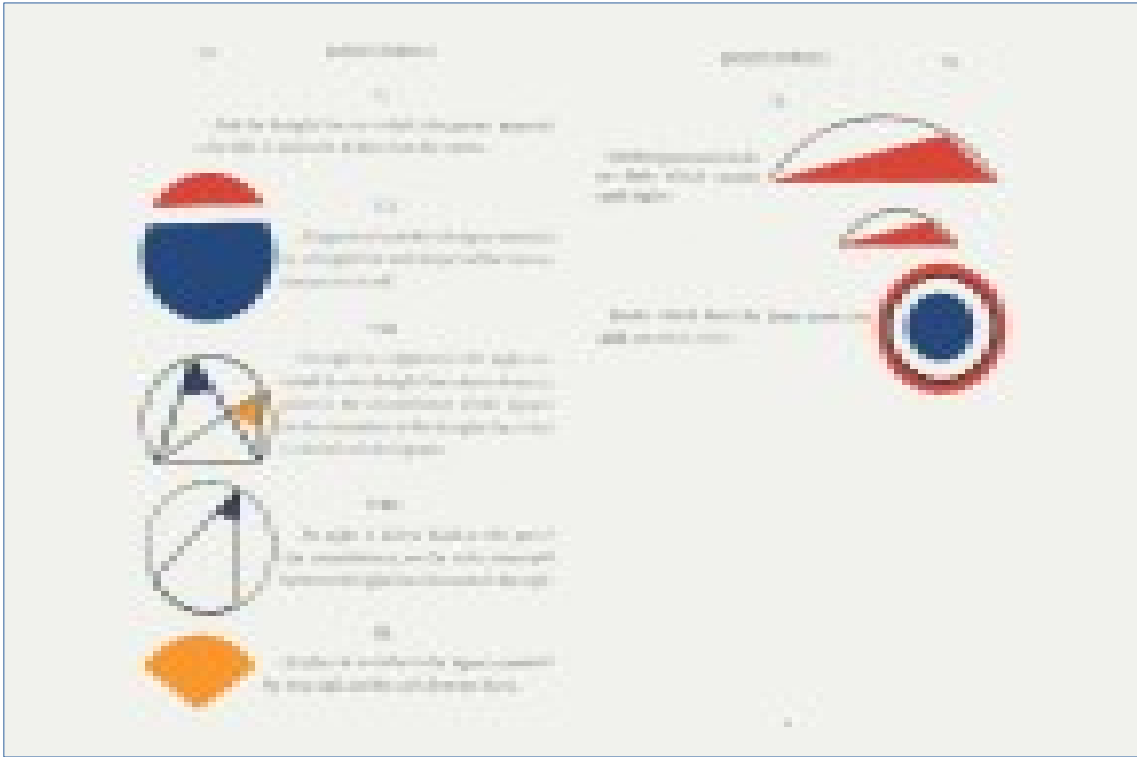
This remarkable work by Dr Dees pupil and neo Platonist Robert Fludd, shows all the potential of modernism, but none of the sterile attributes of this plague, which has been so dominant over the last hundred years. In many respects, within this abstraction, we can see both the microcosm and macrocosm, the universe in a grain of sand. It may prove a window of possibility for the expansion of the imagination, or equally, the mirror of impenetrable darkness which stultifies the soul.

The following works by the Victorian designers Owen Jones, Chistopher Dresser etc, the mathematician/surveyor Oliver Byrne, predate modernism by three generations, Fludd does so by three hundred years.

