

# BACKGROUND

This is a series of acrylic studies on paper that I did a couple of years back, of a 4" x 4" square with four color segments, exploring color and a simplified composition, drawing inspiration loosely from Josef Albers/Ellsworth Kelly. Most of them ended up being either monochromatic or analogous schemes, with little distinction in hue, value, and saturation.

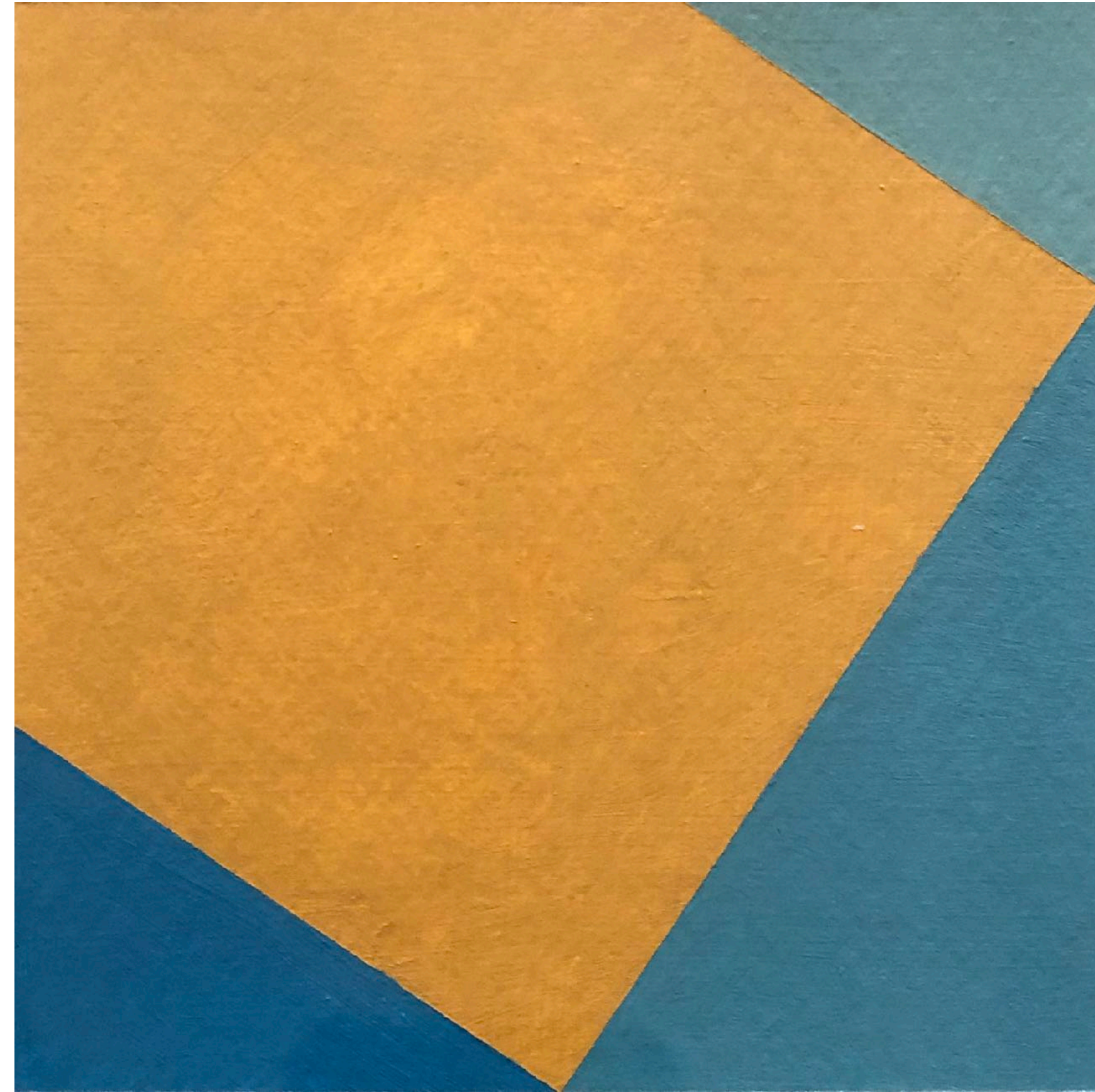
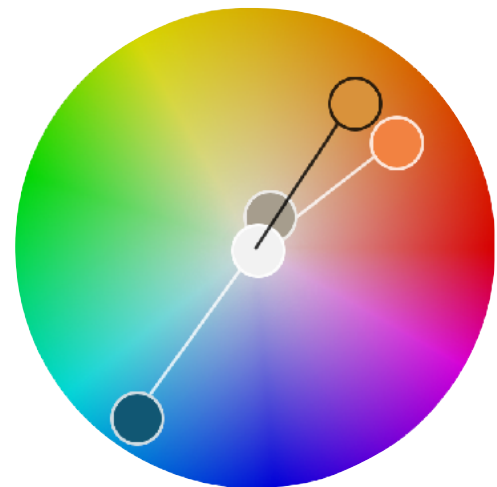
The two that I ultimately most enjoyed were the more striking complementary palettes, which made me want to explore this series digitally and potentially resume trying them out in real life in paint. As I've mentioned, I tend to gravitate toward the more muted/monochromatic/analogous color schemes naturally, however gaining more understanding in this course is pushing me to explore playing with saturation and value to add some visual interest to my work.



