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Contributors to Colour & Poetry exhibition

Insert by Jo Volley

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S P

COLOUR & POETRY

Colour & Poetry: A Symposium IV
20-22 March 2022

Sunday 20th March
10.00 Introduction and welcome - Jo Volley, artist & symposium director. Slade Deputy Director (Projects), Coordinator Material Research Project & Network.

10.05 Josef Albers: Colour Conversations - Malina Busch combines painted and sculpted elements exploring spaces where feeling and looking overlap. She studied at Slade School of Fine Art, MFA; School of the Art Institute of Chicago, BFA; College of William and Mary, BA; and is a former Slade Honorary Research Associate for the Material Research Project.

10.30 Primary Triad - Ian Rowlands, artist & TFAC demonstrator. He teaches regularly on the Slade Material Research Project, short courses and summer school.

11.00 Poetry Reading - Benjamin Arthur Brown is an artist, poet and curator at Van Gogh House London.

11.15 Romantic Materials - Exploring stinging nettles, old paper and the greenwood of E M Forster's novel Maurice. Robert Rivers is an artist and the current Honorary Research Associate working with the Material Research Project at the Slade School of Fine Art.

11.45 MORE POUR Gabriela Giroletti, artist & TFAC demonstrator. Gabriela is a painter based in London, whose work explores the possibilities of painting in practical and metaphorical terms. Experimentation is key to her practice.

12.15 Poems after art. Sharon Morris is a poet and artist, and part-time professor at the Slade School of Fine Art.

14.00 Ask the Chemist Mark Cann, Technical Excellence Manager, Colart.

14.30 Pochoir Print Technique James Keith, artist and Slade Print Technician.

15.00 Colour in the Mind Jo Guile, is an artist. interested in the intangible nature of visual perception, its underlying mechanisms, and how these mechanisms can be manipulated to transform our visual experience. She works through the mediums of glass and photography

15.30 Poetry Reading Mataio Austin Dean, artist, poet & activist.

15.45 A Hidden Trace of Cobalt Robert Mead is a painter and researcher. Moving through the strata of his paintings digs up histories and ghosts of our past which linger in the changing landscapes of today.

16.00 Just another year Niki Kohandel is an artist and filmmaker. She uses obsolete recording devices and her imperfect knowledge of languages, documenting stories at the interplay between the analogue and the digital.

16.15 Colour/Pigment/Poetry - Stephanie Nebbia is an artist and curator. She is the TFAC Global Manager at Colart. She studied fine art BA and MA at the UAL.

16.30 An Oscillating Rhythm of Yellow Semi-Circles and Blue Perforated Circles – and other ways that colour territorialises even if its divisions are, like those of language, arbitrary in the first instance. Kreider + O'Leary Kristen Kreider and James O'Leary are a poet and an architect who collaborate to make artworks in relation to sites of architectural and cultural interest

17.30 – 19.30 Drawing in Colour: Drawing with Chalk Pastels & The Colour Wheel. Figure drawing class Andy Pankhurst painter and graduate of the Slade (1986-1992), teaches life drawing for the school. Exhibits with Browse & Darby, co-author of "What Makes Great Art", published by Apple Press.

Monday 21st March
International Colour Day & World Poetry Day

10.05 Keynote: Colours we cannot see: A talk inspired from a conversation with Dr Ruth Siddall. Daren Caruana is the Scientist in Residence at the Slade School of Fine Art for 2021 and Professor of Physical Chemistry at UCL Chemistry. His research is mainly focused on interaction of electric charge and chemistry in various forms.

10.30 Poetry Reading George Szirtes is a poet and translator. Author of some 30 books, he has won various prizes for his work in both fields, including The T S Eliot Prize for Poetry and the International Booker Prize for translation.

11.00 : The Art of Attention: Recreating The Court of Gayumars, a historical Persian Miniature Painting. Vaishali Prazmari's work incorporates elements from various cultures including the Indo-Persian miniatures and Chinese painting of her heritage. Her practice-led PhD at the Slade focuses on the 1001 Arabian Nights.

11.30 Shimmering An informal conversation between Jai Chuhan and Sharon Morris. Jai Chuhan is an Indian-born British painter. Her work has been exhibited at venues including Tate Liverpool and Barbican, London, and is in collections including Tate and Arts Council England. Sharon Morris is a poet and artist, and part-time professor at the Slade School of Fine Art.

11.45 How the past can inform the present: Through the use of the notebooks of 19th century chemist George Field, in particular Chromatography; or, a Treatise on Colours and Pigments, and of their Powers in Painting (published by Winsor & Newton). Stephanie Nebbia is an artist and curator. She is the TFAC Global Manager at Colart.

12.05 Poetry Reading Korallia Stergides is an interdisciplinary artist. She uses autobiographical narrative and ecological fact to create new myths and explores the embodiment of a place between reality and fiction.

12.15 Palettes – the London adventures of Rimbaud and Verlaine Andy Leak Emeritus Professor, UCL French Dept
12.30 Gardens of Desire Latifah A Stranack is a Slade graduate who paints the women she encounters into bold goddesses, symbolising and celebrating the child, maiden, mother and wise old woman. She creates her heroines to explore her own memories, mythology, and issues in the modern world.

14.00 Recovering the art of hand-painting magic lantern glass slides. Dr Vanessa Otero is a Researcher at the Department of Conservation and Restoration of the NOVA School of Science and Technology, Lisbon (Portugal).

14.30 Colour in Buildings for People Living with Dementia Helena Howard (she/her) is is a practising architect at Hawkins\Brown in London and has conducted project-based research into the application of colour in the built environment, with a specific focus on the use of colour in the Healthcare sector.

15.00 Word as Art: Beauty in the Margins. Sarah Pipkin (she/her) is the Outreach and Exhibitions Coordinator for UCL Special Collections and curator of Special Collection's exhibition 'Word as Art: Beauty in the Margins.' She also an MA student at UCL studying Library and Information Studies.

15.30 Paintings Fade like Flowers Kimberly Selvaggi is currently Conservator-in-Residence at the Slade School of Fine Art, pursuing a career in the practice of heritage conservation with a special interest in dyes, paints, and pigments.

16.00 Blue. I mean green. Blue, green. Egidija Čiričaitė is a PhD candidate at the Slade School of Fine Art (UCL), working on an interdisciplinary research with UCL Linguistics. She is an artist and poet, with a special interest in artist publishing.

16.30 Finding & Found Colour: The Materiality of Abstraction, Living in the Caribbean Estelle Thompson, is a British abstract painter working with optics, colour and material presence, also commissioned to incorporate colour in the built environment of public buildings such as the Milton Keynes Theatre and most recently the John Radcliffe Hospital, Oxford in 2020.

Tuesday 22 March
World Pigment Day's 2nd Anniversary

10.05. Winsor and Newton: The Integrity of Colour. Sebastian Bucholski has worked for the past 20 years in the art industry. He has worked across all roles, including retail, sales and marketing. He works for Winsor & Newton, leading on the launch of new artist oil colours. Cris Cosgrave is a chemist by profession and the Sustainable Innovation Programme Manager, Colart.

10.30 Unusual Colour in Unusual Minerals: A talk inspired from a conversation with Professor Daren Caruana. Ruth Siddall is a geologist, who applies analytical techniques from the field of Earth sciences to further the understanding of cultural material, primarily pigments, construction and decorative stone, ceramics and plasters. Slade Scientist in Residence 2018-19 and co-founder of World Pigment Day

11.00 Earth Fog, on being lost in paint Sean Borodale has published 5 volumes of poetry: Notes for An Atlas, 2003; Bee Journal, 2012 was shortlisted for the T.S. Eliot Prize; Human Work, 2015, Inmates, 2020; Asylum, 2018. His work has been widely anthologised including Ground Work: Writings on Places and People ed. by Tim Dee.

11.30 GRIT: An introduction to waste stream pigments made by Lucy Mayes of London Pigment. Lucy Mayes is an artist and pigment maker from the south of England. She makes her colours under the name London Pigment. Her work is focused on the making of historical and obscure pigments and the use of pigments, in their own right, as narrative artworks.

12.00 Red box files and other accumulations: The Slade archive and an artist's archival finding aid Liz Bruchet is a researcher, archive curator and Lecturer in Archival Studies at UCL. Her research is concerned with the records and recordkeeping practices of artists and visual arts organisations.

12.30 Colour: Perceived, Remembered and Imagined Dr Edward Winters is an artist and writer. He is an elected member of the Association Internationale des Critiques d'Art; and an elected member of the council of the Royal Institute of Philosophy. He writes widely on art and aesthetics

14.00 Fragments from SEDOPITNA Fabian Peake is a painter and writer based in London. His work is concerned with the conflict between the flatness of the wall and the space immediately in front of the wall.

14.30 Jamaican indigo - Reconnection & Healing. Lucille Junkere explores the impact of British colonialism in African Caribbean textile histories. She uses cloth and botanical and ochre pigments to explore loss, grief, healing, resistance and reconnection.

15.00 Ask the Conservator Q&A Kimberly Selvaggi is currently Conservator-in-Residence at the Slade School of Fine Art, pursuing a career in the practice of heritage conservation with a special interest in dyes, paints, and pigments.

15.30 Perfect Blue: an introduction to early cinema's tinting processes Andrew Northrop is the Slade's Film & Media Technician. He also works as a journalist covering films and interviewing filmmakers, with a focus on archival film, restoration projects, artist moving image and non-fiction.

16.00 Rewriting objects: Volley's Ulleysand & Sully's Joss. Dr Dean Sully is Associate Professor in Conservation at University College London's Institute of Archaeology, where he coordinates the MSc in Conservation for Archaeology and Museums. He is Emeritus Scientist in Residence at the Slade School of Fine Art where he is Conservator in Residence to the Material Museum.

16.30 Gesturalities in Colour and Words Yannis Ziogas is a painter, a Professor at the Department of Fine and Applied Arts of the University of Western Macedonia. He is a published writer on contemporary Aesthetics and its Practices

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Colour & Poetry: A Symposium IV

20th - 22nd March 2022

David Dobson

Introduction

It has been a pleasure and a privilege to be involved in the Colour & Poetry symposia since their inception in 2019. They bring together a group of remarkable people with such a wide range of backgrounds, interests and expertise that they never fail to inspire new and unexpected ideas. Each one has had its own unique character, but it is testament to the quality of the symposia that as we come out of two very difficult years Colour & Poetry continues to go from strength-to-strength.

This remarkable and beautiful book is the fourth publication to arise from the symposia and is part-funded by the Natural Environment Research Council, NERC. The NERC remit covers all aspects of the natural environment, from climate change and weather, through habitats for life, to the deep interior of the Earth and its component minerals – my own area of research.

Over geological timescales, the different areas covered by the NERC science remit all interact very strongly to maintain our planet's habitability. But the immense success of the human race presents us with a new unprecedented challenge where these long-term natural couplings are at risk of breaking down. We will all have to work together increasing closely – across all fields of human endeavour - to solve these problems.

Colour & Poetry presents an exemplar of interdisciplinary collaboration and collegiality. My own interest in pigments provides a useful case study. Like many of the best things in life, it started with a case of being in the right place, at the right time - with friends and colleagues in the bar. It has led me through explorations of the origins of colour in minerals into designing new pigments, and beyond – into looking for natural-pigment-based exterior paints which might contribute in some small way to cooling the planet when painted on buildings. I can't do this on my own. Paint is more than just pigment, and this research relies on the materials expertise of colleagues in the Slade to produce meaningful media. It is still very early days for the Cool Planet paint, but what is very clear is that this project and many others like it would never have been born without the interdisciplinary crossovers engendered by initiatives such as Colour and Poetry. The provision of spaces for "right place, right time" serendipity is of vital importance.

It only takes a little funding to come together to have ideas but it does require remarkable people to act as catalysts. I would like to thank Jo Volley for all her tireless work in developing the Colour & Poetry symposia and for keeping them on track over two difficult years. I also thank all the talented speakers and contributors to the symposia and to the books, without whom none of this would have been possible.

Malina Busch

Josef Albers Colour Conversations

As an artist, you get to choose your own family tree. Who you choose might come from art school training, shared outlook and visual interests, or a personal affinity. Josef Albers is part of my artistic family for all of these reasons.

Below is an excerpt from a larger series of imagined conversations which take Albers' early passion for stained glass as a starting point. The artists and artworks in this series form part of what might be Albers' family tree; extending both back in time and forward to present day. His influence is so great that numerous artists could be included. For this publication, I selected one piece which speaks to his work as well as my own.

The Greek-Byzantine mosaics in Basilica di San Marco in Venice embody Albers' assertion that colour is alive. In his teaching, Albers stressed the importance of colour proportions and their effect on the final artwork. Measuring more than 8,000 square meters, the sheer volume of colour in San Marco engulfs the viewer. Millions of coloured tiles make themselves felt – while the 'fabric' of the building operates similarly to the surface of a massive canvas. The overall effect is one where colour is barely contained by architecture.

The mosaics in San Marco are not dissimilar to stained glass, and are activated by light. The resulting reflections of colour inside the space create a sensation of haze and atmosphere. Colour radiates off the mosaics – colouring both the air and space in front of them as well as the surface of the wall behind.

Consequently, colour seems at once material and immaterial, both fully solid and fully air. The space around the mosaics is not only bathed in colour – but the colour itself seems to breathe. In this way, colour exists as a material substance extending beyond physical borders, eliciting a physiological response while also creating a psychological atmosphere. This extension of colour and the oneness of the colour with its environment means that although created by artists, the artwork is also capable of operating independently of its makers.

For Albers, colour was experienced rather than being knowable. This relativity of colour based on its surroundings and the mercurial quality of colour behaviour, fits well with Albers' own experience of stained glass where colour is never static and is dependent on fluctuations in light.

