

Courting Calm
The Art of Reducing Stress

Michaela Finley

Note on Set-Up

In my original project, I was instructed to present my exhibit in a binder that included an introduction to my exhibit, a design, images, chat labels, registrations, and bibliographies. I attempted to reconstruct the layout as much as possible; sadly, I was unable to include the design.

Introduction

Courting Calm: The Art of Reducing Stress

When you think of calm, what do you think of? Do you think of still lake, a slow morning with a cup of tea, a moment of meditative breathing? Whatever image calm conjures up in your mind, the image probably instills a feeling of soothing safety. Calm is the space where one feels in balance, harmonized, serene, pure, and safe. Often, moments of calm are fleeting; calm moments happen in-between the busyness and the stressors of the day.

We live in a world of stressors, and only recently has science discovered that chronic stress and anxiety have detrimental effects on our wellbeing. Science has revealed that chronic stress is correlated to many health problems such as cancer, heart diseases, and brain deterioration.¹ Now that science has proven the negative impacts of chronic stress, we search for ways to reduce chronic stress and turn to exercise, meditation, friends, and religion.²

There is another much older way people create calm for themselves and others and that is through art. In response to their current environment, artists of the past have

¹ Myers, G. David. 11/02/2012. *Exploring psychology - 9th edition*. 9th 14 ed. Worth Publishers, Inc, 396-397.

² Myers, G. David. 11/02/2012. *Exploring psychology - 9th edition*. 9th 14 ed. Worth Publishers, Inc, 407-411.

strived to create art that conveys calm: artists from Egypt and Japan, and artists such as Henri Matisse, Fra Carnevale, and Piet Mondrian. The desire for calm is a human condition. The need to feel calm comes from the need to feel safe and most cultures and people have the need to feel safe.

Welcome to the Gallery of Courting Calm. Here you will find artists from different times and cultures who came up with ways to instill the feeling calm in the viewers and them. This gallery allows you to take a break from the stressors of your day and see how others have found ways to convey and create calm in their lives.

You will find that the pieces exhibited in this gallery are the products of artists who have sought calm in response to their environment. *King Menkaure (Mycerinus) and a Queen* was created in the Egyptian climate that was one of continuous calm. Everything in their natural climate from the flooding of the Nile to the weather was balanced and slow and therefore *King Menkaure (Mycerinus) and a Queen* stand balanced and seem to move forward slowly with serene expressions. Fra Carnevale created the Ideal City during the Italian Renaissance. The Italian Renaissance was a resurgence of the Greek ideals of balance and harmony. He manifested balance and harmony by painting a utopian cityscape. Piet Mondrian created Plastic Art in response to WWI. Out of the chaotic environment of the war Mondrian desired to create art that represented the true natural calm state of societies. He created his Plastic Art such as *Composition with Grey-Red*, in the hopes of leading society to a more harmonious state. The *Ryôan-Ji Zen Garden* was born out of the philosophy of Zen Buddhism. The *Ryôan-Ji Zen Garden* was created to inspire paradoxical contemplation through the opposing relationships between lines and rocks. Throughout Henri Matisse's life he was focused on spiritualism but it was not until he fought and beat cancer did he focus on creating balance and harmony for

his body and mind through art. After his recovery he created paper cutouts and from this came *L'Arbor de vie*. A stain glass window of bright serene colors in the Chapel of Vence.

Regardless of the environment that inspired the artists, all of them have the collective goal of instilling a feeling calm in the viewer. All five works separately found calm through the relationships of lines, space, and color. What is it about these elements that make us feel calm and safe? Maybe the elements lines, space, and color infuse a calming sensation because the elements in the works are what we visually perceive as the basic forms of nature, and nature untouched by humans is a place of interacting organisms working in balance with one another, even when in opposition to create a calm and pure harmony.

The main element of the *Ryôan-Ji Zen Garden* that creates calm is the opposing relationships between the anchored rocks and the movement of the flowing lines of the gravel. From the opposition of the lines and rocks come equal spaces between each rock, line, and plant.

Similarly Piet Mondrian also focused on the opposing relationship between static and dynamic movement by having rectilinear lines intersecting to form still rectangles of color that contrast to other rectangles and linear lines. However, Mondrian's lines are rectilinear, while *Ryôan-Ji* are flowing curved lines. Despite different types of lines both use lines to convey movement and space.

In the majority of Matisse's work, he uses his Law of Contrasts. The Law of Contrasts states that equilibrium can be achieved in art through the use of colors, lines, and space. The law can be seen in *L'Arbor de vie* where blues, greens and yellows are enhanced with light and sharp geometric designs. All three works, *Composition with*

Grey-Red, Ryôan-Ji Zen Garden, and L'Arbor de vie explicitly use lines, colors, and space to create serenity.

The View of and Ideal City is not an abstracted work but it still makes use of the relationship between lines, space, and color. To create his utopian cityscape, Carnevale uses linear perspective, contrasting designs of classical architecture and modern design, and monochromatic colors to instill a utopian environment. Linear perspective can be seen in the breaking of the painting into foreground, middle ground, and background. An example of the contrasting designs can be seen in the classical appearance of the coliseum compared the geometrical patterns on the courtyard, while throughout the whole piece monochromatic blues, greens, and greys are used.

Menkaure (Mycerinus) and a Queen were not meant to be seen by people except for the royal family, the King and his Ka. Even though it was not meant to instill calm into the public the statue acted as a calm reassurance for the king and his family that he would have a calm afterlife. This reassurance was probably achieved through the carving of the serene expressions and in forward joined line of the two bodies. *Menkaure (Mycerinus) and a Queen* is different from the other works for it depicts figures and does not use color to manifest calm. Instead the statue manifests calm for the viewer through the use of serene facial expressions and through the frontality of the statue. The two figures stand in a frontal position and each with one foot extended. This frontality and stepping position creates a forward linear motion much like the dynamic movement of the lines in *Composition with Grey-Red, L'Arbor de vie, and Ryôan-Ji Zen Garden*.

Look around the Gallery and experience the fundamental basis of nature: calm through lines, color, and space. Leave the stressors of your day and court calm through art.

Bibliography

Myers, G. David. 11/02/2012. *Exploring psychology - 9th edition*. 9th 14 ed. Worth Publishers, Inc.

Wall Chat Labels

Figure 1. Japanese, the Ryoan-Ji Zen Garden, late 14th century-16th century: Muromachi Period. Rock Garden with moss, pebbles, and local rocks, 10x30 meters, Zen Temple, Daiunzan Ryoan-Ji.



The Ryoan-Ji Zen Garden is a portion of the temple complex of the Rinzaï sect of Zen Buddhism. Traditionally the garden is to be seen from a seated or kneeling position along the veranda. Compared to the garden, the viewer has a higher position, which relates to Zen ideology where an individual is an active participant in his or her own spiritual development. Zen is when the spirit is in “utter tranquility (that) combine to epitomize the harmony, respect, clarity, and calm³” and Zen gardens are meant to assist in that path. The purpose of the Ryôan-Ji Zen Garden is to be a place of paradoxical contemplation, observation, and reclusion.

The Ryoan-Ji Zen Garden instills contemplation through the use of flowing lines of dynamic movement and rocks of static anchoring. They are two opposing forces that through equal opposition create balance: a balance between an immovable force and unstoppable force - a balance between movement and stillness and energy and calm.

There have been various interpretations developed on what the garden depicts. Some see a tiger carrying her cubs across water, others see mountain peaks in a sea of clouds, and still others see the five Chinese mounts or official Zen monasteries. Whatever image the viewer sees it is off natural calm created through opposing forces.

³ Smith, Huston, and Phillip Novak. 2003. *Buddhism a Concise Introduction*. New York New York: Harper Collins, 104.

Figure 2. Piet Mondrian, Composition with Grey-Red, 1935. Oil on Canvas, 55x57 cm. Art Institute Chicago.



Composition with Grey-Red is an almost perfect square canvas that is broken up by solid black horizontal and vertical lines that appear in singles or in doubles. The canvas is of three colors: off white, bold red, and washed out blue. *Composition with Grey-Red* is one of many examples of Piet Mondrian's plastic works that was created in order convey a harmonious society. After WWI, Mondrian and other abstract artists believed that abstract art conveyed moods through lines, color, and compositions and could therefore lead the way to a more harmonious calm society.

Mondrian found inspiration in the opposing natural elements of the city. He saw that as a whole the city remained still but the particularities were constantly moving; he saw the opposing forces of the city: movement and stillness. In order to depict the pure fundamental unity of the world - one of unity and pure opposing relations of movement and stillness - he created art that did not have a subject but had relationships of lines, colors, and compositions that equally opposed one another therefore creating balance and unity.

