

NUMBER IN TIME AND SPACE

EXPLORING PLATO'S
FIFTH ELEMENT

Information for sponsors

Exhibition dates: 20-31 August 2025
The Minories, Colchester

BYRGA  GENIHT

Introduction

Number in Time and Space: Exploring Plato's Fifth Element is a landmark art exhibition by BYRGA GENIHT in collaboration with artists from around Britain. The art has been designed to reconnect the public with the forgotten cultural heritage of England – a story spanning 2,000 years.

Your support for this exhibition can make that happen.

Enclosed within this document are details of the exhibition, its works of art, the sponsorship packages available, and a cost breakdown of how the money will be spent.

We expect this exhibition to be of national importance in terms of the cultural story of England, and while a nation-wide tour is planned, this is an opportunity to be associated with the exhibition on its debut.

Overview

Since 2019, BYRGA GENIHT has been uncovering the forgotten traditions in English art, architecture, and culture. In particular, the discoveries centre around two things – the geometry of the rhombic dodecahedron, and a dance of resurrection.

The rhombic dodecahedron is a 3D shape with 12 lozenge-shaped faces whose geometry is referenced in multiple ways in English art and architecture by its various cross-sections and projections. This shape is the natural growth habit of the garnet crystal, but its cultural meaning is the form of the Universe according to Plato, whose philosophy connects it to honour and virtue. Its role in art elevates the character of people within its vicinity. This has unlocked the rationale behind (amongst other things), Anglo-Saxon art, the design of the Coronation Pavement in Westminster Abbey, and the flags of England and Scotland.

The dance of resurrection involves eight people, typically dancing around an initiate in the centre. Brought to Britain by the Roman Empire, the dance was adopted as a symbol by the Christian Church, which has its own resurrection story. The dance is referenced by 8-pointed stars and 8-petalled flowers, and variations are found in places such as Radway Grange, Soulton Hall, Lacock Abbey, Haddon Hall and many more. To this day, during the coronation of a new monarch, they are surrounded by 8 guards during the ceremony.

How this cultural knowledge was lost is a sad story connected to the generational gap of the First World War, but our story is one of joyful rediscovery and revival.

This story looks back across a continuous tradition going back to the Roman period. James and James of BYRGA GENIHT have made it their mission to reconnect the country with this heritage. The art exhibition will capture public imagination in a way other forms of outreach cannot.

The exhibition combines contemporary works of art with antiques, ancient artefacts, academic texts, artistic diagrams, and digital animation.

This exhibition is intended to tour England, and will debut at The Minories in August 2025. For most of the works included, this will be their first public showing.

The next few pages introduce some of the standout works of art to give a flavour of what is in store.

In Hoc Signo

Collaborating artist: Jacob Chandler, sculptor



A work in two halves, *In Hoc Signo* is a physical representation of the geometric projections of the rhombic dodecahedron. This is how a hologram of a garnet crystal could be made by intersecting beams of light. One achieves this with four hexagonal projections in

an octahedral arrangement, the other with tilted-square beams in a cubic arrangement. *Tetragrammaton* (left) relates to the four-fold name of God in the old testament. *Trinity* (right) clarifies the meanings designed into the foundational geometry of the Coronation Pavement in Westminster Abbey.

The Physical Impossibility of Thronosis in a World Without Dancers

Collaborating artists: Dave Shrimpton, photographer; Shay Shani, cabinet maker



This triptych tells a story in three acts through ambrotype photographs on glass. A seated figure awaits his initiation into the Cult of Orpheus, but without others who know the dance, it can never happen. When the figure is gone, only material culture records the ritual – a

carved wooden chair showing a lozenge from the rhombic dodecahedron, and eight arches for the dance of resurrection. It sits lost in a field, with nobody able to interpret it. Finally, the chair is gone – as is the memory. This story of cultural loss asks the audience to decide “what is the fourth season?”, revival or even greater destruction. This work was commissioned to promote a project to construct a new, secular temple in Essex as part of a burial landscape. The chair itself features as another exhibit.

