



45 YEARS OF DREAMING  
WITH OPEN EYES :  
VANDORN HINNANT

AN EXHIBITION OF 30 WORKS OF ART  
SPANNING 45 YEARS OF THE ARTIST'S LIFE

EXHIBITION CATALOGUE

20 MARCH - 28 JUNE , 2025

MARY G. HARDIN CENTER  
FOR THE CULTURAL ARTS

501 BROAD STREET  
GADSDEN, ALABAMA



## **ACKNOWLEDGEMENTS and DEDICATION**

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- \* Katharine T. Carter of KTC and Associates
- \* Tom D. Banks, III, CNE Executive Director, Gadsden Cultural Arts Foundation, Inc.
- \* AnaMaria Walle, beloved wife
- \* Lysa Leland, beloved friend

This exhibition is dedicated to the memory of countless humans before my time who gave their everything in efforts to liberate humans from an enslavement to limited concepts, beliefs, behaviors, and thinking. These brave souls forged pathways to a possible freedom yet to be realized... a freedom that looms before us on the great horizon of human possibilities.

It is a certainty that much of my inspiration as a creative stems from my youth where both of my parents generously supported my choices in this life journey.

With gratitude and appreciation for these gifts and many more, I am messenger  
Vandorn Hinnant

## **Foreword by Dr. Enolia Harris Pedro**

It is with profound honor and admiration that I introduce this extraordinary work, *45 Years of Dreaming with Open Eyes: Vandorn Hinnant*. This collection is far more than a retrospective of an artist's journey; it is a living testament to the fusion of sacred geometry, mathematical harmonies, and the visionary expressions of a mind attuned to the universal rhythms of existence.

Vandorn's work is not merely art—it is revelation. It invites us to explore the mysteries of the cosmos through intricate patterns and compelling visual narratives that speak not only to the intellect but also to the soul.

### **A Fateful Meeting: Kindred Spirits on a Shared Path**

My journey with Vandorn Hinnant began through a mutual friend at an online event. This initial encounter, though virtual, ignited an immediate and profound connection—one that would blossom into a lifelong friendship. From our first conversation, it was clear that we shared a deep understanding of both the metaphysical and mathematical dimensions of existence. It felt as if we had always known one another, as if we were simply reuniting after lifetimes apart.

We spoke a common language—one of sacred geometry, fractal mathematics, and the underlying patterns that govern the universe. Our discussions delved into the concept of the “inniverse,” the infinite universe within, where numbers and art merge in a divine dance. It was in these exchanges that we recognized one another as seekers of the unseen, custodians of ancient wisdom, and artists striving to illuminate the harmonious order embedded in all things. Vandorn's ability to translate these esoteric principles into tangible works of art has continued to inspire me and countless others who have had the privilege of engaging with his work.

### **The Origins of a Visionary**

Vandorn's journey as an artist and thinker began in his early teens, when he started recording his inner visions and translating them into visual expressions. His body of work, spanning more than four decades, is a testament to the depth of his explorations into both the seen and unseen dimensions of reality. His *Organic Abstractions Series* brings forth mytho-poetic beings that seem to carry messages from beyond, while his *Geometric Abstractions Series* explores the harmonic alignments between spaces, places, and their inhabitants. These two distinct yet complementary bodies of work serve the public in ways that are both edifying and elevating, inviting viewers to engage with the deeper truths encoded within each piece.

One of the pivotal moments in Vandorn's career came in 2007 when he arrived at the Omega Institute in Rhinebeck, NY. As the late afternoon sun cast golden light across the landscape, a vehicle pulled up to the entrance, and a tall, slender man stepped out. He

looked around with a curious expression, as if both bemused and intrigued by the adventure ahead. Vandorn had arrived to begin a week's residency in the Omega Institute's prestigious Hermitage. Throughout the season, leaders in various fields are invited to spend time in the tranquil hillside dwelling, engaging in personal projects and offering their wisdom to others. During his stay, Vandorn conducted an introductory workshop on Sacred Geometry for Omega staff. In his teaching, he defined Sacred Geometry as "a way that human beings have come to recognize patterns in nature. It has the potential to inspire people to look for more evidence of beauty, goodness, and truth."

### **Art as a Portal to the Infinite**

Vandorn's art is more than a collection of aesthetically compelling images; it is a portal to deeper understanding. His solo exhibition, *The Hidden Mathematics: A Surprising Connection Between Math and Art*, was featured for four months at the New York Hall of Science in Corona Park, Queens, captivating audiences until November 4, 2018. This exhibition showcased 28 of his paintings, each revealing the intricate intersection of mathematics, geometry, and artistic expression. Viewers were drawn to his use of symmetry, harmonic spatial frequencies, and vibrant color fields. While many might not immediately recognize the mathematical foundations in his work—since there are no written numerals present—the geometry embedded in his compositions speaks a universal language. It is an ancient script, encoded in visual form, waiting to be deciphered by those attuned to its resonance.

For over a quarter of a century, Vandorn's work has been deeply informed by his studies in *The Geometry of Life*, a discipline rooted in the wisdom of ancient civilizations. The term *Golden Ratio*, also known as the *Divine Proportion*, is a modern reference to these ancient ways of understanding harmonic spatial frequencies and their profound influence on the human condition.

Vandorn's paintings are not merely artistic compositions; they are vibrational blueprints designed to awaken deeper awareness in those who experience them.

### **The Legacy of Sacred Mathematics**

Beyond his visual art, Vandorn's intellectual contributions further cement his role as a visionary in the realm of mathematical and metaphysical thought. He is the co-author of *The REST of Euclid: An Ancient Architecture of Arithmetic and the Modern Theory of Number*, written alongside his mentor, the late physicist Robert L. Powell, Sr. This groundbreaking work delves into unexamined aspects of Euclid's *Elements*, focusing particularly on the metaphysical significance of square roots as fundamental spatial frequencies found in nature. Vandorn describes these square roots as the *Holy Grail* of mathematical thinking—keys to transforming our collective understanding of mathematics and its relationship to the cosmos.

His website, <https://vandornhinnant.com>, provides a deeper exploration of his artistic and intellectual pursuits, including <https://lightweavings.com>, a collection that examines the metaphysical dimensions of his work. Vandorn's mission, as he so eloquently states, is to "inspire individuals with imaginative imagery that can serve as a catalyst for further awakening towards a sense of reverence for life in its myriad manifestations."

### **A Living Masterpiece**

*45 Years of Dreaming with Open Eyes: Vandorn Hinnant* can be viewed as a culmination of Vandorn's life's work—a luminous tapestry woven from the threads of mathematics, art, and higher consciousness. Through his paintings, poetry, and explorations of Sacred Geometry, Vandorn invites us to perceive reality beyond the tangible, to awaken to the unseen harmonies that shape our existence.

His artistic and mathematical endeavors are deeply rooted in his lifelong engagement with *The Geometry of Life*, a study that traces its lineage through the wisdom traditions of ancient civilizations. His explorations of the Golden Ratio, or Divine Proportion, bring forth a modern perspective on an ageless understanding—the fundamental frequency that shapes our world. His ability to articulate these mathematical principles through visual art is nothing short of revolutionary, making his work accessible and impactful to audiences across disciplines.

The depth of Vandorn's contributions is evident not only in his visual art but also in his written explorations. His research unveils hidden relationships between numbers, space, and form, guiding us toward a deeper appreciation of the interconnectedness that governs both the seen and unseen realms. His art, infused with these principles, acts as a bridge between the analytical and the spiritual—a gateway to higher understanding.

### **An Invitation to Discovery**

Vandorn's ability to translate the language of the cosmos into tangible, breathtaking compositions has led to the recognition of his work in prestigious exhibitions and scholarly discussions alike. His pieces do not merely adorn walls; they resonate, shift perceptions, and invite us into a state of awe and contemplation. His work reminds us that mathematics is not merely a tool of calculation but a language of creation, a sacred script that visually describes the essence of life itself.

As you immerse yourself in this catalogue, I encourage you to engage with more than just the visual beauty of Vandorn's work. Let it challenge your perceptions, invite you into a dialogue with the cosmos, and awaken an appreciation for the divine order that permeates existence. Whether you are a mathematician, an artist, a philosopher, or a seeker of deeper truths, Vandorn Hinnant's work will leave an indelible mark on your consciousness.

I invite you to embark on this extraordinary journey through Vandorn's visionary lens, to embrace the wisdom embedded in every line, every shape, and every revelation within these pages. This book is more than a collection of images; it is a portal to understanding—a reflection of the vast, intricate, and infinitely beautiful tapestry of life itself.



**45 Years of Dreaming with Open Eyes:**  
**Vandorn Hinnant**

**An exhibition of thirty works of art  
spanning forty-five years of the artist's life**

**20 March – 28 June, 2025**

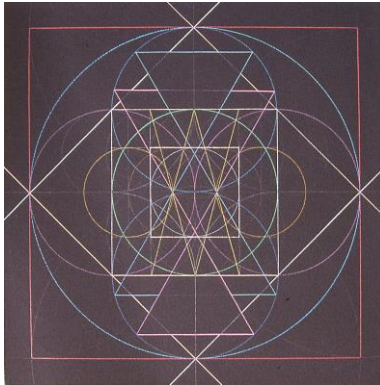
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**An exhibition of thirty works of art spanning forty-five years of the artist's life**

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by Vandorn Hinnant

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1. Visual Art   2. Art Catalogue   3. Art exhibition   4. Art Philosophy   5. Art History



## **Artist as Agent of Change**

As an artist, is it possible to create something new without drawing upon some portion of the collective human experience, and would it be necessary to do so for one to be of service to his or her contemporaries?

Living this inquiry, visionary futurist Vandorn Hinnant sees himself working not in isolation, but in concert and in tandem with others across an unseen and immeasurable expanse of space/time. He understands his life's journey as a 'visionary futurist' to be part of an ever-expanding circle of human creativity pointing him and others towards deeper insight into the nature of Being. He sees this invisible collaboration as essential to the raising of consciousness in the world.

14 January 2015

## **ARTIST STATEMENT**

The making of art is more than an act of making. It is, in fact, integral to the act of Becoming. The maker/artist becomes both conduit and communicator. What is made becomes both conduit and communicator. The artist is transferring Essence from self to other, and this is alchemy. This is an act of LOVE. Every action I take is with the intent to add dimension to the heart intelligence quotient of humankind.

12 September 2016  
Vandorn Hinnant

At the center of each body of my work is a focus on communication. Beginning with my earliest attempts at recording inner visions I was having since birth, my intent has been to convey a message embodied in these inner vision experiences. These visual records have been my way of talking about the layers of multidimensional experiences I have witnessed. Words seldom say what images convey.

*"Dreaming With Open Eyes: the Shamanic Spirit in Twentieth Century Art"*, authored by Michael Tucker (1992), is a significant treatise on 'the creative response'; a term coined by Roger Lipsey, author of *"AN ART OF OUR OWN: Concerning the Spiritual in 20<sup>th</sup> Century Art"* (1988).

I see my long journey as a creative to be an experience of dreaming with open eyes. To call upon the spirit of Jose' Arguelles' brilliant thesis *"The Transformative Vision"*, I will say that my life is an engagement with 'the transformative vision' as an intentional walk colored with attempts to out picture visions I consider to be of an edifying nature to humankind.

