EVOLUTION of PARALLEL COLOR ©

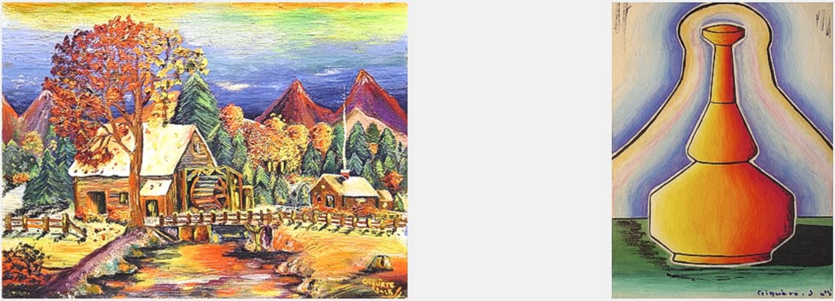
Parallel color means **SIMPLIFICATION of color**

The PDFs Competition & results show that the history of color was non parallel and that it is accentuating more and more in this direction in 2012. The following images partly explain the beginning and the polishing of the KEY discovery Parallel Color, from 1960 -   .

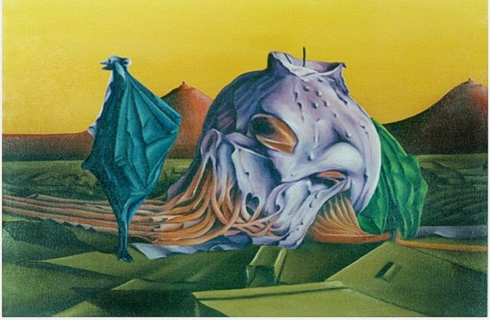
The colors in this presentation are not the same as the original ones (black is never used) because virtual technology mixes colors with black. Some of these images use pure color as high as 95% and they are all handmade. Their format varies between 15 X 20 cm and 91 X 206 cm.

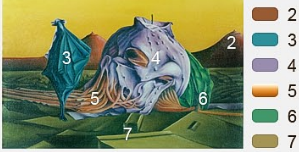
For more information, please view TRANSITION, the HTML "Parallel Color ©", and Parallel Images

For a screen of 1000 pixels in width.



1) Left: Non parallel color, the yellows and the reds are used by several elements.
Right: Color approaching the parallel organization except for the yellow/orange/red/black of the background which is already used in the vase (foreground), 1960s.

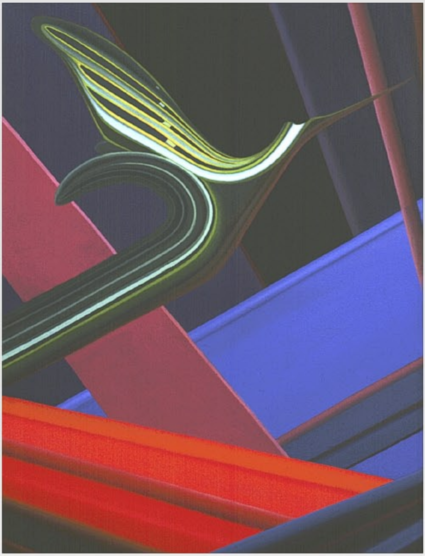


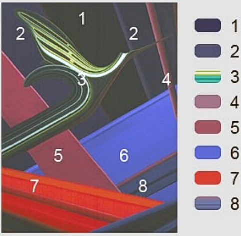


2) **KEY image**: “The siphoning of cerebral energy”, oil on canvas, 1972. Each element uses only one color family and complements the others.

The unconscious discovery of Parallel Color ©, which reappeared in 1974.

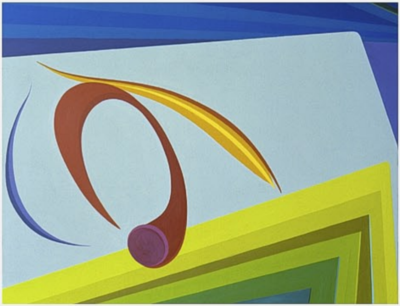
Conscious beginning of Parallel Color ©

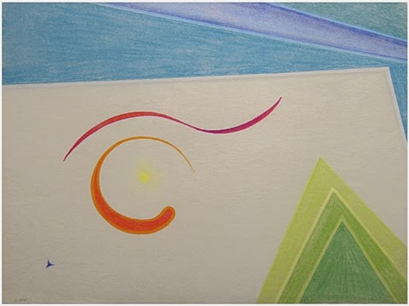




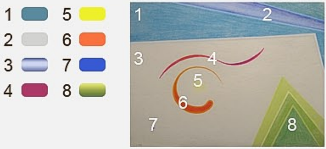
3) “Taking off”, the colors are not the same as in the original image because of the below average slide, oil on canvas, 1974.