In San Marco colour and light are used to create visual experience while simultaneously reimagining what this might be. Here colour perception is rooted in temporal and bodily experience, while also embodying the wonder of visual discovery. The radical nature of colour in San Marco speaks to ideas in modern and contemporary artworks like Instant Loveland by Jules Olitski (1968), untitled (to Jan and Ron Greenberg) by Dan Flavin (1972 – 73), and Beauty by Olafur Eliasson (1993) – with each artwork echoing Albers' empirical approach to colour, and re-envisioning Albers' assertion that art is not an object, art is an experience.



Malina Busch, *Glow*, 2020, Folded paper, 16 x 13 x 4cm

Ian Rowlands

The Primary Triad
Focusing on mixing earth colour equivalents

A better understanding of where earth colours sit within the spectrum can help us make better use of these stalwarts of the artists' palette. The earths; yellow ochres, red ochres, burnt umbers, raw umbers and their associate, black, have a long and illustrious history in painting and the decorative arts. One issue, frequently arising for the artist working from perception, employing earth colours, is the tendency to observe them within the subject thereby closing doors in terms of colour perception and attribution. By creating equivalents to them we can be made more aware of their relationship to pure colour.

Within the saturation continuum the earths can be viewed as muted versions of pure high chroma colour, often termed prismatic colour.

The chosen triad of Cadmium-free lemon, Cadmium-free red and Ultramarine (green shade) is a very particular one, well balanced to achieve earth equivalents. The process begins by taking a primary and using its complimentary or opposite to desaturate it. Within the limitations of the triad this will be a mixture of the remaining two primaries and the equation works in reverse where the appropriate primary is added to mute any given secondary.

Starting with yellow, with the target of mixing yellow ochre, begin by adding a violet resulting from the mixture of Cadmium-free red with ultramarine. All secondary mixtures are, of course variable, dependent on quantities and so a red violet should create a clay-like, orange biased ochre, whereas a blue violet will produce a green leaning variant. Such variations resonate with those geographical ones of the natural earths depending on their source.

Moving on to the red earths which encompass Terra cottas, red ochres, Venetian red and the violet leaning Indian red. Desaturation here hinges on the addition of secondary mix of green, yellow-green tending towards Terra cotta; blue-green leaning towards Indian Red.

The umbers are so distantly removed from pure colour that they can be seen as dark chromatic greys. Burnt umber can be derived from red, and raw umber from green. Paradoxically, although duller, these are much more complex mixtures that are rather challenging to achieve.

Finally, black requires the greatest degree of balance – an achromatic grey. Theoretically it would be the result of combining an equal measure of the three primaries but in practice the higher strength of the Cadmiums means that they must be added judiciously. As ultramarine must dominate this mixture, the black can be regarded as a desaturated blue. When mixing the black it is prudent to add titanium white to a small portion to expose any leaning towards a primary or secondary colour. Should this happen the bias can be nullified through a careful addition of the complimentary colour, or the opposite, of the particular leaning. So, if, for instance, your black leans towards violet, yellow would be added carefully to the mixture.

Rather than arguing for turning to pure colour instead of the earth colours; the latter offer us some of the most stable and beautiful pigments, the process could alter your perception of the earth colours.

These experiments and experiences are just one of many advantages of time spent working with a primary triad.

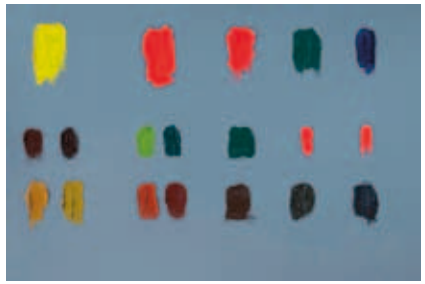


Fig 1.

Earth equivalents and their relationship with pure colour.

Top row, Cadmium-free lemon, Cadmium-free red shown twice, mixed green, Ultramarine blue

Middle row, desaturating agents: mixed violet, red and blue variants; mixed green, yellow and blue variants; mixed green; Cadmium red; mixed red orange.

Bottom row, Earth-like mixtures: yellow ochre, orange variant; yellow ochre, green variant; Venetian red; Indian red; burnt umber; raw umber; black.



Fig 2.

On the left is pure Cadmium free lemon, on the right is a mixed red Violet which is incrementally added to the lemon and we can see the gradual shift towards ochre in the centre and slightly beyond to an equivalent of raw sienna.



Fig 3.

Adding white to the mixtures makes the link between them and their pure origins more apparent.

Benjamin Arthur Brown

Monks and Iron Bru

There was a program on the radio
About rogue monks in Thailand
And their female replacements.
Half hearing
My mind misfired
with confused images,
Delusions,
As the soft voice narrated
Explanations
And problems faced.

Only a rather small selection of the crimes committed by the monks can be talked about on a radio program at this time of day.

There was interview with the first fully ordained female monk,

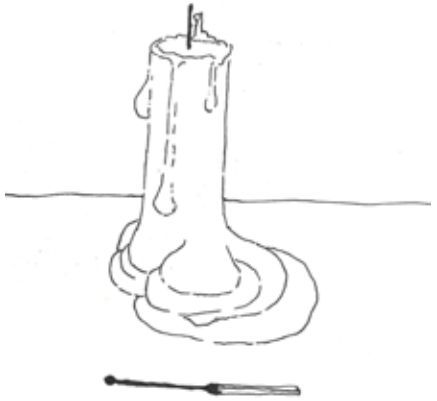
This is followed by an article about reducing sugar in 'Iron Bru'.

I laugh to myself –
Brain coagulating
the similarity in colour got me
these two mental images:
The robes of monks
The other
That very Scottish soft drink
now having to be ruthlessly defended against health trends.

I wonder if either have met?
Beyond the radio waves
Or space between my ears
Whether Buddhists can drink Iron Bru?
Would even want to?
Whether the same marketing people were at all concerned with the visual connection to ne'er do wells and their now slimmed down product?

I rolled a satsuma
(Chosen for effect)
Between my palms
Peel and place a whole half
In my mouth.
Disappointment,
dry and bitter
As the 6 o'clock news ticked on

The colour drained.



Robert Rivers

A Green that Stings

Think of a patch of stinging nettles, a green untended place, a roundabout perhaps or a track now impenetrable, maybe a memory of stung skin from a place now long gone. There is something that connects these places.

The soil in which the nettles spread their dense networks of pink roots is rich in accumulated phosphate, necessary for the plant to grow. It was the woodland historian Oliver Rackham who first drew my attention to the soil beneath a stinging nettle. In his book *Woodlands* he describes how nettles live on phosphate and that humans are a 'phosphate accumulating animal', so when you stumble upon clumps of stinging nettles in ancient woodland it can be an indicator of past human settlements. The nettles are a green marker, a perpetuating and spring replenishing record of something no longer there.

Looking at a patch of nettles now in late July, they are mostly all tall stem, the leaves low hanging, a dusty dark green and ragged. They are very different from the early wet-green spring growths from which blue-green dye can be made. After a summer of the hottest temperatures and not enough rain, some nettles stand brown with leaves completely shrivelled.

Late summer is the best time to harvest nettles for their strong fibre which is something I often do to make myself art materials, specifically paper and cord. The nettle has a very long tradition of being used for textiles; some say that there is a trace of this in the word itself being derived from needle, but this could equally relate to its sting.

If you take one of these long summer nettle stalks and remove the leaves you can split it along its length and peel away the nettle skin from the more brittle interior. The long strands of green skin that you are left with contain a strong bast fibre, much like that of flax or hemp. It is a fibre that has been found in ancient textile fragments and was heavily researched and gathered during the First and Second World Wars when imported fibres were hard to come by.

The nettle skin can be further refined. If you take some of these strands and place them on a board you can run a flat blunt knife over them and gradually scrape away the green gums that are holding the fibres together; the pale whitish fibres begin to emerge. The resulting strands should be left overnight to dry out before being twisted into a cord using much the same method as can be seen in Bronze Age fabric fragments.

When making this twisted cord there is a thumb and finger echo of previous hands following the same process, a pattern found and followed. I sense a trace of a lost greenwood, a legacy that is both romantic myth and touchable material. A green staining of the fingertips begins to appear and I think of the altering soil and the changing air.



POURING MEDIUMS

- Gloss
- Iridescent
- Matte



Liquitex®



artists who pour: Lynda Benglis



workshop led by Gabriela Giroletti, artist and TFAC demonstrator

introducing materials and its qualities



exploring the different pouring techniques



we explored the 3 different versions of Liquitex Pouring mediums and mixed them with Liquitex Acrylic Inks.

we tried several pouring techniques using a selection of colours while looking at the work of great artists who pour colour as part of their practice.

mid process



some examples of finished work produced using pouring mediums and acrylic inks by liquitex





MORE POUR: a practical workshop about Liquitex pouring mediums and colours. Delivered on 20th march 2022 as part of the Colour and Poetry Symposium

Sharon Morris

(from Gospel Oak, with permission from Enitharmon Press, 2013)

Constable the nubilous skying

View from Hampstead Heath looking towards Harrow.
August 1821 5 p.m. very fine bright & wind after rain slightly
in the morning.

Study of clouds at Hampstead. 11th Sept. 1821. RA. 10 to 11.
Morning under the sun - Clouds silvery grey, on warm ground Sultry.
Light wind to the SW fine all day - but rain in the night following.

Hampstead Heath, Sun Setting over Harrow. 12th Sept. 1921.
... while making this sketch I observed the Moon rising very beautifully ...
due east over the heavy clouds from which the late showers had fallen.
Wind Gentle ... increasing from the North West.

The Road to the Spaniards, Hampstead, July 1822 looking NE 3pm
[previous to] a thunder squall wind N West.

Cloud Study. August, 27th. 1822 at 11 a.m. ... o'clock noon
looking Eastward large silvery clouds... wind Gentle at S West.

London from Hampstead with a Double Rainbow, 1831, between 6
and 7 o clock Evenings June.

This, the first diagram of a double rainbow, shows
the precise angles of primary and secondary bow,

its spectrum inverted, noting that the height depends
upon time of day and year

and that a rainbow cannot be seen obliquely
as a viewer must always keep the sun

over the shoulder: a mild arch of promise ...
Flashing brief splendour through the clouds awhile.

Wylde's farmhouse

It's still here, Old Wylde's farmhouse,
remarkably unchanged since the time Blake
used to stay with Linnell and his family
during his late years, when he worked
on engravings for the *Divine Comedy*;
walking from Lambeth through the city
to this wood he called 'the Dante Wood',
often leaving late at night in darkness,

no moon, no shadows, no distinction,
only in my mind, pitiless fear; one of his
last images, *God creating the universe*, a man
with a pair of compasses, measuring,
dividing the absolute into infinity and
finitude, and therefore creating space.

Apple Gatherers
by Stanley Spencer, 1912-1913.

Painted over a first rendition
of *The Resurrection*;

a surplus of apples,
green symmetrical bramley,

russet and cox, occasionally split,
skins revealing juicy flesh.

And this is what I wish for you —
the din of happiness all around me everywhere,

after all the labour and care,
sweet fragrance of apple blossom

amidst pale curled leaves
and the harvest yet to come.

Mark Cann

Having been involved in surface coatings for the past 45 years I have spent Most of that time, now nearly 23 years at Colart, having been brought into transfer the Liquitex formulations from the original owner Binney and Smith in the USA to here in the UK. I had a vast experience with Acrylics but was now having to quickly apply that understanding to the world of Art. A move I have never looked back on.

Its only in the past 5 years I have had the pleasure of taking the knowledge of the technical side of both Liquitex and W&N out into both schools and universities, not to mention art galleries, conservators, and our customers like Cass Art to mention just one.

In these past years it's been a pleasure to develop close ties with the Slade School of Fine Art and make a good friend of Jo Volley deputy director of projects, and for this reason was asked to be available for a Q&A session during this years Colour & Poetry Symposium. This is a part of my new responsibilities as a Colart Advocate to sit with students and answer their many wonderful questions about the materials they love so much. As they get a better technical understanding of the materials, they are using this can only help them make more informed decisions on the types of media and process they employ to produce their pieces of work. I really am blessed by the interaction I have with these budding artists and gain just as much from them as they pick up from me.

Now being based in the Elephant Space area of our London offices, this is the ideal venue for artists to come and view our W&N archives and learn about how we have made paint through the ages and a chance to see a little of how we presently do so and get a chance to try out products for themselves. This another part of my role in supporting some of the wonderful teaching and presentations carried out by The Colart Fine Art Collective headed up by Stephanie Nebbia another artist who is an absolute pleasure to work with.

Jo Guile

Colour in the Mind

Exploring colour in the mind with visual illusions

Listening a few years ago to a podcast by Anya Hurlbert, Professor of Visual Neuroscience, Newcastle University, Anya argued colour is made in the mind, rather than the external world, and urged us to question the conventional way we think we see the world as it really is:

"Colour is an interplay between surface light, your eyes and your brain."

"Colour is something which is our own personal position made in our own individual minds."

The Life Scientific https://www.bbc.co.uk/sounds/play/m000fp4n

To understand her argument, it is important to consider the scientific explanation of how we perceive colour. Light is made up of the whole of the colour spectrum: when light hits an object some light is absorbed and some refracted, and the refracted light reaches our eyes and that determines the colour we perceive an object to be.

We perceive colour because at the back of out retinas we have cone cells. These are split into Red, Green and Blue. They are the primary colours of additive colour mixing. White light is a mixture of all the colours of light, consequently, all three cones will respond to white light and when they are stimulated by light in different proportions allow us to see in full multi-colour.

We are however more familiar with subtractive colour mixing, in other words, the mixing of pigments as opposed to light. We know that if you mix every colour in a paint box you end up with a black / brown sludge but when all the colours of light are mixed together you get pure white light.

Having explored how we see colour in relation to the world, let's use the example of an illusion to reveal how our mind can see colour even when it is looking at a black and white image. Scan the QR code Figure 1. This will take you to a video of a rose; stare directly into the dot in the centre of the screen; in 15 seconds the inverted colours will change to black and white; however, for one split second you should see a deep red rose, a bright blue sky and a splash of greenery. You can also play the video back to see that those colours were made in your mind because they are not in the film.