Figure 3. Egypt, King Menkaure (Mycerinus) and a Queen, 2490-2472 B.C.E. Greywacke, H. 54 ¾ in; W. 22 ½ in; D. 21 ¼ in., Museum of Fine Arts Boston.



Menkaure (Mycerinus) and a Queen were found on January 10th, 1910 in Menkaure's Valley Temple in a robbers pit. The statue depicts King Menkaure and unidentified queen possibly Queen Kameronnebt II, his mother, or the goddess Hathor.

The primary Egyptian purpose of a royal statue was to eternally preserve a King's Ka, the king's spirit, so the king could have an eternal afterlife. The Ka only survived if the body did, therefore, the role of the royal stone statue was to provide an everlasting permanent place for the Ka to reside in. This desire for continuous permanence comes from the natural environment of Egypt.

Ancient Egypt was a climate of calm. Nothing in Egyptian nature happened dramatically; everything was slow, balanced, continuous, and calm. The Ancient Egyptian skies were a clear cloudless blue that gave way to cloudless starry nights. The ebb and flow of the Nile was continuous and slowly went from a balanced state of flooding to drying. The heat of the day led to the cooling of the nights. The natural state of ancient Egypt was one of continuous calm and from this the Egyptian people grew accustomed to regularity, balance and harmony rather than drastic chaotic change, thus the Egyptians applied the same principle to their way of life and their beliefs about death.

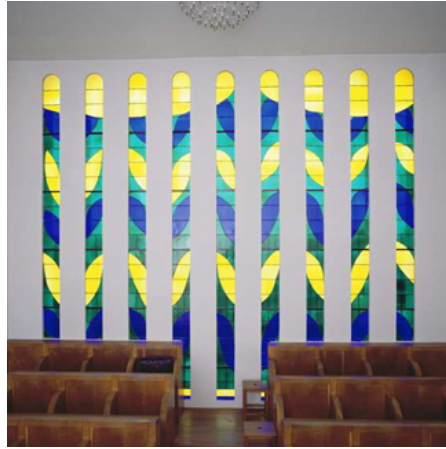
Figure 4. Fra Carnevale, *View of an Ideal City*, 1480-1484, oil and tempera on panel, 30 ½ in x 86 5/8 in. the Walters Art Museum.



Fra Carnevale's *the View of an Ideal City* depicts a quiet well-organized and highly ordered cityscape. *The View of an Ideal City* is part of three-part piece that originally formed a decorative interior set in the wainscoting of a room or an extravagant piece of furniture. The Duke of Urbino commissioned *the View of an Ideal City* and its sister paintings in order to show Greek antiquity. The Italian Renaissance was focused on the Greek ideals of universal harmony and power. The ancient romans believed that very cosmos conformed to a series of particular orderly mathematical forms and proportions. They also believed that that each human being embodied the perfect measurements and universal principles of the natural order. Renaissance architects and artists followed these Grecian ideals and believed they could express through art and architecture the principles of the universe.

Renaissance architects and artists thus became very focused on creating ideal city designs that represented the mathematical harmony of the universe and the self. This can be specifically seen in the Italian Piazza, such as the Piazza in *the View of the Ideal City*. Renaissance Piazza's where designed to appear as a perfect human being or the orderly universe. Through the use of linear perspective, and monochromatic colors in creating his piazza cityscape, Fra Carnevale sought to represent the Grecian ideals of balance and harmony.

Figure 5. Henri Matisse, *L'Arbor de vie*, 1949. Paper & Stain Glass, 515 x 252 cm. Chapelle du Rosaire at Vence.



Throughout Matisse's artistic life he sought to create "art that is equilibrated, pure and calm, free of disturbing subject matter...a means of soothing the soul, something like a comfortable armchair in which one can rest from physical fatigue"⁴ for "the onlooker should not be perturbed or confused, he should not feel the necessity of contradicting himself, of coming out of himself. A picture should give deep satisfaction, relaxation and pure pleasure to the troubled consciousness."⁵ Matisse's main artistic goal was to create art that instilled calm serenity in people in order to bring them into internal harmony.

After recovering from a surgery to remove a tumor, Matisse found the method to create pure harmonic calm art. He developed paper cuts-outs. He would take brightly colored paper and cut them into shapes. He developed this practice with his caregiver Monique Bourgeois. Monique later became a Dominican nun at a Dominican nunnery and as a way to thank his close friend Matisse offered to design art and a chapel for the nunnery. Using his paper cut-outs method he designed five works one being *L'Arbor de vie*, an abstracted stain glass window that depicts the Arbor Vitae from the apocalypse.

The *L'Arbor de vie* is the culminating point of Matisse's life work. The Stain glass window *L'Arbor de vie* with its intense but simple color represents Matisse's pursuit of purity of color and the desire for the balance of quantities. Matisse believed in "a very pure non-material light, a crystalline light" which can be seen in the simple geometrical shapes and the simple bright colors of the stain glass.

Registration Reports

⁴ Hilton, Alison. 1969-1970. Matisse in Moscow. *Art Journal: College Art Association* 29 (2): 166.

⁵ Hilton, Alison. 1969-1970. Matisse in Moscow. *Art Journal: College Art Association* 29 (2): 166.

Registration Report: The Ryôan-Ji Zen Garden

Name of Curator: not listed

Artist: Unknown

1st Founder: Hosokawa Katsumoto⁶

2nd Founder: Masamoto Katsumoto⁷

Title of Work: The Ryôan-Ji Zen Garden

Date of Work: Build and rebuilt in the Muromachi Period (late 14th-16th century)⁸

Medium: Rock garden and temple containing local rocks, moss, pebbles, and an earthen loam wall with rapeseed oil.⁹

Dimensions: Rock Garden: 10x30 meters¹⁰

Original Site & Patronage Information: The Ryoan-Ji Zen Garden is in the Zen Temple, Daiunzan Ryoan-ji, located on the northern outskirts of Kyoto City Japan. The Ryoan-Ji Zen Garden was originally built by Hosokawa Katsumoto¹¹ in 1450,¹² but was destroyed two decades later during the Civil Onin War. After the civil war his son Masamoto Katsumoto rebuilt the Daiunzan Ryoan-Ji Temple and the Ryôan-Ji Zen Garden.¹³

⁶ Daiunzan ryoanji. Kyoto, [cited 10-27 2014]. Available from <http://www.ryoanji.jp/smph/eng/garden/making.html>.

⁷ IBID

⁸ IBID

⁹ IBID

¹⁰ McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 346.

¹¹ Daiunzan ryoanji. Kyoto, [cited 10-27 2014]. Available from <http://www.ryoanji.jp/smph/eng/garden/making.html>.

¹² McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 346.

¹³ Daiunzan ryoanji. Kyoto, [cited 10-27 2014]. Available from <http://www.ryoanji.jp/smph/eng/garden/making.html>.

Purpose: The Ryōan-Ji Zen Garden is in a temple complex a part of the Rinzai sect of Zen Buddhism.¹⁴ Zen Buddhism is focused on the path to experience enlightenment¹⁵ and Zen gardens are meant to assist in that path. Because Zen gardens assist the monk in reaching enlightenment Zen gardens have many purposes; the largest purpose falls in line with the Zen philosophy where the garden is used to transition the meditator into paradoxical contemplation.¹⁶ Zen gardens are also used to observe the natural internal and external states of things, provide reclusion, and a means of education.¹⁷ They are meant to represent the relationship between humans and the natural world.¹⁸ There is no actual documentation stating the purpose of the Ryōan-Ji Zen Garden, however because it is part of Zen Buddhism and is similar to other Zen gardens, it can accepted the Ryōan-Ji Zen Garden is meant to be a place of paradoxical contemplation, observation, reclusion, representation and education for its viewers. What we do know, however, is that garden is to be seen from a seated or kneeling position along the veranda. Compared to the garden, the viewer has a higher position, which relates to Zen Tenets, which emphasize that an individual is an active participant in ones own spiritual development.¹⁹ The veranda is apart of the garden itself. The veranda serves as a means of positioning the viewer in a transitional space for deep paradoxical but clarifying contemplation.²⁰

¹⁴ McGovern, Sean. 2004. The Ryōan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 346.

¹⁵ Smith, Huston, and Phillip Novak. 2003. *Buddhism a Concise Introduction*. New York New York: Harper Collins, 94.

¹⁶ Smith, Huston, and Phillip Novak. 2003. *Buddhism a Concise Introduction*. New York New York: Harper Collins, 96-97.

¹⁷ Polat, Ahmet Tug̃rul, Sertac G̃ng̃r̃, and Nail Kaklik. 2010. Kyoto Japanese garden in konya, Turkey the Design Principles of Japanese Gardens. *Prostor* 18 (2) (07): 441.

