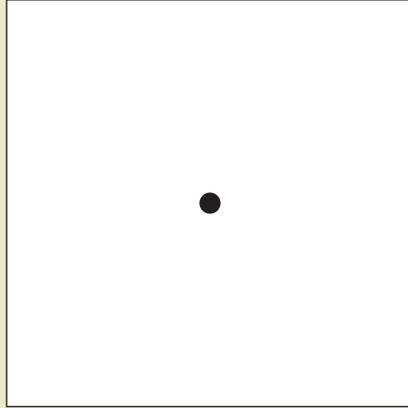
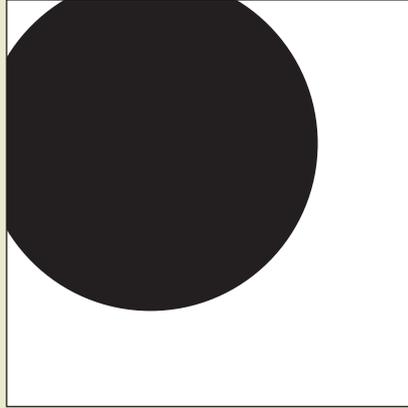


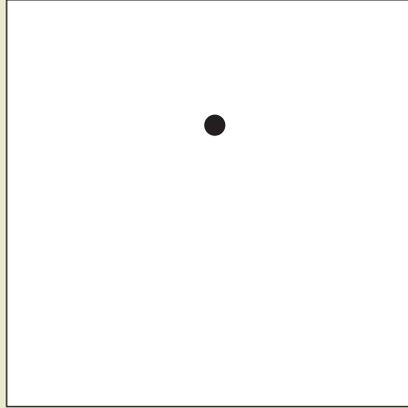
The 2" square is a blank canvas. It is empty with no relationship to anything.



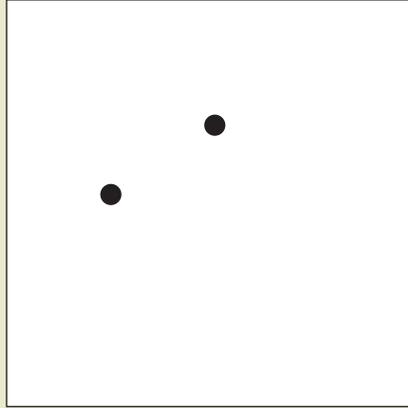
If you were to mark the visual canvas with a centered dot  
then an immediate relationship of dot to background is formed.  
A small tension is now created.



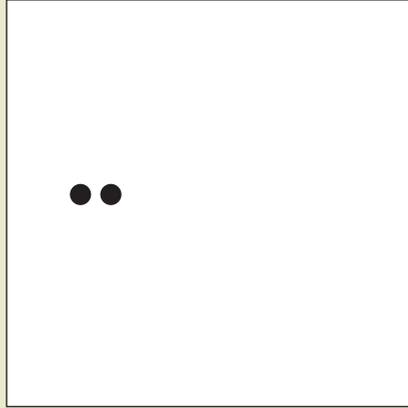
Increase the size|scale of the dot and it changes the relationship of foreground to background (until the dot obliterates the background and a new canvas is formed). The action of the piece can happen within or outside of the focus of the dot.



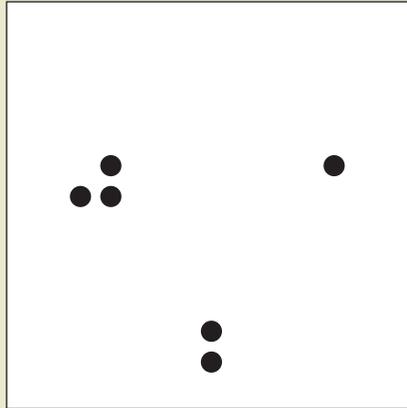
If the dot is moved from the center the static relationship between the dot and background is unsettled. Tension is increased because it lessens the stability of the composition.



If we add a second dot the dot-background relationship becomes secondary while the two dot relationship is primary. A hierarchy develops.

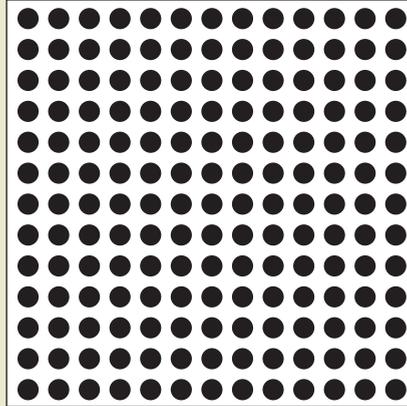


If we move the dots in relation to each other they begin to break up the space of the background and form different compositions.