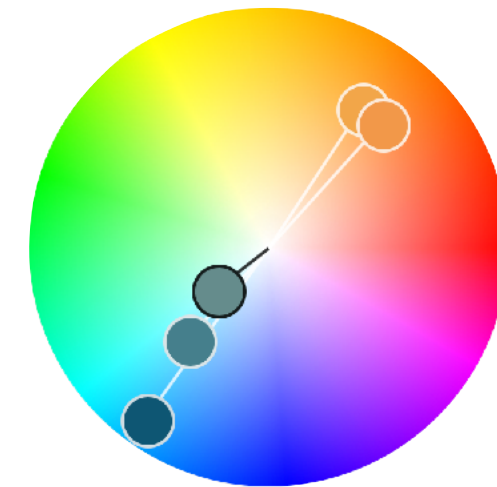
# PHYSICAL ITERATIONS



Complementary

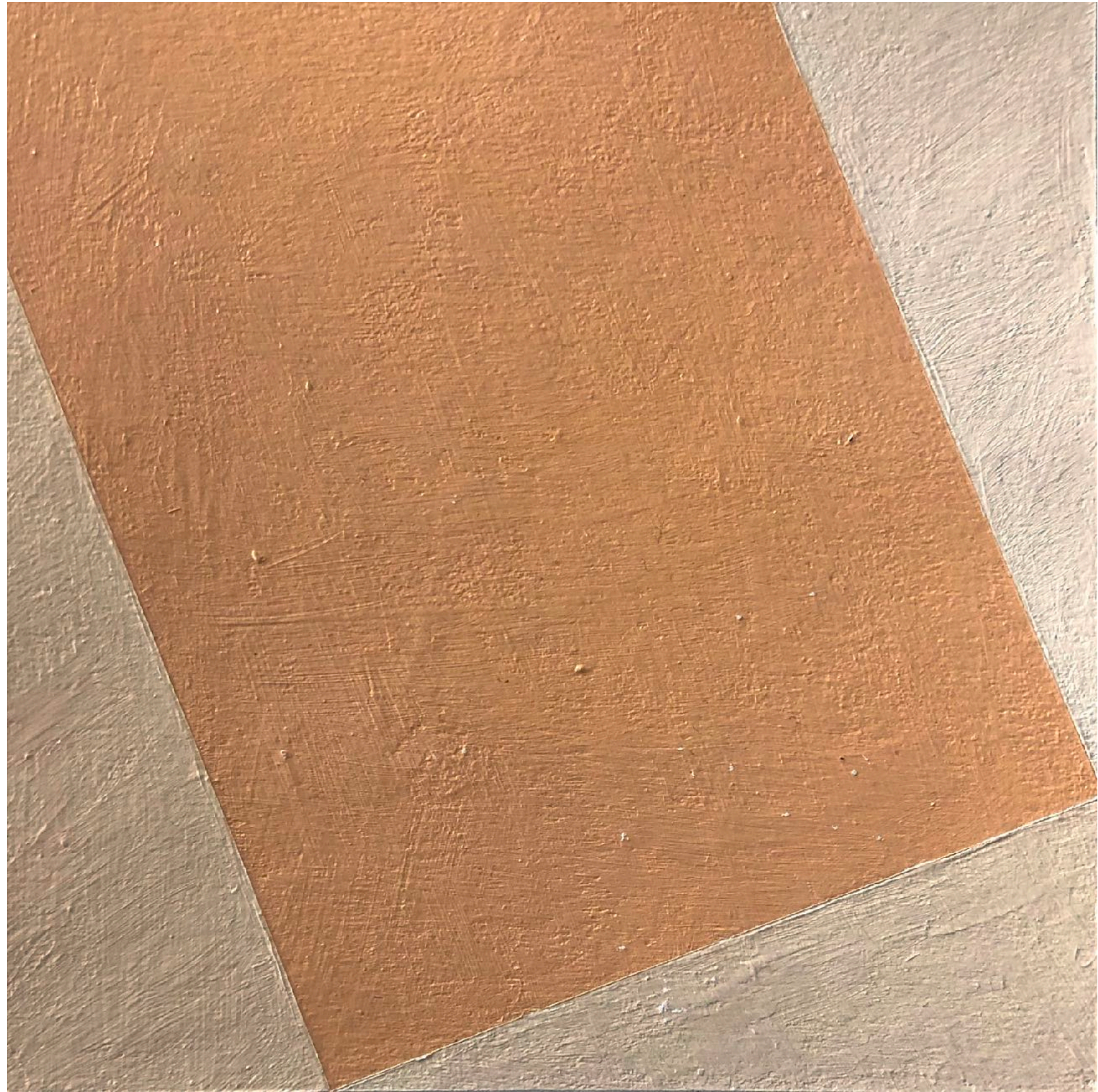


Complementary





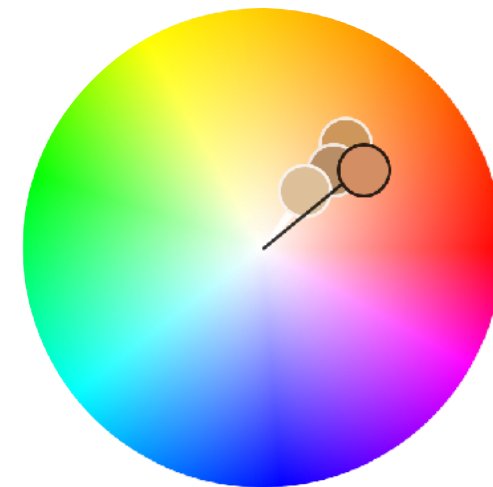