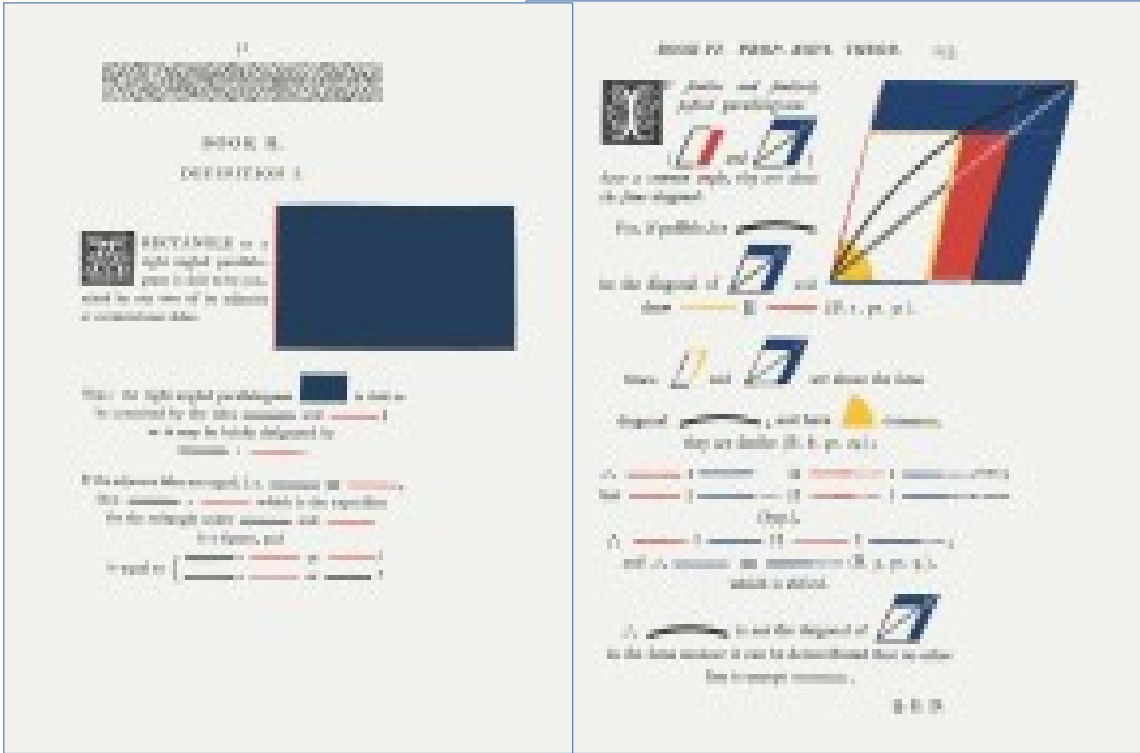
If we take Dressers dictum that the decorative arts should be regarded as an equal to the fine arts it may often show, as in Dressers case, a superior understanding of the sacred geometries and structural evolutions of nature; thus an enrichment of experience. Both Dressers *Studies In Design* 1874/6 and his teacher Owen Jones two volume *Alhambra* 1842 & 1844 show a sophistication and abstraction which often goes beyond that of the twentieth centurys fine art. Oliver Byrnes *The Elements Of Euclid* 1847 has both beauty and design of a higher order than its modern equivalents.

In Franz Graf von Poccis Black Picture of 1844 (a scene depicting a stage set where the lights have been accidentally left off) we see humour at play. How humourless though, are the myriad black pictures of modernism: the majority crudely conceived, utterly without that most important quality, inner luminosity. The history of art may well, in future generations, find that the stage set of modernist mediocrity is without illumination and thus discard all such matter to oblivion.

Graham Ovenden



Oliver Byrne *The Elements Of Euclid* 1847



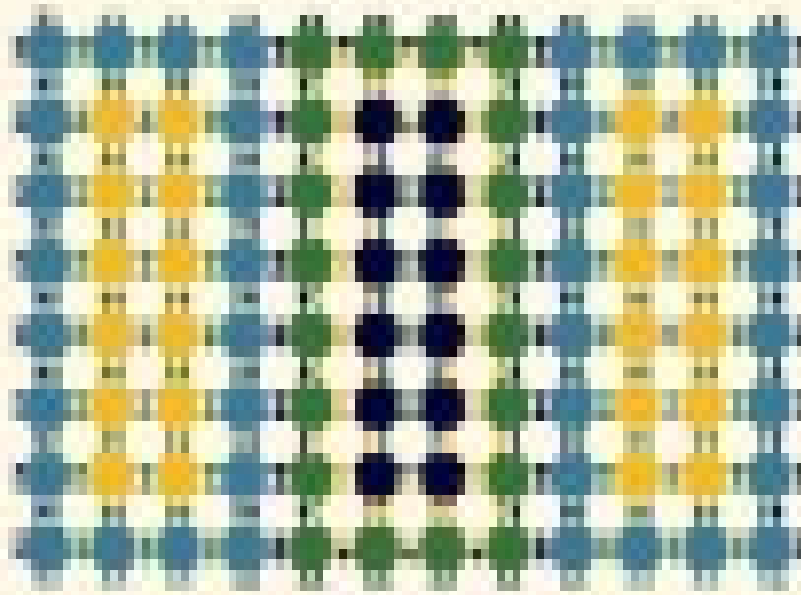


Fig. 1.