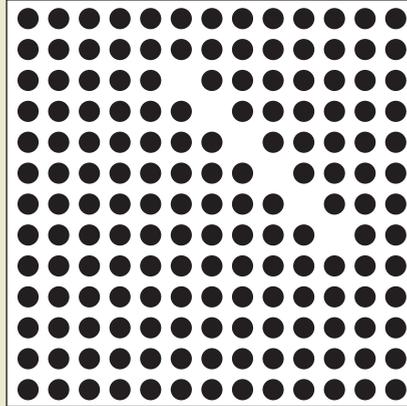
If we move the dots in relation to each other they begin to break up the space of the background and form different compositions.

If you continually add dots to the composition you begin to work with groupings, rows, variability in size, grey tone, color and texture.



If we move the dots in relation to each other they begin to break up the space of the background and form different compositions.

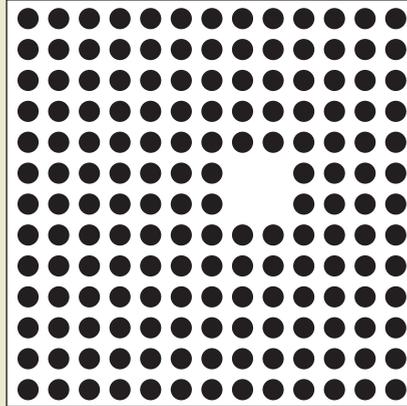
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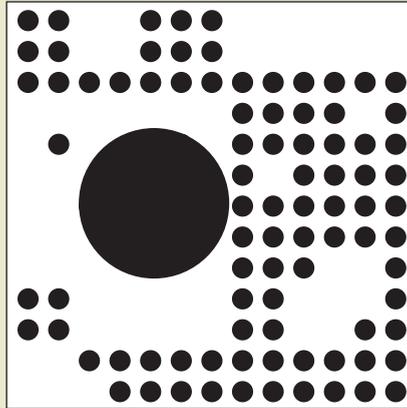
Lines can be implied or real in dot compositions.



If we move the dots in relation to each other they begin to break up the space of the background and form different compositions.

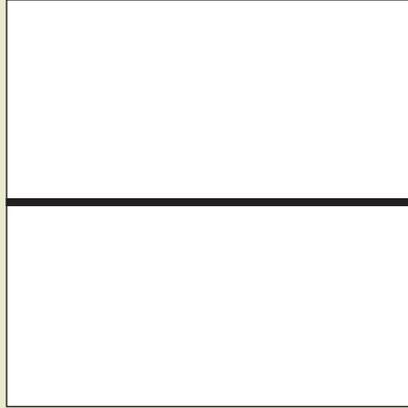
If you continually add dots to the composition you begin to work with rows, groupings, variability in size, grey tone, color and texture.

What was once the background can now become the foreground.

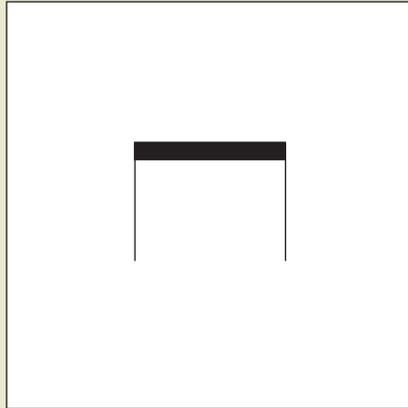


If we move the dots in relation to each other they begin to break up the space of the background and form different compositions.

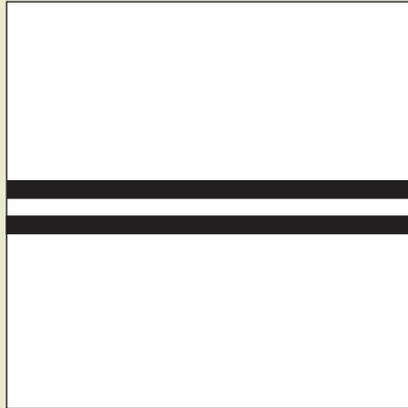
If you continually add dots to the composition you begin to work with rows, groupings, variability in size, grey tone, color and texture.