# PHYSICAL ITERATIONS



Monochromatic

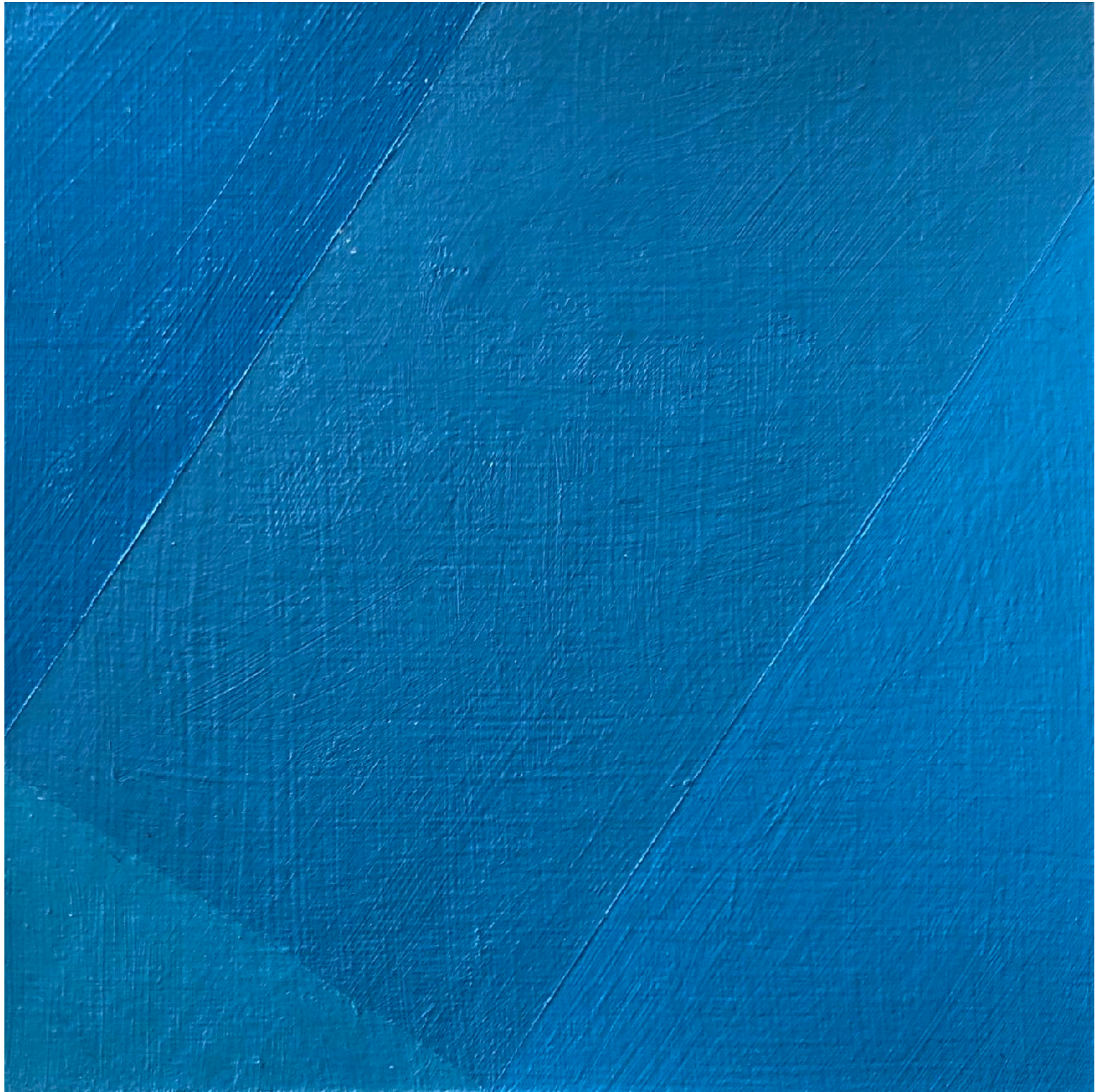


Analogous

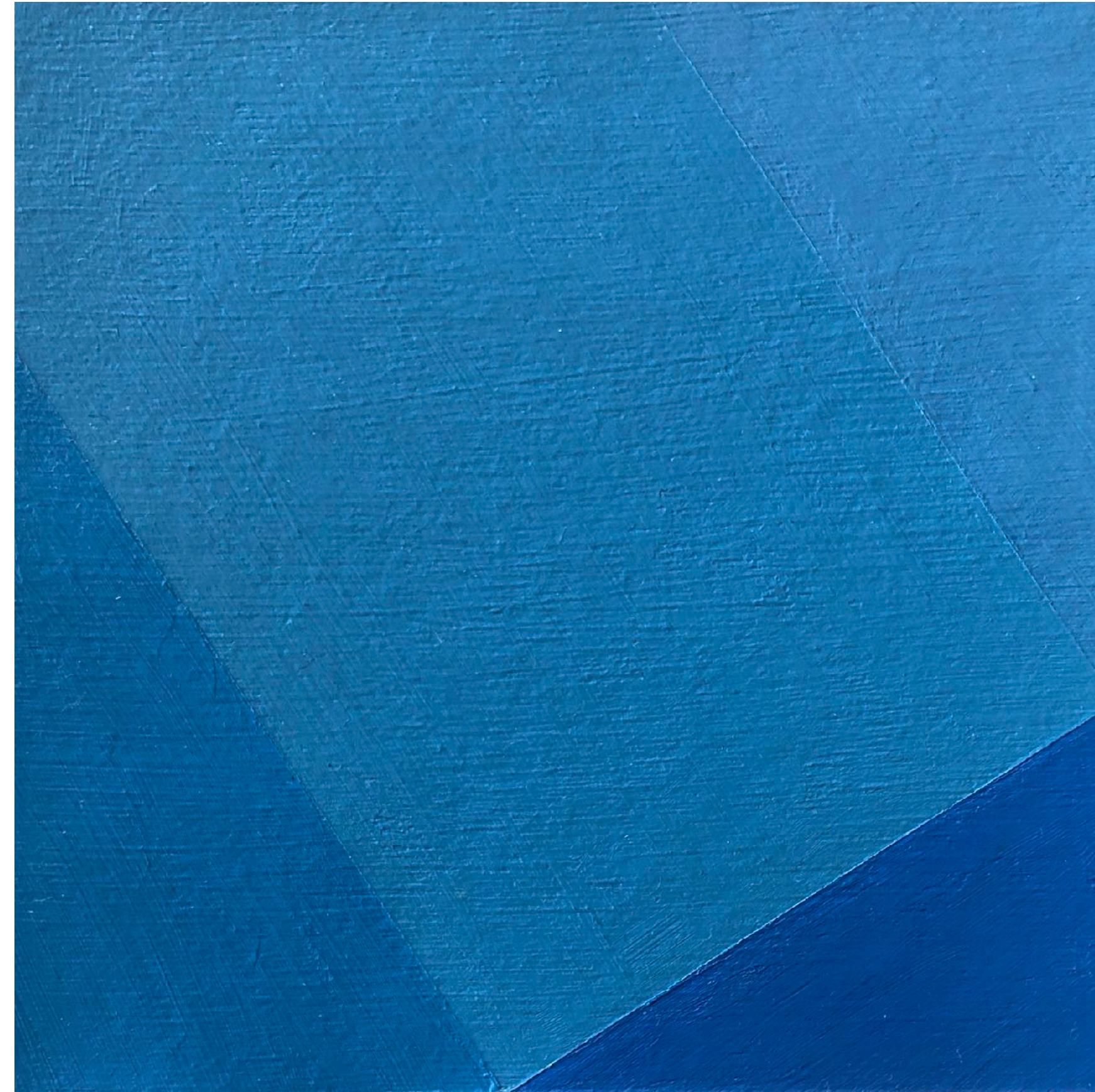
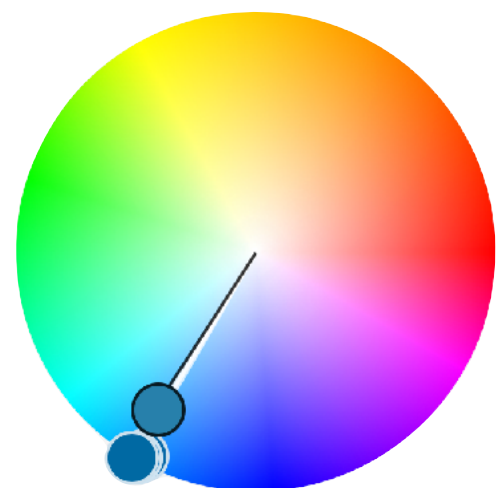




