Mimicking Piet Mondrian’s *Compositions* in Red, Blue, and Yellow

This image was created in the rectangle world of Gargoyle, version Beta.

**Biography of the Artist** *this text comes entirely from the website cited below*

Piet Mondrian was a Dutch painter and an important contributor to the De Stijl art movement, which was founded by Theo van Doesburg. Despite being well-known, often-parodied, and even trivialized, Mondrian's paintings exhibit a complexity that belie their apparent simplicity. The non-representational paintings for which he is best known, consisting of rectangular forms of red, yellow, blue, or black, separated by thick, black, rectilinear lines, are actually the result of a stylistic evolution that occurred over the course of nearly thirty years, and which continued beyond that point to the end of his life.

The apparent simplicity of Mondrian's most well-known works have led some people to believe that anyone, even a child, could paint them. However, careful study of Mondrian's neoplastic compositions makes it clear that they are utterly original works that are extremely difficult to reproduce with the same effect that he generated. Moreover, such works are the culmination of a decades-long conceptual journey through modern art that involved experimentation with many different styles and movements. Mondrian's oft-emulated reductionist style continues to inspire the art, fashion, advertising, and design worlds. Although he was a fine artist (not a commercial artist), Mondrian is considered the father of advertising design, because of the widespread and continued adoption of his grid style as a basic structure of graphic design layout. [www.pietmondrian.org]

**Description of the Image**

This image features rectangles of various sizes all pieced together to cover the canvas. Much of the image is composed of white rectangles, with accents by two blue rectangles, four yellow rectangles, two red rectangles, and two black rectangles. All of the rectangles are separated by black outlines which are often used to bisect rectangles in half. I find that in looking at the image, my eye tends to wander in search of a real focal point, which does not exist.

**Abstract Description of the Process of Image Generation**

To paint this image, I began with the left half of the canvas. I painted three rectangles of the same size, each of which was three times the width and five times the height of the default rectangle. I then painted a red rectangle over part of the bottom-most white rectangle which was half the height of the other white rectangles on that side of the painting. I returned to the origin and set out to paint the part of the canvas next to the column I had just painted. Here, I painted two white rectangles in the middle and towards the top of the canvas, and then I painted a yellow rectangle with another yellow rectangle of a smaller height over top of it. I moved then to the bottom half of that column and painted a black rectangle above two white rectangles. Those latter two white rectangles were done similarly to the two yellow rectangles where the smaller one was painted over the larger one. I bisected the smaller rectangle with a black rectangle in order to make it appear as though there were two yellow rectangles separated by the same outline as every other rectangle. Using these same techniques, I painted the center column, the column to the left of it, and the left-most column.