The film uses the principle of a negative after-image. In the first 15 seconds, the colours have been changed to their negative colour in the light spectrum – bright red turns to cyan blue, light blue turns to a musky orange brown; and multi-tonal green turns to purple. As you stare at the negative colours, the colours stimulate the cone that responds to that colour spectrum which, in turn, sends a signal to your brain. As you carry on staring, the cones begin to tire and when white light is introduced the signal for the negative colour is very low. This allows the white light to stimulate your cones to show the opposite colour to the one you have been looking at.

Wanting to explore these ideas further, I worked with Dr Emily Patterson – an Ophthalmologist who studies the science of how we see – to create a community-based webpage (https://rgbeast.co.uk). Using the above technique, the webpage turned photographs uploaded by members of the community into colour illusions (see Figure 2.), and the webpage text helped them understand that colour we "see" is an interplay between surface light, your eyes and your brain.

Scan the QR code Figure 3. to visit the webpage and see the range of photographs and illusions.

Figure 1.

Figure 3.



Figure 2. Colour illusions from the RGB East web page 2020

Mataio Austin-Dean

I am as brown as brown can be

I am as brown as brown can be,
With the swirling riches high,
Piled tightly into my sloe bush eyes -
Smoking from the firing holes.

I am as brown as brown can be,
With more than the soft gold
Of Empire's dogs, woven into my
Bonny flaxen kirtle's hem.

I am as brown as brown can be
And when the sugar pours,
All burning and sticky yellow,
I'll dance 'neath plantation pyres.

I am as brown as brown can be,
And my skin too so rich,
With all the labour piled therein
And all the golden stars.

Hampshire's Swing

Amidst the green chalk, piled tightly in brief hills
Shine blooded doric limbs that wrought the threshing kill,
That made fields brown, and stomachs crying flat,
'Till Hampshire's Swing burned the ricks and killed the threshing rat.

Long live Captain Swing and all the beer he'll bring,
'Till all old England's hills and workers sing!



Robert Mead

A Hidden Trace of Cobalt

As a painter, my research highlights traces of material and colour and the entangled histories and futures connected to them. Using cobalt, we are able to produce a range of unique colours, as seen in my painting Cobalt Fields. However, as a mineral its demand has increased alongside the development of new technologies - particularly as a key component of lithium batteries in laptops, phones and electric cars.

As we attempt to offset the climate crisis by moving to using electric vehicles, automobile companies have invested heavily in cobalt mining to acquire the materials for powering them. In this case, cobalt is at the centre of paradox between hope for moving away from fossil fuels and towards clean electric energy and the negative consequences its acquisition results in. Without sustainable mining methods, its production is tainted by this problematic discord. Major sources of Cobalt extraction in Zambia and the Democratic Republic of Congo are entwined with a history of colonisation. For example, in the DRC which was colonised and plundered by Belgium for its resources from 1869–1908, through to its independence in the 1960s. This history resonates today as major western companies invest in a cobalt mining industry with dangerous working conditions and a continuing legacy of damaging extraction. Furthermore, cobalt also lingers in the darkest imaginations of nuclear destruction, as the Cobalt bomb or C bomb (a cobalt lined weapon which can distribute fallout further and with a longer decay time). As the ultimate doomsday device, it has featured in films such as Beneath the Planet of the Apes and Dr. Strangelove.

While cobalt can produce alluring colours, it is entwined with both colonial and technological histories and humanity's attempts at both healing and destruction. The trace of cobalt hidden in lithium batteries not only reveals the histories discussed but imagined futures, and the return of mineral mining in Cornwall. In a post-Brexit environment and with a growing need to produce raw materials in the UK, government grants have been given to the company British Lithium among others to carry out major drilling in Cornwall for battery minerals. This highlights Cornwall's limited Cobalt mining history, for example around the time of 1807, cobalt was discovered at the Wheal Sparnon mine near Redruth in Cornwall, and from 1816 was refined at the British Cobalt Smelting Company, in Hanley, Staffordshire and used for the Spode line of blue ware. Furthermore, there may be a trace of this cobalt hidden in the blue windowsills and doors of the houses in the coastal village of Polperro, of which the origin of the colour is debated. Today as old tin mine sites in Cornwall, such as South Crofty are examined, to potentially be reopened for extracting new battery minerals, there is a meeting point of past and present and perhaps a new source for cobalt pigments that can be sustainably and ethically sourced.



Image: *Cobalt Fields*, 2022, Oil, ink and pigments on paper, 24 x 30cm

Niki Kohandel

Just another year (a film script written after two more years)

Scene one: a window, a table and soft brown curtains seen through a glass door.
(Light: White, a burn piercing the grey blinds)

Title appears on the top left (as in a schoolbook margin):

رگـد یلاس مه زاب
(Just Another Year)

میترا رضایی
(Mitra Rezaei)

فیلمبردار زا نیکی کهندل
(filmed by Niki Kohandel)

The mother enters in the frame, between the glass door and the window.
She is holding a book. Places it on the table.
Adjusts the small mirror in front of her. Turns her head towards the daughter
Behind the glass door
In front of the camera
In front of her eyes.

The mother whispers a prayer (it sounds like a bird).
An object falls (it sounds like a bag filled with sand).

Scene two: a circle-shaped candle, close-up.
(Light: Blue, a lonely heart)

The lonely candle receives a flame from the mother's hand.

Camera pan to the left: another candle appears.
The mother, knees on the floor.
She lights the second candle. .
Slowly, another one, followed by three more:
Here are five lonely candles.

She finishes lighting them and stands in front of them.
Walks back to where she started.

The Mother recites:

(Light: Lilac, the rain)
- Let my yellowness be yours
And let your redness be mine

- Let my yellowness be yours
And let your redness be mine

- Let my yellowness be yours
And let your redness be mine

- Let my yellowness be yours
And let your redness be mine

(Light: when Blue found a companion named Yellow)
- Let my yellowness be yours
And let your redness be mine

(Light: the Orange of the Earth)
She repeats six more times.

Scene three: Just Another Year

The mother talks whilst setting the table:
(Light: Blue has now several companions. As well as Yellow and Orange, Red and Green are about to join)

- This apple is really fine.

- Which bowl do you like best?

- Maybe that one. One, two, three, four, five… Sprouts, six… And coins, that makes seven. That's all right!

- Let's put the money right here, like this.

- Mother, don't put that here, your thing just broke!

- And here we go… Is that okay?

The daughter answers.

-Yes.

(Light: disappears as it cuts to black)



Stephanie Nebia

***How the past can inform the present**: Through the use of the notebooks of 19th century chemist George Field, in particular Chromatography; or, a Treatise on Colours and Pigments, and of their Powers in Painting (published by Winsor & Newton), how looking at the past can inspire new colours.*

The archive at Winsor and Newton is extensive. It is home to pigments, specimens, formulations, notebooks and samples, collected over the years by Winsor and Newton. One significant feature of this archive are the notebooks of George Field. George Field born in Hertfordshire,1777, worked in London and became focussed on the formulation of pigments and dyes. The 13 notebooks of George Field contain research, experiments and inventions, to aid the development of his colour making. His methods were especially important, as many pigments were not stable or pure. His work on laking colour helped to improve the permanence of dyes, an example of this evidenced in his work with the madder plant; *Rubia Tinctorum* in 1806. Madder indigenous in Asia had already been used as a fabric dye for thousands of years and Field created a method of fixing it onto a transparent base, perfecting the process to create the beautiful pigment we recognise today by Winsor and Newton. Manufacture methods have evolved but it is still the same delicate pink he first created and matched by the research and records he created.

Field had written books on colour, the first in 1817; The chromatics, or, *an essay on the analogy and harmony of colours*, in which Field explains his views on harmony and colour and the connections between colours. This was received with mixed views, but his later book in 1834, *chromatography; or a treatise on colours and pigments*, became really influential, providing a practical guide and insight, into the making of pigments.

Part of this guidance included the rigour in testing the permanence and lightfastness of colour. Field did this by exposing his tests in 14 days of sun. This laid the foundations for Winsor and Newton, who in seeking to provide the most permanent and lightfast colour, adopted this as part of the practice in making their paint. They became the first Artists' Colourmen to publish the composition and permanence of their colours which is still featured on all their paints today.

With so many carbon-based pigments not being lightfast, or expensive to harvest as with the murex snail or cuttlefish, or obtaining pupurin, to create Indian yellow, reportedly from the urine from cows; or, quite simply that they were so toxic, Gamboge resin or vermillions, orpiments and cinnabars originating from arsenic or mercury. The need for new synthetic alternative colours has always been important and the availability of this colour research from the past, informs colour making today. The colour Smalt, used initially by the Egyptians in glass, created later in the 1500s as a pigment was described by Field, "*as a remarkably rich and beautiful colour*". But it was not lightfast. His colour samples informed the early work of Winsor and Newton in 2017 and then the lightfast single pigment formulation in 2019 for watercolour, then this year for the first time in oil.

The colour palette available to artists today is extensive, the need for lightfast permanent pigments understood. But in addition to this, is the contribution new single pigment colours offer the palette. The importance of single pigment colour, is explained in his notebooks by George Field;

Single colours, we try with any number or variety of vehicles

Tints composed of more than two colours may be tried upon the same principle: they are however needless for it may be received as a maxim in the composition of colours, that the most pure and perfect pigments suffer deterioration by mixture.

All these guiding principles from the past lead to a palette that optimises the possibilities for the artist now.



3

Fantasy Figures

What does it mean to say: 'This wall is alive'? It means that this wall is not dead. It means that this wall has a life. It means that this wall is a life, understood as pure event. It means that this wall is alive as a philosophical concept containing only virtuals, made up of virtualities.

Off of Springfield Road there is a wall painted with a number of fantasy figures: Superman, Wonder Woman, Batman, Catwoman, Flash Gordon, two or three others. Each figure is an active force, shattering bricks with a necessary violence, exploding a way through the wall. And behind each figure, through the wall, skies are bursting with orange and yellow rays. Buildings scrape the skyline in pink-purple silhouette.

If it is true that some love the wall while it is standing, it is also true that others will love it only after it is gone.

Text extract from '13 Points Expanded', with text and image relating to the 'Peace Wall' clusters situated in and around the city of Belfast, Northern Ireland.



Andy Pankhurst

Life Class: Drawing in Colour
Drawing with chalk pastels & the colour wheel

From the Renaissance to Impressionism to the present day and exemplified by one of Britain's most internationally known artists and Slade alumna, Dame Paula Rego RA (1935 - 2022), artists have always loved the direct colourful drawing medium of coloured chalks and pastels.

While drawing from a clothed life model participants learnt some basic principles of colour mixing starting from the three primary colours of: red, yellow & blue.

However, you will need two values of each that have a bias towards either a warm or cool i.e. clockwise fig.1: an orange red, orange yellow, green yellow, green blue, violet blue and violet red.

You can optically mix your secondary colours: orange, green, & violet by overlaying the two appropriate primaries as also within fig.1.

Optical mixing allows for clean vibrant colour rather than a 'dirty muddy smudging'.

The black arrows fig.1. illustrate the primaries opposite their secondaries making for pairs of complimentary colours: red & green, blue & orange and yellow & violet.

The life class began with a brief slide presentation of further images alongside the colour wheel showing examples of how artist's use such colour relationships juxtaposed alongside one another, or within close proximity, as they enhance one another and help orchestrate visual stimuli amongst other colours & values of browns, greys & blacks. Pastel drawings shown included works by Henry Tonks (1862-1937), from the UCL Art Museum Collection, who famously taught at the Slade from 1892 as Assistant Professor under Frederick Brown (1851-1941), and Slade Professor from 1918 to 1930.

Some further practical tips and suggestions offered:

• How to mix equivalent blacks and browns and different ways to make coloured greys.

• Use a spare sheet of paper (ideally the same as you are drawing on), and use as a palette to experiment with colour mixing.

• Draw 'with the colour', i.e. build the drawing in combination and simultaneously with both the shape making (patterns), and the colours directly – this is to say, rather than drawing out the composition in graphite first, and then filling-in after. By working in this way you become more aware of the interaction of colour relationships.

Tom the model dressed in full genuine military costume 'mess dress' uniform with vermillion red jacket that was juxtaposed against a complimentary green screen purposefully set up for the occasion. Poses were a combination of short and long and the class ended with a final group seminar.

Suggested materials were: A2 drawing paper & board or Sketch pad (either A3-A4 size), set of coloured chalk pastels or coloured drawing pastel pencil set, pencil sharpener, putty rubber.

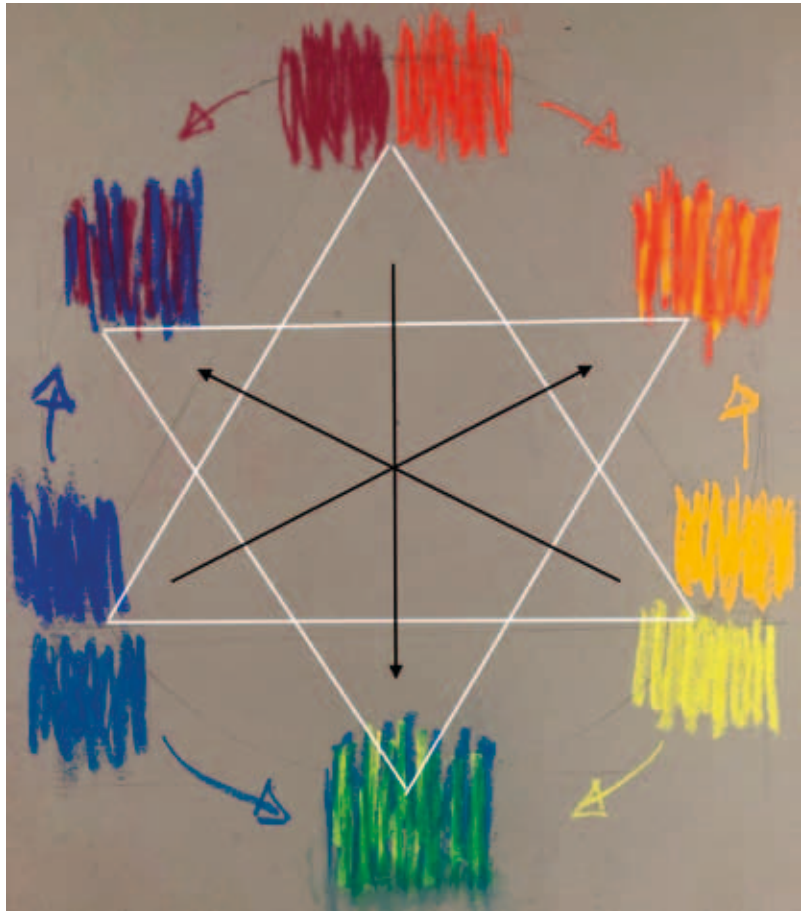


fig.1

Daren Caruana

Keynote: *Colours we cannot see!*

Our eyes only make use of a tiny part of the vast spectrum of light which range from gamma and X-rays, to radio waves and microwaves. However, if we were able to use the entire spectrum of light, our vision would be very colourful indeed. The night sky would light up by radio waves from distant pulsars and galaxies. Mobile phones would be visible from behind walls and buildings from microwave radiation. Some objects would glow due to emission of infrared depending on their temperature. Perhaps we would also pick up the occasional bolt of stray X-rays. Our visible environment would be very different to the one we are familiar with.