¹⁸ Nakane, Shiro. 2006. Structure in the Japanese Garden. *The Antiock Review* 64 (2): 217.

¹⁹ McGovern, Sean. 2004. The Ryōan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 347.

²⁰ McGovern, Sean. 2004. The Ryōan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 347.

Physical Description: The Ryôan-Ji Zen Garden consists of a 10 by 30 meter area of evenly spaced gravel with 15 rocks that is marked by a low earthen rapeseed wall. The garden is found on the south side of the main Daiunzan Ryôan-Ji Temple hall and is viewed from a long wooden veranda on the temple's north side.²¹ A low earthen loam rapeseed wall²² surrounds the garden on southern and western sides. The wall on the west side is 180cm higher at the nearer north end and gradually shortens toward the south corner of the garden.²³ Behind the earthen walls various trees overhang and reach into the garden. The physical garden is not perfectly level, the garden tilts slightly down towards the south corner.²⁴ The actual physical garden contains 15 rocks of various sizes, shapes, and colors. The green colors of the garden come from the rich moss growing at the base of the 15 rocks and the overhanging trees. All of the vegetation within and surrounding the garden are natural local materials of Kyoto.²⁵ Surrounding the rocks, there are sets of evenly spaced gravel striations that follow the rock forms that produce smooth curving lines. Throughout the remaining space of the rock garden the pebbles are patterned in simple even horizontal and vertical lines.²⁶

Discussion of Subject Content & Context

The Ryôan-Ji Zen Garden and other Zen gardens arise out of the Zen Buddhist philosophy. Zen Buddhism states that when the Buddha became enlightened he discovered Dependent Arising. Dependent Arising is the idea that everything is

²¹ McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 346.

²² Daiunzan ryoanji. Kyoto, [cited 10-27 2014].

²³ Daiunzan ryoanji. Kyoto, [cited 10-27 2014].

²⁴ Daiunzan ryoanji. Kyoto, [cited 10-27 2014].

²⁵ Nakane, Shiro. 2006. Structure in the Japanese Garden. *The Antioch Review* 64 (2): 217.

²⁶ McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 349.

interconnected and in some form in harmony with another.²⁷ This harmony can be found in the equal opposition of two things or the joined rhythm of two objects.²⁸ Zen is when the spirit is in “utter tranquility (that) combine to epitomize the harmony, respect, clarity, and calm.²⁹” Zen Buddhism is focused on experiencing the enlightenment and recognizing the Law of Dependent Arising in everyday things. Zen Buddhists created rock gardens to manifest Zen principles in a visual way.

The Ryôan-Ji Zen Garden, like Zen Buddhism, strives to show harmony, inspire paradoxical contemplation, and instill feelings of clarity and calm. Within its space, the Ryôan-Ji Zen Garden conveys harmony through the placement and relationship between the rocks and Hakusha (patterned gravel lines). Each line etched in the gravel is of equal distance from the other lines, whether the lines are straight, horizontal or curved, providing space and rhythm.³⁰ Besides the lines being in rhythm with each other, they are used to unify and connect various elements to create one interconnected unit.³¹ The Hakusha convey movement through the use of circular and straight horizontal lines, while the stones act as fixed anchors, combine the two elements of an immovable force and unstoppable force and a balance is created;³² a balance between movement and stillness and energy and calm. The two opposing forces act upon each other and equalize the other.³³

Through the effective use of space the Ryôan-Ji Zen Garden exudes a calm clarity. As mentioned before, between each gravel line there is an equal distance, but

²⁷ Smith, Huston, and Phillip Novak. 2003. *Buddhism a Concise Introduction*. New York New York: Harper Collins, 10.

²⁸ Smith, Huston, and Phillip Novak. 2003. *Buddhism a Concise Introduction*. New York New York: Harper Collins, 102.

²⁹ Smith, Huston, and Phillip Novak. 2003. *Buddhism a Concise Introduction*. New York New York: Harper Collins, 104.

³⁰ McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 349.

³¹ McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 349.

³² McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 350.

³³ Polat, Ahmet Tug̃rul, Sertac Güngör, and Nail Kaklik. 2010. Kyoto Japanese garden in konya, Turkey the Design Principles of Japanese Gardens. *Prostor* 18 (2) (07): 443.

despite the physical equal difference, nearest to the meditator the space between lines appear greater and the farther away one looks the more the gravel lines seems to converge. By having equal distance lines appear to be changing, the viewer perceives the small rock garden as more expansive and appears to have more depth.³⁴ The ability to perceive something as having more depth, to see something in its entirety, eliminates confusion and instills a sense of calm clarity. The large amount of “empty space” within the rock garden allows for openness.³⁵ The garden gives the viewer the physical and visual space for openness to see something clearly and plainly.

The Garden not only creates calm clarity through space but also through the use of monochromatic colors.³⁶ The entirety of the garden, from its taupe brown earthen walls, to the off white pebbles, to the varying shades of grey, neutral greens, and warm wooden Veranda floors create a sense of calm through the use of neutral colors.

One of the major aspects of Zen Buddhism is its emphasize on paradoxical contemplation. The Ryōan-Ji Zen Garden is a mechanism in which to show the beauty of paradoxes within our world. Within the Hakusha the lines work against each other creating opposing forces that end up creating balance. The circular flowing lines that surround the base of the fifteen rocks disrupt the even ordered straight horizontal lines, and yet the image would feel off balance if there were not this gentle disruption.³⁷ In addition, the Hakusha outlining the rocks work to anchor the rock and provide stability by creating a gap between the rock and the horizontal lines, but simultaneously the curved lines convey a sense of movement. The curving lines work as an immovable

³⁴ McGovern, Sean. 2004. The Ryōan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 349.

³⁵ Polat, Ahmet Tug̃rul, Sertac Güngör, and Nail Kaklik. 2010. Kyoto Japanese garden in konya, Turkey the Design Principles of Japanese Gardens. *Prostor* 18 (2) (07): 441.

³⁶ Polat, Ahmet Tug̃rul, Sertac Güngör, and Nail Kaklik. 2010. Kyoto Japanese garden in konya, Turkey the Design Principles of Japanese Gardens. *Prostor* 18 (2) (07): 443.

³⁷ McGovern, Sean. 2004. The Ryōan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 349-350.

anchor and yet represent a constant flow of energy.³⁸ The Hakusha and the rocks carry different and contradictory elements³⁹ just as Zen Meditation does.

³⁸ McGovern, Sean. 2004. The Ryōan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 349.

³⁹ McGovern, Sean. 2004. The Ryōan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 357.

Bibliography

Daiunzan ryoanji. Kyoto, [cited 10-27 2014]. Available from <http://www.ryoanji.jp/smph/eng/garden/making.html>.

- The Official Website for the Ryôan-Ji Zen Garden and Daiunzan Ryoan-ji Temple provide helpful descriptive information that I would not be able to ascertain from just looking at an image or even visiting. Without the website I would not have discovered the garden and the surrounding wall is actually unlevelled. Without the website I would not have been able to grasp how the surrounding area affects the temple nor would I have known the history and burning of the temple.

McGovern, Sean. 2004. The Ryôan-Ji Zen Garden: Textual Meanings in Topographical Form. *Visual Communication* 3 (3) (10): 344-59.
<http://search.ebscohost.com/login.aspx?direct=true&db=vth&AN=14741259&site=ehost-live>.

- This journal article was extremely helpful in understanding the dynamic meaning behind the garden. It explained the meaning behind the lines and rocks as well as the significance of the veranda to the garden. It provided some good history as well as different interpretations of the rock garden which was extremely helpful in understanding the culture surrounding the garden.

Nakane, Shiro. 2006. Structure in the Japanese Garden. *The Antioch Review* 64 (2): 217-20.

- The “Structure in the Japanese Garden” offered me insight to the importance of the harmony between humans and the environment. It emphasized that the Japanese garden represents the ideal Japanese landscape as perceived by the Japanese on a cultural, social, and spiritual level. Out of all of the articles this was the least informative and useful.

Polat, Ahmet Tug̃rul, Sertac Güngör, and Nail Kaklik. 2010. Kyoto Japanese garden in konya, Turkey the Design Principles of Japanese Gardens. *Prostor* 18 (2) (07): 438-51,
<http://search.ebscohost.com/login.aspx?direct=true&db=vth&AN=57463570&site=ehost-live>.

- This article confirmed the “Textual Meanings in Topographical Form” article. It confirmed the meanings and relationships between the rocks and lines as well as added new interpretations that I had not read about previously. It also discussed the calming effects of the monochromatic colors used within the garden which

served to further illustrate my point that the Zen Rock garden seeks to convey calm.

