

The Botanical Mind: Art, Mysticism and The Cosmic Tree

Is the title of an exhibition at Camden Arts Centre
24 September - 28 February 2021

<https://camdenartcentre.org/the-botanical-mind-art-mysticism-and-the-cosmic-tree/>

ABOUT THE EXHIBITION

“The Botanical Mind brings together work by over 60 visionary, surrealist, modern, outsider, indigenous Amazonian and contemporary artists to reveal the ongoing significance of the vegetal kingdom to human life, consciousness and spirituality. Spanning more than 500 years and including historical and ethnographic artefacts, textiles and manuscripts, it looks both backwards and forwards, engaging with various cultures and wisdom-traditions to reappraise the importance of plants to life on this planet.

Many of the works in the show reveal an encoded, vegetal intelligence inherent in plant forms – patterns that can be thought of as blueprints for the natural world. These same designs relate to an ancient metaphysics found across civilisations and through time – characterised by the connected principles of the micro- and macro-cosmos, sacred and fractal geometries, as well as the psychoactive visions induced by mind-manifesting (entheogenic) plant medicines.”

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<https://www.botanicalmind.online>

There is an area of the Exhibition that is dedicated to Sacred Geometry in Nature.
What is Sacred Geometry?

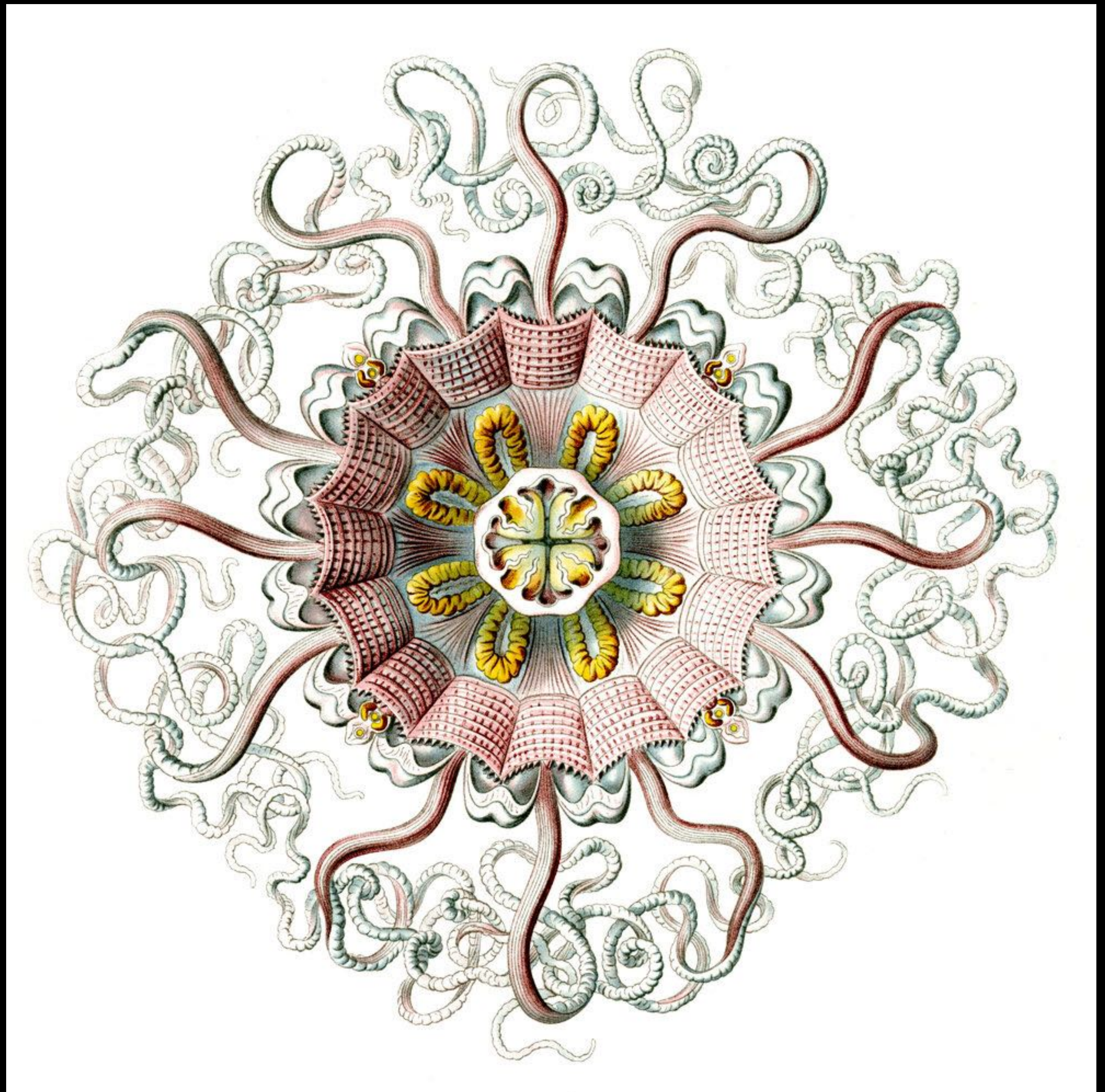
Sacred geometry ascribes symbolic and sacred meanings to certain geometric shapes and certain geometric proportions. The study of sacred geometry has its roots in the study of nature, and the mathematical principles at work therein.