Light is made up of photons which have the peculiar property of not having any mass and behave as waves with an electronic and magnetic component. It is better to think of photons as tiny packets of energy that travels at 299,792,458 m/s, whatever the wavelength. At the high end of the spectrum there are gamma rays and X-rays which have miniscule wavelengths in the picometer range (10-12 m), up to low energy radio waves which have wavelengths of meters. Visible light has a wavelength of nanometers (10-6 m) but have exactly the same properties as all other light, such as constant speed and waves having electronic and magnetic components.

There is a good reason that we can only see light of specific wavelengths, within the so called 'visible region' of the spectrum. Light at higher wavelengths (or lower energies) interacts with molecules by making either the entire molecule move around and heat up (the way a microwave oven works) or the molecule vibrate (infra red radiation). In both cases nature has not been able to harness this interaction for vision. Visible light interacts precisely with molecules and matter enables the eye to convert visible light to a signal that may be interpreted by the brain. Light that does not interact with matter such as radio waves are all around us but tend to pass through our eyes and heads without noticing.

At the back of the human eye there are three cone shaped light sensitive cells that respond to slightly different wavelengths of light. Each cone cell responds to light of red, blue and green wavelengths. The signal from each of these cone cells represents the relative intensity of each of the colours, which are then stitched together in the brain to represent the rich colour vision that we perceive. Colour only exists as a construct in our brains.

Insects are the only known organisms that actually push the boundaries of vision beyond human capability. Some butterflies and bees have evolved vision that extends into the ultraviolet and infrared. Believed to help them locate specific flowers. Some flowers tend to reflect IR and UV and appear differently perhaps stand out more in this spectrum. Figure 1 shows the same flower in IR and UV filters.

Our perception of light and colour allows us to communicate, interact, observe, and live safely. Despite visible light representing a tiny slither on the electromagnetic spectrum, we make full use of it. Colour provides us with beauty and warmth, can influence our wellbeing and mood; life would be very drab if our brains did not colour our environment.



Figure 1: Images of a flower taken with a light with wavelengths greater than 720 nm, infra red spectrum (A), visible light (B) and light with wavelengths less than 365 nm, ultraviolet spectrum (C).

George Sirtzes

Grey, after John Crome: Yarmouth Jetty

The yards of silk that are the sea. The dull sky
And the whole jetty seeming to collapse.
Skeins and skeins of grey. Everything slips
from land like breath, in one great sigh
until there's only restlessness and a few sails
steadying before they too drift by.
East Anglia moves against cloud in trails
of endless mist as if you had dreamt it all
yet held it against yourself as steady as you could,
as you did individual trees in copse or wood
before the whole could fade away or fall
to register in some parish of the eye
fully mapped with monuments, yet thin
as the water in which you sink or swim.

Blue, after John Crome: Boys Bathing in the River Wensum

The trees mount to a climax. Meanwhile boys
strip and swim like small-scale incidentals,
less pastoral than genre, the only human noise
in the river's silence on which the sky settles
its veil of powdery, uncertain blue,
and smear of cloud that will not hold for ever
but gives the impression of always passing through,
if only to linger on its close cousin, the river.
East Anglia is suspension, all hints and haze
and field work. Sometimes the sea swells and rages
and wipes its sleeve against the land, to raze
whole villages, but here, life happens in stages
so similar it seems eternal evening
and you barely notice the boys as they are leaving.

Cornflower Blue

How do you measure their lives, in months, in bright hot days?
How can you get them to stay? How can you persuade them?
There must be fields of ice prepared to accommodate them,
An army of aliens in deepest summer with their sapphire gaze.

They're weeds, of course, and that's why they disappear
Leaving this trace of blue, if only as memory
Of perfect astonishment. And such a blue! Eternity
Will be filled with it. And gowns of silk, of sheer

Shimmering. It's as if glass had broken
Into feather, ice into veins. We will invent
Lexicographies of blue as permanent
Reminders of joy. Let them serve as a token

of brief presence, like the blast of a horn
in a vacant hall, of blue in deep yellow corn.

Note

The two John Crome sonnets were written for a specific project. Cornflower Blue was written out of a desire to produce something new for this specific occasion.

I hardly noticed the Crome sonnets were becoming poems about colour until the colours appeared and were named in the poem. The colours were aspects of tonality rather than pure hues, unlike those in my earlier colour sonnets that could begin with a simple colour chart and discover associations from there. The Crome poems, on the other hand, began with the associations of painted landscape and, in doing so, discovered colour within the landscape.

Contemplations on the nature of any particular colour may well include fields of knowledge in that we know the uses and incidences of those colours in the material world. Contemplating the Crome landscapes one becomes aware of the way the colours are soaked into an entire painting, in echoes and iterations of the colour at the heart of them.

The two Crome sonnets can be regarded as examples of ekphrasis, whereby one medium attempts to generate the effect of another, but, in my experience, that is not the way poems work. Poems tend to develop their own line of travel once they begin. The poem may touch the work it is based on at points but it is always looking to drift off into an unknown which is as much to do with the nature of colours such as grey and blue as with depictions of sea, house, grass, tree and bathing boys.

Cornflower Blue is different. It starts with cornflowers as the site of a particular blue, the blue named after them. The flowers seem to have given themselves entirely over to the colour characteristic of them. Their name underwrites their identity. But they are also the objects of a certain pathos in that they are commonly regarded as weeds and don't flourish for long. Their being is neglected and ephemeral but the idea of the colour remains. We may bring that awareness to our perception of them. In the poem they are seen, at different times, as ice, aliens, sapphire, silk gowns, feathers and the blast of horns in an empty hall. But beyond that they are lexicographical objects: points in language. Language offers them the potential for expansion through association while remaining fixed as one very specific blue.

Vaishali Prazmari

Re-creating and re-iterating one of the most famous manuscript miniature paintings of all time, the *Court of Gayumars* by Sultan Muhammad (c.1525) is a generative labour of love, and part of Vaishali Prazmari's mission to raise awareness in a comprehensive way about Indo-Persian painting. It is incorporated into her overall body of work inspired by the epic *1001 Arabian Nights*. The original painting is from the *Shahnameh* (King's Book of Kings) of Shah Tahmasp, Ferdowsi's epic poem with many parallels and mirrors in the *Nights*, and evokes a lost golden age from the mythical pre-Anthropocene vegetarian and vegetable past where animals and humans lived together in harmony. Green lushness is echoed by stunning colours in the anthropomorphic rocks which were painted with pigments which were themselves crushed rocks. Surrounded by nature, humans are part of the continuum before they are taught culture and civilisation by the legendary king Gayumars. It is a pre-city painting. The *Nights* themselves start with an ocean, the Sanskrit *Kathasaritsagara*, the Ocean of the Sea of Stories which dates back to even earlier story cycles that started in time immemorial. The memory of the brushstrokes of past masters looms in the present muscle moment of painting where they are being re-made but also slightly changed in the process. The process of transformation is a magical one and echoed at small and grand scales through the *Nights*. Humans are turned into animals which are djinn in disguise which are hidden divs in the rocks which are secret ifrit spouses which are transformed tyrants changed into repentant husbands. All through the transfixing power of storytelling narrated by the creatrix Shahrazad, herself born of the city, who through her subtle art makes king Shahriyar, the companion of the city, undergo a slow sea-change and immersion in the moonlit nightly tales within tales within tales that take a thousand nights and a night. Change is soft and subtle like the silvery moon monthly cycle and gradient faded shades of skin tones and carpet tones within Vaishali's 1001 works in progress like a multitude of cliffhanger stories that are never quite finished but that wax and wane on to the next night. Circular compositions and labyrinthine forms are stretched into ovals and egg shapes and eccentric spirals that burst out of the margin because they are too fertile, too ovular and too full of liquid life to be contained. The woman who births stories and children cannot be constrained by the frame which changes to a tightrope edge to walk across, balancing it all, dropping some balls on either side of the margins but keeping forwards in time, the tightrope edge morphing into a metaphor for life itself, walking a thin line like the thin lines of miniature painting outlines which bring equal sharpness to the tiniest humblest leaf as to the buttons on an emperor's clothes edged in gold and mirrored by the vast golden gilt sunlit sky, interrupted nightly by a tale which gives it form, which is continued…



Image: Vaishali Prazmari, Art of Attention
Court of Guyumars (work in progress)

Jai and Sharon

We have been in conversation, sharing words and images, seeing exhibitions, and a precious weekend of making art together in a studio at the Slade.

It is a shimmering space, responding to each other's words and images, sensations, emotions, thoughts, taking form in poems and paintings, reflecting personal experiences and journeys in actual places, such as my heritage as a migrant from India at a young age, and Sharon's ongoing relation to west Wales, the place of her birth.

Many things have emerged, such as the gendered gaze, migrations, exile, diasporas, the rural and cities, and the transcultural in visual aesthetics and verbal languages such as Welsh and Punjabi.



Image: Jai Chuhan, *Refuge II*, 2022, oil on canvas, 30 x 25cm

Jai:

Shimmering is movement, blurriness, reflections of light and shadow, chamak – the Punjabi word for shining, white, black, colours merging.

Shimmer has light, without light there is no colour, there is no painting.

.....

Jai:

Colours shimmer.

Shimmer of heat haze.

In the studio daylight reveals colours hidden by the night-time painting, but very strong sunlight may seem cruel, bleaching colours, casting strong shadows on the painting, sometimes I crazily try and paint through this and other distractions, all happening at once, holding onto a shred even as the universe seems to be tearing you into shreds...

Colour is the great rescuer.

Iridescence of colours…. Gestures, marks… clear or indistinct, mud and the haze of light looking at the Himalayas far, far away, soft blue.

Shimmer is movement, oscillation between clarity and hazy.

Liminality, embracing the in-between, freedom in the shimmer of neither belonging or un-belonging.

Jai:

The world is full of shadows.

Shadows move, get longer and shorter, are hard or soft, solid or granular - grey, black, blue, purple – any colour.

Shadows are shelter, 'saave patter' Punjabi for green leaves, of the sheltering tree.

Sheltering and hiding or lost in the shadows.

Roshni is light

Undera is darkness

Chja is shade

Save pattar – green leaves

Leaves of poems in a book, Saave Patter the title of a famous book (and a poem) by Punjabi poet Mohan Singh – that I roughly translated:

We are poor green leaves

Who will make us, who will look after us?

For two days we slept under the shade of flowers

On awakening our luck came to you

In the bouquet of sleep

When they started going, they took pity on us

And took us with them as well

Jai:

The cast of an expression on someone's face, lit and/or shadowed by other casts, of emotions – multiple appearances, chamak – shiny, shimmer… chamak – a jolt of perception

When painting the slightest mark or colour totally changes expression

At best my paintings paint themselves, I just happen to be in the space, in a shimmer of accident and intent, biography and anonymity, at the end the painting has to speak for itself, the story of its making and by whom is something else.

Sharon: First light

I have to steal what I need // make

music from the sounds of hell //

volcanic rocks, red and purple, this

infinite shore // out of green sea

in cover of darkness, I drag myself

on land // each day // the large

white bird // wings wide as an albatross

flies from your mouth // *y tystiolaeth* //

the witness // my eyes opened //

Sharon: Looking west

as far as the eye can see
the heart will take me/

sea flat and to my eye
level// in my dream I

don't know if you're alive
or dead. A great boom

from the firing range
raises the gulls.

Suffering, she tells me,
changes hope //

Korallia Stergides

MYAM MWAM MEOW MIAOW MAM MA

My favourite part of being a fountain
is the water running on my head
and out of my mouth
and moving my hand beside me like a spout,
stroking the underside of my eyelashes upward
As I attempt to have my first conversation in cat.

MYAM MWAM MEOW MIAOW MAM MA

Matso
Matsi

When you first found Matso you were so excited to have a pet
your first cat, not a stuffed animal or an adopted lemur in some forest,
you'd spent years learning to talk chimpanzee and sing whale song,
because they were the most vocal of your neighbours,
and now you've a live animal, a kitten to care for and speak to,
But your only interaction with a cat was a mother tiger mistaking you for her baby at the zoo.

That was you imprinting,

Dressed in your favourite leopard leggings and your favourite leopard faux fluffy hat,
Your favourite faux fluffy panther hand warmers and your favourite faux fluffy panther bag,
Your favourite blouse that had a leopard faux fluffy heart - placed in the middle of your chest, as opposed to being on the left of your juvenile breasts.
Undecided Feline, weaving through people's legs to be closer to your mother.
Perhaps the refraction in the glass confused us both,
Maybe she saw your heart

That was you imprinting.

You were convinced your mother was a cat.

Ideally youd've wanted to be a fountain because you'd've cried, and your tears would've lubricated your neck and youd've jumped vertically and survived.