It is only in modern times that the human condition has been reduced to identification with only that which can be seen with the physical eyes or mechanically measured with physical instruments. The inner visions represented in this body of work are, in fact, communications from 'the beyond' presented as a possible link for the viewer into strata of consciousness where ancestral wisdom and memory abide.

In my heart and mind these images are not abstractions. They are soul note recordings of moments in space/time.

Many of these compositions grow out of a direct interface with higher dimensional frequencies of consciousness that some think of and identify with as the ancestral realms.

Geometry is the language of Nature and of the all-embracing consciousness that permeates (makes up) the universe.

One can think of these images as visual recordings of states of consciousness... as messages from deep within and simultaneously beyond the physical realm. The ancient ones were aware of the realms within, above, and beyond this physical domain and acted accordingly.

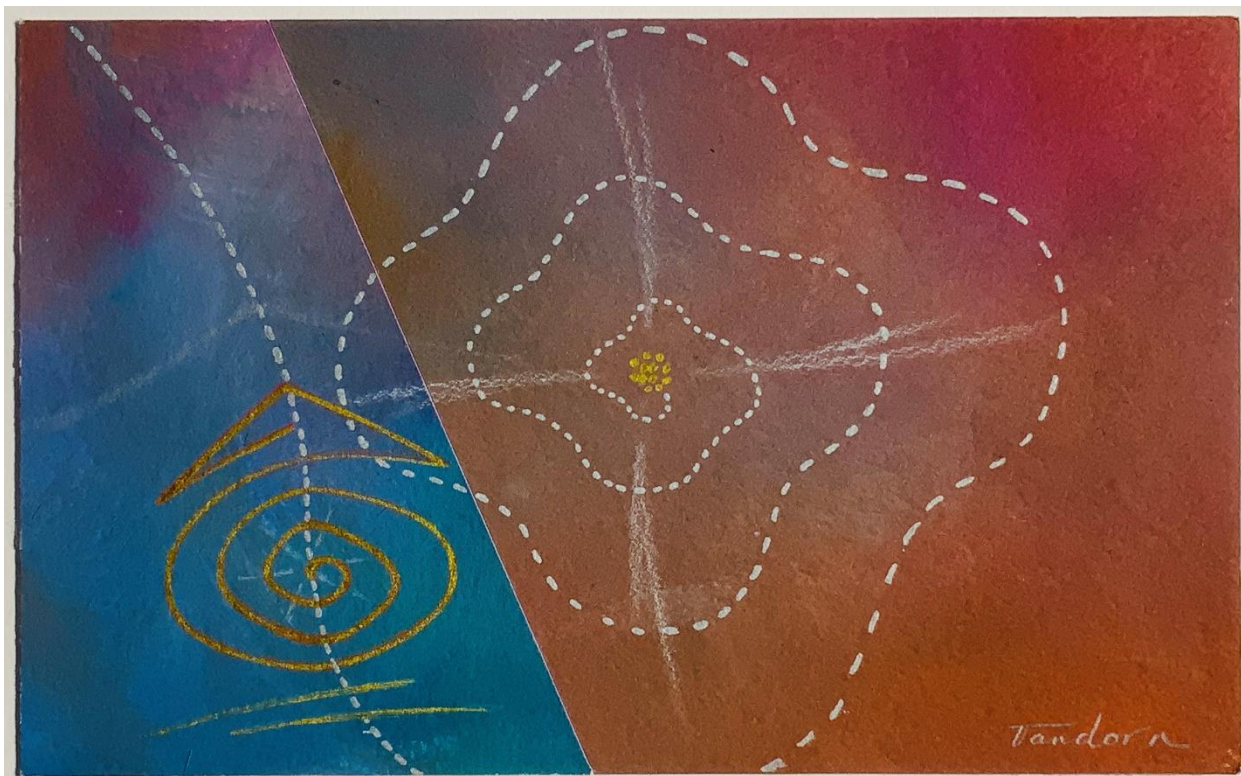
The inner knowing that our ancestors walked with is still alive within each of us. The portal of awareness to this knowing is inner stillness and inner silence. What I have created in the form of visual images can be viewed as signposts and roadmaps pointing one in the direction of that wellspring of ancient wisdom waiting to be visited by those choosing to enter that domain.

After my March 2019 visit to the Guggenheim Museum to view *Hilma af Klint: PAINTINGS FOR THE FUTURE*, I realized that my life experience held many curious parallels to that of af Klint's journey.

The images presented in this exhibition represent four major series I have been engaged with since my youth when I began with attempts at visually recording what I was seeing with my inner eye.

**1. The Metaphysical Realism Series** (works in this series were previously in two different categories: the Organic Abstractions Series and the Geometric Abstractions Series)

The Metaphysical Realism Series is a new term that I have created as a category of art. This series addresses the notion that what is considered to be of a metaphysical nature is being referenced in the imagery in this series. Works in this series were previously in two different categories: the Organic Abstractions Series and the Geometric Abstractions Series.



**1A.** The **Organic Abstractions** Series began during my early childhood. As a pre teenager, I was busy attempting to record inner visions I was experiencing. At age 14, I began my attempts at painting these landscapes of the inner eye.

As the years passed and I became acclimated to art history, it occurred to me that all of my imagery had to do with attempts to record and make shareable all that I had experienced with my inner visions. I discovered that European artists such as Piet Mondrian, Paul Klee, and Wassily Kandinsky wrote in an effort to convey to their contemporaries some of what their experience was as a recorder of their images.

As my observation of a particular progression in my work continued, it became clear to me that communication was central to my work and I began to create imagery graphically expressive of dialogues between individuals.

We have a naturally occurring need to be in dialogue with our environment. Life is a conversation between self and other. *Healing Touches* illustrates dialogue in the simplest of terms; a color coding distinguishing two individuals in communication with one another.





***"Healing Touches"*** ©1980

Medium: acrylic paint on burlap

Dimensions: 22.5" x 17.75"

Framed: 29" x 23"

This 1980 painting on burlap represents two individuals in dialogue. The theme of dialogue was dominant in most of what I created in the 1970s, into the 1980s and beyond. It appears as though the theme of communication has been central to my 'raison d'etre' (the 'reason' embodied in my work).

I suspect this theme of communication to be the driving force behind much of what has been considered as inspiration in human creative expression; what Roger Lipsey has labeled 'the creative response'.





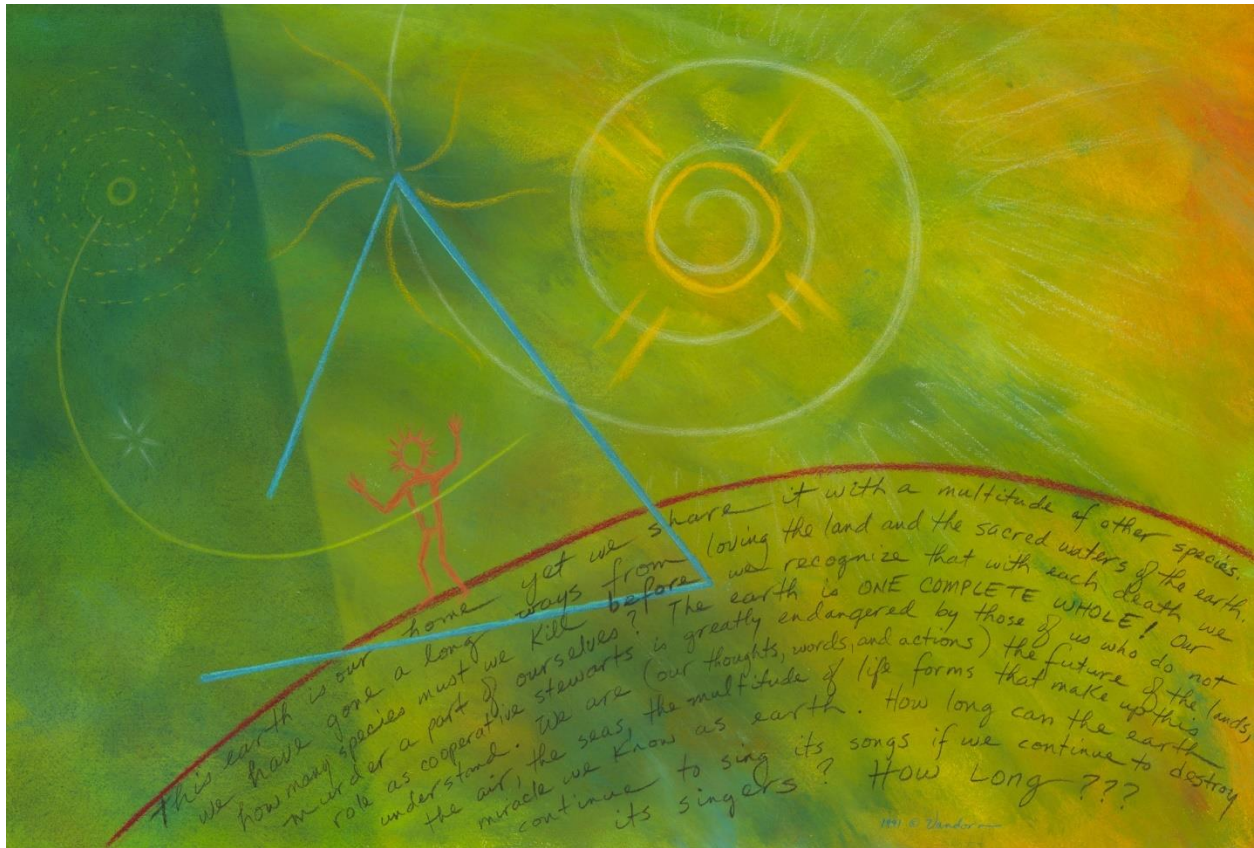
**"ELEMENTS" ©1983**

Medium: oil and oil pastel on gessoed cotton rag paper  
Dimensions: 27" x 20"      Framed: 36" x 27"

This is one of the works that belongs in both my Organic Abstractions Series and my DREAMS, DAYDREAMS, and SOUL TRAVEL Series. It recalls inner eye imagery, i.e. inner visions that I was attempting to record in my early teens.

This composition is part of a significant group of what I think of as ACTION DRAWINGS where I would work on a blank prepared surface and spontaneously draw what occurred to me to draw. This could be labeled as a form of "automatic writing".

Many of the works in this series could also be considered part of my DREAMS and SOUL TRAVEL Series.