https://en.wikipedia.org/wiki/Sacred_geometry#Natural_forms^[4]



Ernst Haeckel, 1860

He published 59 scientific illustrations between 1860 and 1862



Ernst Haeckel, *Peromedusae*, 1904. Lithograph plate from *Art Forms of Nature*.



"Kunstformen der Natur" (1904), plate 49



19/10 24.

Anna Haskel, Untitled, 1940. Pastel and pencil on paper, 30 x 22 cm. Courtesy of The Museum of Everything



Anna Zemánková, Untitled, c. 1960, Crayon, ballpoint ink on paper, 62.5 x 45 cm. Courtesy of The Museum of Everything

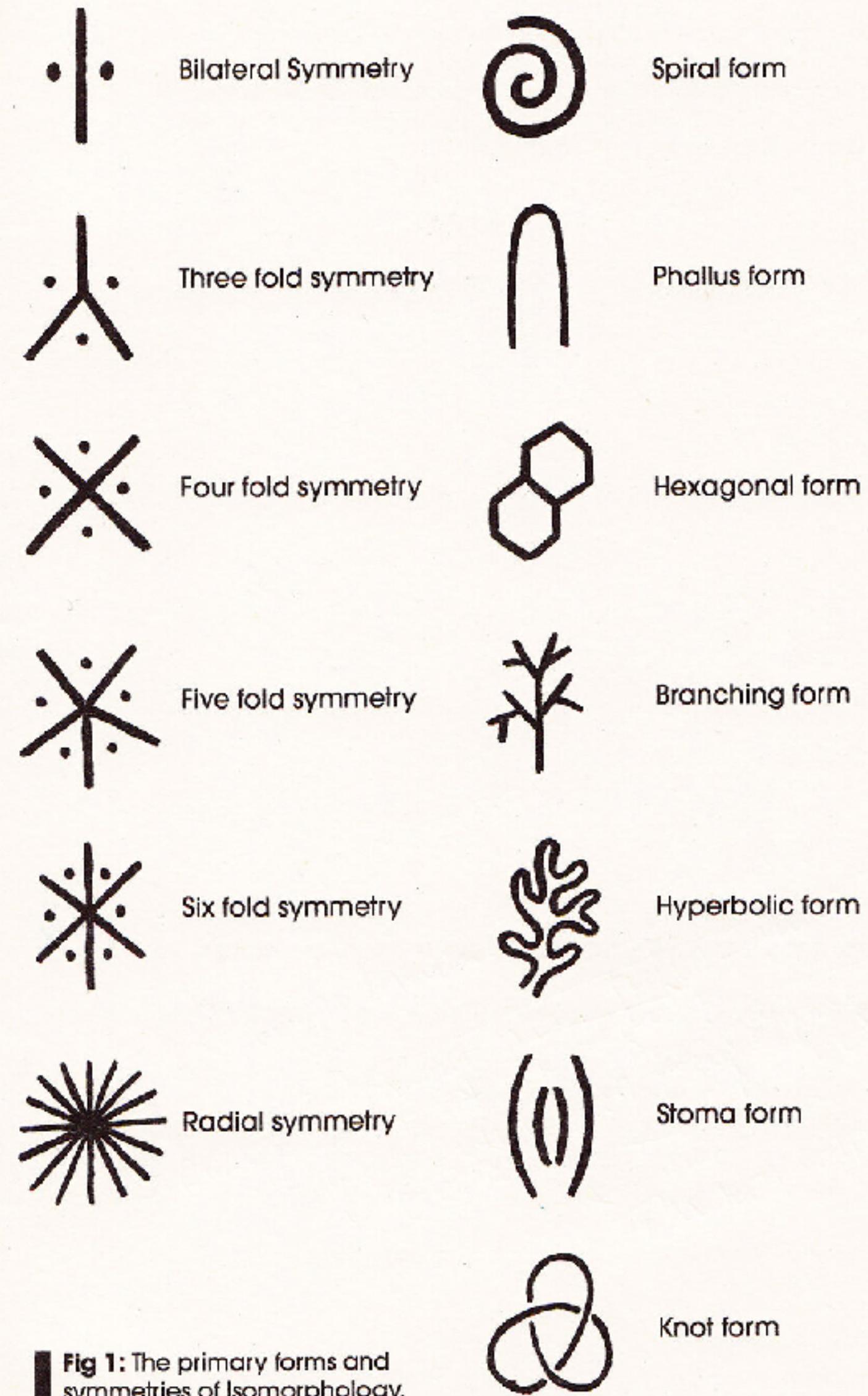
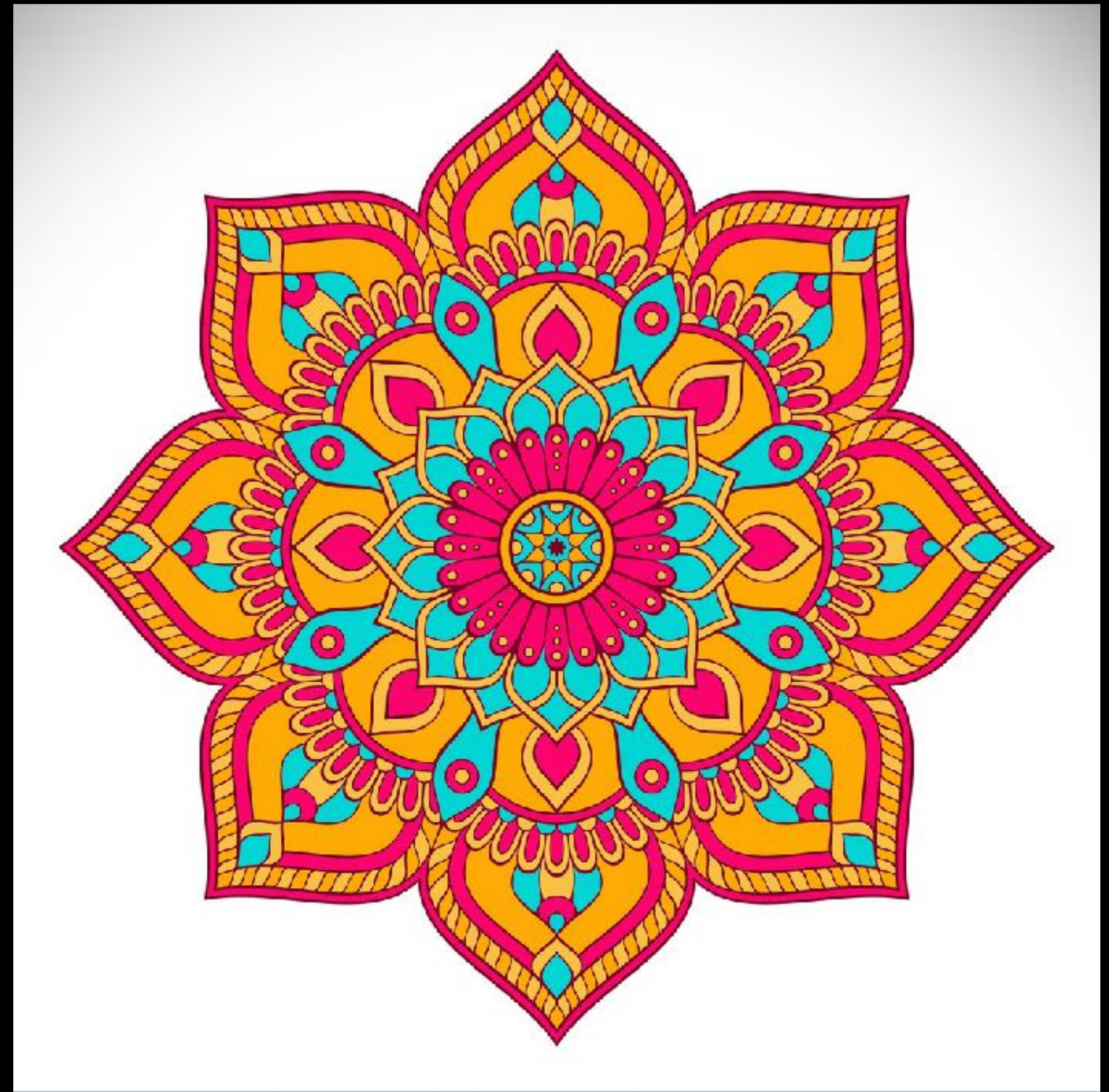