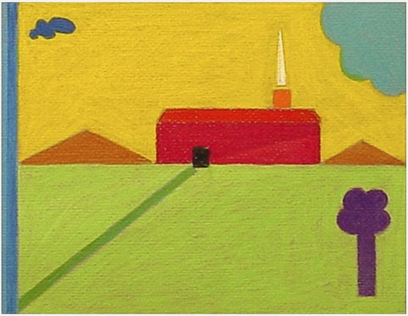
This image is foreseeing the beginning of the simple use of Parallel Color ©. The form with the curves is the only one that uses the greens. The straight lines rectangular shapes are organized at different angles that prepare motion. These shapes use several colors and show the deep influence of this manufactured world (non parallel color), etc.

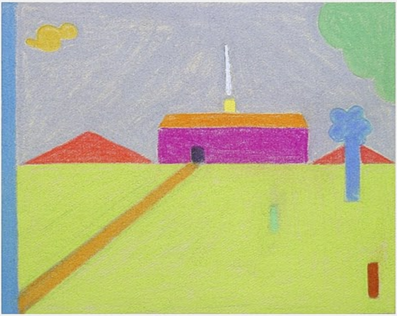


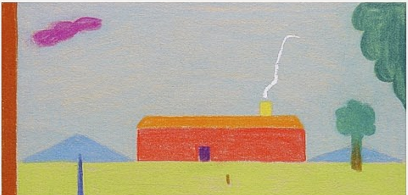


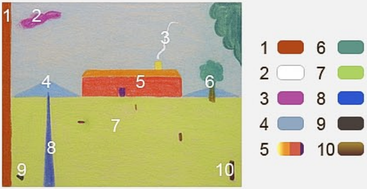
4) Left, acrylic, format more than one meter in width, 1975, right, dry pastel, format 20 X 27 cm approximate, 1976, approaching the parallel organization.

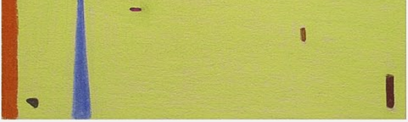






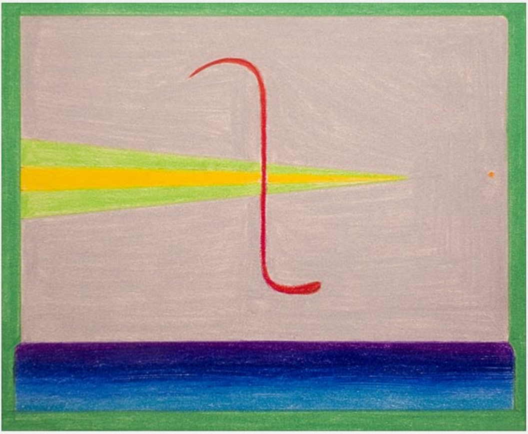


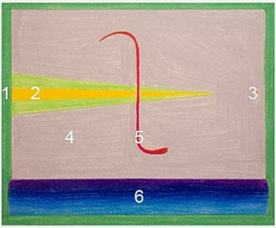




5) Geometric period. These images do not have a light source and are without blends. They aimed at accelerating the process of research, dry pastel, small formats, 1975.

5 uses four families of colors = not parallel organization.





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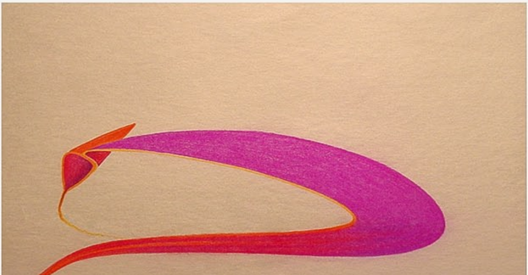
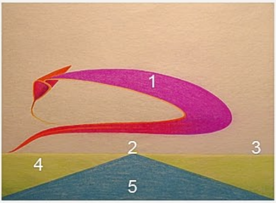
6) This image has no light source and is part of a large number of small drawings, colored pencils, 15 X 20 cm approximate, 1976. Each element complements the others in order to easily navigate from one form to another while using pure color at a high level.