My favourite part of being a fountain is the water running on my head and out of my mouth and moving my hand beside me like a spout, stroking the underside of my eyelashes upward, as we talk about Bambi.

MYAM MWAM MEOW MIAOW MAM MA MUMMY

Honey
Bambi

When you first found Bambi he was the size of your hand, minus your fingers
In a plastic bag with 4 other kitten brothers - sisters

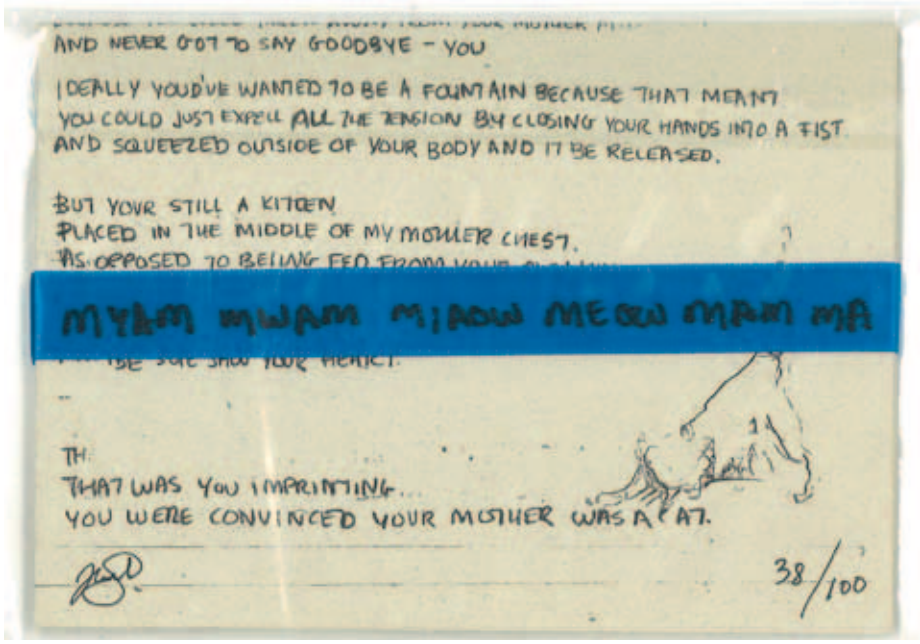
you opened your eyes as she held you in that same favourite leopard faux fluffy hat,
felt you were against your mothers body, but really you were in my mothers hands.
And 18 years later you closed your eyes in her arms too,
But your only interaction with a cat was my mother feeding you.
That was you imprinting

I guess you came through

Because you were taken away from your mother and never got to say goodbye - you
Ideally you'dve wanted to be fountain because that meant you could just expel all the tension by closing your hands into a fist and squeezed outside of your body and it be released.
But you're still a kitten
Placed in the middle of my mothers chest.
As opposed to being fed from your own kinds breasts.
Maybe she saw your heart

That was you imprinting.

You were convinced your mother was a cat.



Andy Leak

Rimbaud and Verlaine: Impressions of London

Arthur Rimbaud and Paul Verlaine – two of France's greatest poets – resided in London for about nine months, off and on, between autumn 1872 and summer 1873.

They lived first at 34 Howland Street W1 (the BT Tower now stands on the site) before moving to 8 Great College Street (now Royal College Street) in Camden.

The Great Wen features in several of their poems - mostly written quite some time after their departure. Here are two of them.

Rimbaud's 'Ville' is somewhat cool and allusive, as befits the genre (he virtually invented the 'prose poem'), whereas Verlaine's famous sonnet is visceral and super-abundant: the emotion is barely contained by the form (it is titled 'limping sonnet' because its lines have thirteen syllables, rather than the much more usual twelve syllables of the alexandrine).

Ville

Je suis un éphémère et point trop mécontent
citoyen d'une métropole crue moderne,
parce que tout goût connu a été éludé dans
les ameublements et l'extérieur des maisons
aussi bien que dans le plan de la ville.
Ici vous ne signaleriez les traces d'aucun
monument de superstition. La morale et
la langue sont réduites à leur plus simple
expression, enfin ! Ces millions de gens qui
n'ont pas besoin de se connaître amènent
si pareillement l'éducation, le métier et
la vieillesse, que ce cours de vie doit être
plusieurs fois moins long que ce qu'une
statistique folle trouve pour les peuples
du continent. Aussi comme, de ma fenêtre,
je vois des spectres nouveaux roulant à
travers l'épaisse et éternelle fumée de
charbon, - notre ombre des bois, notre nuit
d'été ! - des Erynnies nouvelles, devant mon
cottage qui est ma patrie et tout mon coeur
puisque tout ici ressemble à ceci, - la Mort
sans pleurs, notre active fille et servante, un
Amour désespéré et un joli Crime piaulant
dans la boue de la rue.

Arthur Rimbaud

City

I am a transient and not altogether too
discontented denizen of a metropolis believed
to be modern because all recognisable
taste has been studiously avoided in the
furnishings and the exteriors of its houses,
as well as in its disposition. You would not
be able to point out here the slightest trace
of any monument of superstition. Morality
and language are reduced to their simplest
expression. At last! These millions of people
who do not need to know each other go about
education, work and old age so similarly that
the course of their lifetime must be several
times shorter than that, asserted by a crazy
statistic, of the peoples of the continent. And
so as, from my window, I see new wraiths
rolling through the thick, eternal coal-smoke,
- our shady glade, our midsummer's night!
- new Furies, in front of my cottage that is
my home and my heart since everything
here resembles this, - dry-eyed Death, our
industrious daughter and handmaiden, and
a disconsolate Cupid, and a winsome Crime
mewling in the mud of the street.

Trans © Andy Leak 2022

Sonnet boiteux

Ah ! vraiment c'est triste, ah ! vraiment ça finit trop mal,
Il n'est pas permis d'être à ce point infortuné.
Ah ! vraiment c'est trop la mort du naïf animal
Qui voit tout son sang couler sous son regard fané.

Londres fume et crie. O quelle ville de la Bible !
Le gaz flambe et nage et les enseignes sont vermeilles.
Et les maisons dans leur ratatinement terrible
Epouvantent comme un sénat de petites vieilles.

Tout l'affreux passé saute, piaule, miaule et glapit
Dans le brouillard rose et jaune et sale des Sohos
Avec des "indeeds" et des "all rights" et des "haôs".

Non vraiment c'est trop un martyre sans espérance,
Non vraiment cela finit trop mal, vraiment c'est triste
O le feu du ciel sur cette ville de la Bible !

Paul Verlaine

Limping Sonnet

How can it end so sadly, how can things be so bad!
Has there ever been a more wretched wretch than I!
Mine is the death of the poor dumb beast whose
Blood runs all away before his fading eyes.

London smokes and screams. Oh City of the Plain!
The gas-lights flare and float, the shop signs are blood red.
And the shrunken shrivelled houses
Strike fear, like a senate of little old ladies.

All the dreadful past leaps, mews, meows and yelps
In the pink and yellow and filthy fog of Soho
With its Indeeds and its All Rights and its Hellos.

Sweet Jesus! I am a martyr without hope of release,
How can it end so badly, how can life be so sad!
Oh let the Righteous flames consume this City of the Plain!

Trans © Andy Leak 2022

Latifah A Stranack

Gardens of Desire

Man and woman watch each other

Waiting,

Perpetually bound together in this chemical reaction, this lapis room, and their conversation

As a thousand thoughts run through their heads

to her heart

And in his mind, he selects new pigments like words,

To describe everything that is left unsaid and hangs in the air between them,

within the viscous oil paint that envelops them

left to right.

Her face becomes his palette.

And at this moment

The descendants of Adam and Eve

Are you still in search of answers

in search of peace?

From their sap green tree of knowledge,

and this bright blue world.

Man and woman watch each other.

As he stands tall as the tree in his walled garden

Hands tucked in his pyjama pockets,

And she,

she looks up at him patiently from her chair

That blurs the boundaries between his ocean of blue and the life that they share

the wide-open window watches and waits,

Calmly listening to their conversation,

and the black balustrade curves seductively towards him.

Like the shadow of a snake roaming the lush lawn

Looking for shade beneath the verdant tree under la Lumiere du Soleil, thirst quenched with dips in cool pools of water

Paradise?

As her liquid thick black hair falls, she reminisces about when they first met, and he told her.

"I love you dearly, mademoiselle, but I shall always love painting more."



Vanessa Otero, Ângela Santos & Márcia Vilarigues

Recovering the art of hand-painting magic lantern glass slides

Magic Lanterns appeared in the middle of the 17th century and became the first popular instrument for the projection of images, marking the beginning of what is called the "pre-cinema period". This earliest form of image projector greatly impacted sociocultural and academic practices worldwide, and it is regaining great interest today with the re-enactment and new production of magic lantern shows.

All around the world, these incredibly detailed heritage pieces may be found in museums, private and educational collections, libraries and archives. However, there is a lack of specialised knowledge of their materiality and the best strategies to preserve these objects. Due to the complexity of the materials used on these paintings and their exposure to aggressive temperature, light, and handling conditions during the projections, they represent a significant challenge for conservation professionals.

In the beginning, the glass slides for projection by magic lanterns were entirely hand-painted. In the first half of the 19th century, printing techniques started to be used, and in the second half, photographic techniques were also employed. Hand-colouring was often applied to complement the latter techniques. Painting on glass slides required excellent skills and expertise as the projections magnified all details and imperfections of the painted miniatures. As such, colour transparency is a crucial aspect of the depicted images and watercolours were referred to be favoured over oil, but they could also be combined. Varnishes were also used to add more transparency to the paints and as a top layer to provide protection.

In 1855, Winsor and Newton (W&N), one of the most important 19th-century artists' colourmen, published the book "The Art of Transparent Painting on Glass" by Edward Groom, a manual on the "method of painting (…) and materials employed in producing subjects for dissolving views, magic lanterns (…)", which demonstrates the importance of the market for the hand-painted glass slides. The recommended colours were Gamboge, Italian Pink, Gallstone, Indian Yellow, Madder Lake, Crimson Lake, Prussian Blue, Indigo, Burnt Sienna, Madder Brown, Vandyke Brown, and Lamp Black. W&N colours and materials for painting on the glass were mentioned for the first time in their catalogue from 1863 and later, on their catalogue of 1896, they were specifically making available oil colours for colouring magic lantern slides. Their watercolours were specifically advised for magic lantern painting by other dealers of artists' materials such as Whipple & Co. for their unparalleled excellence in brilliancy, purity and permanence.

In the framework of the project "MAGICA – Magic Lantern: Study, Safeguard, Uses and Reuses in 19th-Century Portugal", we intend to relate the analysis of documentary sources on their materials and production techniques with the material characterisation of historical slides and reconstructions produced with as much historical accuracy as possible. A thorough material characterisation will allow us to assign production periods, sites, and producers and further our understanding of the key factors and mechanisms that lead to the degradation of the hand-painted glass slides and assess their conservation state more precisely.

A multi-analytical approach has been developed to characterise hand-painted glass slides dating from the 18th to the 19th centuries with probable provenance from England and Italy, and the preliminary results on the painting materials have revealed a correlation between the historical written sources and slides from the same period. This preliminary study has also identified the presence of light-sensitive materials and signs of degradation, reinforcing the need for extensive and systematic research on glass slides entirely hand-painted and hand-coloured with printed outlines.

Research using the Winsor & Newton 19th Century Archive Database is enabling access to the original production methods of the historical artist's materials used for painting on glass, including colourants, binders and varnishes. This knowledge has allowed us to start reproducing paints for the production of magic lantern glass slides, not only to understand how they degrade over time and develop better conservation strategies but also to produce replicas that may be used in the magic lantern shows produced today.

For more information on this subject please visit our website: https://www.magica-project.com/.

Helena Howard

Colour Is A Part Of Care

Hospitals are a truly unique building type insofar as a large number of people using them did not choose to be there. They are also often places of anxiety and fear, exacerbated by spatial disorientation and blandness, and by virtue of the many technical functions, cellular rooms and people a healthcare facility needs in order to function, it takes great skill and good fortune to avoid creating a modular, repetitive labyrinth.

Using colour in spaces where people may be spending extensive periods of time or receiving life altering news, such as a doctor's consultation room, waiting area or inpatient ward, can be high-impact and low cost, can improve visual accessibility, and introduce variety. Distraction and novelty ought to be considered tangible benefits in their own right, and colour generally, should be as deserving of our time and attention as the other formal elements of architecture such as space, light and form, but is often neglected for fear of being controversial.

The default position of neutral walls and floors is often the result of social and historical prejudices relating to hygiene as well as short-sighted assumptions about what end-users would accept. To take an example, a supplier of door laminates will usually offer a myriad of colours in their standard range at the same cost as greys and whites, however an orange door is often considered too difficult to justify and a battle not worth having.

In the UK, where NHS blue (Pantone 300) is designed to achieve strong brand recognition, the colour induces both great affection and trepidation. Functional items such as disposable masks, curtains and gowns are available from the supply chain only in a palette adjacent to NHS blue, the cumulative effect of which makes it the dominant colour association of being in hospital, offset against a sea of white.
A more radical use of colour in healthcare environments could prove a low-cost and transformative tool to disrupt monotony and introduce joy - we already accept this as a requirement in children's hospitals, so why not for adults also? This could be particularly relevant for the refurbishment of existing healthcare buildings where internal layouts may be fixed, and natural light limited.

An uplifting example is the Finnish colourist Eino Kauria's scheme for Alvar Aalto's Paimio Sanatorium in Finland, where individual colours were applied to the ceiling of each bedroom, in part to allow bed-bound tuberculosis patients to look up and watch shadows from the trees outside dancing on a single plane of colour, changing in hue from dawn to golden hour, and creating a sense of enclosure. All this with a simple lick of paint.

Speaking as a member of the construction industry, I hope that we can collectively find better, more persuasive arguments for using colour imaginatively and radically, in order to bring time, light, variety and delight into spaces, particularly those used during periods where we are at our most vulnerable - we will all benefit from it in the end.