Fig 1: The primary forms and symmetries of Isomorphology. These are conceptual forms; abstracted from nature.

Isomorphology is a comparative, drawing-based method of enquiry into the shared forms of animal, mineral and vegetable morphologies.
<https://www.botanicalmind.online/chapter-sacred-geometry>

mandala (Sanskrit: मण्डल, romanized: maṇḍala, lit. 'circle', ['mənɖələ]) is a geometric configuration of symbols. In various spiritual traditions, mandalas may be employed for focusing attention of practitioners and adepts, as a spiritual guidance tool, for establishing a sacred space and as an aid to meditation and trance induction





▲ Fig 1.70 Spiral shapes

▼ Fig 1.71 Eggs, urns, bud and tree forms ...



3. Hold the stems reasonably firmly and 'ink' or paint the cross section with solid colour. Carefully wipe off excess colour.
4. Now, on clean paper, make a 'print' of the section. It should look something like Fig 1.53.

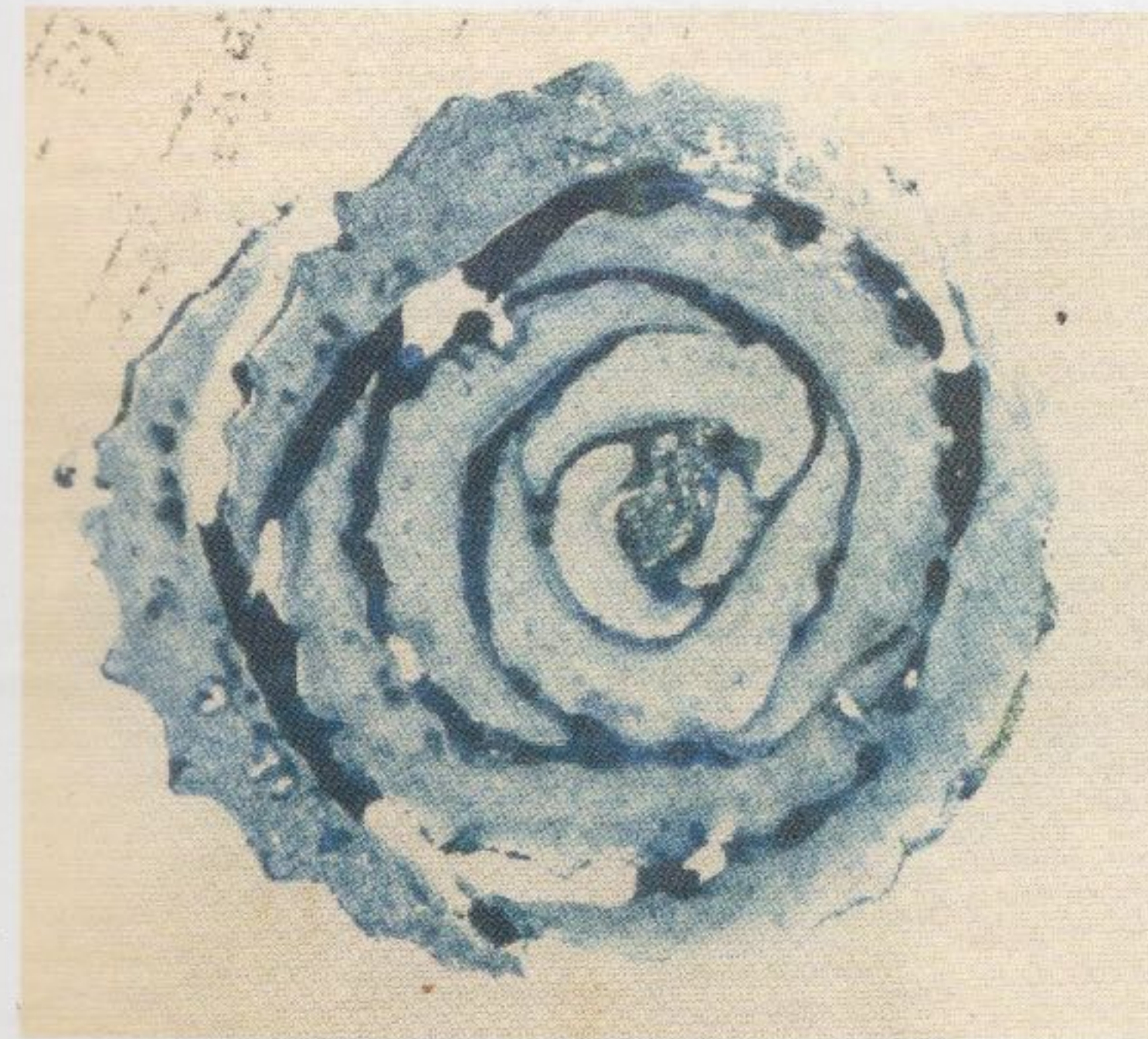
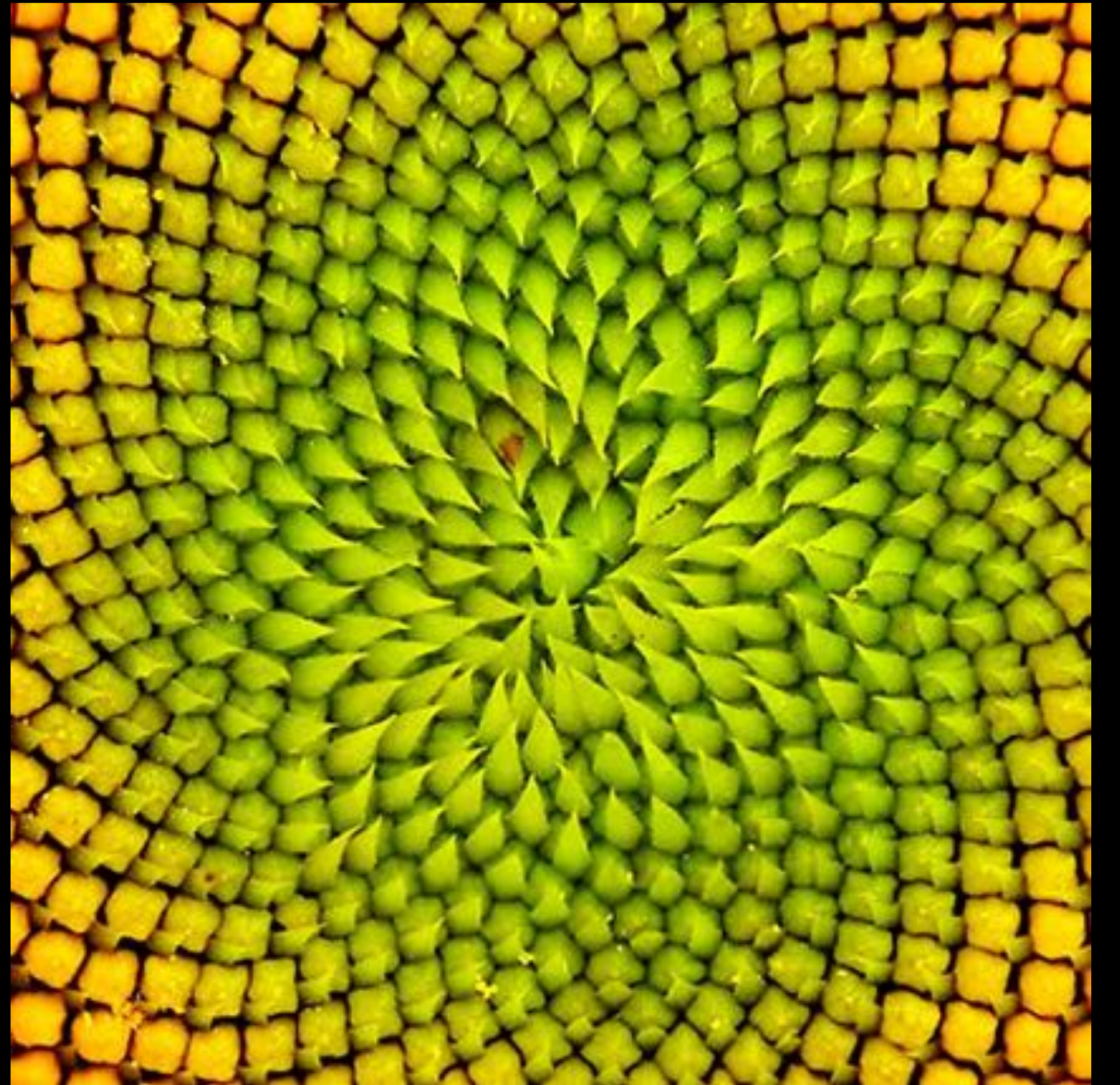