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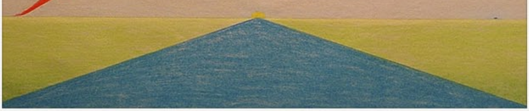

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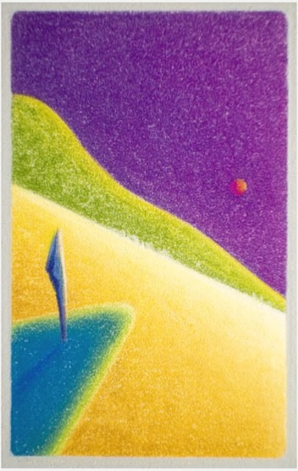
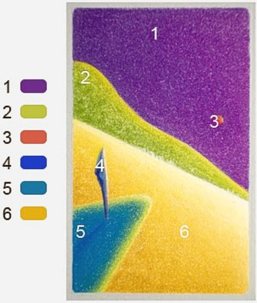
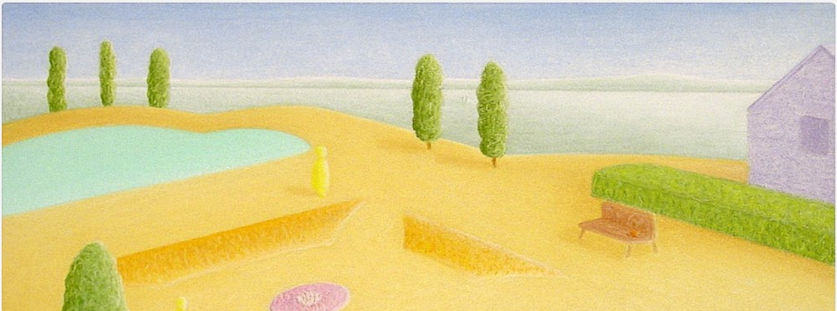
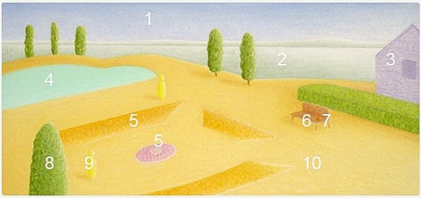
7) Above: “The balance of a dot (3)”, dry pastel, 38 X 53 cm approximate, 1976. Each color including 3 complements the ensemble. Deduction: No visual competition.





8) Dry pastel 350 C, 18 X 15 cm, 1990s. Each element uses only one color family in order to complement the ensemble. Deduction: No visual competition.





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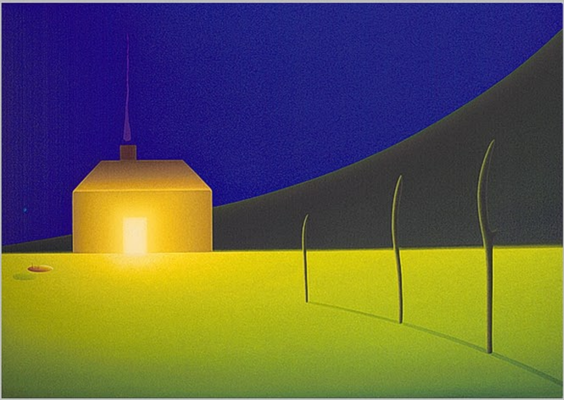
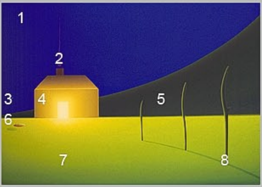
4 = water, 5 = flowers, 6 = bench,

7 = object, 8 = flowers,

9 gardeners

9) Incomplete image, excerpt from connecting image 35 C, dry pastel 451 C (27.5 X 43 cm), 1994. In this context the element flowers (5) uses two families of colors, the gardeners wear yellow, if there were yellow flowers they would wear a different color. The object (7) on the bench is complementary to the ensemble as each element = reduced cerebral activities because there is no visual competition.





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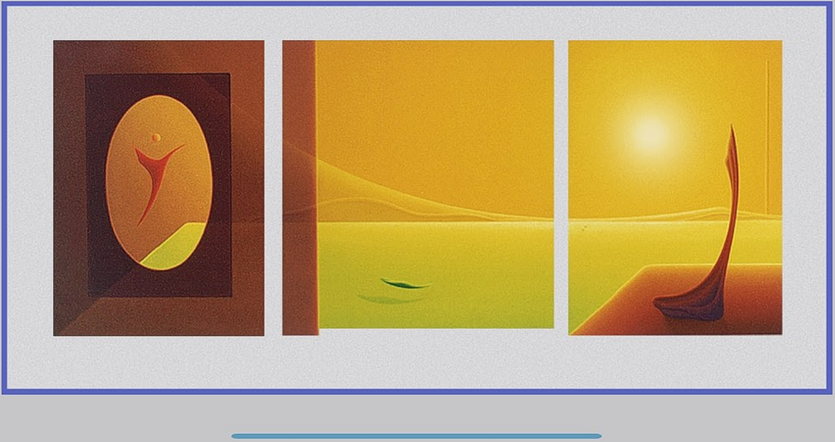
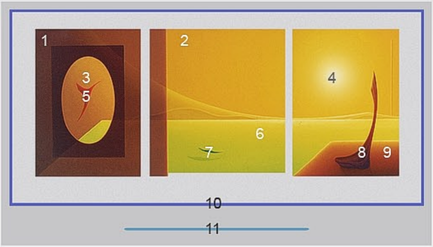
10) “Beyond time”, excerpt from connecting image 24 C, alkyd 159 (152 X 198 cm), 1988.
This parallel organization is almost monochromatic. It reduces the cerebral activities and stimulates discovery.