Smith, Huston, and Phillip Novak. 2003. *Buddhism a Concise Introduction*. New York New York: Harper Collins.

- “Buddhism a Concise Introduction” gave me a brief well-researched summary of Zen Buddhism. The book provided the link between the rock garden and zen Buddhism. It gave me the ability to fully understand how Japanese culture is focused on harmony and clarity.

Registration Report: Composition with Grey-Red

Name of Curator: not listed

Artist: Piet Mondrian⁴⁰

Nationality: Dutch⁴¹

Birth Date: March 7th, 1872⁴²

Death Date: February 1st, 1944⁴³

Title of Work: Composition with Grey-Red⁴⁴

Date of Work: 1935⁴⁵

Medium: Oil on Canvas⁴⁶

Dimensions: 55x57cm⁴⁷

Original Site: Composition with Grey-Red was created in Mondrian's Studio at 278 Boulevard Raspail, Paris.⁴⁸

Purpose: *Composition with Grey-Red* is one of many examples of Piet Mondrian's plastic works that was created in order convey a harmonious society. Before WWI, artists had began to move away from painting formal realistic subjects and moved towards the goal of painting art that conveyed emotional states. To convey certain emotional states the main subjects and focus of the paintings became lines, colors, and compositions. After WWI

⁴⁰ Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The Documents of Modern Art. New York: Wittenborn Company, 6.

⁴¹ IBID

⁴² IBID

⁴³ IBID

⁴⁴ Milner, John, and Piet Mondrian. 1994. *Mondrian*. 1 pbk ed. London: Phaidon, 196.

⁴⁵ IBID

⁴⁶ IBID

⁴⁷ IBID

⁴⁸ Milner, John, and Piet Mondrian. 1994. *Mondrian*. 1 pbk ed. London: Phaidon, 197.

Mondrian and other abstract artists believed abstract art could lead the way to a more harmonious calm society.⁴⁹

Physical Description: *Composition with Grey-Red* is an almost perfect square canvas that is broken up by solid black horizontal and vertical lines that appear in singles or in doubles. The canvas is of three colors: off white, bold red, and washed out blue. The lines break the canvas into multiple rectangles. The painting is made up of predominantly horizontal lines. Only two double vertical lines cut the canvas in two equal halves. Above the middle two double horizontal lines there is an intersection with the vertical double lines that then form a small white square. The double horizontal and vertical lines cut the painting into four relatively equal sections. Just below the midline and the double horizontal lines, a single horizontal black line cuts across the canvas creating more rectangles. As the line travels right across the far right lower rectangle, and is about to leave the canvas, a vertical line ascends to meet it, effectively creating more rectangles. To the vertical lines left a red rectangle peeps above the canvas's edge.

Discussion of Subject & Historical Context:

The beginning of the twentieth century was dominated by formal movements such as Post-Impressionism headed by artists such as Van Gogh and Seurat. Before WWI there was a backlash against the formal arts and the development of surrealism and pure abstraction developed.⁵⁰ After the war, artists like Piet Mondrian were searching for ways

⁴⁹ *About This Work: Composition with Grey-Red*. Art Institute Chicago [database online]. Chicago, (accessed 11-7-14).

⁵⁰ Henning, B. Edward. 1968. *A classic Painting by Piet Mondrian*. The Bulletin of the Cleveland Museum of Art 55 (8): 242.

to create a more harmonious calm society.⁵¹ Mondrian had a flat in Paris and he was subjected to the bustle and rhythm of the city. He started to see that as a whole the city remained still but the particularities were constantly moving; he saw the opposing forces of the city movement and stillness.⁵² The opposing natural forces of the city impressed him and so he sought to create these equal opposing forces in his artwork. He hoped his art could bring society to a more calm, rhythmic, and harmonic state.⁵³ He came to the conclusion the inner and living quality of nature was constant, calm, and universal but on the surface everything was constantly changing.⁵⁴ He decided the best way to show that the nature of this world is one of unity and pure opposing relations of movement and stillness⁵⁵ was by creating art that did not have a subject but had relationships of lines, colors, and compositions.⁵⁶ These stylistic designs equally oppose one another therefore creating balance and unity and movement and stillness.⁵⁷

Discussion of Cultural Context:

In order to portray the ideal harmonious calm that all societies are at a fundamental level, Mondrian made sure to create simple order through opposing forces and basic forms.⁵⁸ He used dynamic equilibrium and static balance to create opposing

⁵¹ *About This Work: Composition with Grey-Red*. Art Institute Chicago [database online]. Chicago, (accessed 11-7-14).

⁵² Milner, John, and Piet Mondrian. 1994. *Mondrian*. 1 pbk ed. London: Phaidon, 158.

⁵³ Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The documents of modern art. New York: Wittenborn and Company, 13.

⁵⁴ Sweeney, Johnson James. 1945. Piet Mondrian. *The Bulletin of the Museum of Modern Art* 12 (4): 9.

⁵⁵ Henning, B. Edward. 1968. *A classic Painting by Piet Mondrian*. The Bulletin of the Cleveland Museum of Art 55 (8): 248.

⁵⁶ *About This Work: Composition with Grey-Red*. Art Institute Chicago [database online]. Chicago, (accessed 11-7-14).

⁵⁷ Sweeney, Johnson James. 1945. Piet Mondrian. *The Bulletin of the Museum of Modern Art* 12 (4): 9.

⁵⁸ Henning, B. Edward. 1968. *A classic Painting by Piet Mondrian*. The Bulletin of the Cleveland Museum

forces. Dynamic equilibrium is when single separate subjects move and static balance is the unification of the moving elements.⁵⁹ Static balance was used to mimic the stillness of the city at large and the dynamic equilibrium to mimic busyness in the particulars of the city.⁶⁰ Mondrian achieved dynamic equilibrium and static balance by painting intersecting horizontal and vertical lines,⁶¹ by juxtaposing opposing primary colors,⁶² and outlining varying sized rectangles.⁶³ Together they appear to be opposing forces in tensioned relationships with one another. In order to represent the simplicity of the basic harmonious unity of nature and society, Mondrian used bold black straight lines⁶⁴ as well as bold primary or solid colors.⁶⁵ By using such simple organic styles in lines and in colors Mondrian was able to convey the pure basic unity of society. The meditative calm that is developed through the rhythm and opposing forces within his pieces represent the fundamental law of nature. The law of nature is that “the nature of this world is one of unity and pure relations,⁶⁶” which is achieved through the constant effort of nature to reach equilibrium, in simultaneous motion and stillness.⁶⁷

⁵⁹ Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The Documents of Modern Art. New York: Wittenborn and Company, 25.

⁶⁰ Milner, John, and Piet Mondrian. 1994. *Mondrian*. 1 pbk ed. London: Phaidon, 158.

⁶¹ Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The Documents of Modern Art. New York: Wittenborn and Company, 10.

⁶² Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The Documents of Modern Art. New York: Wittenborn and Company, 10.

⁶³ Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The Documents of Modern Art. New York: Wittenborn and Company, 13.

⁶⁴ Sweeney, Johnson James. 1945. Piet Mondrian. *The Bulletin of the Museum of Modern Art* 12 (4): 9.

⁶⁵ Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The Documents of Modern Art. New York: Wittenborn and Company, 25.

⁶⁶ Henning, B. Edward. 1968. *A classic Painting by Piet Mondrian*. *The Bulletin of the Cleveland Museum of Art* 55 (8): 248.

⁶⁷ Henning, B. Edward. 1968. *A classic Painting by Piet Mondrian*. *The Bulletin of the Cleveland Museum of Art* 55 (8): 248.

An excellent example of Mondrian's work exhibiting unity and calm through opposing forces and simple forms is his work *Composition with Grey-Red*. Through the use of lines and colors, Mondrian creates dynamic and static equilibrium that resembles the true nature of society: one of calm unity. The intersecting single and double vertical lines oppose each other without disrupting the flow of the other line. This uninterrupted intersection suggests opposed forces that are working together. These opposing moving lines create rectangles; the lines work together and form a relationship by forming rectangles. Once again the opposing forces are working together to create something else. These rectangles then in turn oppose their creators by appearing static compared to the straight dynamic flow of their lines. The juxtaposition of moving lines and still rectangles creates another set of opposing forces one of movement and stillness like the society Mondrian lived in. The opposing forces can be seen in the lines and their formation of rectangles but Mondrian also suggests the simplistic unity of nature and society by simply using thick black straight lines and basic chromatic colors of off white, washed out blue and bold red. *Composition with Grey-Red* exemplifies Mondrian's desire to create work that represents the complex but unified working of society.

Bibliography

About This Work: Composition with Grey-Red. Art Institute Chicago [database online]. Chicago, Available from <http://www.artic.edu/aic/collections/artwork/65821> (accessed 11-7-14).