**“How Long???” ©1991**

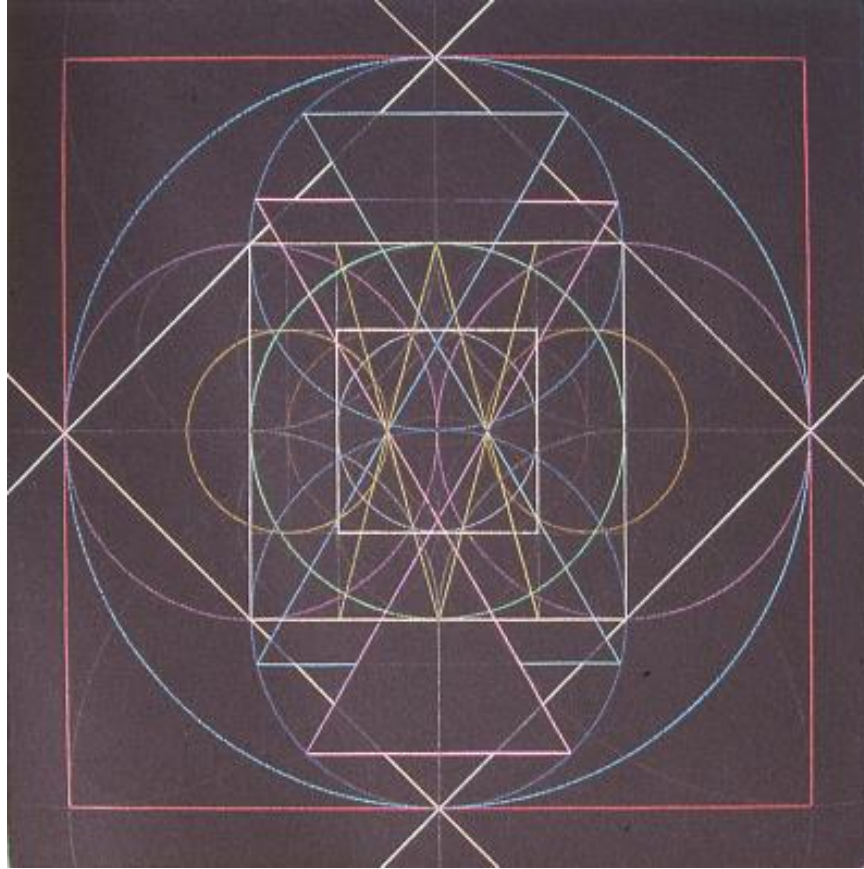
Medium: acrylic paint and conte' pastels on 100% cotton rag paper  
 Dimensions: 21” x 31”                      Framed: 29” x 39”

This work of art was created in 1991 during an artist residency which was sponsored by the North Carolina Parks and Recreation Services at the outer banks of North Carolina. The title of this work is actually a declarative statement that is part of the text embodied in the composition.

The orange stick figure representing a human is standing inside of a triangle that represents a dwelling place (a tent). The red line arching across the picture plane represents the surface of our Sacred Earth.

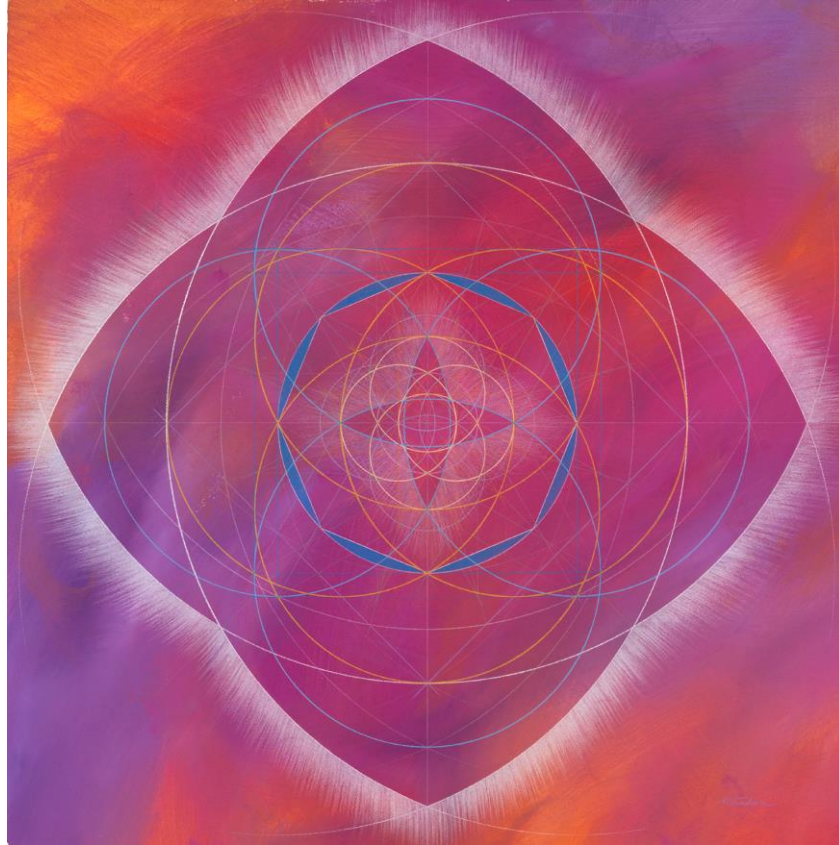
There are symbolic references to the day and the night with a symbol for the sun in the area of daylight and an orb representing the moon in the sky of the area shaded as the night time.

The text was written as a “voice of my ancestors” native to the lands now named North America.



**1B. The Geometric Abstractions** Series began several years prior to my fateful 1989 meeting with physicist Robert L. Powell, Sr. After meeting Powell, I switched from drawing geometric figures freehand to using the tools of Euclidean geometric construction; a compass and a straightedge. Perhaps a third of the works in this exhibition are crafted using these tools. Well into my association with Powell's PRACTICAL SCIENCE INSTITUTE, in what he had named the G. R. Lomanitz Visual Mathematics Laboratory, I began to see connections between my understandings of the twin aspects of consciousness, light and sound, and the scientific pursuits of many who had operated as physicists in the 1900s.





***"A Hymn for The Celestial Ambient" ©1986***

Medium: acrylic paint and prismacolor pencils on 100% cotton rag paper

Dimensions: 22" x 22"

Framed: 34 1/2" x 34 1/2"

The title of this work can be translated as "A Hymn (or song) for (or to) God". Most of my titles tend to allude to a cryptic message embodied in the work. There is a faint reference to a twelve-pointed star in this composition alluding to a higher frequency of illumined consciousness.

This work of art begins with a specific relationship between two circles representing two spheres. The area common to these first two circles is named the Vesica Piscis. The Vesica Piscis can be viewed as symbolic of where the left and right hemispheres of the brain co-mingle; the region of the brain that houses The Seat of The Soul. An emphasis on the number four is suggestive of the four archetypes of the human psyche. The relationship between each of the four groupings of circles references a state of harmonic interdependence between these four archetypes referenced in Jungian psychology (as told in: the thesis titled "King/Warrior/Magician/Lover"). The white lines surrounding two of the four-fold patterns created by overlapping circles references illumination of the psyche when a state of harmony is experienced between the four archetypes. These lines represent rays of light (symbolic of illumined consciousness) and harmonic sound frequencies being emitted. The title is suggestive of an energetic signature, a prayer/song, emanating from one who enters this state of integration.



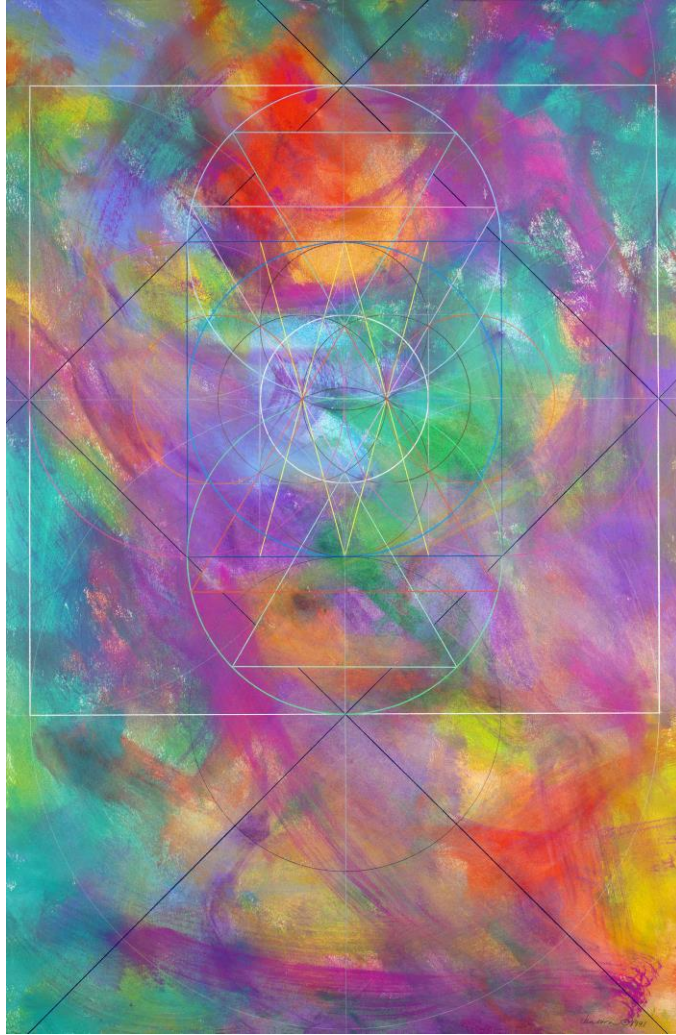


***"The Four Arcana of The Great Circle of LIFE"***  
aka ***"Window to the Four Arcana of Unity"*** ©1995

Medium: acrylic paint and prisma color pencils on 100% cotton rag paper  
Dimensions: 30" x 22"                      Framed: Approx: 51" x 38"

This work grows out of a 1999 conversation with the artist Dr John Thomas Biggers. He was awe struck with my work since he was aware of the history behind the development of this body of work. He stated these words when he entered a room filled with my art: *"Man... you are dealing with pure spirit!"*

He was drawn to several compositions that had a vesica piscis horizontally oriented on the picture plane. He asked me to create a work for him with the vesica piscis oriented vertically on the picture plane. I did, and a great number of compositions followed that initial work I created for him. This composition, I believe, is the largest one in this particular series.