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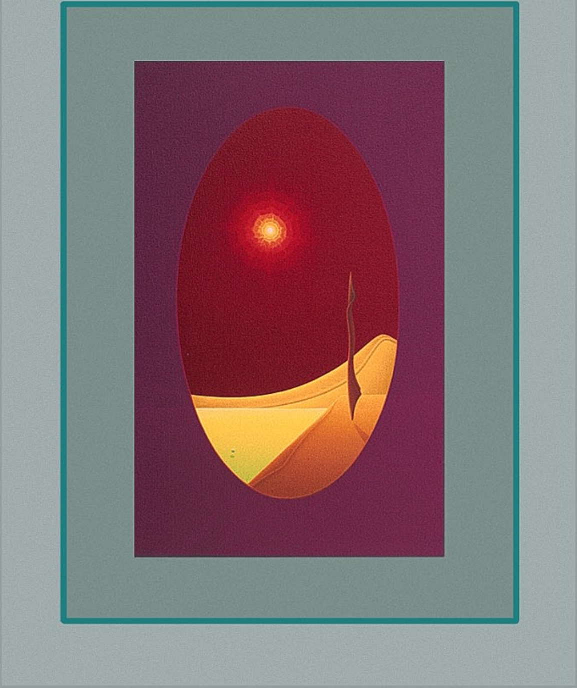
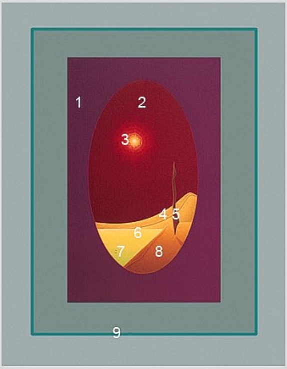
11) “Thought analysis”, excerpt from connecting image 12-17, oil 111 (91 X 206 cm) 1986. This image is mainly in the brown family (brown/yellow - brown/red - brown/red purple - brown/purple). It is accompanied by some greens. The blue and blue purple used in the frame and the line at the bottom aim to complement the image and to stimulate the thought process to discover.

This organization is almost monochromatic and slows down the cerebral activities in order to think more clearly.





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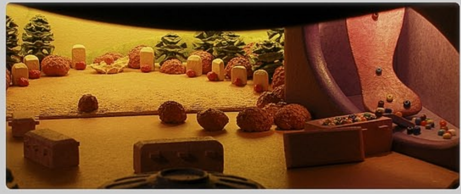
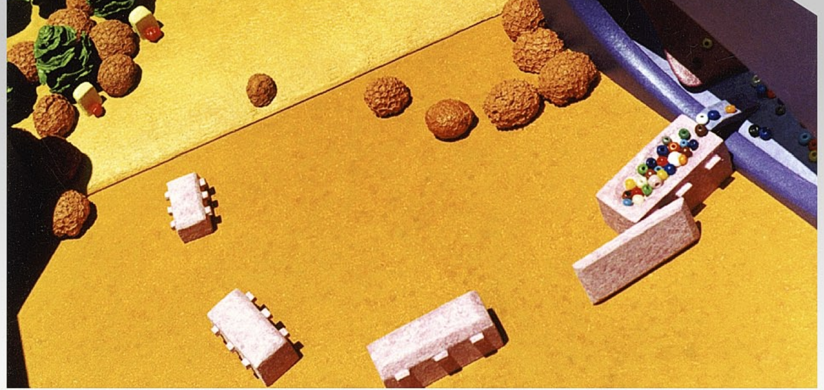
12) “Freezing time”, excerpt from connecting image 9 C, oils 153 (121 X 91 cm), 1990s. This image is mainly in the red and the brown families (brown/yellow - brown/red - brown/red purple) accompanied by some greens. The blue/green used in the frame aims to complement the image.

This organization is almost monochromatic and slows down the cerebral activities in order to think more clearly and to stimulate the thought process to discover.





Total organization 27, “The burial of non parallel color” shows one element using all possible colors (visual competition), end of 1990s. For more information, please view Total organization 27.
The three images starting from the top: Front view interior lighting, close up of the loading of non parallel color in a tomb, and view from above (voyage to the cemetery).
The discovery of Parallel Color © is strictly dedicated to objective research, whoever decides to use it for personal uses is expected to pay for the copyrights.

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