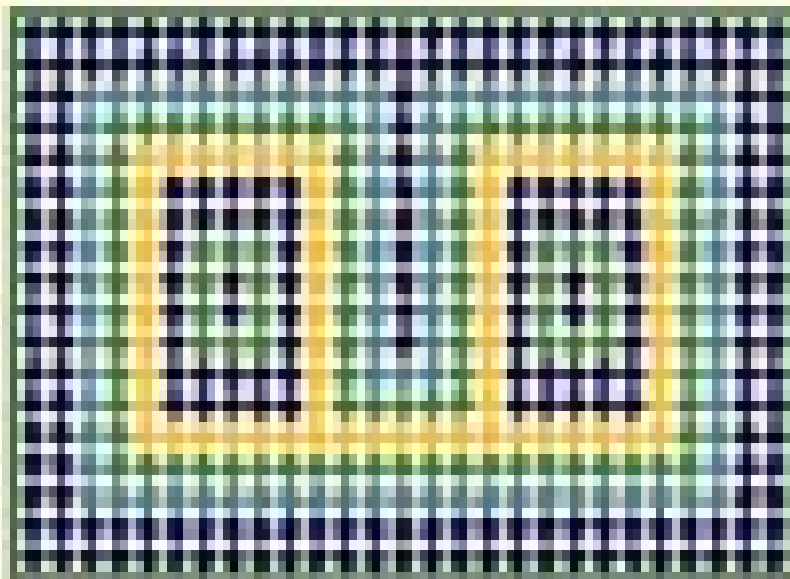
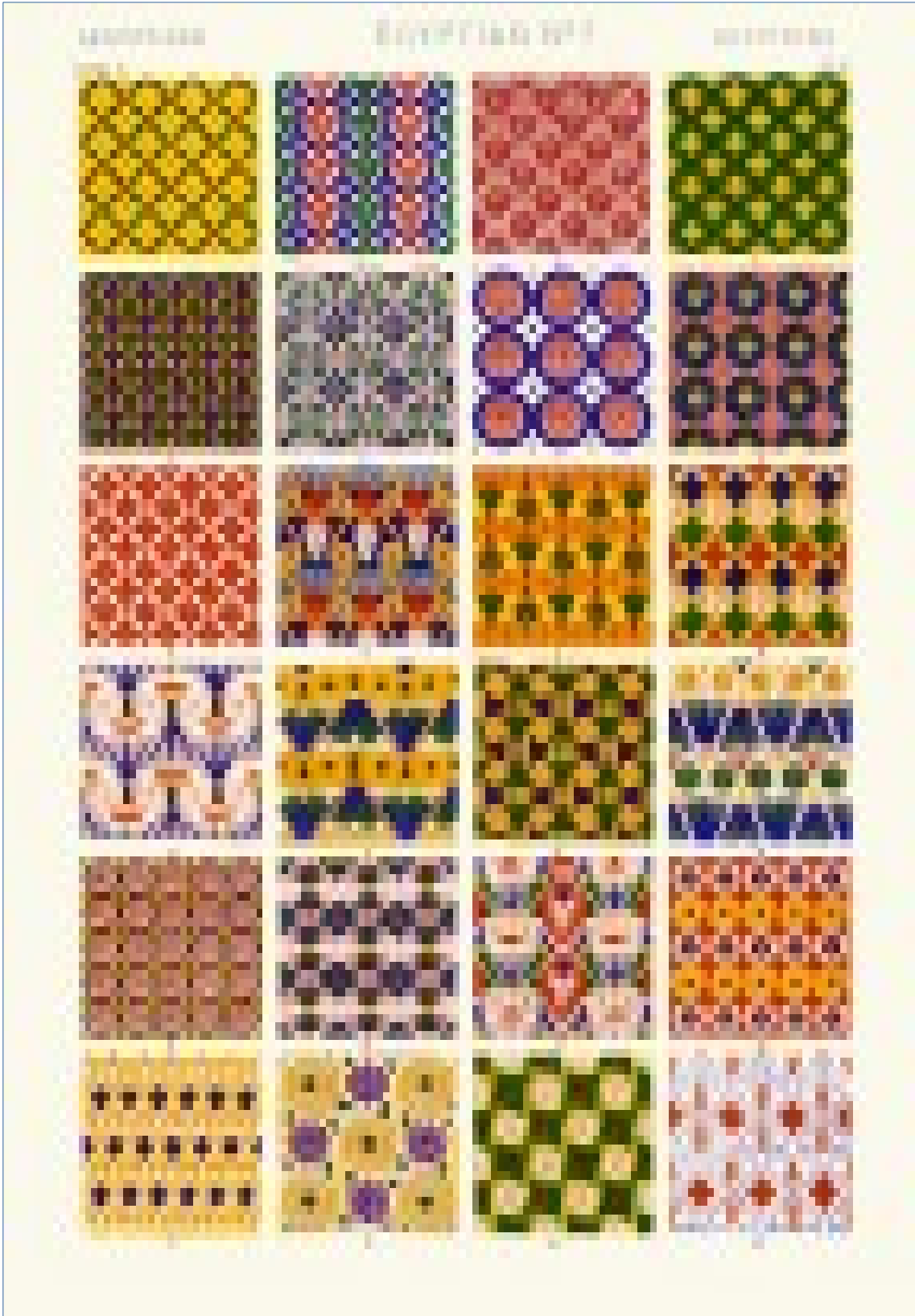
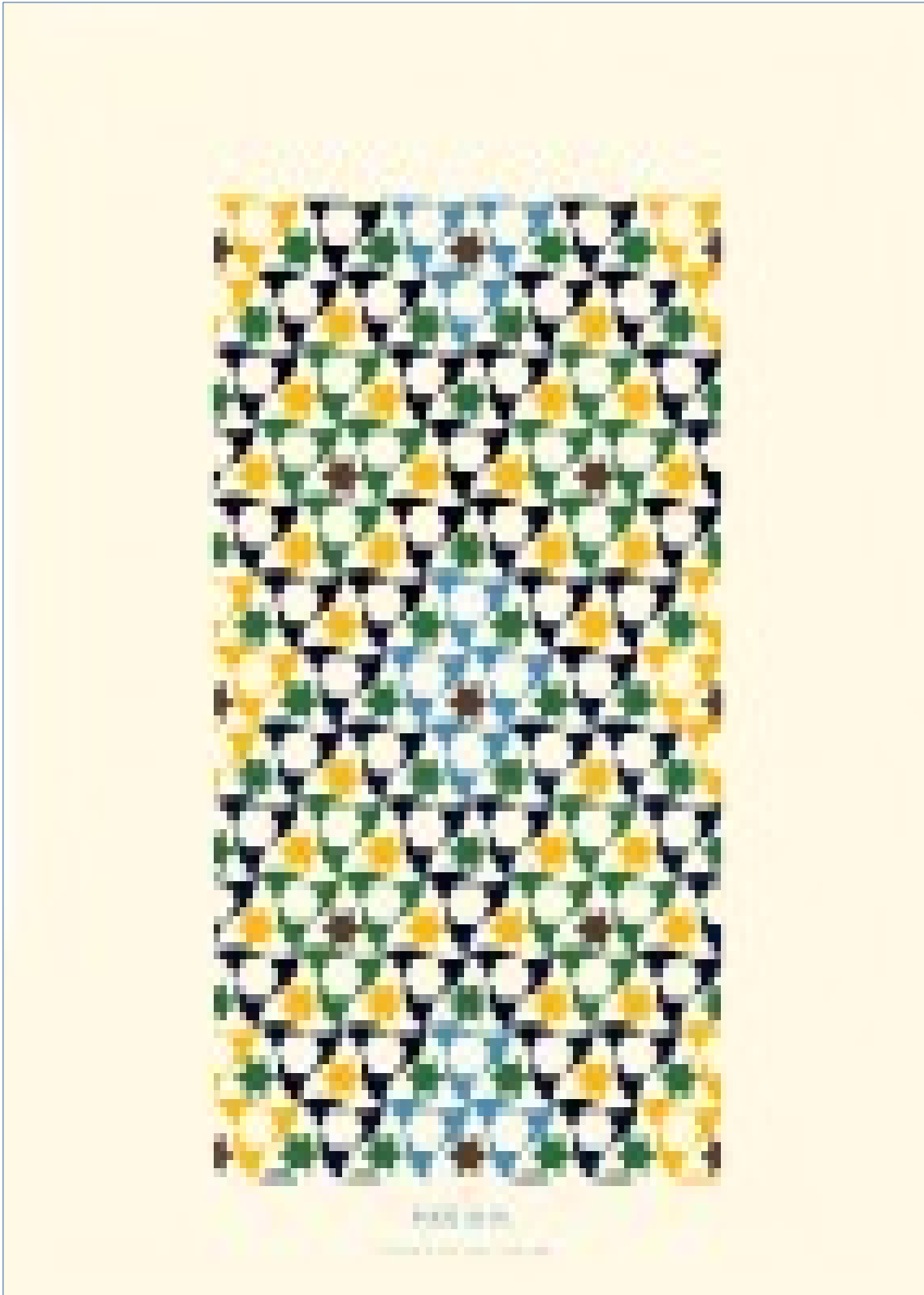


Fig. 2.

Fig. 3.

Owen Jones *Plans, Elevations and Details of the Alhambra from Drawings taken on the spot in 1834 by the late M. Jules Gourey and in 1834 and 1837 by Owen Jones, Archt. 1842 & 1844*





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Figure 10.10.10



Christopher Dresser *Studies In Design* 1874/1876



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