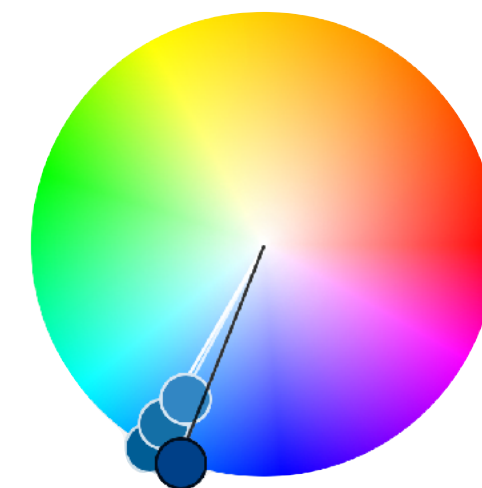
# PHYSICAL ITERATIONS



Monochromatic

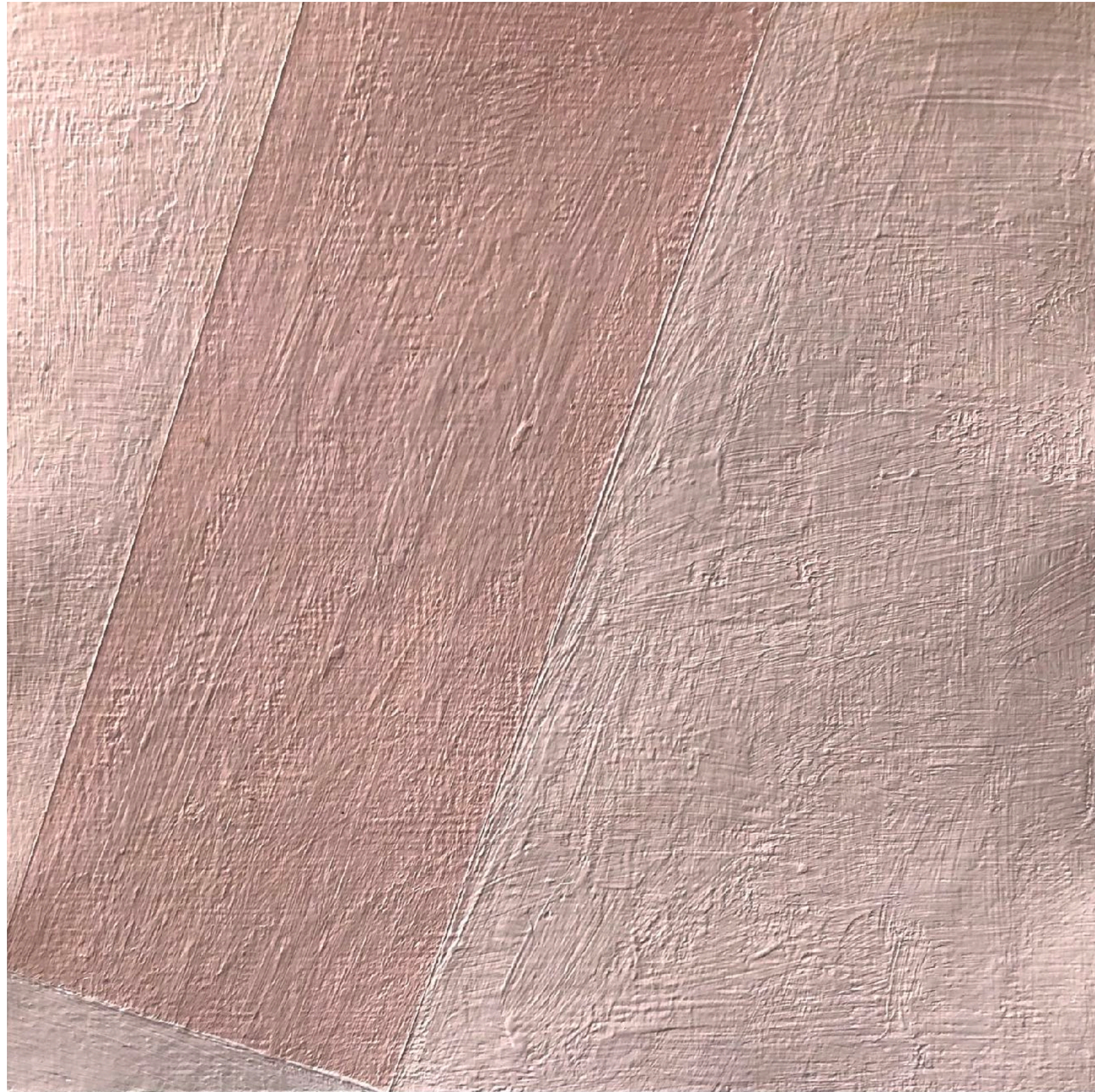


Analogous

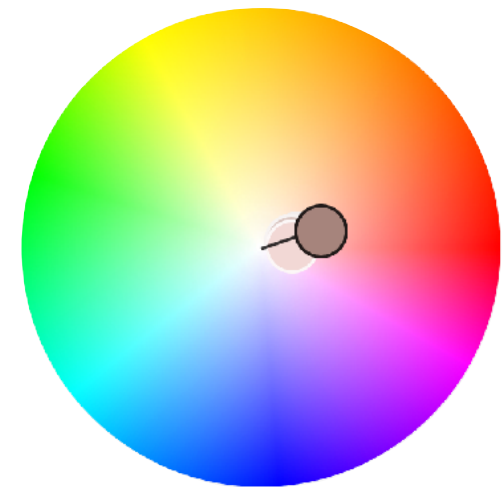