**"MATRIX" ©1990**

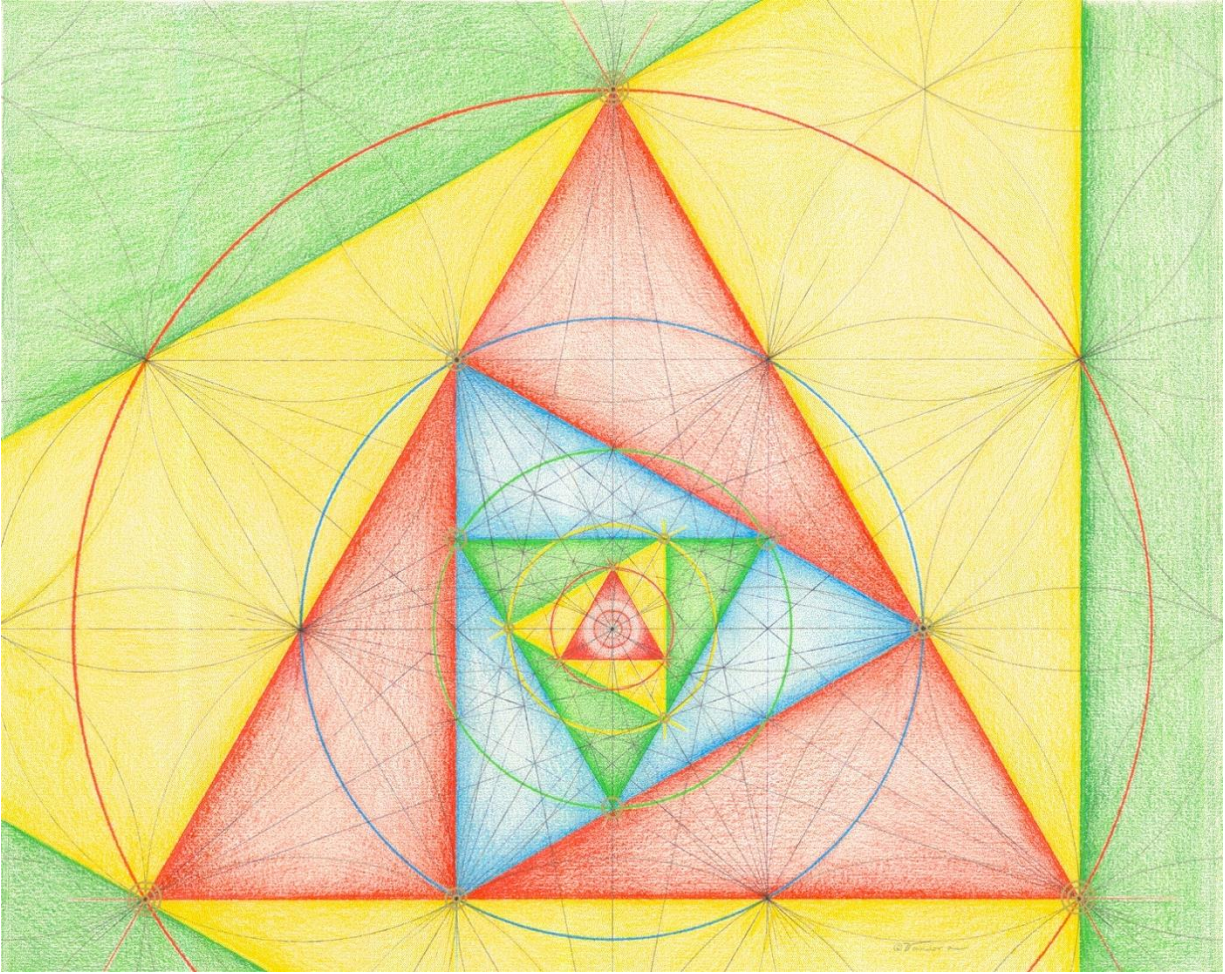
Medium: acrylic paint and prismacolor pencils on 100% cotton rag paper  
Dimensions: 40" x 26 3/8"      Framed: 42 1/2" x 29"

The geometry in this composition is fundamentally the same as in the work titled *"ARK"* with some major differences being in the lower one third of the other composition.

The geometry in the larger square was originally conceived on a rather small piece of black cotton rag paper that later migrated to the Cameroons in Africa as a gift to a tribal elder whose visionary artist grandson, Jean Michel Dissake, had become a friend of mine during his first visit to NC in 2017.

Each time this geometry has appeared in a work of art there has been some subtle difference resulting in the work bearing a unique energetic signature. Ancient knowledge points our awareness in the direction of such notions as every geometric construction represents a unique quality that can be considered to be expressive of unique sounds.





***“The Truest Eye” a.k.a. “Root Three Spiraling Fractal Trigons” ©1997***

Medium: metallic Ink, graphite and prismacolor pencils on cotton rag paper

Dimensions: 16" x 20"                      Framed: 28" x 28 1/2"

The foundational geometry in this work is identical to that in "Root Three Fractal SpiralGram". The color coding brings out i.e. conveys a completely different message.

Each of the color-coded equilateral triangles have a proportional relationship to one another that is fractal in nature.

This diagram can be read as a visual reference to a fractal with infinite potential for expansion and contraction.

Each geometric diagram of this nature points the pedestrian awareness in the direction of a notion of 'the infinite' and can serve in the expansion of one's awareness towards a liberation out of duality consciousness (polarized thinking) towards enlightenment.

The old saying "a picture is worth a thousand words" wants to be considered when viewing these diagrams.



**"ARK"** ©1997

Medium: acrylic paint and prisma-color pencils on 100% cotton rag paper  
Dimensions: 44" x 30" Framed: 56" x 45"

**ARK** has a text message situated in the lower third of the geometric composition. The text is the words *WE ARE DREAMING WAITING TO REMEMBER WE ARE ONE*. This sentence, repeated three times, forms the circle situated inside of the red square nested inside of the horizontally oriented Vesica Piscis that can be read as representing an eye.

The geometry in the largest square contained in the upper two thirds of this composition is related to the geometry in the upper third of the work in this exhibition titled "MATRIX". The PHI Proportion a.k.a. the Golden Ratio factors prominently in these compositions.





**"Island" ©1997**

Medium: acrylic paint & prisma color pencils on 100% cotton rag paper

Dimensions: 20" x 20"

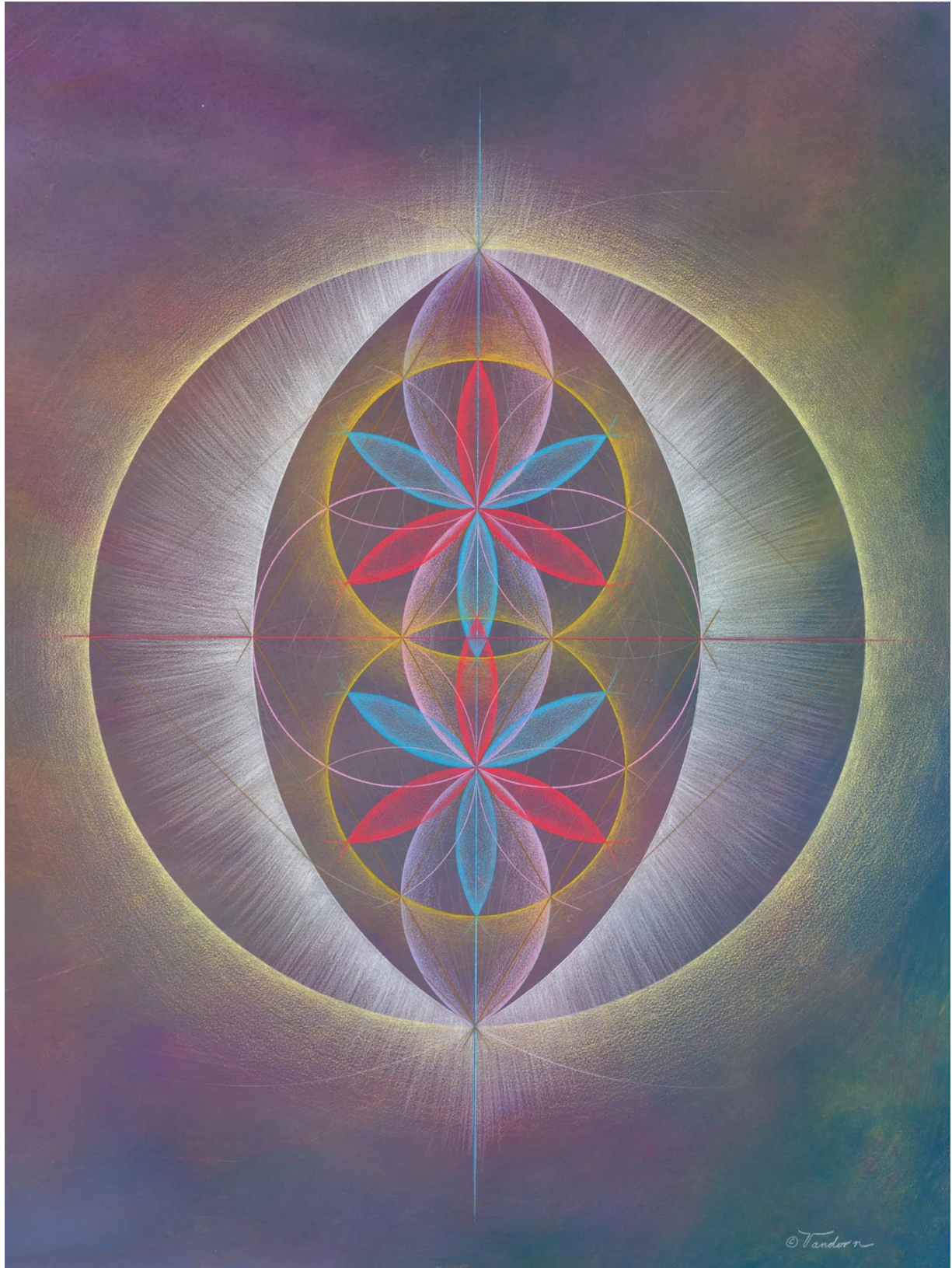
Framed: 30" x 30"

This is a fourfold symmetry composition which revisits the theme of several works created before this one. The significant vertical and horizontal axes might be read as indicators of four navigational directions: North, East, South, and West.

As with so many of these diagrams, color coding of the vertical and horizontal axes is consistent... conveying an embodied meaning referencing the magnetic (feminine) and electrical (masculine) forces of creation.

One can see a relationship between the geometry in this work and the composition titled "*A Hymn for The Celestial Ambient*".





***“Before We Knew: From The MOTHER of Everything” ©2002***

Medium: Acrylic paints and prismacolor pencils on cotton rag paper  
Dimension: 28" x 22"                      Framed: 45" x 34"

This composition, "*Before WE Knew: From The MOTHER of Everything*", speaks to the fact that the 'ALL THAT IS' can be viewed as having its genesis inside of the 'womb of creation' (implicated by the all-encompassing largest circle in the composition). The notion of a divine feminine origins of the ALL THAT IS was alive and well before human civilizations developed alphabets that resulted in a deepening of the divide between the left and right hemispheres of the brain... permitting an ascendancy of the intellect over intuition (our TRUE connection with SOURCE).

This composition also addresses the phenomenon of polar opposites as exemplified in the red and blue color-coding. In this work the red and blue serve as polar opposites and as compliments to one another. This can be read as analogous to the yin/yang dynamics (i.e. duality). Red and blue were the original colors used with the ancient Yin/Yang symbol; one representing the feminine element and the other representing the masculine element. Understanding has it that both aspects are in constant, perpetual and dynamic interaction with one another.

The fact that we see two 'nested' vesica piscis sharing a center in this composition wants to be a consideration for further contemplation.

Then we have the number three exemplified in the vertical column of three vesica piscis that can be read as an allusion to a double helix spiral.

Take note of the array of extremely subtle straight lines drawn between the very top central point along the circumference of the all-encompassing largest circle and the red horizontal line. This same set of lines exist between the very bottom central point along the circumference of the all-encompassing largest circle and the same horizontal red line. These lines, if seen in the context of my two and three dimensional "Map of Infinite Space", would be read as intimately related to conversations afoot in the world of physics on the subject of String Theory.



***"PUSH/PULL: a Yin/Yang Mandala" ©2005***

Medium: graphite and ink on 1" graph paper

Dimensions: 21 1/2" x 25" picture plane      Framed: 38" diameter

The yin/yang symbol has been with us for centuries as a reminder of universal balance represented as polar opposites containing the essence of the other in their center. That which is divergent ultimately converges. That which is convergent ultimately diverges. This symbol speaks volumes to the pedestrian awareness via the subconscious minds of individuals viewing it.