- The information about *Composition with Grey-Red* posted by the Art Institute of Chicago was helpful in understanding the outside influences associated with the Plastic Art of Mondrian. The article informed me that the complicated destruction and disjunction of WWI was a main factor in Mondrian and other artists want for unity.

Henning, B. Edward. 1968. A classic painting by Piet Mondrian. *The Bulletin of the Cleveland Museum of Art* 55 (8): 243-9.

- This was the article that really connected to my exhibit thesis: courting calm. The article explained that Mondrian wanted to create calm unity in his paintings. The article helped me understand how the simplicity of color, lines, and shapes help create Mondrian's vision of a simple unified society.

Milner, John, and Piet Mondrian. 1994. *Mondrian*. 1 pbk ed. London: Phaidon.

- This book gave me information directly on my piece. It provided me with the title, date, dimensions, and medium. It also suggested the purpose of double lines and single lines within the piece, which was helpful for forming my own physical description for the piece.

Mondrian, Piet. 1945. *Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941-1943*. The Documents of Modern Art. New York: Wittenborn and Company.

- This was a translated primary source of Mondrian's writings about his process for creating plastic art. I was able to read in his own words, his strive to create dynamic, static balance, and equilibrium in the hopes of conveying the true nature of society.

Sweeney, Johnson James. 1945. *Piet Mondrian*. *The Bulletin of the Museum of Modern Art* 12 (4): 2-12.

- This article was a nice conformation that my other sources were valid. Like my other sources the article discussed the dynamic and static relationships between lines, colors, and rectangles. It also confirmed Mondrian's desire to understand and represent the unity of a society.

Registration Report: King Menkaure (*Mycerinus*) and a Queen

Name of Curator: not listed

Artist: Unknown

Title of Work: King Menkaure (*Mycerinus*) and a Queen⁶⁸

Date of Work: 2490-2472 B.C.E⁶⁹ Fourth Dynasty⁷⁰

Medium: Greywacke with faint remains of paint⁷¹

Dimensions: H. 139 cm; w. 57 cm; d. 54 cm

Original Site: *Menkaure (Mycerinus) and a Queen* were found on January 10th, 1910 in Menkaura's Valley Temple in Egypt. Led by a boy, Excavator George Reisner, was taken to a robbers pit near the Menkaura Valley Temple. The pit had collapsed, but Menkaure's and a Queens's stone head were just visible aboveground⁷². The statue was not found in its original site. It is theorized that after the Arab conquest the statue was discarded into the pit.⁷³

Purpose: The primary purpose of a royal statue such as, *Menkaure (Mycerinus) and a Queen*, was to eternally preserve the Kings Ka allowing the king to have an eternal afterlife. A Ka is a spiritual substance that after death separates from the body. The Ka

⁶⁸ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 51.

⁶⁹ King menkaura (mycerinus) and queen 2490-2472 B.C. in Museum of Fine Arts Boston [database online]. Museum of Fine Arts Boston, [cited 7-21 2014]. Available from <http://www.mfa.org/node/9457>.

⁷⁰ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 51.

⁷¹ IBID

⁷² King menkaura (mycerinus) and queen 2490-2472 B.C. in Museum of Fine Arts Boston [database online]. Museum of Fine Arts Boston, [cited 7-21 2014]. Available from <http://www.mfa.org/node/9457>.

⁷³ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 269.

only survives if the body does, therefore, the role of the royal stone statue is to provide an everlasting permanent place for the Ka to reside in.⁷⁴ The Greywacke stone *Menkaure (Mycerinus) and a Queen* are made of is hard. Its' enduring qualities make it an ideal medium to ensure the survival of King Menkaure's and the Queen's Ka. The primary purpose was to preserve the Ka of the King for all of eternity.

Commission: Although no official documentation has been found, it can be said that *Menkaure (Mycerinus) and a Queen*, like most royal statues, were commissioned by King Menkaure to hold his Ka for when he died. Menkaure was the son of Khafre and he reigned for 18 years before meeting a premature death. The *Menkaure (Mycerinus) and a Queen* is an unfinished statue, possibly because Menkaure died prematurely.⁷⁵ When the project was commissioned artists and craftsmen worked in their workshops to complete the statue.⁷⁶ The workmanship of the craftsmen had to be of high quality. All the elements of the statue: the stone, the paint, the face detailing etc. all had to have powerful symbolic meaning.⁷⁷

Physical Description: *King Menkaura (Mycerinus) and Queen*, is a high relief stone sculpture of two figures, a pharaoh and a queen. The two juxtaposed figures stand with their backs against a wide greywacke slab that comes up to their shoulders. The firm embrace of the woman joins the figures. Her left arm crosses over her stomach resting on

⁷⁴ Conway, Martin. 1908. Egyption calm. *The North American Review* 188 (633): 206.

⁷⁵ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 7.

⁷⁶ Málek, Jaromír. 1999. *Egyptian art*. Art & ideas. London England: Phaidon Press, 26.

⁷⁷ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 51.

the king's bicep, while her right arm rests on the Menkaura's far shoulder. His arms stretch down his sides and grasp an unidentifiable object. The Pharaoh is adorned with insignia's of pharaoh power: the nemes head cloth, false beard with horizontal striations, and a kilt that is held in place by a broad belt. The queen also is adorned with typical Egyptian queen wear. She wears a long smooth wig,⁷⁸ but the natural hairline is indicated with an indented curved line along her forehead. The sculpture portrays the figures to represent their ideal forms.⁷⁹ The sculpture gave the pharaoh broad shoulders, and a sinewy body, while the queen is given a more slight and curvaceous body. She wears a sheath that stretches over her body emphasizing her female genitalia. As they stand gazing into infinity, both have a foot extended but maintain weight in their back right foot.⁸⁰ Although the handling of the figures faces are sculpted alike, in that they have the same perfect emphasized eye lined eyes, detailed mouth inflections, and youthful flesh, each figure possesses distinguishing characteristics. The pharaoh has a more hard-edged face, while the wife has a rounder more full face. As can be seen around the figures face red and cream paint remains indicating the figures used to be painted. Despite the exquisite craftsmanship and detail, *King Mankaura (Mycerinus) and Queen* in an unfinished work, for only the faces and upper bodies received the final polishing. The rest of the body remains rough with tool inflections.⁸¹

⁷⁸ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 269.

⁷⁹ King menkaura (mycerinus) and queen 2490-2472 B.C. in Museum of Fine Arts Boston [database online]. Museum of Fine Arts Boston, [cited 7-21 2014]. Available from <http://www.mfa.org/node/9457>.

⁸⁰ IBID

⁸¹ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 271.

Discussion of Subject Content and Context:

Ancient Egypt was a climate of calm. Nothing in Egyptian nature happened dramatically; everything was slow, balanced, continuous, and calm. The Ancient Egyptian skies were a clear cloudless blue that gave way to cloudless starry nights. The solar rise and set of the sun as the stars twinkled and dulled. The ebb and flow of the Nile was continuous and slowly went from a balanced state of flooding to drying. The heat of the day led to the cooling of the nights.⁸² The natural state of ancient Egypt was one of continuous calm and from this the Egyptian people grew accustomed to regularity and balance rather than drastic chaotic change, thus the Egyptians applied the same principle to their way of life. They created a highly structured and ordered society that endured for three thousand years.⁸³ Their mathematics and art even reflected balance: “A work of art is a cosmos, in which the laws of geometry dominate.”⁸⁴ Their religion and culture dictated that Ptah established the cosmic harmonious order of the world, and it was the Pharaoh’s task to help maintain the harmony within the universe.⁸⁵ Egyptians believed that after this life there was the continuity of the Ka in the next life. Egyptians believed in the “Serenity of death.”⁸⁶ The Egyptian calm culture resulted in their functional artwork to represent the calm continuous nature of their world and the world of the dead.

A prime example of the influence of the environment had on Egyptian culture is *Menkaure (Mycerinus) and a Queen*. We can assume the two figures are King Menkaure And a Queen for several reasons. One, we can recognize the statue is a king for he wears

⁸² Conway, Martin. 1908. Egyption calm. *The North American Review* 188 (633): 204.

⁸³ Málek, Jaromír. 1999. *Egyptian art*. Art & ideas. London England: Phaidon Press, 25.

⁸⁴ Kielland, Else Christie. 1955. *Geometry in egyptian art*. Tiranti library, 4. London: A. Tiranti, 8.

⁸⁵ Kielland, Else Christie. 1955. *Geometry in egyptian art*. Tiranti library, 4. London: A. Tiranti, 7.