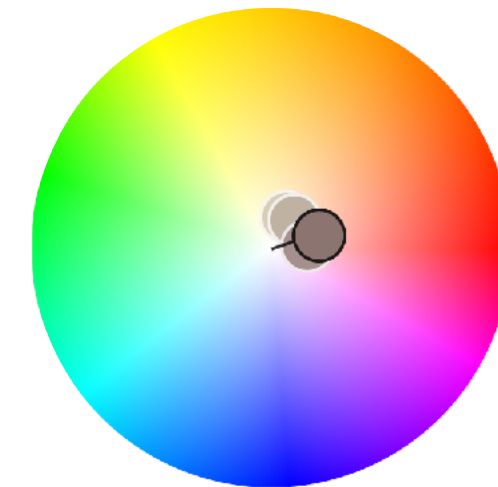
# PHYSICAL ITERATIONS



Monochromatic

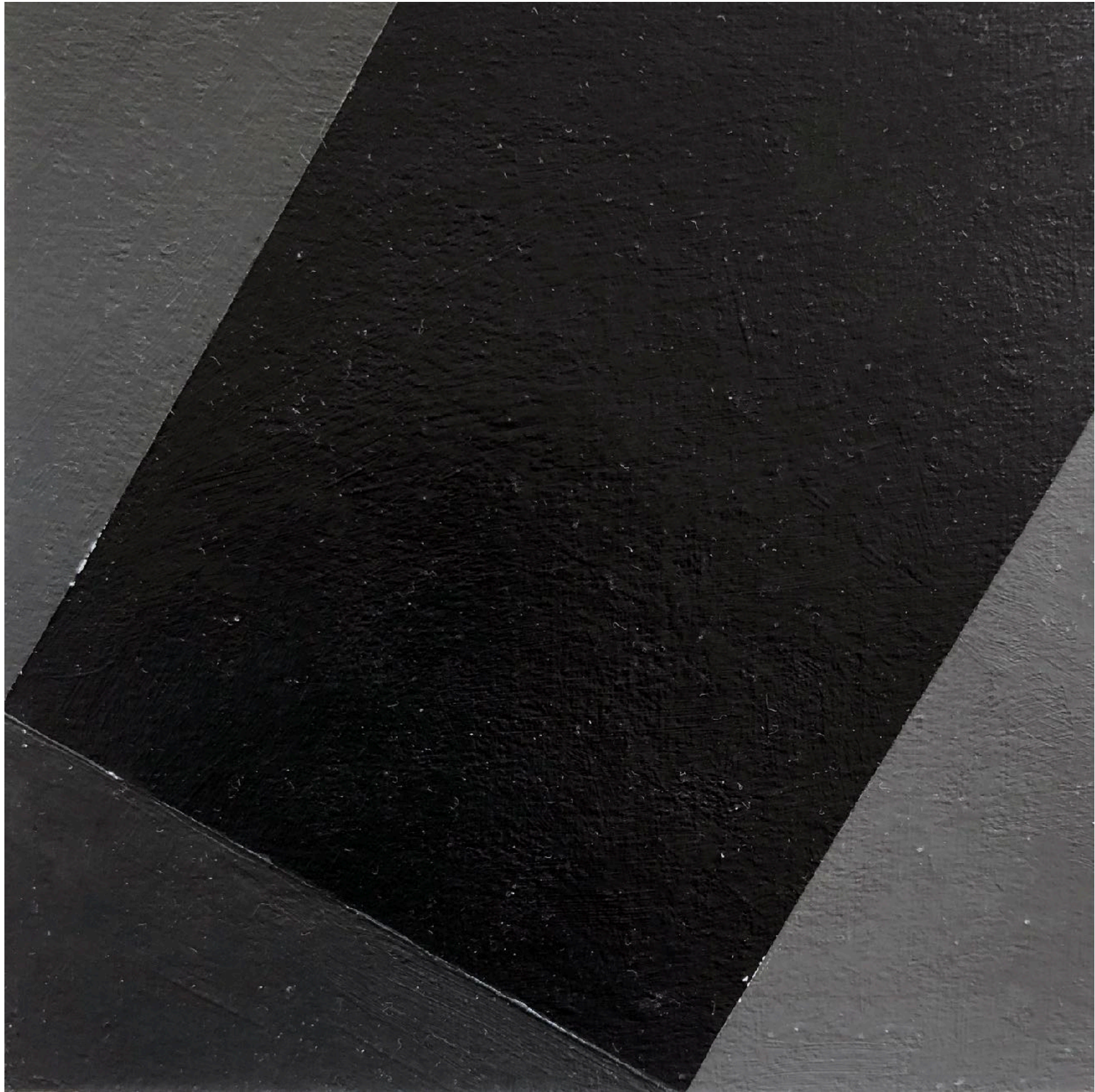


Analogous

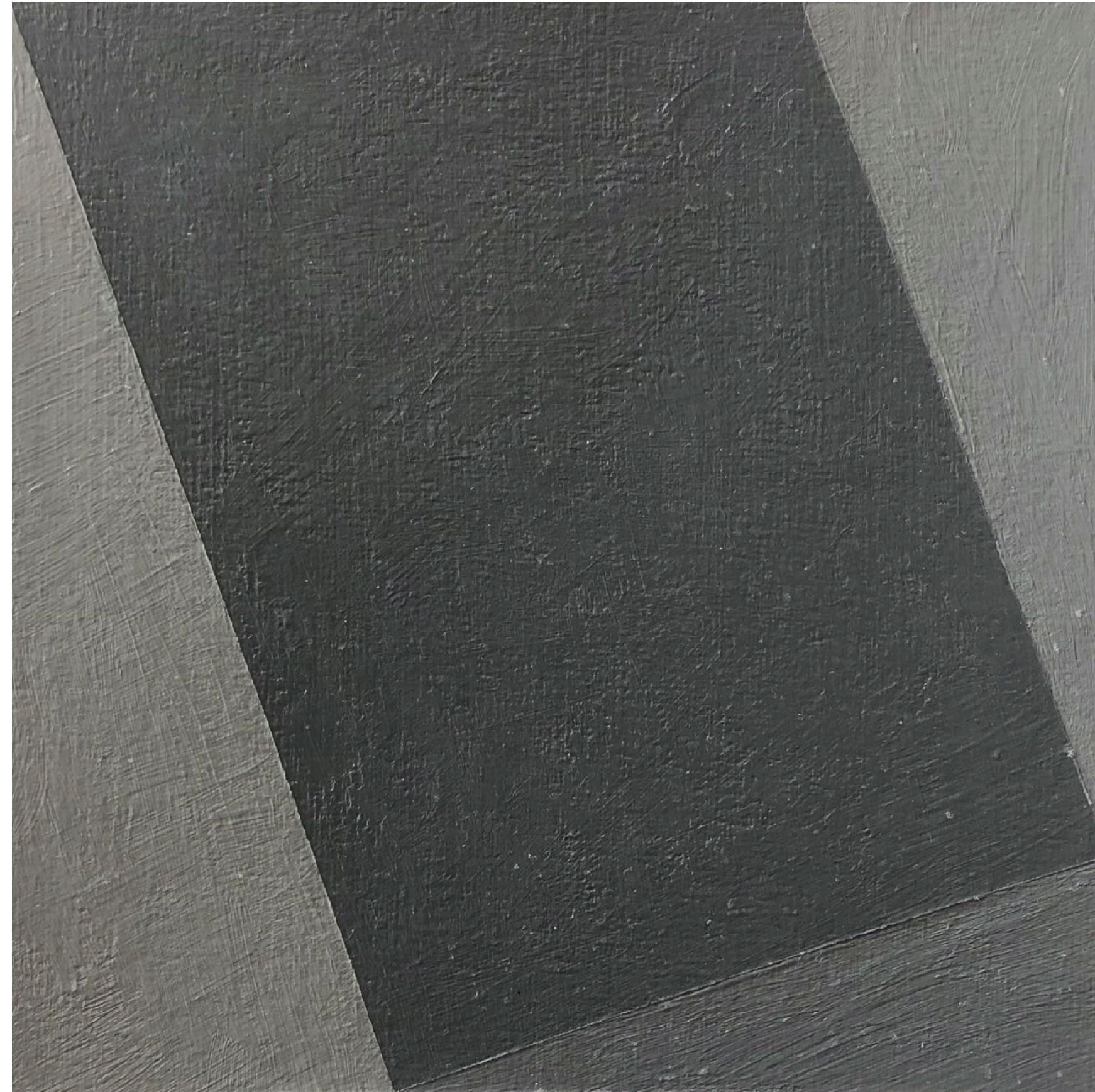
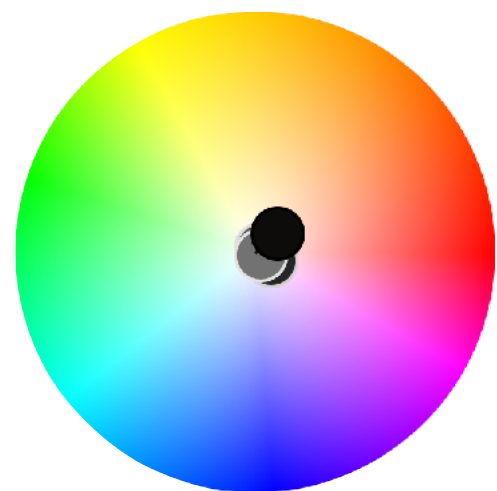