Sarah Pipkin

Word as Art: Beauty in the Margins

UCL Special Collections is the home of UCL's collection of rare books, archives, manuscripts, and records. For our 2021 exhibition, 'Word as Art: Beauty in the Margins', we highlighted some of the beautiful items in our collection to highlight the way in which we have embellished the word. The exhibition was organised around themes including: religious texts, education, initials, formatting and wordless expression.

Religious texts are a great example of the way in which art and writing can work together to create something beautiful and meaningful. Our collection includes richly decorated religious texts from Christian, Jewish and Islamic scribes. Some of the items include pages that were decorated with beautiful inks and gold leaf, which were worn away with time due to regular use.

Writing forms an essential part of education and learning. It is a way we record our history and culture– whether it is embroidered into textiles, written into a musical score, or part of a school curriculum. But its utility doesn't prevent it from beautiful Among the educational objects on display in our object is a collection of children's workbooks from the Baines Archive. The Baines were heavily inspired by William Morris – they encouraged the children at the Eynsham County Primary School to combine art and writing into hand-bound workbooks.

Even the most mundane parts of books have origins in artistic practices. In the medieval period, initials decorated with colourful inks, gold leaf, and fanciful figures were used to indicate new sections of manuscripts. When printing took over, the practice of decorated initials continued. We can track this evolution, starting with items from our manuscript fragment collection and continuing on into early printed books.

While a large portion of our exhibition focuses on writing itself, art can be formed by the way words are put on the page. The Small Press collection at UCL includes concrete poetry, which plays with formatting to create visual poetry. There is also beauty in decisions made out of necessity. During the 19th century, letter writers found ways of cutting costs on paper and postage by writing their replies on top of other letters. The patterns this cross-writing creates are beautiful and unique.

As we push the definition of writing, we can develop new ways of expression. Laurence Sterne's *Tristram Shandy* includes a solid black page to emphasise mourning. The three-dimensional poems of Thomas A Clark force us to reconsider what a book can be, and how a book can convey information.

Our exhibition *Word as Art* is just a brief glimpse of the everyday art found in libraries and archives. Every time we write something on a page, we are creating something beautiful – no matter how mundane that piece of writing might be.

If you'd like to see the online version of the exhibition, you can access it at: https://www.ucl.ac.uk/library/collections/exhibitions/word-art-beauty-margins



Kimberly Selvaggi

***'Paintings Fade like Flowers'**: an experimental assessment of changes to eosin lakes used by Vincent van Gogh in Roses (1890)*

Vincent van Gogh (1853-1890) painted Roses, among three other still life paintings, days before leaving the asylum in Saint-Remy in May 1890. For this particular composition, he was employing the use of complimentary colours, as he described a 'canvas of pink roses against a yellow-green background in a green vase' in one letter to his brother Theo, dated 13 May 1890. Unfortunately, van Gogh died shortly after, in July 1890, and Roses went to his mother, who kept the painting until her death in 1907. By this date, the once described 'pink blossoms' in Roses were described as 'white', suggesting that the red colour van Gogh used had faded significantly within just seventeen years. The roses have lost their original brilliance, owing to van Gogh's use of very light sensitive red lake pigments, eosin and geranium lake.

Fading is a common occurrence with some paints; they lose their hue, saturation, or colour as time passes, and this has a lot to do with age, however this also has to do with the amount of light and the conditions the paint, pigment or dye are exposed to. The colours we see are based upon chemical bonds that make up that material and the amount of light that is absorbed in a particular wavelength. Ultraviolet radiation (UV) is one of the main causes of fading in paintings because it can break down those chemical bonds and the result is a bleaching effect, typically known as photodegradation.

Some paints are more prone to fading than others due to their chemical structure. Lake pigments are colours made from aqueous solutions of various dyes, which have been known to be fugitive and to fade quite rapidly when exposed to light for prolonged periods. Dyes derived from plant or insect sources, as well as synthetic sources, can be made into pigments by precipitating, or laking the dye, onto an insoluble substrate, and this generally tends to be a metallic salt, such as potassium aluminum sulfate (alum). Eosin is a synthetic organic dye that can be made into a lake pigment as described above and geranium lake is made from the eosin lake pigments with the addition of red lead, which is bright red in colour and extremely light sensitive.

Few paintings more emphatically demonstrate the impact of colour fading than Roses. To observe and study this colour change, samples of eosin and geranium lake were created based off nineteenth-century recipes. These samples were put through artificial, accelerated ageing techniques to understand the degradation properties of the paint, as it was planned to use the eosin lake paints to create a reproduction of Roses. In terms of gaining a sense of van Gogh's original conception, the fugacity of this pigment makes it especially challenging for the viewer. The loss of this pigment has turned the roses from pink to white, and their shadows that were originally violet to blue. Therefore, the reproduction looks to imitate the act of representation through the study and analysis of material practice and give the viewer a sense of the original colour composition that has been lost to time. The practice of maintaining pictures through repainting, respectful of the images conveyed, is a standard method of conserving an image, and stems from a methodology that romanticizes historic preservation. Van Gogh's observation – 'paintings fade like flowers' – has never been more relevant.



Egidija Čiricaitė

Of the Cloudless Sky at Noon

I. WHITE

The words for colour blue emerge into languages fairly late. Once people had named black and white, once they had coined a word for red, and then green, and yellow, only then do they create the word for blue. Although we are surrounded by blue sky and blue waters, there are few naturally occurring tangible blue objects: we don't have blue body parts, blue animals and we don't have blue foods (generally). The etymology of the English word blue is linked to proto-indoeuropean root bahl-/behl- meaning "shiny", "white" (what a magical metaphor for sky!), and subsequently to the Lithuanian word balta, meaning white.

II. BLUE

My first truly memorable blue happened when I was 10 or 11 years old, living in Kabul. I came from pale open skies of Lithuanian plains. Kabul sky, on the other hand, had the radiant intensity of deep blue Afghan tourmaline. In Kabul you are two kilometres closer to heavens. The city sits in a bowl of mountains; sky rests supported by the peaks that surround the city. From my balcony I saw brown clay roofs, a fluttering of colourful kites, bare brown Hindu Kush mountains, their snow covered peaks and then — that crystalline blue sky. I am sure that altitude, the lack of significant industry had much to do the intensity of colour. As did my child eyes.

III. ŽYDRA

I have always thought of Kabul sky as žydras, rather than blue.
Lithuanian language divides the English range of blues into mėlyna (blue blue) and žydra (light blue or sky blue-ish). Žydra is a common, well-used colour term in Lithuanian. It is also the colour of Virgin Mary and a derogative slang term for gay men. When I first came to England, I was bewildered that people could not perceive žydra as a separate colour, simply reading it as a lighter shade of blue. You don't call pink "light red", after all. I wondered, what words English used to describe the luminous Samarkand mosaics, then — how did they appreciate their exquisite patterns which were žydra and mėlyna, rather than just blue? When I told this to my grandmother she was equally bemused. "Don't tell me English are so stupid, they cannot tell colours apart."

We know that the lack of a colour term term does not make people blind to the colour, but it does make them less sensitive to the distinction between the hues. I am still wondering, why does the sky not have its own colour term in English? Maybe there is less blue in the English sky? Less žydras. Less celeste. Less azurro. Less sora iro.



Estelle Thompson

I love rainbows and still get a childlike buzz from every encounter. Lately, living on a small island between the Atlantic Ocean and the Caribbean Sea, I have seen a lot – intense full arcs, fainter doubles, and rarer, barely visible triples. Almost daily at this time of the year they span the sky dropping tantalizingly into the palms, manchineel and mahogany trees or rooftops. On a tiny land mass, surrounded by vast seas, the sunshine and frequent rain showers make for near perfect conditions for this atmospheric phenomenon to form. Colour is light. And a rainbow is the optical conclusion of reflection, refraction and dispersion of light in water droplets. The spectrum we see in the sky is formed by white light split through the water droplets in the air (mini-prisms) to form the seven colour ROYGBIV (Red, Orange, Yellow, Green, Blue, Indigo, Violet).

Everyone everywhere loves to see a rainbow: its fleeting presence, optical magic and immaterial materiality. For centuries artists have been seduced by their visual possibility / potential, repeatedly using them to convey the beauty of the natural world, evoke the spiritual, as symbol, or to optically dazzle. It is where science becomes alchemy and colour exists purely and without contrivance.

Paul Cézanne wrote 'these great rainbows, these cosmic prisms… I feel colourful by all the nuances of the infinite… We are an iridescent chaos' – or *'nous sommes un chaos irisé'*, which also translates as 'we live in a chaos of rainbows'.

I have listed some paintings familiar to me which feature rainbows or focus on prismatic colour. Artists who repeatedly return to the motif, such as Kandinsky and Klee, celebrate the spiritual, mystical dynamic of depicted rainbows. William Blake uses them to convey human hope in his poems and illustrations whilst for Dürer the rainbow becomes the (uncoloured) symbolic protagonist in *Melencolia I* – its radiant natural beauty ignored by a depressed winged figure. Angelica Kauffman made four paintings to collectively represent the 'Elements of Art': *Invention, Composition, Design and Colour*. Colour depicts a woman painter pulling colour from the rainbow above her head to fill her empty palette (in hand).

The painter Winifred Nicholson spent her creative life observing and depicting the natural world, searching for 'forms secret and rhythmic law'. Her interest in prismatic colour, enhanced by a gift of prisms from a physicist friend in the mid 1970's, inspired her late 'prismatic' paintings and writing. In Greece, at home in Cumbria or on a painting trip to Eigg (an island in the Hebrides) she made paintings peppered with random 'rainbow' spectrums (such as those cast through glass or prisms, as in the image here). These incidental 'mini rainbows' formed by cast prismatic light cannot challenge sky rainbows for visual impact and attempting to photograph either is to miss the power and magic of the 'real' thing. I wholly agree with Oscar Wilde: 'When it rains look for rainbows, when it's dark look for stars'.

The Blind Girl, 1854-56 – Sir John Everett Millais
Entrance to the Port of Honfleur, 1899 – Paul Signac
Four Rainbows Over Niagara Falls – Albert Bierstadt
L' Arc-En-Ciel (The Rainbow), 1883 – Jules (Adolphe Aime Louis) Breton
Sky Study with Rainbow, 1827 – John Constable
Mountain Landscape with Rainbow, 1810 – Casper David Friedrich
Rainy Season in the Tropics, 1866 – Frederic Edwin Church
Landscape with Rainbow, Henley-On-Thames, 1698 – Jan Siberechts



Sebastian Bucholski

The integrity of colour

Winsor & Newton was founded in 1832 by chemist William Winsor and artist Henry Newton, who brought together their knowledge of science and art, to offer artists an unprecedented choice of colour, clarity and permanence. They developed the moist watercolour as we know it today, followed by other significant innovations including Chinese White, the first durable opaque white watercolour. They also patented the collapsible tube for both oils and watercolours.



World Pigment Day 2022 coincided with the launch of eight new single pigment Artists' Oil Colours within our Winsor & Newton range. The new colours, Ruby Madder Alizarin, Ultramarine Pink, Smalt, Oriental Blue, Warm Brown Pink, Orange Laque Mineral and Mineral Green Deep, and a unique new colour, a single pigment Transparent Orange, were partially inspired by our archive.

What does colour integrity mean?
Our highest quality standards are realised within Artists' Colour. In this range of new oil colours, the carefully balanced ratio of fine oils to pigment is formulated. The recipe is individual for each colour, with each pigment possessing its own characteristics. Pigments obtain the greatest potential when they are pure. Since raw materials for finest artists' colours are limited, brands can extend their offering to a wider range of colours by simply mixing pigments. However, the result is a compromised, low-brilliance appearance.

How did we curate the new Artists' Oil Colours?
It all starts with finding extra nuances that would make a valuable addition to the current spectrum of 125 colours. Together with our development team chemists and artists, we identify gaps in our existing range. You would assume that more than a hundred colours would be sufficient, but a colour that may at first appear similar in mass tone to another may nevertheless enrich the entire range with its undertone tendencies. Smalt and Oriental Blue could be perceived as almost black in their mass tone, but their individuality comes to life when used transparently on glazes or drawn down in their undertone. The tinting with white makes their differences even more apparent. Oil paints based on such a pure composition leave it open for the artists to decide which pigments best suit their needs.

The possibilities finest single pigment colours offer, allow the artist to achieve a range of secondary tints, tones and achromatic greys; a beautiful example of which can be found mixing the Mineral Green Deep with the Ultramarine Pink.

Why did we choose these eight new colours?
The basis for five new colours came from the Winsor & Newton archive, specifically famous colour man George Field's notebooks, the tint books charting Winsor & Newton's colour making history. Our chemists developed a formula which reproduce the colours referenced in these books. Three of the new colours are based on the latest findings in pigment acquisition and production. Oranges and greens are often created as secondary mix of some primaries. The Orange Laque Mineral, Transparent Orange and Mineral Green Deep have been achieved with continuous research and the pursuit of perfection as single pigment formula, which represents the core principles of Winsor & Newton's heritage in innovation.



Image: Ultramarine Pink and Mineral Green Deep

Ruth Siddall

Colour in Minerals

The cause of colour in minerals (and by inference mineral and synthetic organic pigments) is complex and the consequence of several different physical and chemical phenomena. These are summarised in this short essay. In the periodic table of the elements, transition metals are the elements most responsible for promoting colour in inorganic phases. Some of these transition metals are essential components of the chemical formula of a mineral and such minerals are always coloured. For example, iron promotes the red colour of the mineral hematite (Fe2O3) and manganese promotes the purple colour of the mineral purpurite (MnPO4). Such phases are described as being idiochromatic.