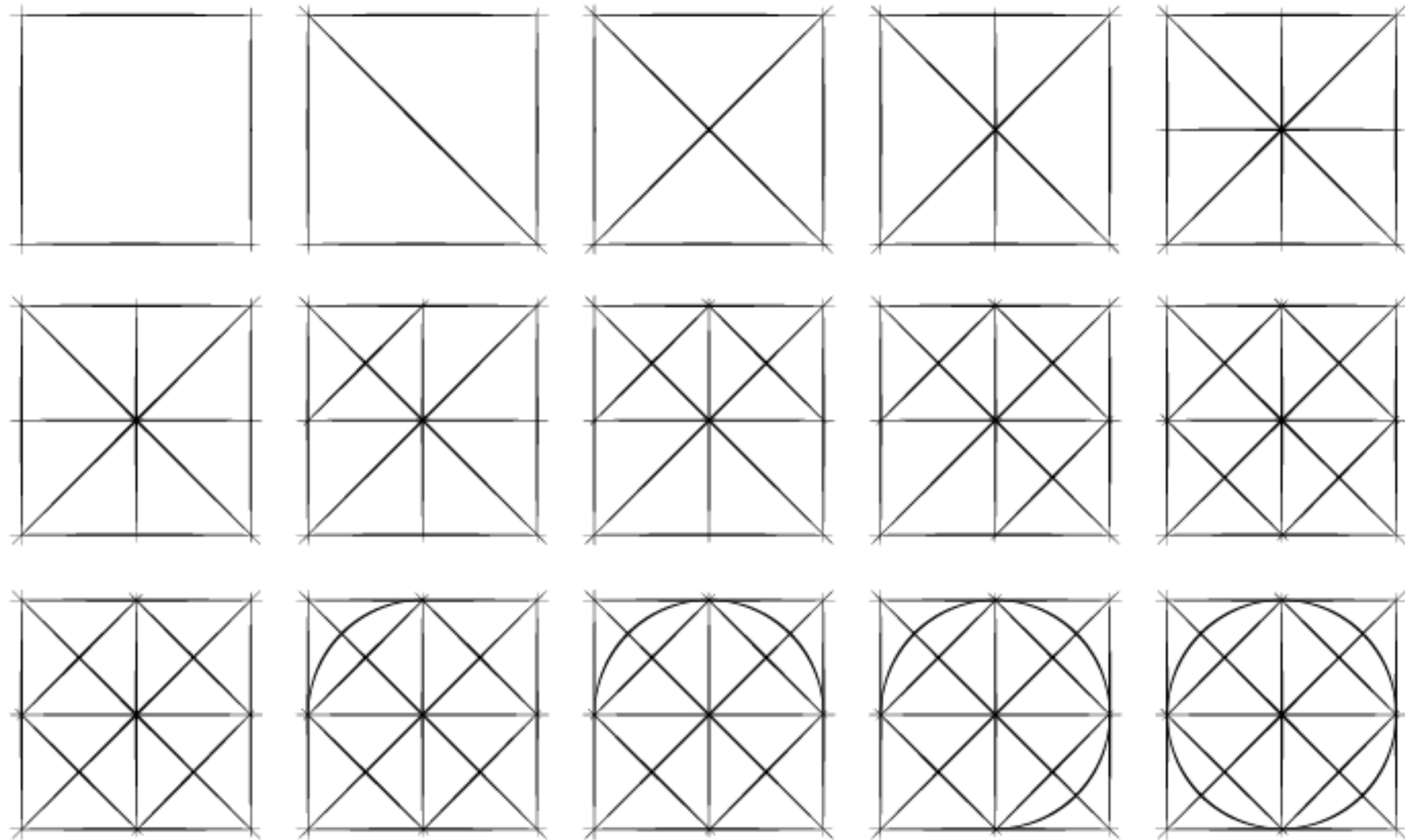
Fig 1.53 Celery cross section print

Note that the colour shows up where the plant flesh is *not* but indicates its structure (or form). You may have to try this a few times! And then seek the double spiral. It is not easy to see