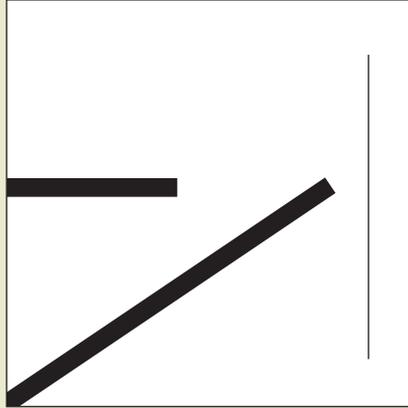
The line. "The line is the visible trace of a moving dot."  
Movement is the domain of the line.  
It can continue indefinitely in either direction.



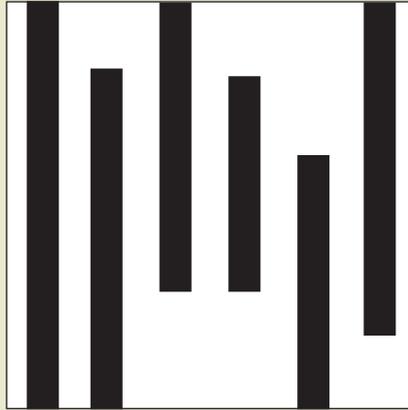
The line joins, supports, holds together, intersects a composition.



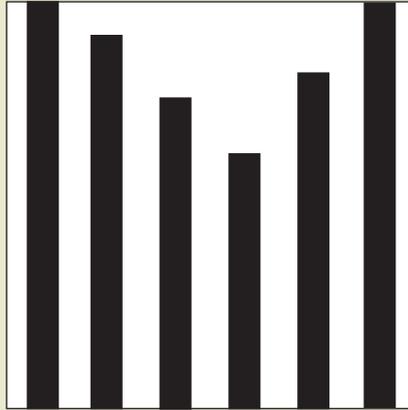
Two straight black parallel lines produce a third line enclosed between them – and there's a positive-negative relationship. The space between becomes just as important as the elements producing it.



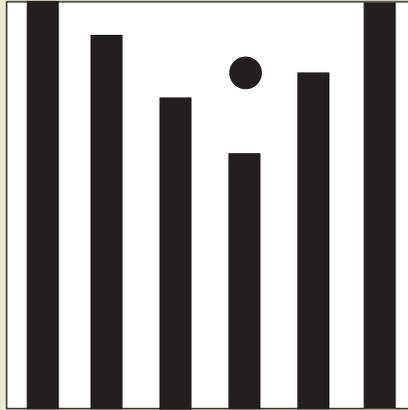
Placement of lines (and dots) create movement.



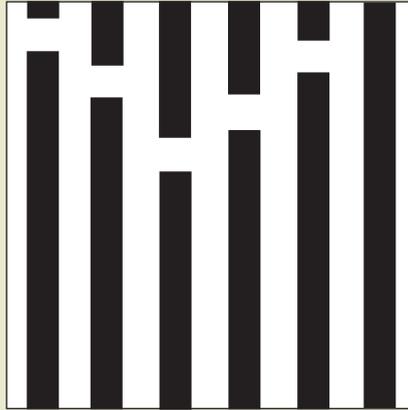
Placement of lines (and dots) create rhythm.



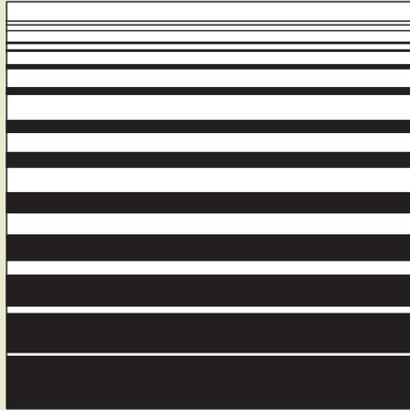
Placement of lines (and dots) create progression and can direct the eye.



Placement of lines (and dots) create progression and create visual focus.



Placement of lines (and dots) create progression and can direct the eye.  
Gaps in lines create spaces or reversed out square dots.



Thickness of lines create depth.

Visual Canvas

Foreground

Background

Relationship

Tension

Size | Scale

Composition

Focus

Stability

Hierarchy

Groupings

Rows

Variability in Size

Grey Tone

Color

Texture

Dot

Line

Movement

Direction

Rhythm

Progression

Positive-Negative Space

Direct the Eye

Visual Focus

Depth

(information based off of Armin Hoffman's work and writing)