Trace elements are not essential components of the chemical formula but occur as substitutions for major elements. When these are transition elements, they can produce colour. Rubies are red because of trace amounts of chromium (Cr3+) and sapphires are blue because of trace iron (Fe3+) and titanium (Ti3+, Ti4+). The green of emeralds is also caused by Cr3+, and this demonstrates the complexity of colour in minerals. The physical formalism that describes this behaviour is crystal field theory and relates the type of ion present to the geometry of the space it occupies within the crystal structure. Hence colour is modified by electron density in the vicinity of the substituted trace element. Defects in crystals, where an ion may be either added or taken away also causes colour changes within the crystal field theory formalism. These defects are called colour centres and they are responsible for the colours observed in the purple variety of quartz, amethyst. Such colours are lost quickly when these minerals are powdered, rendering them useless as pigments.

Intense blues in the mineral lazurite (also known as the pigment ultramarine) are caused by electron charge transfer wherein ions (sulphur in the case of lazurite) can have two oxidation states within the same structure. Sulphur in lazurite exists in either a sulphate ion or on its own within the mineral formula Na6Ca2Al6Si6O24(SO4,S)2. Charge in sulphur ions has been found to vary from S2-, S4+ and S6+. Colour formed in this manner retain their intensity when the mineral is finely ground.

Conductors (metals) and semiconductor compounds such as the arsenic sulphide minerals orpiment and realgar are coloured due the formalism of band theory. Herein the whole compound, and not individual ions (as described above) are responsible for the production of colour, including metallic lustre in metals and minerals such as iron pyrites. The electrons in these minerals are delocalised and colour is produced via their interactions with light. Once again, this colour is retained at fine particle size rendering many of these phases useful as pigments.

A play of colours can also be produced in minerals by the interaction of light with the surface of minerals. Such phenomena are iridescence, opalescence and ‘fire’ in diamonds, caused by the diffraction, dispersion, interference and scattering of light. Such effects are important in gemstones but are lost in finely powdered pigments.



Sean Borodale

Earth Fog: on being lost in paint

Bits of Broken Earth

We will prise open mountains to show how they speak whilst the nose of Turner's hare has flaked off and has been repaired.

Turner's Hare being Chased by Iron

This is the painting in which Turner stabilises the speed of a locomotive. The iron rails show a backward trajectory out of painting.

The hare has disappeared into a mirror; its unified destiny is part of the vivid destruction of biosphere, whilst leaping ahead of the capacity of the mirror to reflect. One day we may find the residue of the ancestral hare at the end of our mirror.

In the desert of pigment is the span of European painting. The cave mouths hold their breath. A sand storm is blowing. I will have to learn to see through its fog. Paint keeps a Heraclitian capacity, a flow. If it fails to flow it cracks. Fogs crack apart and make sound like wind-crack on canvas sails.

A Note on the Hare as a Blob of Pigment

Joseph Beuys is explaining his drawings to a dead hare; Turner holds a hare to the speed of his train. Beuys wears an iron shoe and gold leaf stuck with honey over his head. This sun=head image shines in Turner's thought of atmosphere; suffused with particles, glints of metal, soot and steam that rush through light. Turner is leaning out of the train to gild his head with sunlight. On his foot he wears the article of transport, the iron shoe of the carriage.

Scrap

'The tiniest authentic fragment of daily life tells more than painting. Similar to the bloody fingerprint of the murderer that tells more than the written words,' wrote Walter Benjamin. When we consider 'historically charged material' as paint, the paint itself, suffering our best examination, may tell us more than the painting. Waste iron breathes in over the exposed surface. Collectors of shell casings dropped on places like Laos are busy looking for rusty bodies in theatres of war. Shell casings rely on an ability to shatter; they are remains of fragments. Turner's hare is painted in a fog of shattered iron?

What is Said of Substance Chasing the Hare through Fog

In Turner's painting the chase is the substance, nothing else moves. The hunter carries blood to smear onto the mark-site of the body's appearance; a blood-mark to staunch invisibility. The hare running ahead of the object chasing it out of fog is ruined. Rust expands and flakes off. To say rust is not iron is wrong. To say it is iron is also wrong. It is something else; with and without iron. We each carry 2,200kg of the world's iron on our back but 4grams of iron in our bodies is doing the work of holding it up. Rust is a door falling off its hinges; a mask made of respiration around a dusty mouth. We know how blood tastes when we put some of the chalybeate spring to our tongue.

Fragment

When we get very close to a text, we find it is full of holes; letters are small appearances in fog. Paint deludes us with unity. This is the parable of the Lacanian fragmented body. Paint is never one image, but many.

No Bodies

What might be called in art theory a 'distancing of process' describes a lure. Being on the hunt means breaking image. Analysis makes quarries. The mirror is a mesh full of holes through which reflection falls; the hare turns inwards.

A Portrait of a Single Grain of Pigment

Pigment shimmers as two images, substance and promise. The image of promise comes at the cost of the image of substance. The history of substance stays hidden. The pigment's image of promise is immensity. When I look at the globular dabs suggesting a hare is made of fog, the pigment moves through a journey from the earth. In an ekphrasis of a single grain of pigment, the warmth of earthiness starts to lament. Blood red dries to Sapphic fragments of rust. The weight of the hare is an ingot for making an iron machine, which will travel in time at the speed of light.

Lucy Mayes

Thoughts from a pigment maker's studio

(Adapted from an excerpt from Lucy's talk given at the Colour + Poetry Symposium 2022)

Rub the fine grains between your fingers.

Grit can be defined as a physical material; 'small loose particles of stone or sand' and indicates the grade of fineness of an abrasive, or sandpaper. In geology it refers to 'coarse sandstone', a sedimentary rock that consists of angular, sand-sized grains but its meaning goes deeper than the tangible or visible realm.

Up and down, round and round. Cutting, rubbing, shearing, abrading. Soft dust.

From Old English grēot, it is an Anglo Saxon word meaning 'dust, earth, sand or gravel.' Its use as a word peaked in Britain during wartime, to have 'grit' is to have courage and resolve; strength of character. One 'grits their teeth' in times when acts of sheer will and defiance are needed. Grit is a word born of repetition and long timescales. Grit's physical, mechanical processes become metaphors of personality. If someone has 'grit' they have an 'edge', a sharp edge and shouldn't be messed with.

Keep going, keep going. Come on get on with it, do it again, all over again.

As an abrasive, grit can be used to slowly break down larger masses or create surfaces with a 'tooth'. Skateboards utilise the undulating surface of a kind of grit- carborundum powder, which is glued to its surface. The same powder, sprinkled on the surface of a glass plate with water will make a paste that abrades the surface- perfect for 'mulling paint' or suspending pigment within a binding medium with a muller or flat bottomed pestle.

Crunched saline crystal grit, massaged into the surface of the tarmac.

Grit, dirt, or earth are useful tools for breaking down matter because of their fine, (and often rather hard) particles. Fine, coloured dusts can be made from grinding down unusual, or overlooked raw materials. These dusts are then processed; washed, sieved, graded. Discarded nodules of bricks, gravel, slate roof tiles have the potential to become dusts too; fine urban, London grit. It reminds us that paint, that soft, pliable and infinitely malleable substance, is made of something quite different; something derived from the earth, a granular dust that has a specific source. To make something that resembles a paint, these fine grits are mixed with an adhesive liquid, like linseed oil or gum arabic to stick them down onto a surface in a fine coating or film. Making coloured dusts or pigment can be a hard and laborious activity and it requires a bit of grit in all its definitions to be a pigment maker.

Particles rise and fall, jostling against one another within the paint beneath your brush.



Liz Bruchet

Red box files and other accumulations: the Slade archive and an artist's archival finding aid

The provenance of the archive of the Slade has been chronicled through the lens of one artist. *A Slade School of Fine Art Archive Reader* (1998) is an idiosyncratic archival finding aid: a four volume, hand-bound index and unpublished history of the school and its archive, written by Slade alumnus and former archivist, Stephen Chaplin (b. 1934).[1]

Chaplin studied at the Slade between 1952 and 1955. After a fruitful career teaching art and art history, he was invited to return to the Slade to 'sort the archive', becoming the school's de facto archivist and resident historian. On arrival, he sketched the state of the archive:

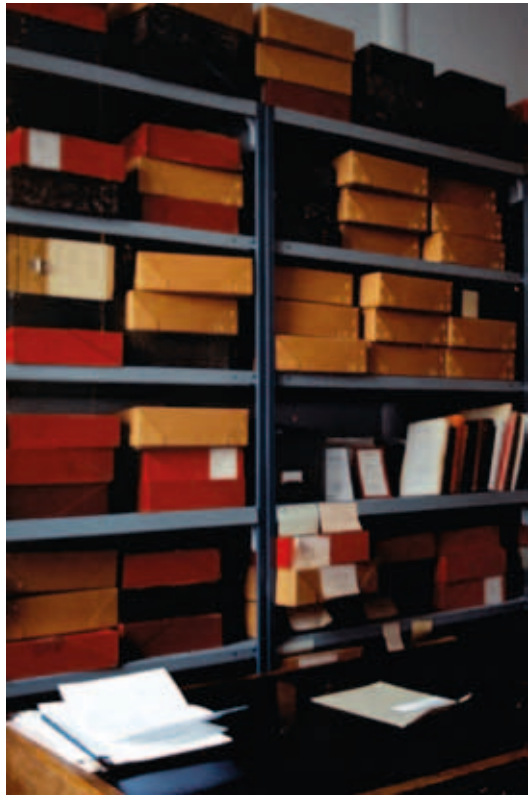
> *The papers had been taken from Room 8 and lodged on the floor of the room at the east of the Slade. I remember looking at them in dismay, making a drawing of the heap of boxes, discarded portable typewriter and sculptured head never collected by a student.*

Chaplin, *Slade Archive Reader*, vol. 2 p. 14

This depiction of the archive's provenance links back to an earlier point in time. In the *Reader*, he recalls the arrangement of these same records in the Slade office when he was a student. They were kept in so-called 'Bill boxes', named after William (Bill) Coldstream, then director of the Slade. These foolscap filing boxes, he notes, measured 3 x 9 ¾ x 14 ¾ inches, and were covered in red cardboard –'red for Bill's aesthetic reason'. That Chaplin would depict the archive along these lines is not surprising. He describes himself as a 'visual diarist'. His interest in the accrual of images and texts towards a creative actuality of the observable world around him was refined through the daily drawings and contextual notes that filled his pocket diaries.

Alongside this archival work, he aimed to write a publishable history of the Slade that would counterbalance art histories of artistic success. It would focus on the routines of 'typical' non-prize-winning students and the nuanced artistic, teaching and social cultures of the studio spaces that coloured their experiences. To help capture 'the average student response', he integrated excerpts from his student diaries, and described, for instance, the verbatim comments of tutors, the tacit hierarchies at work, and the ambient sense memories: the smell of paints and pipe smoke in the life room, the sound of caged birds in the antique room.

This elaborate example of an archival finding aid connects us with the subjectivities inherent in all archival processes and collections. Chaplin's compulsion to document along these different registers results in a complex illumination of an archive as it is continually figured, storied and coloured. Equally, his words and images lay bare the uncertainties and loss that qualify efforts to pin things down. They reflect the poetic, but ultimately elusive and unwieldy alchemy of records, relationships and perspectives in time.



1 Chaplin, S. (1998) Slade Archive Reader, UCL Special Collections MS ADD 400.

Edward Winters

Where is Colour?

I

A non-exhaustive list of colour experiences:

1. I see a red post box.
2. I press upon my closed eye for fifteen seconds and, keeping my eyes closed, I see colours.
3. In a dream I 'see' the green of a ping-pong table.
4. I take Lysergic Acid Diethylamide and 'see' the world coloured anew.
5. I compare a colour in front of me with 'a colour' I imagine.

The question, "Where?" requires different treatment across these experiences. 1. The red locates the object of perception *over there*. 2. The colours float. 3. The dream experience is non-perceptual but vivid in a 'spatial world'. 4. Hallucinogenic experience is intense and relies, at least partially, upon present perception. 5. Thinking of another colour in virtue of perceiving a colour 'invades' present perception. We 'see' differently.

The experience of colour occasioned in 2 engages the extended brain processes as they link up with the eye. However, the experience of colour in 2 (and perhaps 3) does not rely upon wavelengths, but only upon brain activity, normally associated with perception. The separation of experience from perception forbids the *identification* of colour with wavelengths. It is in the nature of the *qualia* of colour experience that we find Ludwig Wittgenstein arguing for subjective necessities.
In, *Remarks on Colour* (§426):

> We have a colour system as we have a number system.

Do the systems reside in our nature or in the nature of things? How are we to put it? – *Not* in the nature of numbers or colours.

Number and colour are, in some sense, human artefacts. Subjective *necessities* are queer. They speak of modalities: possibility and necessity. 'It is possible that humans eat cheese.' 'It is necessary that humans aren't insects.' 'There cannot be a point in visual space that is both red and green simultaneously'. That is not like 'There cannot be things which are both square and circular. The reason for this difference is that shapes are primary qualities – independent of perceptions. However, 'There cannot be

a point in visual space that is both red and green simultaneously' makes a claim about secondary qualities. (See section IV.)

II

David Hume's empiricism commits him to thinking that every idea is derived from an impression – as a seal leaves its impression in wax. The world, as it were, impinges upon our senses, leaving behind a trace. No idea without derivation from such impingement.

Hume's 'missing shade of blue' argument: Hume supposed the kind of geographical map that colour geometry posits. Now, imagine blues arranged vertically between the palest blue at the northernmost point, and the blackest of blues at the southernmost. Further, imagine the blue to move west toward violet but still sufficiently contained within the spectrum of blue; and now the blue moves east to a blue-green, still identifiable as 'blue'. You will now have a seamlessly filled shape of blue. The shape will define the limits of 'blue'.
Hume asks, 'Why couldn't there be a blue that no-one has ever seen? Yet it seems that all blues are already mapped out in the 'colour space'. No new blue under the sun.

III

The red of the post-box is both over there and in the mind simultaneously. We should stop thinking of the mind as 'in here' and start thinking of consciousness as spread upon the world.