The in breath and the out breath are two in ONE. The BREATH is the vehicle of LIFE... forever flowing... a river of consciousness that knows no end.





***“Times Golden Arrow”*** a.k.a. ***“Golden Rectangle Mandala”*** ©2010

Medium: acrylic paint and prismacolor pencils on cotton rag paper

Dimensions: 22” x 22”      Framed: 32” x 31”

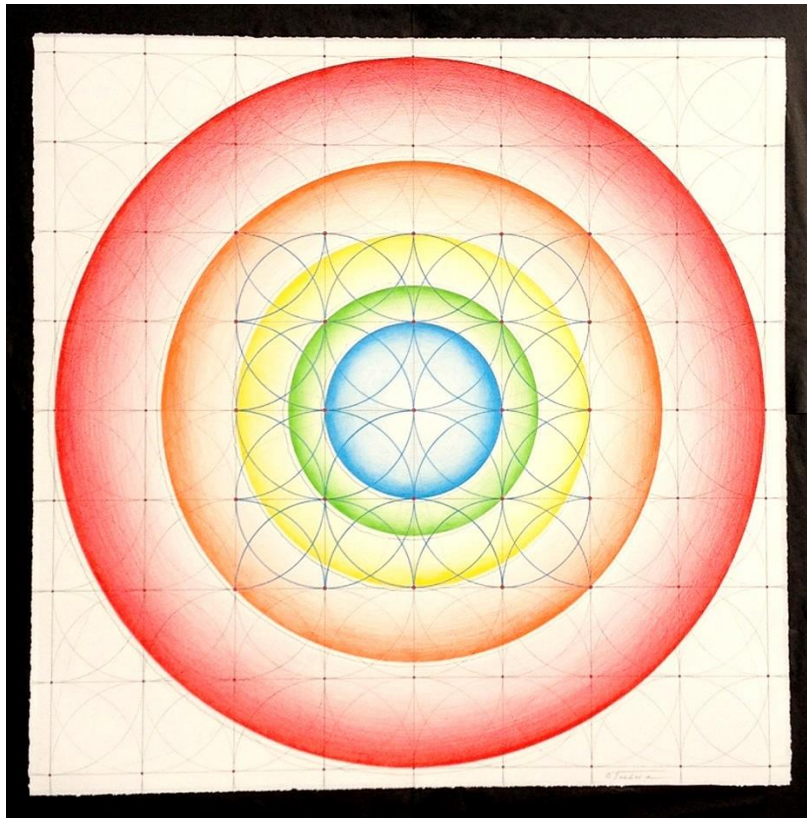
This image contains four identical Golden Spirals rotated 90 degrees to one another. Each Golden Rectangle is composed of, beginning with the smallest square and rectangle, progressively larger squares and rectangles in Phi proportion to the next larger square and rectangle.

This fractal image visually maps as metaphor the four 7 day weeks in a lunar cycle. The four sets of 7 color-coded semicircles create the four Golden Spirals nested inside of the four Golden Rectangles. Each of these distinct and identical Golden Spirals represent

one quarter of one of the thirteen lunar cycles/months in a year. Each of the seven color-coded semicircles in the Golden Spirals represents one of the seven days in a week.

What is of particular interest in this fractal Mandala image is the color-coding of the 7 semi-circles which also references the somewhat popular notion of a seven chakra system in the human body. The green (middle/heart chakra color) holds position in the center/heart of the Mandala just as the heart chakra is centered between the remaining six chakras in the human body. The dotted lines identify sets of proportionally smaller Golden Rectangles rotated 45 degrees in relation to the solid lined rectangles and serve as reference to a potentially infinitely smaller, and infinitely larger set of Golden Rectangles further referencing the imagined and incomprehensibly vast spiraling nature of "The Great Arc of Time".

Note: Each of the four Golden Rectangles with nested Golden Spirals is color coded with seven colors (r, o, y, g, b, i, v). For ease of readability, I have substituted a tint of purple for the color indigo.



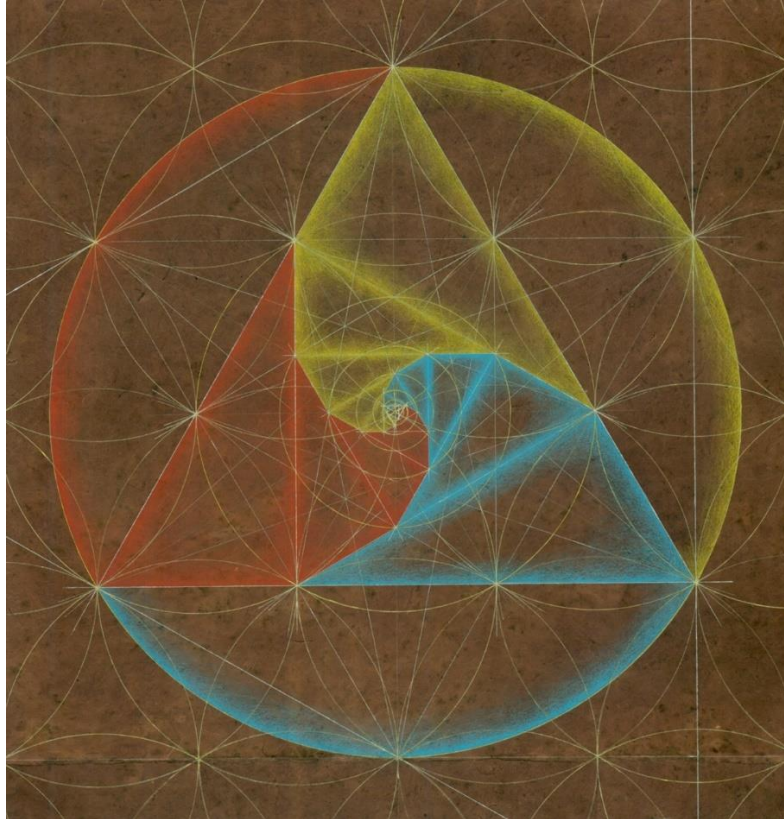
***"Five Concentric Circles" a.k.a "What Euclid Wanted Us to KNOW" ©2009***

Medium: graphite, ink, and prismacolor pencils on 6 layers of cotton rag paper  
Dimensions: 38" x 38" picture plane

This collaged composition consists of six layers of paper. The entire drawing is created with a compass and straightedge. The rules of Euclidean geometric construction were employed to establish all of the perpendicular and parallel lines. This includes right angles, and each of the resulting dynamic geometric relationships in this image. What has been lost in our modern times is the fact that ALL lines in such a composition as this require a prior dynamic relationship between circles to be established. Ancient Knowledge has been preserved. There are several guilds that have been the caretakers of this knowledge.

Since 1989, I have been associated with the body of knowledge alluded to here. I began my formal studies of these ancient teachings under the auspices of The Practical Science Institute, Inc. founded by the retired establishment physicist Robert L. Powell, Sr. Powell was teaching at Texas Southern University when his famous co-worker artist friend Dr John Thomas Biggers excitedly engaged him in exploratory conversations about the special geometries embodied in the pyramids on the Giza Plateau in Egypt. That catapulted Powell into an intense vision quest to obtain a comprehension of the geometric relationships in the pyramids and inspired him to teach what he was learning.





***"Root Three Fractal SpiralGram"*** ©2009  
a.k.a.

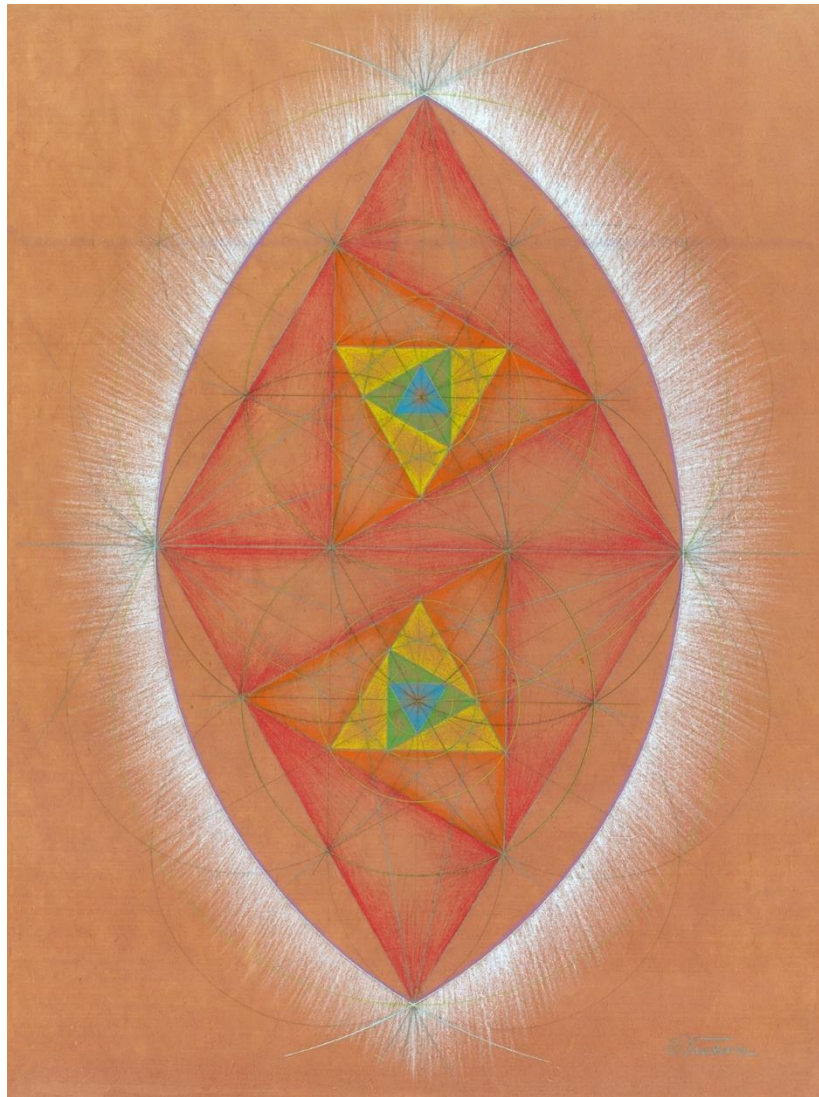
***"A modernized Ancient Kemetic Nature's Numbers Computer/Calculator"***

Medium: metallic ink and prismacolor pencils on pigmented rice paper  
Dimensions: 22" x 22"                      Framed: 32" x 31"

This composition can be read as a seven-iteration fractal diagram. The following text was created for the purpose of assisting others in comprehending the diagram as a fractal phenomenon.

This composition has the very same geometric patterning as "The TRUEST EYE/I". The one difference is in the organization of the color coding of the right triangles. Each of the color-coded right triangles in this work has a specific proportional relationship with the one preceding and following it.

In this composition, we can easily read the progression of the three distinct identical sets of right triangles. By focusing on each base of the neighboring right triangle we see a suggestion of a spiraling pathway beginning at the circumference of the largest outermost circle. These three 'suggested spirals' arc towards the center of the diagram. We could add more smaller right triangles to continue this arching pathway into the center and we could add more larger right triangles in the opposite direction moving out into infinity.