⁸⁶ Conway, Martin. 1908. Egyption calm. *The North American Review* 188 (633): 205.

a kilt, false, beard, a neme, which have all been identified as symbols of a pharaoh.⁸⁷

Further more it can be established this is a sculpture of King Menkaure. The royal statue was found in Menkaure's valley temple and in addition the face of the male pharaoh differs from the other statues found in the Valley Temples.⁸⁸ There is more controversy regarding the curvaceous women figure beside Menkaure. Some argue she is Queen Kamerernebty II, Menkaure's only queen to have a known name. Others stipulate that is his mother and still others believe it to be the goddess Hathor despite little symbolic markings.⁸⁹

The royal stone statue represents the Egyptian ideal that the power of the pharaoh was everlasting and unchanging even in death. The statue is made out of a hard permanent stone enabling the statue to endure long expenses of time. Also, because it is a royal statue, its function is to preserve the King's Ka.⁹⁰ The combination of the function of the statue and statues material secures the Egyptian belief that the pharaoh's power is unchanging and continuous like the Egyptian climate. The statue continues to suggest that the pharaoh was this semi divine clearheaded calm ruler who looks ahead to the continuity of the Egyptian culture. These semi divine qualities can be seen in the sculptor's incredible attention to Menkaure's perfect ideal body, which can be seen in the treatment of the stone figure. The statue has sharp cheekbones and a strong jaw and a sinewy body with broad shoulders. In reality the king did not appear this way, but to capture the idea he is semi-divine he was portrayed in the typical symmetrical

⁸⁷ King menkaura (mycerinus) and queen 2490-2472 B.C. in Museum of Fine Arts Boston [database online]. Museum of Fine Arts Boston, [cited 7-21 2014].

⁸⁸ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 269.

⁸⁹ King menkaura (mycerinus) and queen 2490-2472 B.C. in Museum of Fine Arts Boston [database online]. Museum of Fine Arts Boston, [cited 7-21 2014].

⁹⁰ Conway, Martin. 1908. Egyption calm. *The North American Review* 188 (633): 205.

perfectionistic abstract Egyptian style.⁹¹ His eyes look forward and his left foot is extended but the weight remains in his back foot. The eyes and stance both indicate the pharaoh is looking and moving forward in slow calm manner. Beside Menkaure stands the queen. She too, has her foot extended forward and looks forward with grace and dignity. Her stance and eyes indicate a balance of power and support between the two. The pharaoh is the absolute ruler but without a queen, whoever she may be, he is not as strong.⁹² This support can be further seen in her loving embrace of her arms supporting his bicep and shoulder. Together they balance each other and move slowly into the calm and sure future.

⁹¹ Galeries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art, 51.

⁹² Lesko, S. Barbara. 1991. Women's monumental mark on ancient egypt. *The Biblical Archeologist* 54 (1): 4.

Bibliography

Conway, Martin. 1908. Egyption calm. *The North American Review* 188 (633): 199-211.

- Martin Conway's Essay *Egyptian Calm* argues the idea that Egyptian's way of life comes from the climate. This calm way of life is especially evident in Egyptian artwork. Considering my exhibit is about pieces emphasizes calm and serenity, and the article directly relates Egyptian art as being calm, it makes it a very effective source.

Galleries nationales du Grand Palais, Metropolitan Museum of Art, and Royal Ontario Museum. 1999. *Egyptian art in the age of the pyramids*. New York: Metropolitan Museum of Art.

- This massive text provided me with several useful pieces of information. One it gave me a broad view of Egyptian history. It more specifically explained the role of the royal stone statue, which helps define the function of *Menkaure (Mycerinus) and a Queen*. Last it dedicated an entire page to *Menkaure (Mycerinus) and a Queen*. This page gave specific details pertaining to dates, medium, and dimensions. Helpfully it also provided a good example of how to effectively write a good descriptive piece.

Kielland, Else Christie. 1955. *Geometry in egyptian art*. Tiranti library, 4. London: A. Tiranti.

- *Geometry in Egyptian Art* looks specifically at the how geometry helps create order and balance within an art piece. Order and balance fall in the same category as calm. Having a book show how Egyptian geometry is reflected in artwork backs up my thesis.

King menkaura (mycerinus) and queen 2490-2472 B.C. in Museum of Fine Arts Boston [database online]. Museum of Fine Arts Boston, [cited 7-21 2014]. Available from <http://www.mfa.org/node/9457>.

- The Museum of Fine Arts in Boston provided information about the discovery and excavation of Menkaure and Queen. It also provided details about the sculpture that I could not see without physically visiting it. These details made my physical description stronger.

Lesko, S. Barbara. 1991. Women's monumental mark on ancient egypt. *The Biblical Archeologist* 54 (1): 4 -15.

- This journal article specifically focuses on the role of women in Egyptian society. So far all of the sources I have found were more focused on the pharaoh and put little emphasis on the woman standing beside him. With this article I was able to learn a little more about the power and centrality of the Egyptian woman. The article even provided a short analysis on *King Menkaure (Mycerinus) and a Queen*.

Málek, Jaromír. 1999. *Egyptian art. Art & ideas*. London England: Phaidon Press.

- *Egyptian Art* is a great source for understanding how Egypt came to be. It explains how the Nile affected Egypt and it also explained the chronology of ancient Egypt as well as provided good summaries for what occurred during each period.

Registration Report: The View of an Ideal City

Name of Curator: not listed

Artist (if known): Attributed to Fra Carnevale⁹³

Nationality: Italian

Birth Date: 1445

Death Date: 1484

Title of Work: View of an Ideal City⁹⁴

Date of Work: 1480-1484⁹⁵

Medium: oil and tempera on panel⁹⁶

Dimensions: 30 ½ in x 86 5/8 in⁹⁷

Original Site: Urbino Italy, Federico III Da Montefeltro Palace⁹⁸

Purpose: According to The Walters Art Gallery, it is possible that the *View of an Ideal City* is part of three-part piece that formed a decorative interior set in the wainscoting of a room or an extravagant piece of furniture. The evidence for the speculation is the *View of an Ideal City's* sister painting; the Berlin panel that has a remaining framing device around it suggests the functionality of the piece.⁹⁹ Furthermore, it is believed the Duke of Urbino commissioned the painting to accompany his palace renovations to further the representation of Roman Ideals of universal harmony and power.¹⁰⁰

⁹³ Walters Art Gallery (Baltimore, Md.). The Ideal City.

⁹⁴ Walters Art Gallery (Baltimore, Md.), and Eric Zafran. 1988. *Fifty old master paintings from the walters art gallery*. Baltimore, Md.: Trustees of the Walters Art Gallery.

⁹⁵ Walters Art Gallery (Baltimore, Md.). The Ideal City.

⁹⁶ IBID

⁹⁷ IBID

⁹⁸ Hansen, M. S., and J. Spicer. 2005. The ideal city, attr. to fra carnevale, in the walters art museum. In *Masterpieces of italian painting the walters art museum* ., ed. Sarah Kane, 62. London: GILES.

⁹⁹ Walters Art Gallery (Baltimore, Md.), and Eric Zafran. 1988. *Fifty old master paintings from the walters art gallery*. Baltimore, Md.: Trustees of the Walters Art Gallery.

¹⁰⁰ Hansen, M. S., and J. Spicer. 2005. The ideal city, attr. to fra carnevale, in the walters art museum. In *Masterpieces of italian painting the walters art museum* ., ed. Sarah Kane, 62. London: GILES.

Patronage & Commission Information: Federico III Da Montefeltro was the wealthy Duke of Urbino Italy in the 1400's. Federico was looking to remodel his palace in the new renaissance fashion of antiquity. He commissioned engineer and architect Leon Battista Alberti.¹⁰¹ Along with the building renovations, Federico also enlisted the help of one of his young painters and engineers, Fra Carnevale, to paint images that would reflect the new renaissance ideals of antiquity. The result is three sister panels that depict highly ordered harmonious architectural buildings.¹⁰²

Physical Description: Fra Carnevale's *The View of an Ideal City* depicts a quiet well-organized and highly ordered cityscape. *The View of an Ideal City* is broken into three sections: foreground, middle ground, and above ground. The painting creates the illusion that an individual is standing ready to descend to the foreground courtyard. The courtyard's floor is made up of geometric patterns of squares, hexagons, and diamonds that are all in dusty blues, olive greens, and off whites. At the center of the courtyard sits a fountain that acts as the center point for the four surrounding crowned obelisks. These crowned obelisks create the edges of a square. On the middle ground, there is the surrounding plaza. Five distinct structures dominate the space of the middle ground. Ruling the left and right sides of the painting stand two massive, square, off white columned buildings. Straight ahead sits a monument arch. Slightly further back and to the right of the monumental arch sits a four-leveled coliseum. On the same plane on the opposite side resides a two-tiered hexagonal cathedral with geometrical patterns that resemble the foreground courtyard's pattern.