The Holy Almandal

Collaborating artist: Shay Shani, cabinet maker



Popular manuscripts from the 14th century describe an instrument for witnessing an "angel" – the Holy Almandal. A perforated platform is suspended between candlesticks over burning incense, but diagrams of its design differ wildly, with no one design having an obvious effect. Our leap of discovery was realising that the device is not flat, but instead a pyramid with hexagonal holes to transmit beams of light. Where the beams intersect, a hologram of a rhombic dodecahedron (the "angel") is produced,

picked out by the smoke. Decoding this tradition has brought us closer to understanding the deep respect in which our Medieval forebears held marvels of mathematics.

Tetractys

Collaborating artists: Shay Shani, cabinet maker; Caroline Weidman, glass artist



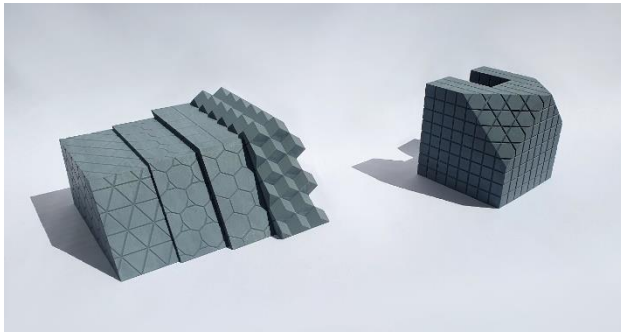
A figure of worship to the Pythagoreans, the triangle of ten dots led to the Platonic Lamda, a mathematical algorithm in which each number is made by doubling or trebling the one in the row above. The resulting numbers give the ratios of musical harmony.

This figure occurs in British

art – from Roman mosaics to the Medieval tomb of Erkenwald, patron saint of London. This shrine had a socket to hold a sapphire crystal in the centre, shown here by the blue, hexagonal counter for the number 6.

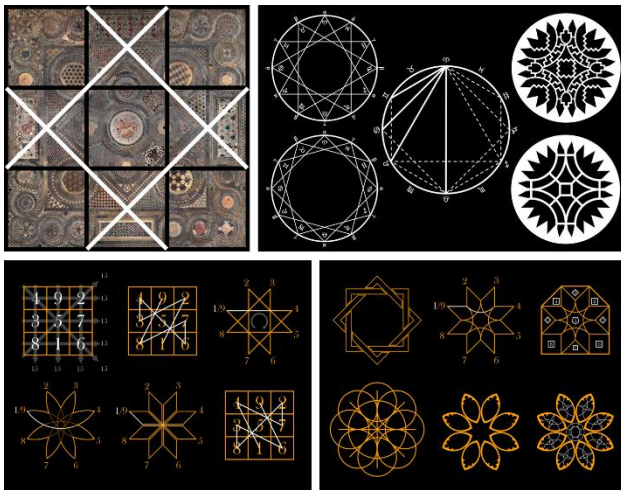
The Grain of England

Collaborating artist: Jacob Chandler, sculptor



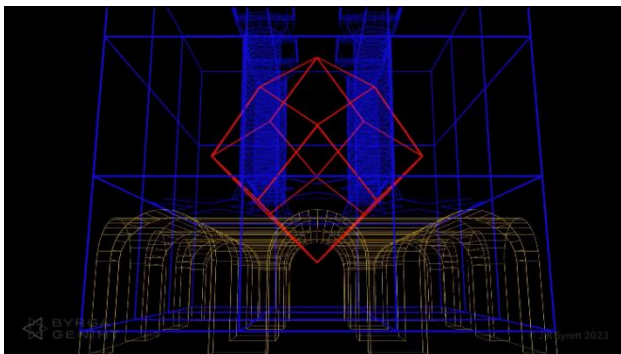
References to the rhombic dodecahedron can sometimes be under our feet – literally. These resin sculptures show how many well-known tiling patterns can be derived by packing together rhombic dodecahedra and cubes, then taking sections at varying heights in different planes.