***"The 2nd Day of Light" a.k.a. "Emergence" ©2011***

Medium: metallic nk and prismacolor pencils on pigmented rice paper

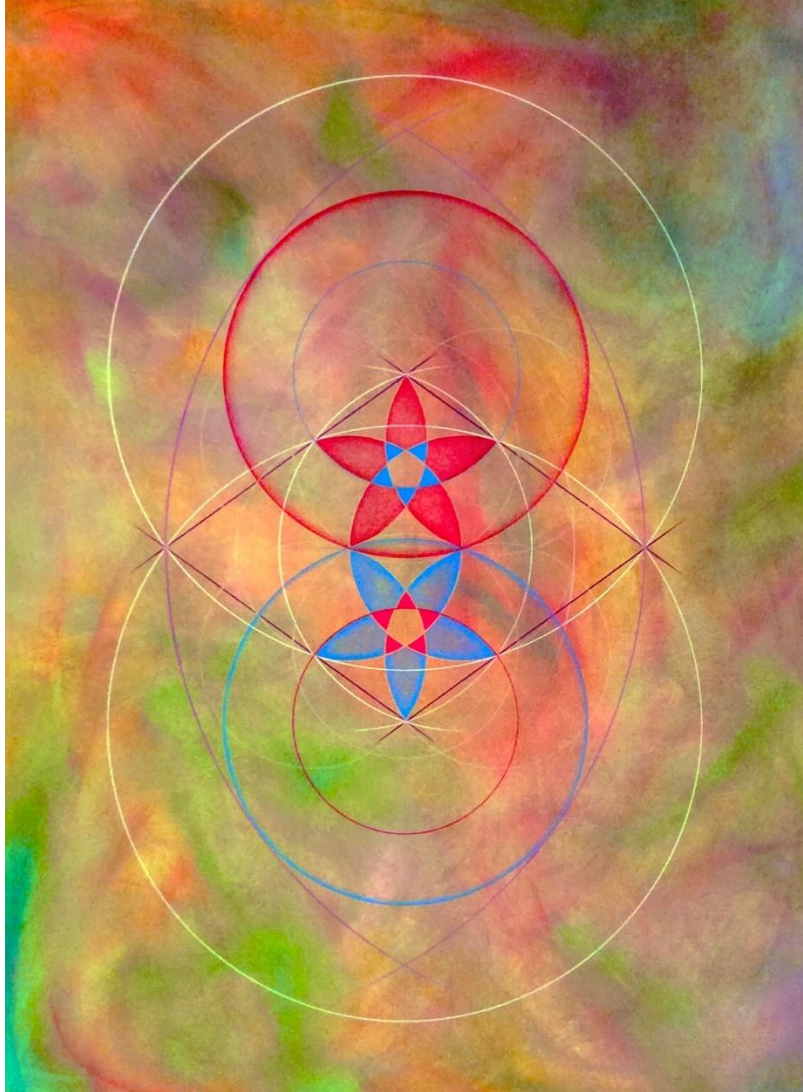
Dimensions: 26" x 20"      Framed: 36 1/2" x 31"

The geometry in this diagram can be read as an expression of both bilateral symmetry and quadrilateral symmetry.

Upon close observation one can see how this work is related to *"The TRUEst Eye"* and to *"Root Three Fractal SpiralGram"*.

There is an AS ABOVE/SO BELOW quality in this diagram. What exists above the horizontal line bisecting the composition is rotated 180 degrees below the horizontal line that bisects the composition.

There are many lessons to be learned by studying these geometric diagrams. Each of these diagrams can be read as a Euclidean theorem.



**"PHI Duet" ©2014**

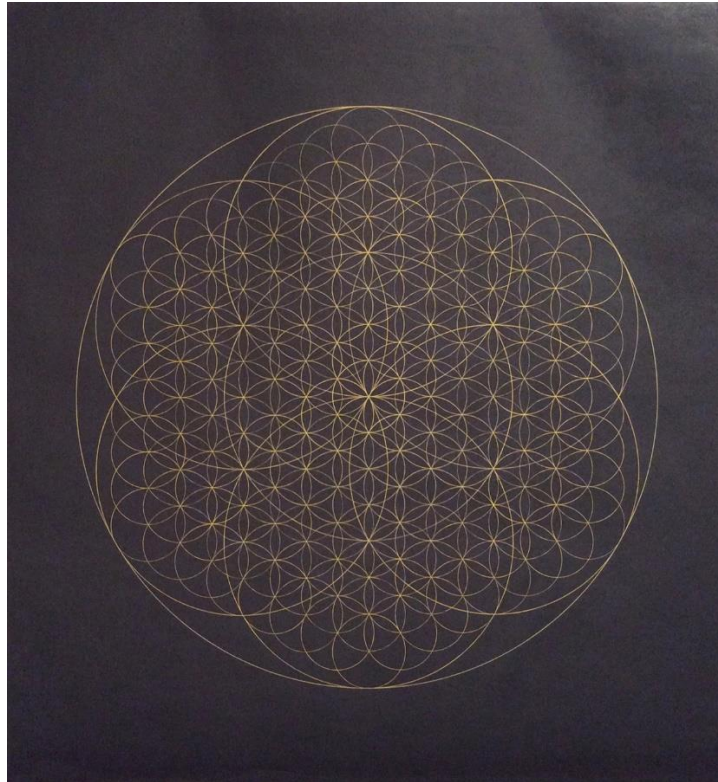
Medium: acrylic paint and prismacolor pencils on 100% cotton rag paper  
Dimensions: 42" x 31"                      Framed: 49" x 39"

The Golden Ratio/Proportion is expressed throughout the geometry in the drawing in this composition. The word PHI has been used to reference the phenomenon of the Golden Ratio/Proportion for many years. The Golden Ratio was established in this work by following a strategy recorded in the writings of Albrecht Durer, and later shared in a book titled "*Sacred Geometry*" by Robert Lawlor.

It is rare to see a composition referencing this Golden Ratio that is constructed primarily with circles and semi-circles.

The title of this work references the traditional and original colors, blue and red, of the ancient Yin/Yang symbol. Ancient Knowledge has it that the twin aspects of the creative forces, the feminine and the masculine, are magnetic (represented by the color blue) and electrical (represented by the color red).





***“Thousands of Places to go in My Dreams”*** ©2014

Medium: metallic inks on pigmented substrate

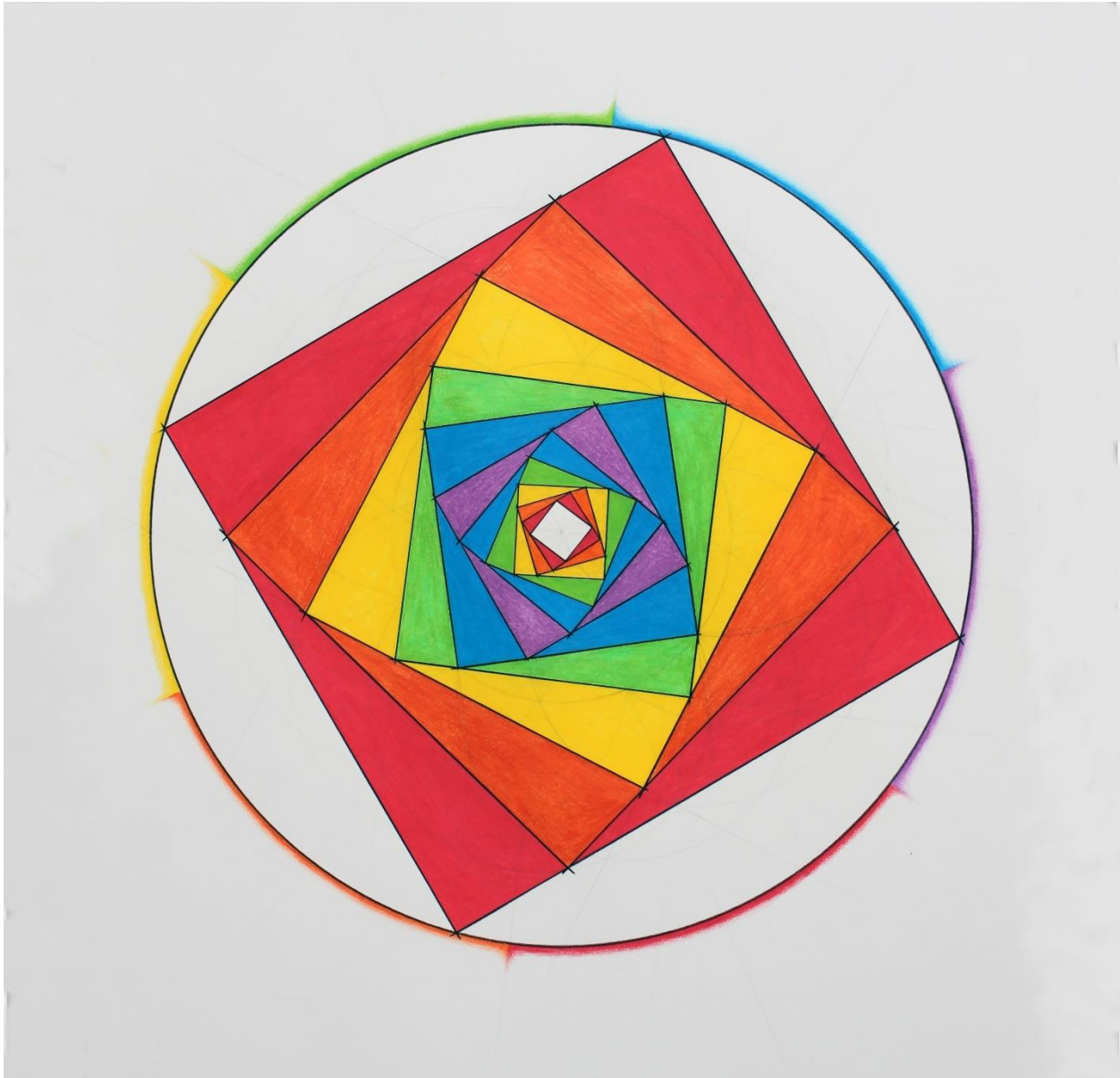
Dimensions: 60" x 54" Framed: 61" x 56

This oversized 60" x 54" Mandala was originally created in 2014 as part of an installation titled *"Thousands of Places to Go in My Dreams"*. It is the central two-dimensional figure in the original installation of three wall mounted drawings and six polyhedrons suspended from the ceiling.

Each of the three primary axes of this diagram result from the inter-articulation of circles sharing a radius with neighboring circles. Some viewing this diagram will be quick to associate it with *THE FLOWER OF LIFE* pattern. It is an expansion of that popular diagram.

I have come to consider *THE FLOWER OF LIFE* diagram to be readable as a visual commentary on the notion of equal since each of the unit circles in the diagram share a radius with neighboring circles. Each circle can be read as representing an individual.

With this as a philosophical insight, one can consider this diagram to be representative of the notion of all individuals having the same rights; being equals to one another. How about us reviving ancient knowledge to the benefit of humankind !