¹⁰¹ Hansen, M. S., and J. Spicer. 2005. The ideal city, attr. to fra carnevale, in the walters art museum. In *Masterpieces of italian painting the walters art museum* ., ed. Sarah Kane, 62. London: GILES.

¹⁰² IBID

Discussion of subject & Content & Context:

Two important ideologies of the Italian Renaissance are the revival of Roman antiquity and humanism.¹⁰³ Ancient Romans believed that very cosmos conformed to a series of particular orderly mathematical forms and proportions. The ancient Romans also believed that not only was the universe highly harmonious in its mathematical design but so was the human body. Each human being was thought to embody the perfect measurements and universal principles of natural order thus each being had the innate knowledge and order of the universe and therefore could master the principles of the universe.¹⁰⁴ Renaissance architects and artists thus became very focused on creating ideal city designs that represent the mathematical harmony of the universe and the self. This can be specifically seen in the Italian piazza. Most Renaissance piazza's either are designed to form a human being or the universe.¹⁰⁵ All in all, the renaissance architect and painter strived and desired to represent the harmony of the universe and human kind through the design of buildings and art.¹⁰⁶

Fra Carnevale painted *The View of an Ideal City* from 1480 to 1484, in the height of the Italian Renaissance.¹⁰⁷ “By conforming to the same rules (of the universe, The Ideal City) sought to achieve the harmony of the cosmos.¹⁰⁸” Like other Architects and painters he desired to reach a state of calm order and harmony through the techniques of linear perspective, contrasting designs, planes, and monochromatic colors.¹⁰⁹ The view of an Ideal City shows his desire to strive for a calm harmonistic design. Using linear

¹⁰³ Eaton, Ruth. 2002. *Ideal cities :Utopianism and the (un)built environment*. New York, N.Y.: Thames & Hudson, 40.

¹⁰⁴ Eaton, Ruth. 2002. *Ideal cities :Utopianism and the (un)built environment*. New York, N.Y.: Thames & Hudson, 47-48.

¹⁰⁵ Eaton, Ruth. 2002. *Ideal cities :Utopianism and the (un)built environment*. New York, N.Y.: Thames & Hudson, 48-49.

¹⁰⁶ Rosenau, Helen. 1959. *The ideal city in its architectural evolution*. London: Routledge and Paul.

¹⁰⁷ Walters Art Gallery (Baltimore, Md.). *The Ideal City*.

¹⁰⁸ Eaton, Ruth. 2002. *Ideal cities :Utopianism and the (un)built environment*. New York, N.Y.: Thames & Hudson, 48.

¹⁰⁹ Walters Art Gallery (Baltimore, Md.), and Eric Zafran. 1988. *Fifty old master paintings from the walters art gallery*. Baltimore, Md.: Trustees of the Walters Art Gallery.

perspective, Fra Carnevale is able to create a highly mathematical painting. In his painting two roman structures can be identified: The Arch of Constantine and the Roman Coliseum¹¹⁰, which contrasts with the geometrical designs in the foreground. By contrasting these different techniques Fra Carnevale creates two opposing designs that balance one another in perfect union and harmony. The painting is broken up into three distinct planes, which makes the expansive painting more digestible. The clear separation provides the painting with balance and order because wherever the eye starts the eye can naturally flow from top to bottom. Within the planes there are soft calm color patterns. The color separation makes a neat sandwich of blue and white bread with a meat middle of taupe browns, and greys. In fact, throughout the whole painting, the colors are of the same hue and intensity of dusty blues, greens, and taupe's. The colors are all neutral and light, which exudes calm. Fra Carnevale strived to depict a perfect city through linear perspective, contrasting designs, planes and neutral colors in order to create harmony and calm.

¹¹⁰ Walters Art Gallery (Baltimore, Md.), and Eric Zafran. 1988. *Fifty old master paintings from the walters art gallery*. Baltimore, Md.: Trustees of the Walters Art Gallery.

Bibliography

Eaton, Ruth. 2002. *Ideal cities :Utopianism and the (un)built environment*. New York, N.Y.: Thames & Hudson.

- Ruth Eaton's text *Ideal Cities: Utopianism and the Unbuilt Environment* informed me on the Renaissance Ideals of Antiquity and Humanism. The text specifically looks at Fra Carnevale's *View of an Ideal City* as well as the two sister paintings and directly relates their design to the artists need to express the mathematical harmonious universe.

Hansen, M. S., and J. Spicer. 2005. The Ideal City, attr. to Fra Carnevale, in the Walters Art Museum. In *Masterpieces of italian painting the walters art museum .*, ed. Sarah Kane, 62. London: GILES.

- This article provided me with the original site, purpose, and commission information. The article specifically outlined how Federico III Da Montefeltra and Leon Battista Alberti played a role in the development and creation of the View of An Ideal City and her sister paintings.

Rosenau, Helen. 1959. *The ideal city in its architectural evolution*. London: Routledge and Paul.

- This source was a basic source that helped define how people created harmony in their lives through creating ideal cities. The text emphasizing peoples needs to reach perfection - perfection that comes from liberty and harmony in buildings and art.

Walters Art Gallery (Baltimore, Md.), and Eric Zafran. 1988. *Fifty old master paintings from the walters art gallery*. Baltimore, Md.: Trustees of the Walters Art Gallery.

- The Walters Art Museum established the identity of the buildings within the painting and discusses the importance of linear perspective within the piece. It also provides the medium, dimensions, and relative date of the painting as well as attribute Leon Battista Alberti as a primary influencer of the painting.

Walters Art Gallery (Baltimore, Md.). The Ideal City.

- Interestingly this piece provided different dates than the Walters Art Museum Journal. However it was more specific in dates of the painting and the artist where the Journal from the Museum was not. The Website also gives a nice description of the painting and it directly relates the piece to its renaissance ideals.

Registration Report: L'Arbor de vie

Name of Curator: not listed

Artist: Henri Matisse¹¹¹

Nationality: French¹¹²

Birth Date: December 31st 1869¹¹³

Death Date: November 3rd 1954¹¹⁴

Executioner of Stain Glass: Paul Bony¹¹⁵

Title of Work: L'Arbor de vie (Tree of Life)¹¹⁶

Date of Work: 1949¹¹⁷

Medium: Paper Cut-Outs & Stained Glass Windows¹¹⁸

Dimensions: 515 x 252 cm¹¹⁹

Original Site: Chapelle du Rosaire at Vence¹²⁰ (Dominican Chapel of the Rosary at Vence)¹²¹

Commission Information: In 1942¹²² Matisse was recovering from a surgery to remove a tumor. During his recovery period, Monique Bourgeois, who then later entered the Dominican Nunnery in Vence, nursed Matisse.¹²³ During their time together they grew close, and as a way to thank Monique Bourgeois Matisse corresponded with Marie-Alain

¹¹¹ Nicholas Watkins. "Matisse, Henri." *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed November 9, 2014

¹¹² IBID

¹¹³ IBID

¹¹⁴ IBID

¹¹⁵ Matisse, Henri, Hanne Finsen, Musée national du Luxembourg, and Louisiana. 2005. *Matisse: A Second Life*. Paris: Hazan, 229.

¹¹⁶ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 133.

¹¹⁷ Matisse, Henri, Hanne Finsen, Musée national du Luxembourg, and Louisiana. 2005. *Matisse: A Second Life*. Paris: Hazan, 229.

¹¹⁸ IBID

¹¹⁹ IBID

¹²⁰ Nicholas Watkins. "Matisse, Henri." *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed November 9, 2014.

¹²¹ Langdon, Gabrielle. 1988. "A spiritual space": Matisse's Chapel of the Dominicans at Vence. *Deutscher Kunstverlag* 51 (4): 543.

¹²² Nicholas Watkins. "Matisse, Henri." *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed November 9, 2014.

¹²³ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 128.

Couturier a Dominican priest¹²⁴ at the nunnery and helped design a chapel and artwork for the nunnery.¹²⁵ Although the original plan was for Matisse to only design the stained glass windows for the chapel, in the end Matisse designed the entire chapel.¹²⁶ The primary function of the chapel was to build a place of worship for the Dominican nuns,¹²⁷ but for Matisse the primary purpose of “this chapel is for me the culmination of a life of work.¹²⁸” Through his career Matisse tried to use his art as a means to create calm sensation that resonates with the soul. He stated, “What I dream of is an art that is equilibrated, pure and calm, free of disturbing subject matter...a means of soothing the soul, something like a comfortable armchair in which one can rest from physical fatigue.¹²⁹” The critical point where Matisse felt he created his most calm and harmonious art was in the chapel at Vence.