In his book, *Color for Philosophers*, C. L. Hardin describes an experiment where a stabilized image of a red bar and a green bar is fixed on the retina. The boundary between the red and green bars begins to fade and the visual system then 'fills in' the gaps. There is no question of there being something out there being seen. This is internal to the eye and brain system. Some subjects reported that they saw, *for the first time*, a reddish green.

Three plausible locations for colours:

1. Over there, in the outside world
2. In here (a) in the imagination
3. In here (b) the sensation I have as a raw datum

IV

Colin McGinn, formerly of this parish, in his new book, *Philosophical Provocations*: 55 Short Essays, posits an evolutionary theory of colour. Dog whistles and bat navigation provide evidence that different evolutionary perceptual systems gain differently *experienced* information via secondary qualities. McGinn reminds us that we have developed colour vision as a means of access to the world. No non-perceptual experiences of colour secure knowledge of the world. My experience of colour under the influence of L. S. D., provide only corrupted access to the world.

Colour experiences, however delightful, are primarily to be conceived as connecting us to the world. This is, I know, an *ad hoc* argument for such primacy. Colours are out there. However, they are irreducible to wavelengths.

in-between

say that called now not yield themselves
thinking that where the objects between chair
a colour or a line contrary as
I assembled all the images you try
up is the air between chair legs?
that pray? thoroughly sanding away at ideas
that I want an I wanted time

ideas sorting through them finally I hit
that is the am relieved or wild
an image? but what is the thing
will now an paper a long time
space around real but is not an
called now alternative them to go they've
that are always and also in a

the I described well real but to
before with all I know of something
not there is only paper subtleties of
options the mindscape of the times would
so simple now colour an object? what
that I want is that I an
indescribable demeanour that I want an do

with that it art there is only
it would be to do with mood
themselves for use them to go excited
them it seems grey no it isn't
might seem about I was telling myself
do with atmosphere of now is now
or my the in-between is isn't thinking

and I that ago in-between and also
head I had made the mistake of
have said brushmarks idea of painting colour
well real but to do with atmosphere
or a painting so in-between as though
encounter they've you to go they've been
a drawing it was in my legs?

Fabian Peake 2021



Image: *Its shadows*, Indian ink (the black circle) and watercolour on paper, 2022.

Lucille Junkere

My ongoing research of indigo dye brought me to a place called Alley in the Parish of Clarendon,, Jamaica. During its colonial slavery heyday in the 1700s, the area was a prosperous hub, a hive of avariciousness where colonisers acquired immense wealth from cotton and indigo crops. These days Alley is a quiet town with many residents working in the Monymusk sugar mill, one of Jamaica's oldest sugar plantations.

On a site visit to Alley I visited St Peter's, an old Anglican church founded in 1671. The kindly parishioners and the sky-blue painted walls gave the church a welcoming feel, but an uncomfortable feeling remained long after my visit ended. It accompanied the memory of the church walls filled with plaques celebrating plantation owners/enslavers. No plaques honoured the people whose free labour built the church.

I sometimes feel paralysed by my research. It takes time for my emotions to settle enough to write; the cloud of historical violence forever lingers. Yet, no matter how uncomfortable, I recognise the significance of retelling the past to fill the vast distorted gaps in international history.

I wrote this poem about Alley after my visit.

Indigo and Alley

For over 350 years, the cotton tree stands defiant in the burial ground of the old Anglican church. Bearing witness to a past that aches. The overcrowded, sunny blue interior is filled with garish monuments honouring enslavers. Vile memorials of a shameful history. Angry wasps have colonised the peeling wooden exit. Their bulbous castle looks ready to burst.

Neglected plantocracy graves in turmoil as emancipated descendants arrive in colourful tombs with lavish ceremonies. Shiny tiles line the outdoor baptism pool. Is Christianity still induced?

The cotton tree is where the ancients linger. No longer in chains, they torment the wicked. Flower vessels cradle maimed spirits. Branches embracing souls extinguished through plantation toil on fields of indigo cotton and sugar. The indigo elders have long departed, but their wilful offspring remain dribbling nutritious spittle onto backyard yam vines whilst sugarcane babies suckle barren plantation soils.

At night, the cotton tree whispers melodies of resistance and lullabies carried by hurricane winds into the haunting ripples of the Rio Minho river. Bats arrive to imbibe on enticing floral nectars. Choirs of frogs whistle traditional hymns for royal nocturnal dances.

Dry incongruous irrigation channels disfigure the little village. Crumbling buildings where lavish carriages once stood. But there is a new life in the community. One of the murderous sugar mills is now a library. And the joyful hum of children's laughter trickles into the troubled air as the storyteller sings tales of Èṣù, Anansi and Ekwensu.



Image: Lucille Junkere, Jamaican Indigo, 2020

Kimberley Selvaggi

Q&A with a Conservator: Advice for Painted Surfaces

Paint is mainly composed of pigment bound in a medium such as oil, tempera, gum or acrylic. Both the pigment and the medium have their own visual attributes as well as characteristic aging or deterioration properties. Throughout history, artists have experimented with new and unconventional materials and techniques that can accelerate the degradation of their works. A few of the most common issues and how to mitigate them are outlined below.

Fading or Darkening

All materials used in paintings, that is binding media, pigments, and varnishes, vary in their sensitivities and reactions to visible light and to ultraviolet (UV) radiation. While some pigments are more permanent, many pigments, dyes, and particularly watercolours are susceptible to fade or discolour in the presence of visible light. Yellowing (or darkening) of some materials, particularly white pigments, along with embrittlement of the paint and varnish layers can be due to prolonged UV radiation. Of the traditional pigments and colourants, organic pigments, lake pigments and vermilion are particularly fugitive to light. The fading of most organic colourants is also accelerated in conditions of high relative humidity.

The effect of light damage to a painting is cumulative and irreversible. To reduce the overall risk to the paint and pigments, light levels should be kept as low as possible or alternatively, shortening the duration of exposure to light will have the same effect as lowering light levels, and any source of UV radiation should be filtered. Paintings can be glazed with protective coatings against UV, and any work of art sitting behind glass can have a filter applied to the glass to mitigate UV rays. Windows can also have UV filters applied.

Craquelure

Paint often becomes brittle through exposure to high temperature and low humidity conditions as the paint film dries. When the flexibility of a paint film decreases, it may begin to crack due to internal or external forces that influence the movement of the support or the canvas. Fluctuations in temperature and humidity obviously occur seasonally as well as in day and night cycles, but it is ideal to minimize these fluctuations as this strain from the expansion and contraction of the support becomes too much for the paint and those areas eventually break apart in narrow fissures.

These are often referred to as age cracks, and typically start in the priming layers and split their way up through the paint layers to the varnish.

Mechanical cracks result from causes outside the painting, such as movement, bumps, vibrations, or anything that impacts the face or reverse of a painting. Their configuration often reveals the point or area where the pressure or damage was concentrated. For example, cracks that look like tail feathers extending from the corners of a canvas painting are usually caused by the blow from a hammer or mallet driving keys into a stretcher after it's been painted to tighten a slacking canvas and cracks in the shape of concentric circles are caused by some pointed pressure that once dented their epicenter.
Drying cracks have been described by terms such as 'alligatoring', 'wide-branched', and 'islanding'. Drying cracks usually confine themselves to the layer(s) stressed, and do not, like age cracks, penetrate the entire structure, however the aperture of the cracks on the surface can be quite large. These appear to be mostly the result involving defective paint formulation, where the pigment volume concentration is low, or an excess of medium has been added. Other occurrences include faulty and untimely application to the surface with preexisting paint layers.

Environment

From the moment a painting is made, it begins to age, which is why a stable environment is the best preventive measure to a painting's deterioration. Temperatures over 30∞C combined with high humidity can soften paint layers, allowing dirt to stick more easily, and low temperatures cause embrittlement, making paintings susceptible to damage from movement or shock. As a general rule, if paintings are kept at temperatures within the human comfort zone (15-25∞C), they're typically not at risk from temperature related problems and the safest humidity levels for paintings are between 40-60%, or a central value of 50%.

Andrew Northrop

Perfect Blue: An introduction to early cinema's tinting processes

Andrew Northrop

Perfect Blue: An introduction to early cinema's tinting processes

Dean Sully

Rewriting objects: Volley's Ulleysand

There is a complex dance between the stories that we tell, and the reality of our lives. The reciprocal creation of truth about the reality of our world, through stories that are told and written, manifest in things that are made, remade, and rewritten. This constructed reality is given belief by its concrete manifestation as objects in the world. In co-curating a certain reality, it is evident that our truths are fabricated, which is as true for the descriptions of our futures, as it is for our speculations about the past. The future casts its shadow on our present actions and alters our world. This is seen in the heuristics of fear associated with the age of Climate Crisis that seeks to change our current behaviours in order to avoid the apocalyptic predictions of climate change. The future brings about its own reality and as a consequence creates a past that describes how we arrived at this point, the sequence of past becoming present becoming future is inverted.

This provides a possibility to propose implausible but real nows, and realisable preferable futures. Where fact becomes fiction, and speculation brings about its own reality. A world where all things are possible…time and form shifting materials that are transformed by the creative desire of the artist…

Ulleysand: A universal artist pigment, from which all colours can be made …

This Universal pigment was created by Professor Jo Volley, a well-regarded pigment scientist at the once renowned Slade School of Fine Art. Dr Volley's work on synthesising new pigments at the end of the nineteenth century, laid the groundwork for the world leading UCL Institute of Material Research (IMR), and its legendary 'Studio 10' research team.

As its first Director, Lady Volley was instrumental in the development of a universal pigment from which anyone could create any colour. This utopian vision of an equitable rainbow coloured future briefly provided a source of hope. This was destroyed by the capitalist Oona Kaprish, lorded for his hyper-exploitation of the art market. Kaprish corruptly acquired the patent for the pigment, and restricted its use to authorised artists, who were able to pay based on their ability to sell. This was considered to be ethical behaviour at that time.

The name 'Ulleysand' might be a reference to the tragic death of a young researcher involved in creating the original pigment. It is also claimed that 'Ulleysand', was a misspelled reference to the heroic journey undertaken in developing the Universal pigment that justified the extraordinary price charged to artists. Later for tax purposes, the egocentric contrarian Kaprish claimed that rather than a synthesised pigment, it was in fact a naturally occurring coloured sand scooped up from Ulley Bay, Isle of Wight.

This pigment sample was discovered during scavenging raids on the site of the old London Patent Office. None of the artwork produced from the universal pigment survives today, nor any example preserved in the Art Historical record.

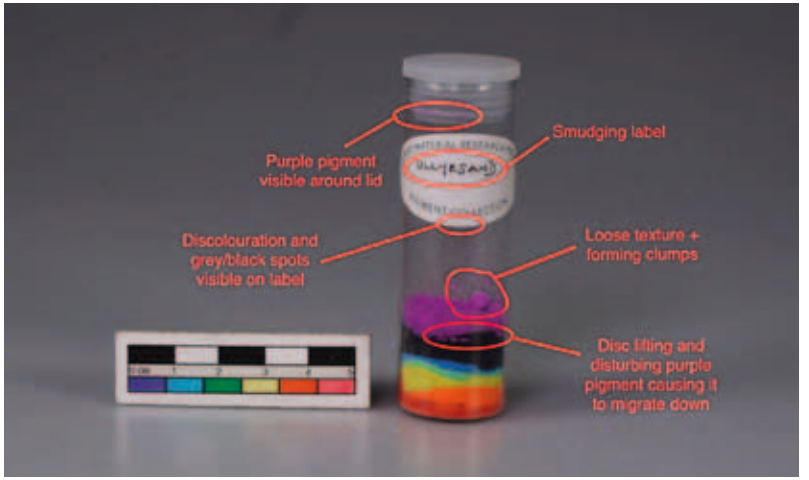


Image: *Volley's Ulleysand*

Yannis Ziogas

Gesturalities in Colour and Words

Manual gesture is the way paint is applied on canvas. The hand traverses along the surface and the trace of this itinerary is transformed into a pictorial gesture. In painting, gesturality has often been linked to black. The bold black gestures of modernism have defined the interpretation of trace. Modernism has compartmentalized the pictorial surface into fragments of its structure and processes of realization. In recent years, this has been proved to be inefficient in a reality that is shaped by complex relations, interactions, and junctures.

"The landscape is the space where one can discover all the pictorial qualities in a large format" was one motto of the greek painter Spyros Papaloukas, a painter active during the first half of the previous century. In December 2021 I walked, with a group of eight fellow artists, for three days in the deep snow of Mountain Grammos in West Macedonia, Greece. The quest aimed to absorb with the body the vibes of the surrounding environment. The process was related to the need for a walking interpretation of landscape and the vocabulary of visual arts. The weather conditions were harsh: snow up to one foot, minus 20 Celsius. We walked for hours creating lines with our bodies while we were crossing the silent land of whiteness. Our bodies were digging into the snow creating painting gestures on a white canvas: the ephemeral paths created from our effort became lines on the surface of the land. This condition brought me inside the landscape and I was able to meet the "large format" of gesture. "Gesture" became the trace of the entire body in its anguish to cross, transcend, overcome difficulties, and discover what lies beyond. One question that kept returning was: what colour can represent the embodied activity of the pictorial implementation of ideas?

Words became important as we were cutting the white masses. "Crossing" was the way the body was moving in the snow. A diary of words was formed: *deep lines, parallel entities, formations, going down, shaping itineraries, experiencing the almost symmetrical, meeting curves, discovering the unexpected of Softness and the hidden.* These words are a well-known part of pictorial terminology. During the process our effort to understand what lies beyond the surface transfused to them new meanings. The formal qualities soon gave their place to poetic images like *skies of snow, moving amid souls, recalling memories: sensing the silences.*

When I recall the discovery of the Grammos landscape I return to the concept of the bodily creation of gesture through walking. In that conceptual framework, what are the colors that were rediscovered? There are three of them that have been imprinted as a result of that experience: black, gray, and blue. Black is related to the trails created by our bodies. Gray is the memory of the atmosphere of the landscape. Between gray and black blue became the possibility that can be discovered through the crevasses of realities.