***"Both Sides NOW (12 Magic Squares)"*** © 2021

Medium:  
graphite and prisma color pencils on 100% cotton rag paper  
Dimensions: 28" x 22"                      Framed: 43" x 35"

In each work of art I create with the aid of a compass and straightedge, there is a geometric structure reminiscent of patterns found in Nature. Spirals exist throughout Nature and the spiraling pattern in this composition likely mimics patterns existing in the natural world.



***"A Symphony for Intelligent Life #2A & #2B" (diptych)*** ©1992 > 2021



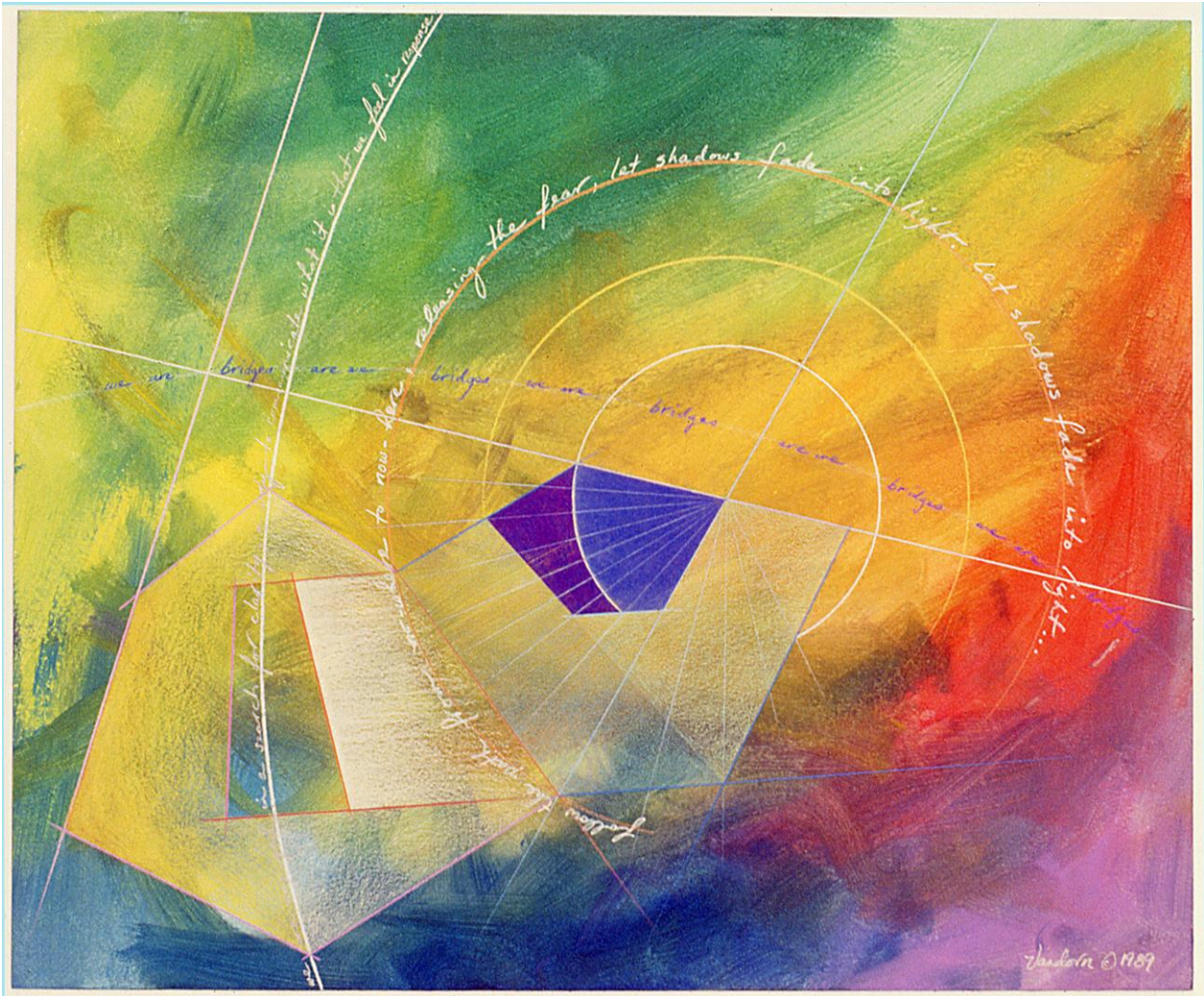
***"A Symphony for Intelligent Life #3A & #3B" (diptych)*** ©1992 > 2021

medium: acrylic paints & prisma color pencils on 100% cotton rag paper  
dimensions: 20" x 15" (each panel)    framed: 26" x 38"

These two uniquely different twin geometric compositions represent a revisit to aesthetic sensibilities that were inspired by many years during my youth of watching my maternal grandmother make quilts.

The titles came to mind as a result of my feeling a sense of identification with poetic sentiments expressed by some of our 20<sup>th</sup> Century writers and visual artists.





## 2. Portal Series

There is an overlap between the Portal Series and the Metaphysical Realities (Organic Abstractions) Series. These images often suggest pathways between locations or dimensions.



***Paths to The Infinite*** ©1981

Medium: acrylic paint on gessoed cotton canvas

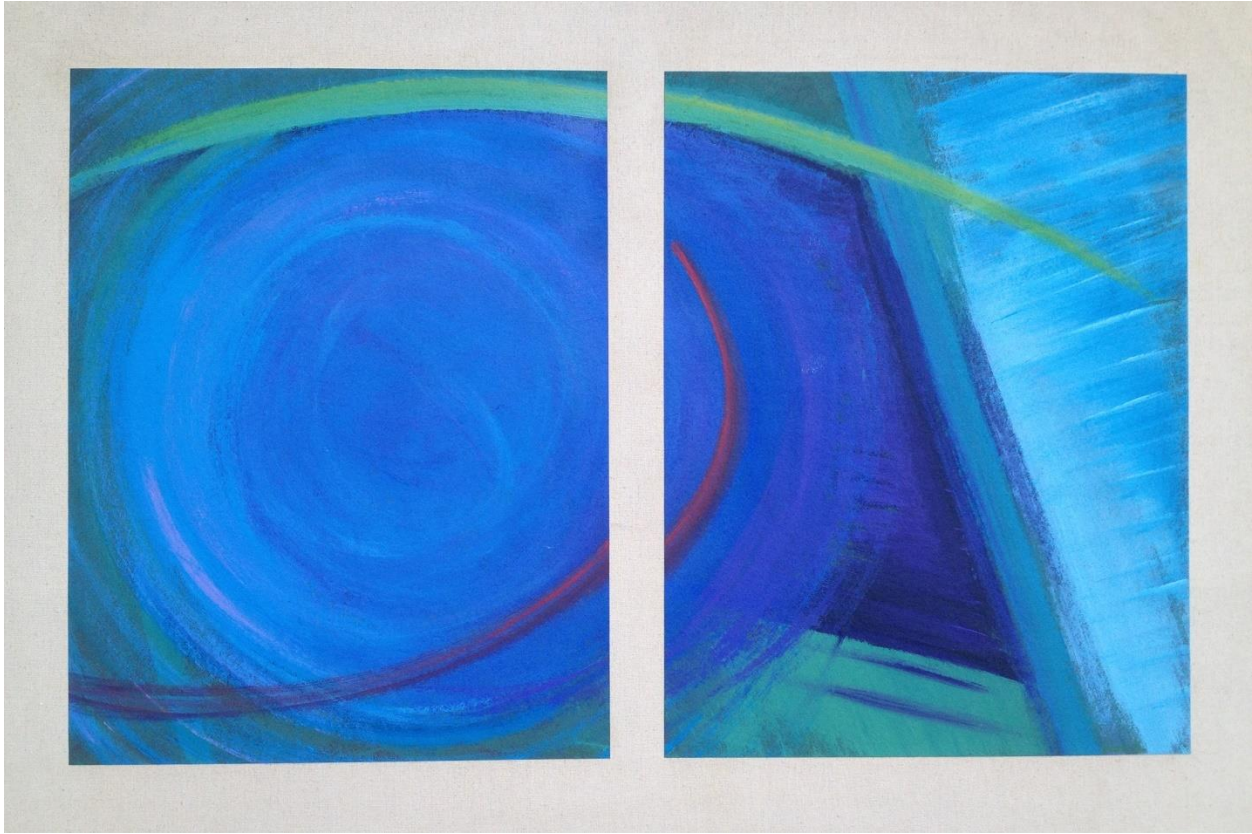
Dimensions: 39 1/2" x 67 1/4"

This 1980s painting represents two portals as pathways through which one's consciousness can travel from one locale to another. It is the largest work created in the PORTAL Series.

It was commissioned by a university as an artist residency project where I actually set up shop in the Student Union of the university to paint the canvas. The painting became the property of the university and several years ago I was given the opportunity to receive the slightly damaged work back into my collection.

The painting did suffer mis-handling during the period after it was deinstalled from the Student Union for major renovations of the building and has yet to be restored.





***"PORTAL (diptych)"*** ©1987

Medium: acrylic paint on gessoed substrate mounted on canvas

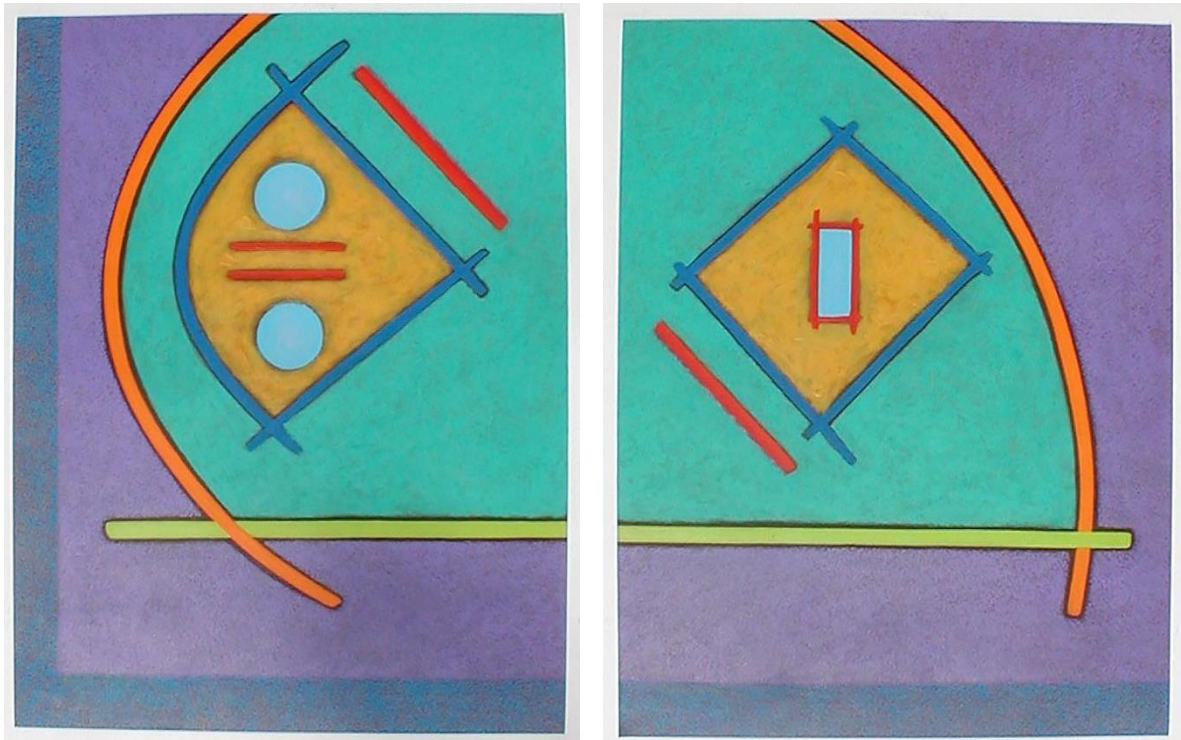
Dimensions: each panel is 27 x 21 Framed: 38 1/2" x 55 1/2"

This composition is another work of art created without the conscious intention to represent anything. What I have read into or interpreted in this diptych as an imbedded message is what is expressed in the title of this painting.