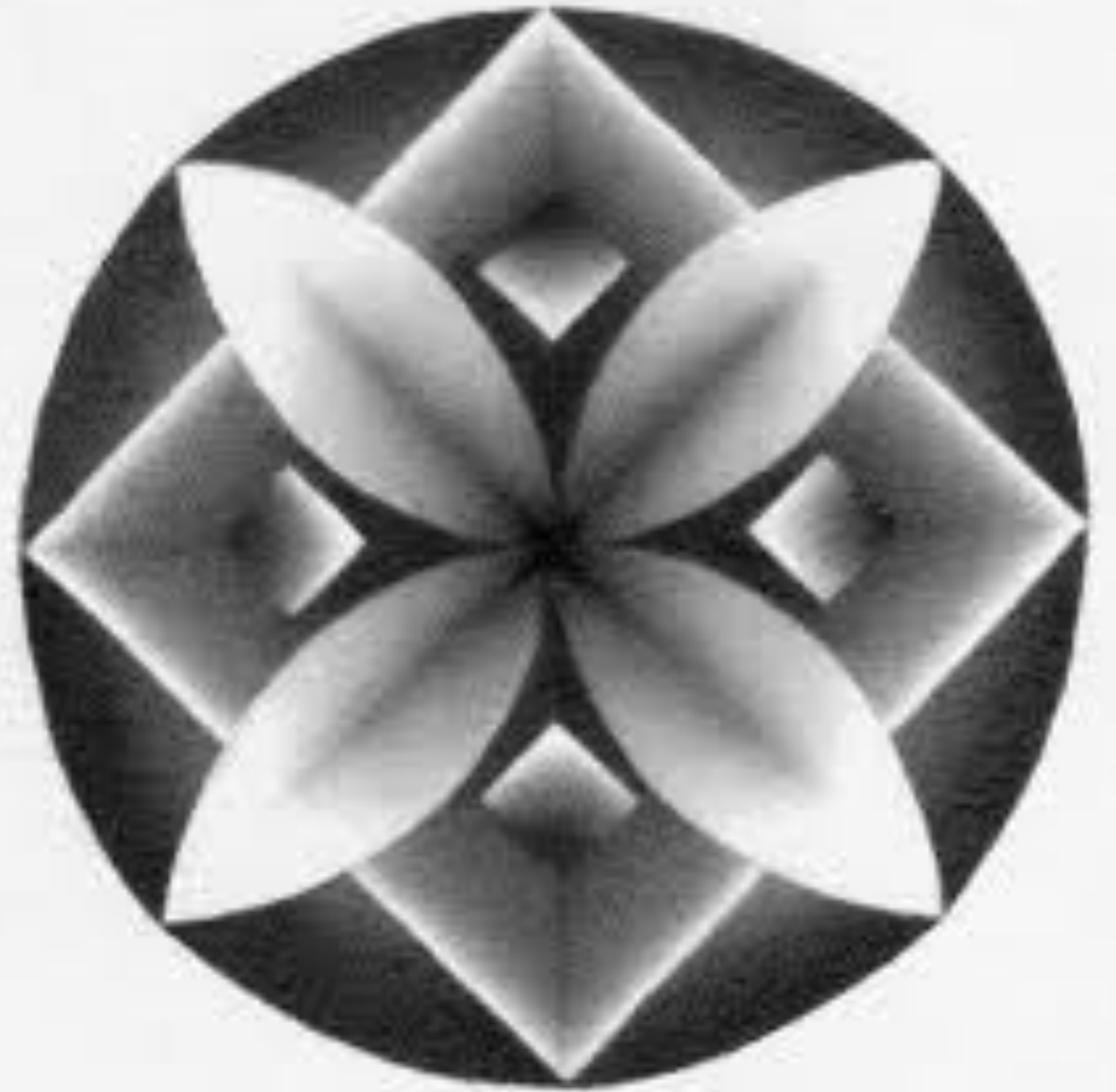








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