Wall art



Anglo-Saxon treasures from Sutton Hoo and Cotgrave. BOTTOM ROW: These diagrams are everything James and James need to explain the development of the dance from ancient times all the way down to the Victorian era in England.

Projection



As well as diagrams, animations help convey the complicated geometry that underpins our discoveries. A rotation of videos will be projected onto the wall of the gallery for an engaging and awe-inspiring complement to the physical exhibits. Many of the animations included have never been seen in public before.

In thanks for sponsorship

Outlined below are examples of recognition BYRGA GENIHT can offer sponsors. All are optional and open to negotiation.

The exhibition will be advertised through a combination of posters in public spaces, flyers, social media, the Minorities' own website, and the BYRGA GENIHT website. We will also be sending press releases to TV, radio, newspapers and magazines, at both local and national level. Press are invited to attend the opening date of Wednesday 20 August. The details of all sponsors will be included in all publicity materials and the press releases, unless otherwise agreed.

- Exclusive sponsorship of the event* or joint sponsorship with other organisations.
- Logo to appear prominently on all publicity material, including posters, flyers, social media, the BYRGA GENIHT website, and underneath the exhibition title on projected content. See example below.
- Video advertisements to be shown as part of the rotation on the projector. This can include multiple different videos.
- 2 free tickets to the private view.
- Invitation to the press day.
- Copies of promotional material.
- Digital legacy: BYRGA GENIHT will preserve a website page containing details of the exhibition and its sponsorship, and sponsors can also expect the exhibition record to be retained in The Minorities archive.

*Wine for the private view may be sponsored separately. This only affects the private view.

Above all, a sponsor can enjoy the benefits of a profoundly important exhibition in a prestigious art venue. The exhibition includes the late August bank holiday weekend (minus Monday), so we are prepared for heavy footfall. We will be looking for wide exposure on TV, radio, newspapers, and magazines. The private view is an opportunity for more focussed networking.

LEFT: A current draft for flyers to promote the event. A space for sponsor branding is indicated by a blue placeholder box.



How the money will be spent

An indication of the cost breakdown is given below.

Venue hire	1,500
Venue charge: Search engine optimisation	200
Vitrine hire	40
Gallery staffing	580
Art insurance	300
Refreshments for private view *	250
Glass hire for private view	30
Banners to form part of the exhibition	180
Printing: publicity material	200
Information card / museum fitting	70
Projectors	200
Media players	100
Van hire	200
Parking for BYRGA GENIHT to attend throughout the exhibition	80
Ticketing system for private view	50
Travel (for BYRGA GENIHT attendance throughout the run)	100
Sundries and further travel	200
Honorarium for Byrga Geniht Ltd.	720
TOTAL	5000

* Assuming wine is not provided by a sponsor.

The Private View

The private view takes place on Saturday 23 August, 6-8 p.m., and attendance is ticketed. 40-50 guests are expected, the maximum capacity allowed by the gallery space. We have agreed use of the landing immediately adjoining the exhibition space for the bar and as a mingling area. Minorities staff will be available to serve wine at the event, giving you the option to view the art and network with guests.

Wine sponsors have the opportunity to showcase their products for this event. Examples of what we can offer include:

- Exclusivity for provision of alcoholic beverages.
- Labels to be displayed prominently at the bar, along with promotional material.
- Video advertisements to be shown as part of the rotation on the projector for the private view event.*
- 2 free tickets to the private view.*
- Invitation to the press day.

*If not already covered by sponsorship of the exhibition as a whole.

To contact us to discuss your support

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*We hope you join us on this exciting
journey as the breakthrough research
of BYRGA GENIHT takes a bold step
into the limelight*