There is a three-dimensional PORTAL Series that is linked to, and associated with my two-dimensional PORTAL Series.

These works have in common a reference to doorways between dimensions or worlds through which one's consciousness can travel. Above and beyond the poetic allusion to such passageways is the fact that there are numerous accounts of individuals remembering traveling through portals of awareness from one locale to another.





***"In The Garden of The Red Magicians (diptych)"*** ©1992

Medium: acrylic paint and prismacolor pencils on 100% cotton rag paper

Dimensions of Each Panel: 42" x 31"      Framed: 49" x 39"

This diptych was painted after a significantly long stretch of time when I had taken a break from painting to create a body of work (constructions made of mostly found objects) that were low relief sculptures.

The glyphs in these two panels can be read as metaphors for doors and windows into alternate realities. It is certain that one can spend time in contemplation of this diptych and find multiple meanings surfacing in one's mind.



### **3. Dreams, Daydreams, and Soul Travel Series**

As a college student, an instructor gave us the assignment to create two collages for each day we met in class. That was three days a week adding up to six collages a week. We were to choose a subject for the series of collages and I chose 'Dreams, Daydreams, and Soul Travel'.

This had been the main impetus behind most of my artistic creations since my earliest engagement with mark making and has remained central to much of what I do as a creative.





***"L'Ange"*** ©1980



Medium: acrylic paint on gessoed canvas  
Dimensions: 30" x 46 1/2"

There was a nine year period when I painted without paint brushes. This is a painting from that rather large body of work. The title, *L'Ange* is in French and translates into English as *'The Angel'*.

When I studied with Setsuya Kotani in 1980 at UNC-Greensboro, he spoke highly of one possessing the skill set of being able to create a painting without it being apparent how one achieved the work of art. I respected his enthusiasm for this skill which was apparent in his work. However, I had zero interest in performing such magic and focused only in achieving the desired goal of creating an image that would convey what it was that I was attempting to communicate through the medium. My interest in only conveying an idea... of delivering a possibly 'coded message' to another by way of what I created was the guiding principle in my practice. This clear intent was a driving force in all that manifested by way of my interaction with the mediums I chose to manifest these many and varied inner visions that populated my awareness and were my constant companions both day and night.



**"RELAYER" ©1982**

Medium: oil and oil pastels on gessoed cotton rag paper  
Dimensions: 27 1/4" x 19 3/4" Framed: 35" x 22"

This is a work from a series that began in the late 1970s. The nine forms in this work represent souls traveling together on a mission. These souls are on a mission descending from a higher dimensional frequency into a lower, more dense dimensional frequency.

This composition is part of a significant group of what I think of as ACTION DRAWINGS where I would work on a blank prepared surface and spontaneously draw what occurred to me to draw. This could be labeled as a form of "automatic writing".

I consider this largest composition in my DREAMS, DAYDREAMS, and SOUL TRAVEL Series to be one of the more dynamic ones due to the combination of three very similar figures combined with six smaller very similar figures totaling the number nine; the number of completion.



***"Free Light"*** ©1987

Medium: acrylic paints on cotton rag paper

Dimensions: Picture Plane 30 1/4" x 68 3/4"    Stretcher 37" x 75 1/4"

This painting was created without an intent to represent anything. It was a moment of spontaneous expression that some have labeled 'action painting'. When I stood back to view what had been painted, it occurred to me that there was a vague reference to a human head and upper half of a body.

Also, there appeared to be a representation of a red bird in the painting. This was not a new and novel experience for me, so I took it to be more of what had occurred in my past. There is more to what these two references mean to me personally.





***"Riddle of ONE"*** ©1990

Medium: acrylic paint and prismacolor pencils on 100% cotton rag paper  
Dimensions: 31" x 21"                      Framed: 40 1/2" x 30"

There was a transitional period in my creative expressions at the end of the 1980s. I began a body of work that included hand written text in the picture plane that I considered central to the compositions.

I consider these works to be some of my favorites since writing has been central to my life journey. Many of the hand written texts were spontaneously generated as I was working on each composition.

The text in this work, "*Riddle of ONE*", surfaced in my awareness as I was holding a magazine titled PARABOLA. The image on the cover was a reproduction of an alchemical drawing from several centuries ago. That image moved me to write the text featured in this work of art.

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DETAIL of: "*Africans in America: We Came, We Built, We Vote*"

#### **4. Ancestor Memorials Series**

After becoming a member of the NAAHBCU (National Alliance of Artists from HBCUs), I quickly acclimated to the group's focus to exhibit works identified with the history of Africans in America. This is where I began to focus on creating works that speak to this history and my Ancestor Memorials Series was birthed. In 2018, I was commissioned to create a public art work for the Greensboro Greenway. I chose to immortalize the notion of UNITED WE STAND, TOGETHER WE RISE in twin monuments bearing text from three of the residents who lived in the community these monuments were installed in. The three sculptural assemblages in this exhibition are a sample of my wall mounted works paying homage to ancestors.



***“Africans in America: We Came, We Built, We Vote“***

©2021

Medium: assemblage (pigmented wood, metal, and other found objects)

Dimension: 46.5” x 52” x 7”

This wall mounted sculpture is part of my Ancestor Memorials Series. It was created for inclusion in a group exhibition at an HBCU in a Southern state.

There is a small photograph of Frederick Douglass as a slightly conspicuous image in the upper central area of this work.

Each element in this composition speaks of the African presence on this continent as a contributing factor to the development of America. My father worked with his father in a building trade known as plastering. The fact that my grandfather had his own company colored my imagination with the notion that I too could be successful as a business owner.

In the early days of this nation few Africans in the Americas were granted equal status with those of European ancestry. The voices of known ‘Freedom Fighters’ such as that of Frederick Douglass were a challenge to many who had been programmed to discriminate against others. His efforts to direct attention to the plight of his people did rally forces amongst the Abolitionists of his day and assisted in turning the tide in the socio-political landscape in America.

Each of these memorials shouts a proclamation of defiance against seeming insurmountable odds





**“Meridian: Hanging in the Learning Tree (A Song for Cicely Tyson)”**

© 2023

Medium: assemblage (wood, canvas, acrylic paint, sea shell, metal)

Dimensions: 36" x 23" x 6"

This assemblage was originally crafted in 1993 minus (without) the cedar bow and seashell. It was titled MERIDIAN and had a number of (possibly 7 or 9) lead oval shaped fishing line sinkers that were attached to silver cords running from the lead sinkers (positioned on the vertical axis on the interior of the vesica) to down below the body of the sculpture and gathered with a brass weight of an ornamental flavor.

At that time, my gallerist, Camille Russell Love in Atlanta had the sculpture on exhibition at her gallery. Cicely Tyson dropped in one day and expressed an interest in the sculpture. She commented that there was too little color in the work and chose to not acquire it. I, of course, was devastated and wished that it could have been impressed upon Ms Tyson that the artist would happily add a dimension of color for her.

When the work returned to NC, it was 'retired' from circulation until there was a call for 'new works' for an upcoming exhibition of art for an NAAHBCU group exhibition.



***“We, the AKAN, came to build America”*** ©2009

Medium: assemblage (construction of wood, paper, pigments, photograph, metal and found materials)

Dimensions: 60” x 29” x 5 1/2”

***“We, the AKAN, came to build America”*** is part of my series of Ancestral Memorial sculptures. It addresses, via images and the written word, the central role Africans in America played as forced contributors to the labor force that built the nation. These works of art are intended to inspire each person that encounters them by speaking to a dimension of history which has been intentionally written for the benefit of others than enslaved and subjugated Africans in America. When we, as a collective, choose to embrace the greater truths and tragedies of our past, we may have an opportunity to grow together into a society committed to authentic shared visions of a brighter future for all. There are many creatives (artists) who live with a passion for this brighter future and who lead the way with their creations as both a prayer and a declarative statement intended to inspire others in the direction of TRUTH, BEAUTY, and GOODNESS.



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books by Vandorn Hinnant

***PATHS TO THE INFINITE: finding your Sacred Center***

Co-author of:

***The REST of EUCLID: An Ancient Architecture of Arithmetic and the Modern Theory of Number***

***LOVE... Opera House of The SOUL: a book of musings by Vandorn (Volume One)***



Vandorn Hinnant's *45 Years of Dreaming with Open Eyes* exhibition catalogue is more than a book; it is a profound journey through the mind of a fractal mathematician, geometer, and visionary artist whose musings have continuously expanded upon the sacred Flower of Life. As an artist and thinker, Hinnant weaves together metaphysical reflections, poetic expressions, and mathematical insights to elevate the reader's consciousness, inviting them to explore the deeper architecture of existence.

Spanning over four decades of exploration and introspection, this collection of images captures Hinnant's evolution as a creative force and a seeker of higher wisdom.

His work is deeply rooted in the idea that imagination serves as a bridge to enlightenment, offering glimpses into the boundless nature of the universe through geometry, symbolism, and poetic thought. The contents of this exhibition catalogue is an invitation to perceive reality beyond the tangible, encouraging readers to awaken to a more expansive understanding of life's interconnected patterns.

Hinnant is also a co-author of *The REST of Euclid: An Ancient Architecture of Arithmetic and the Modern Theory of Number*, a testament to his deep engagement with mathematics as a language of the cosmos. His ability to seamlessly merge the poetic with the scientific showcases a rare intellectual dexterity that resonates throughout the exhibition *45 Years of Dreaming with Open Eyes*. His recent book, *Love... Opera House of the Soul, Volume One*, reflects his dedication to the written word as a vehicle for transformation. With over 40 years of poetry and metaphysical musings, this collection focuses on love—both as an emotion and as a metaphysical force. The title itself has been with him for over 30 years, finally manifesting into a volume that encapsulates his devotion to exploring love in its myriad forms.

This book, adorned with carefully chosen graphics, enhances the depth of its poetic narrative, making it a visual and literary experience. Hinnant's overarching mission is clear : to use his art and words as catalysts for expanding thought, deepening reverence for life, and inspiring higher ideals. His works are not merely intellectual exercises but soulful offerings designed to uplift, to challenge, and to awaken others.

*45 Years of Dreaming with Open Eyes* stands as a testament to his lifelong pursuit of truth, beauty, and interconnected wisdom—a gift to those who seek to engage with life more deeply and meaningfully.

**\* Dr. Enolia Harris Pedro**

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