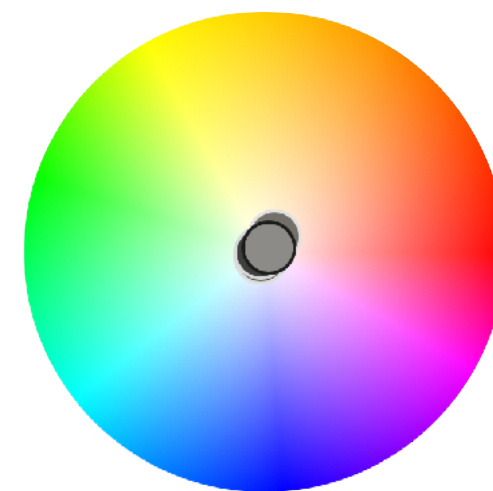
# PHYSICAL ITERATIONS



Monochromatic



Monochromatic

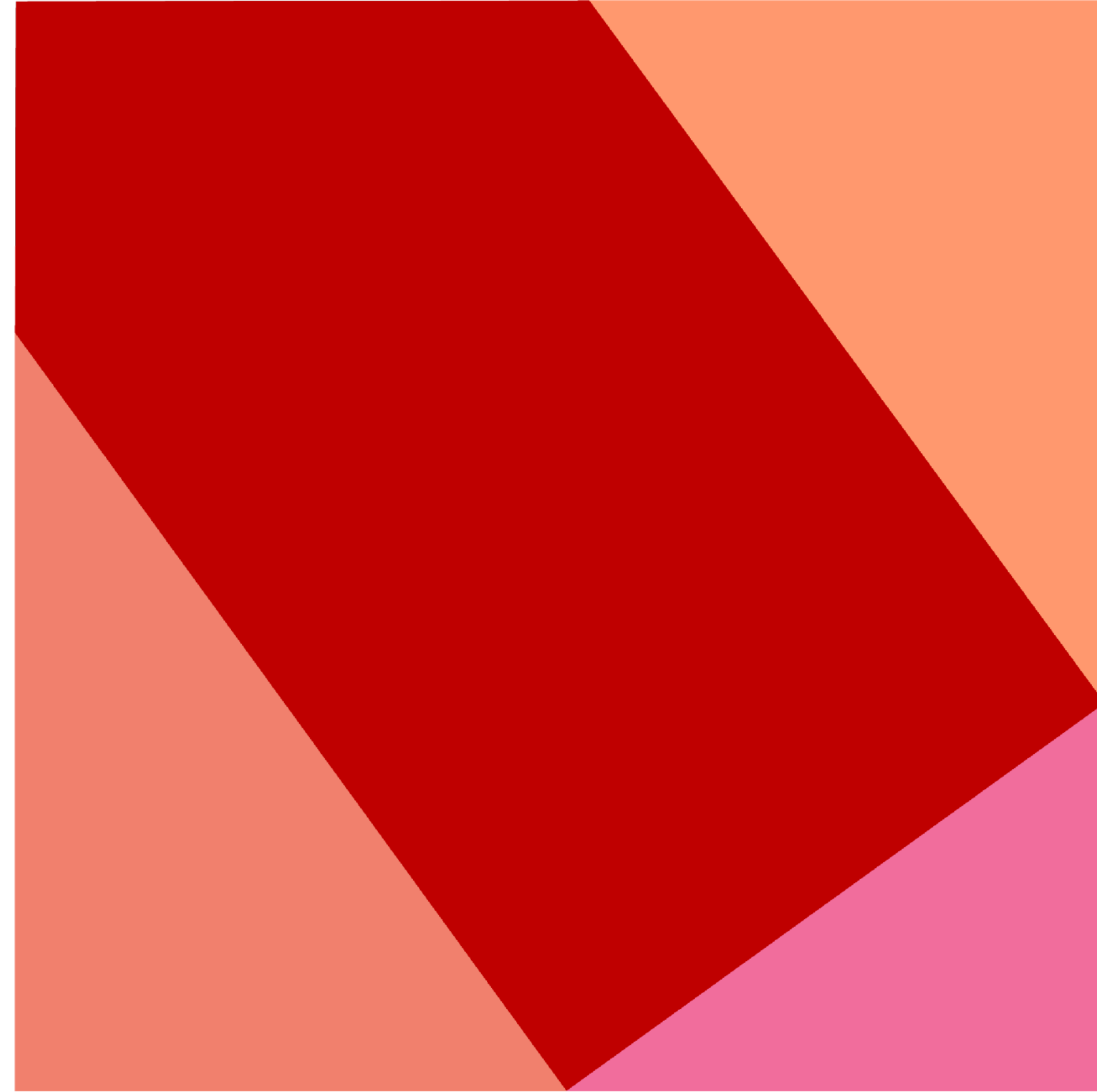
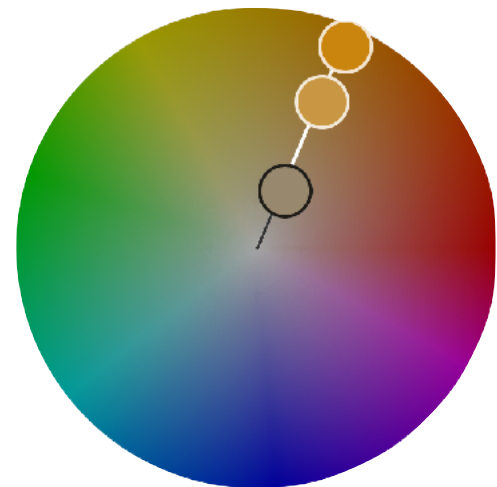
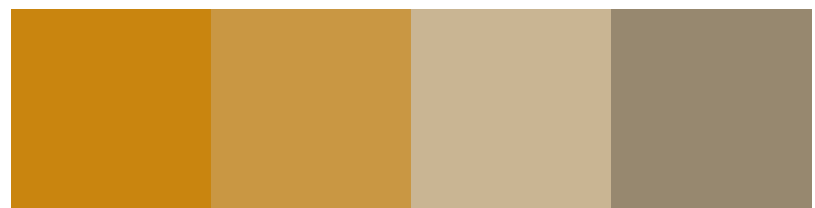