Physical Description: The L'Arbor de vie is a succession of tall, curved-headed, lancet-style stain glass windows that almost touch the ground.¹³⁰ The stain glass windows depict equally distanced leaf shapes that appear to be growing on stalks. The background is a

¹²⁴ Nicholas Watkins. "Matisse, Henri." *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed November 9, 2014.

¹²⁵ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 128.

¹²⁶ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 128.

¹²⁷ Langdon, Gabrielle. 1988. "A spiritual space": Matisse's Chapel of the Dominicans at Vence. *Deutscher Kunstverlag* 51 (4): 551.

¹²⁸ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 128.

¹²⁹ Hilton, Alison. 1969-1970. Matisse in Moscow. *Art Journal: College Art Association* 29 (2): 166.

¹³⁰ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 128.

“bottle green¹³¹” and the leaves alternate upwards from “ultramarine blue¹³²” to yellow. This abstracted work was based on the tree of life and in particular, due to the region of the chapel, the prickly pear tree. The prickly pear tree blooms yellow flowers.¹³³ It is a manipulation of the Arbor Vitae from the apocalypse.¹³⁴

Discussion of subject and (historical) and (Cultural) Context:

Before Matisse worked on the Chapel at Vence, he was focused on creating art where “the onlooker should not be perturbed or confused, he should not feel the necessity of contradicting himself, of coming out of himself. A picture should give deep satisfaction, relaxation and pure pleasure to the troubled consciousness.¹³⁵” Matisse also wanted “art that is equilibrated, pure and calm, free of disturbing subject matter...a means of soothing the soul, something like a comfortable armchair in which one can rest from physical fatigue¹³⁶” Through experimentation Matisse finally found he was able to create pure, calm harmony through paper cut-out symbols. Paper cut-outs, for Matisse, were a way to reduce something to its most pure and real harmonic form.¹³⁷ Matisse used his new form to design the chapel. Using his cut-out model he created three large murals; on the north wall *St. Dominic*, on the south wall the *Virgin and Child*, and on the

¹³¹ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 130.

¹³² Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 130.

¹³³ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 130.

¹³⁴ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 128.

¹³⁵ Hilton, Alison. 1969-1970. Matisse in Moscow. *Art Journal: College Art Association* 29 (2): 166.

¹³⁶ Hilton, Alison. 1969-1970. Matisse in Moscow. *Art Journal: College Art Association* 29 (2): 166.

¹³⁷ Elderfeldt, John. 1978. *The CUT-OUTS of HENRI MATISSE*. United States: George Braziller, Inc. 7.

east side the *Via Crucis*.¹³⁸ On the other walls he created stain glass windows with “untramarine blue, a bottle green, and a yellow color¹³⁹” depicting the tree of life.¹⁴⁰

To only investigate the context and content of *The L'Arbor de vie* and not the rest of the chapel would be not to fully understand the meaning and impression of the stain glass window, therefore the entire chapel will be scrutinized. The medieval Dominican monastic church of the Alpine Haut-Rhin inspired the church model. Another inspiration was Thomas Kempis's *Imitation of Christ*, a 15th century Augustian treatise of meditation exercises that the Dominican nuns used regularly.¹⁴¹ The Dominican nuns based their studies and beliefs on calm spirituality, and so Matisse was further inspired to design a chapel of calm harmony. The core concept of Vence was the ‘Law of Contrasts:’ the interactions of lines, color, and space that creates harmony and balance.¹⁴² Through, lines, color, mediums, and spacing, the chapel expresses clarity and simplicity and a spiritual calm.¹⁴³ Matisse accomplished this by designing the interior of the chapel on his idea that light is the bearer of infinite space and spirituality.

In order to create the infinite space he used ceramic white walls and floors, stained glass windows, and simple bold black murals. Together the white floors and walls, stained glass windows and murals created the illusion of space. The actual space is small; the nave being twenty feet wide, and the sanctuary being fifty-three feet long, and the apse and nuns choir thirty-five feet wide. It appears large because of the

¹³⁸ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel 128.

¹³⁹ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel 130.

¹⁴⁰ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 130.

¹⁴¹ Elderfeild, John. 1978. *The CUT-OUTS of HENRI MATISSE*. United States: George Braziller, Inc. 545.

¹⁴² Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 131.

¹⁴³ Elderfeild, John. 1978. *The CUT-OUTS of HENRI MATISSE*. United States: George Braziller, Inc. 545-549.

alignment of the stain glass walls and compositions.¹⁴⁴ The entirety of the chapel creates an environment of calm spiritualism.

The L'Arbor de vie in particular is the culminating point of Matisse's life work and in the chapel. The Stain glass window *L'Arbor de vie* with its' intense but simple color represent Matisse's pursuit of purity of color and the desire for the balance of quantities.¹⁴⁵ Matisse believed in a "a very pure non-material light, a crystalline light"¹⁴⁶, which can be seen in the simple geometrical shapes within the piece and the simple bright colors of the stain glass.

¹⁴⁴ Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel, 555.

¹⁴⁵ Elderfeild, John. 1978. *The CUT-OUTS of HENRI MATISSE*. United States: George Braziller, Inc. 556.

¹⁴⁶ Elderfeild, John. 1978. *The CUT-OUTS of HENRI MATISSE*. United States: George Braziller, Inc. 20.

Bibliography

Berggruen, Olivier, Max Hollein, and Henri Matisse. 2006. *Henri Matisse: Drawing with scissors : Masterpieces From the Late Years*. Munich; London: Prestel.

- The book provided me with information on the commission of the chapel as well as explains the key elements within the chapel. The book also discusses Matisse's emphasis on color and its spiritual importance. The book also discusses how the Chapel creates infinite spiritual space.

Elderfeild, John. 1978. *The CUT-OUTS of HENRI MATISSE*. United States: George Braziller, Inc.

- This book explained in great detail Matisse's art process. It explained how paper cut-outs allowed Matisse to get things into their most pure unaltered form. The book helped me connect the significance of Matisse's cut-outs and relate it to the murals and stain glass windows of the Chapel at Vence. The cut-outs allowed Matisse to create spiritual pure forms for the chapel.

Hilton, Alison. 1969-1970. Matisse in Moscow. *Art Journal: College Art Association* 29 (2): 166-73.

- This article was incredibly helpful because it provided two excellent quotes from Matisse that shows Matisse's desire to create calm, and spiritually balanced art. My entire exhibit is based around artwork and artists that strive to create calm art. These two quotes prove to me that the Tree of Life is the perfect piece of art to put in my exhibit.

Langdon, Gabrielle. 1988. "A spiritual space": Matisse's Chapel of the Dominicans at Vence. *Deutscher Kunstverlag* 51 (4): 542-73.

- This article outlined the motives for building the chapel as well as the process that went into building it. The article also explained the importance of creating an infinite space with the chapel at Vence.

Matisse, Henri, Hanne Finsen, Musée national du Luxembourg, and Louisiana. 2005. *Matisse : A Second Life*. Paris: Hazan.

- This book gave me the dimensions, medium, title to the work, as well as the meaning behind the piece. It also discusses the importance of light, space, and color in the creation of the stain glass window and the chapel.

Nicholas Watkins. "Matisse, Henri." *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed November 9, 2014, <http://www.oxfordartonline.com/subscriber/article/grove/art/T055953>.

- Oxford Art provided me with the simple details that I needed for the Registration. Oxford art gave information surrounding Matisse's heritage, birth, and death.

An essay of 250-300 words describing the research strategy, how library resources helped focus and direct the research, and what you learned about the research process.

For my research project, I created an exhibition of art that represents calm because one of my goals is to find serenity. I wanted to explore how artists have “courted calm” through art. My strategy for this research project was to use ACE and the Goucher library to complete the project in a thorough and calm manner.

Throughout my research process, I met with my Academic Coach in ACE to create deadlines so that I could stay organized and reduce stress. On the advice of ACE, I met with my professor to discuss my research process. Regular meetings with advisors helped to break down the project into manageable chunks of work.

Most of my work was accomplished in the library. The research librarian helped me navigate the databases, search for books both physically and electronically, and set up a Refworks account to keep my sources organized. When I was not talking with a librarian, prowling the stacks, or using Refworks, I was simply using the physical space of the quiet floors. The research librarian, databases, and quiet space were all crucial resources for my project.

Through this project, I discovered that research is like a funnel. Work needs to begin in a broad and general manner. With time, work, and frustration, the thesis and objectives become more defined and clear. I found that thorough research takes a lot of time!

This project also taught me to be flexible in my work. The focus of my research needed to change according to the discovered evidence.

I am thankful that I was given this assignment during my first semester at Goucher because through the project, I better understand the resources available through the library, ACE, and my professors. I discovered that I am capable of independently creating an exciting and difficult project.