

AN EXHIBITION: FIVE PAINTINGS EXAMINING THE RELATIONSHIP BETWEEN ORDER, LIGHT, HEIGHT, COLOR, AND MASS. "EXHIBIT"

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The Proposed Exhibition consists of five paintings inspired by the architecture of ancient Egypt. The accompanying slide sheet illustrates the five paintings. The first, the pylon gateway of the Temple of Horus at Edfu, uses the symmetry present in its ancient subject with a use of color and value which, although arbitrary, reinforces the symmetry. The fact that the pylon gateway is always larger at the base than at the top, dramatizes the aspect of mass.

The interior of the same temple shows the dark area of the Holy of Holies at the end of the temple. A progression was used from brilliant light at the open courtyard to dark at the far end of the temple and this progression was both symbolic and organizational. The two paintings are intended to show the two ends of the spectrum.

The obelisk associates the idea of its symmetry with both height and light, since its height facilitated its purpose, to catch the first rays of the sun

and announce the coming of the dawn.

The temple of Isis from Philae attempts to dramatize the monumental symmetry of the temple by suggesting the disorderly convergence of tourists through the open door. The religious relief carvings, by their eternal calm, are also meant to contrast the momentary with the permanent, the orderly with the disorderly.

The unfinished temple of Hathor at Dendera contrasts the surface activity of the extremely dense but superficial covering of hieroglyphics with the basic, simple powerful architectural forms that are covered by them. It is hoped that the contrast between the complexity of the surface decoration underlines and dramatizes the simple order in the powerful basic forms.