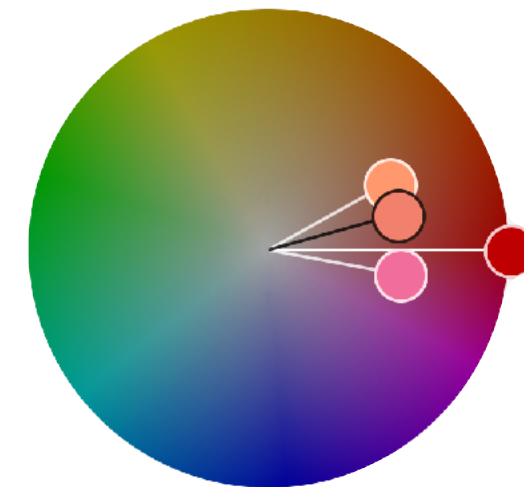
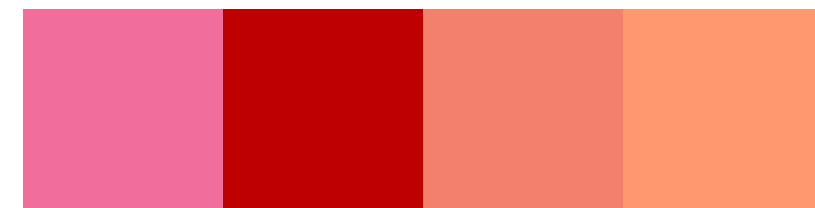
# DIGITAL ITERATIONS



Monochromatic



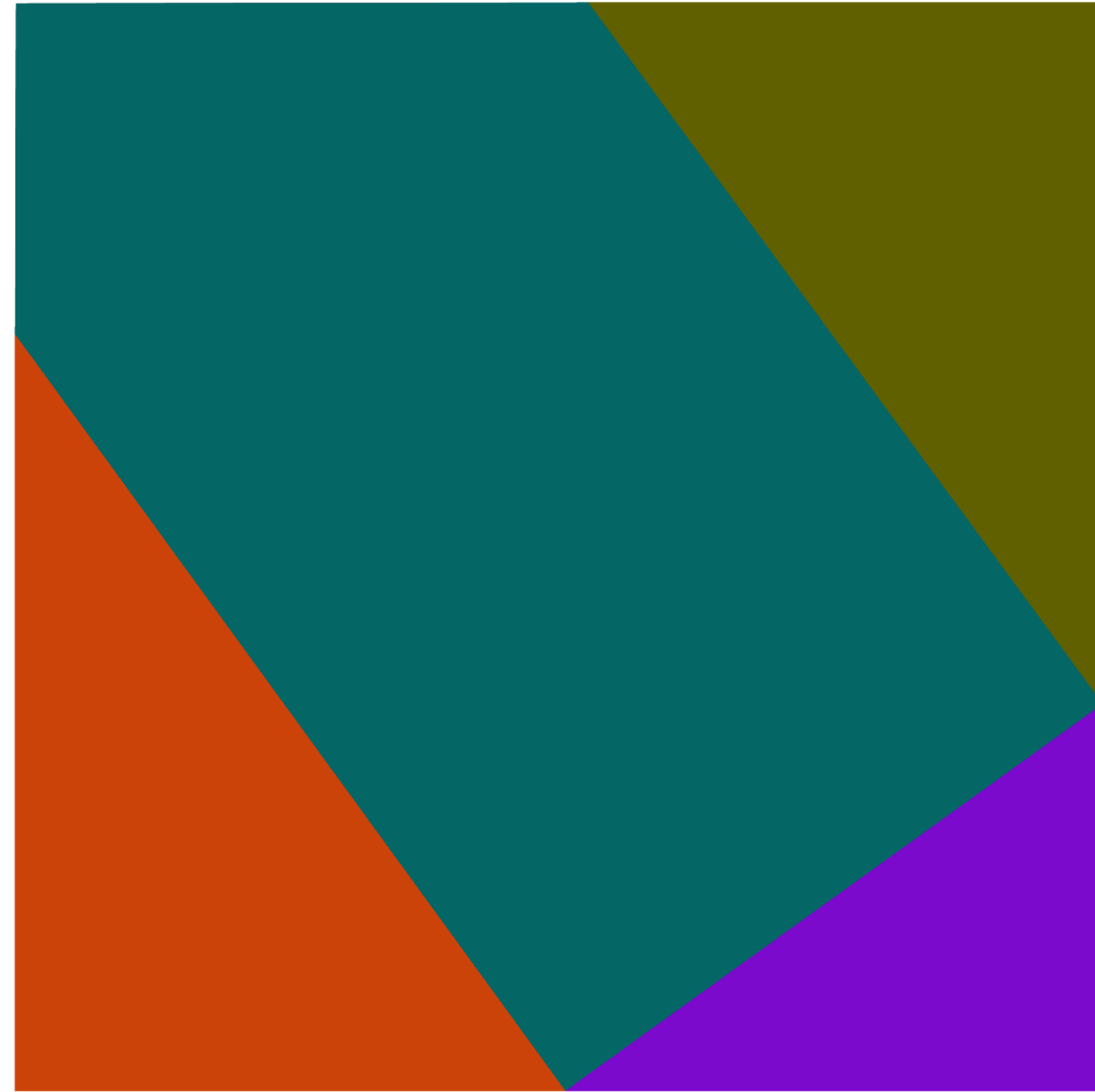
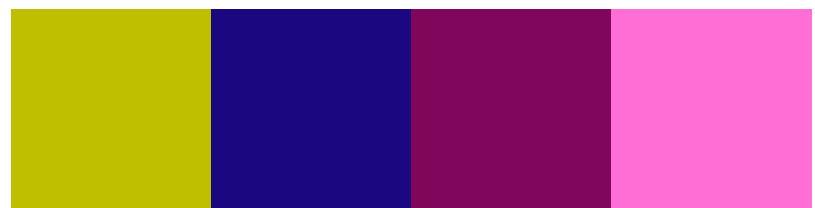
Analogous



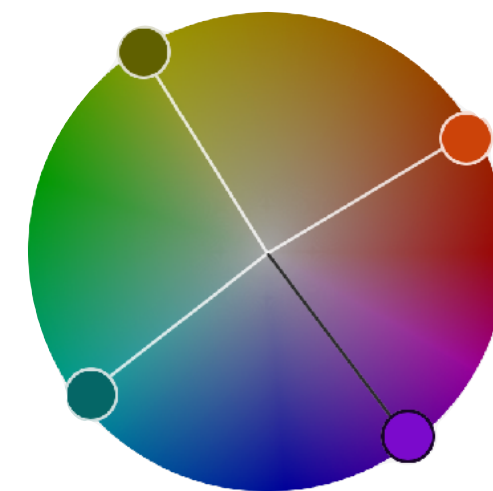
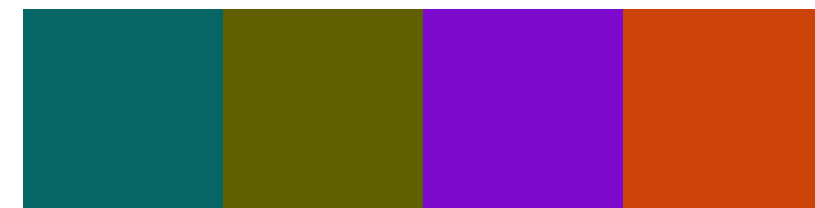
# DIGITAL ITERATIONS



Split complementary



Tetrad

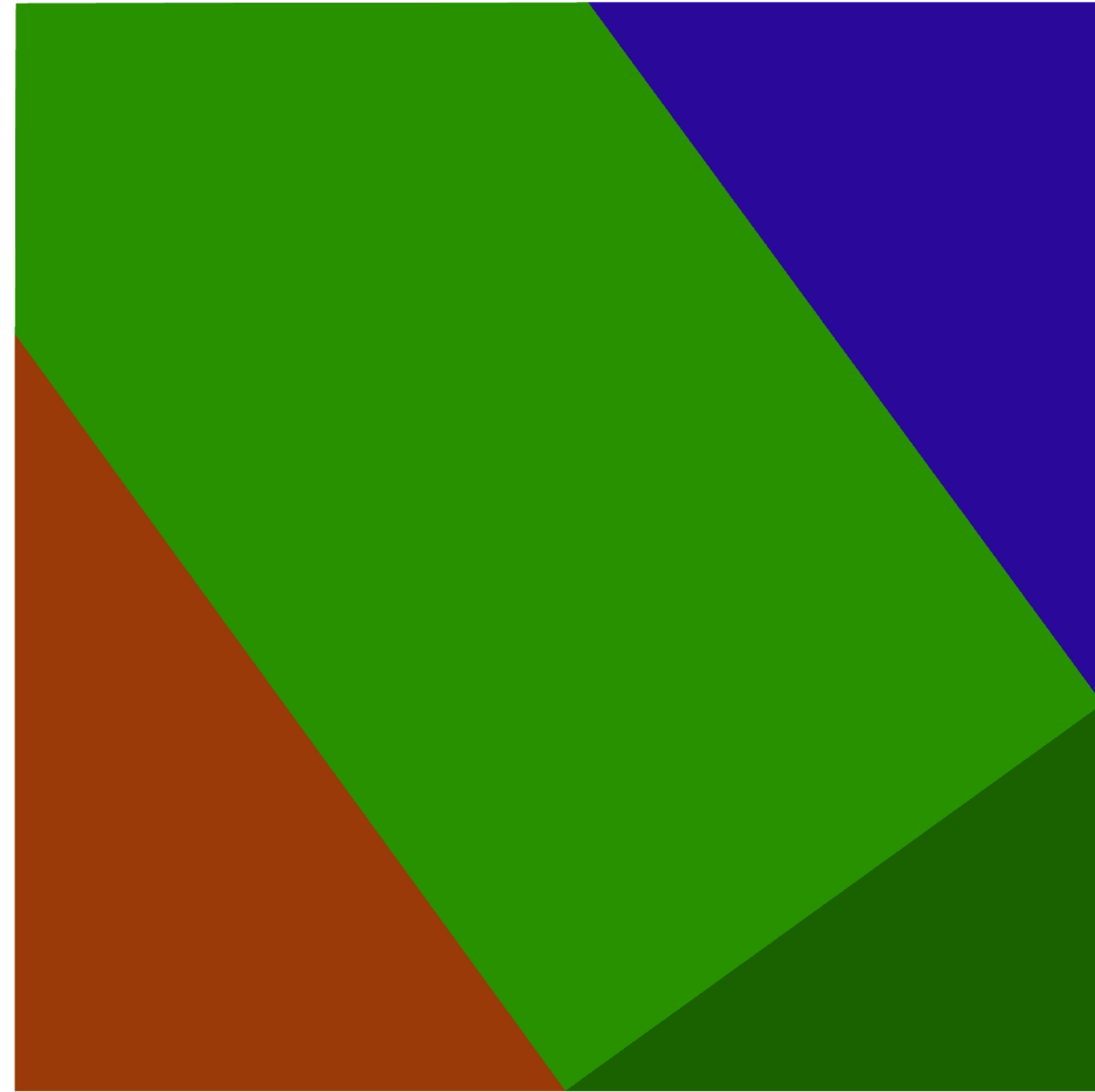
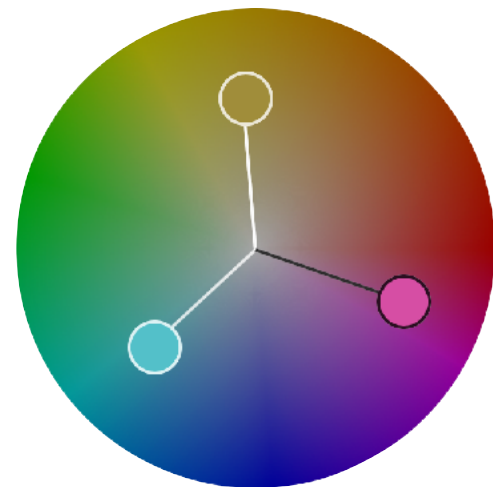




# DIGITAL ITERATIONS



Triad I



Triad II

