
COLOR
QUEER
PARTY

With thanks to

Jenny Goh
James Keith
Thomas Jenkins
Stephanie Nebbia
Andrew Northrop
Rachel Reynolds
Kimberly Selvaggi
Julian Szego
Liesel Thomas

Colour & Poetry: A Symposium VI
21st & 22nd March 2024

Thursday 21st March International Colour Day & World Poetry Day

10.00 ***Introduction and welcome:*** Jo Volley, artist and symposium director.

10.05 Keynote: ***Colour & Poetry in DNA***. Professor Duncan Greig is currently Scientist in Residence at the Slade School of Fine Art, and professor of genetics in the Centre for Life's Origins and Evolution (CLOE). His main research method is experimental evolution.

10.30 ***Feather Green, Yellow Light, Double Red, Blue Stripe: Conversations on Colour within the Collection of Tate Britain***. Rose Davey is an artist and writer living in London. Recent shows include *Same Same*, co- curated alongside Sid Motion, Sid Motion Gallery London, 2022, *Until the World became the Walls all Around*, Canopy Collections, Van Gogh House, London 2021, Conversations on Colour, Cooke Latham Gallery, London, 2020.

10.50 ***From the Library of Colour Women Colour and Cruelty: Honoring artist and colour theorist Carry van Biema (1881-1942)***. Dr Alexandra Loske is an art historian, writer, museum curator, and a Research Associate at the University of Sussex. She has a particular interest in the role of women in colour history. She has recently published *Mary Gartside c.1755-1819: Abstract Visions of Colour* (Thomas Heneage, 2024) and The Book of Colour Concepts(TASCHEN, 2024).

11.10 ***Magic Inks***. Vaishali Prazmari is a British multidisciplinary artist whose work incorporates elements from various cultures including the Indo-Persian miniatures and Chinese painting of her multiple heritages. Vaishali holds degrees from both the Slade School of Fine Art and the Prince's School of Traditional Arts and holds an MA in Medieval and Renaissance Studies (UCL) specializing in floating islands.

11.30 ***Michel-Lévy Color Chart***. Professor David Dobson is a geologist, mountaineer and artist. He is also a professor at UCL Earth Sciences and was the first Slade Scientist in Residence 2017-2018.

11.40 ***Cezanne and the autonomy of pictorial colour.*** Paul Smith is Professor Emeritus at Warwick University. He has published on colour theory, and colour in Pissarro, Seurat, and Cezanne. His most recent book concerns painting, science, and the perception of coloured shadows. His research on Cezanne was generously funded by a Leverhulme Trust Major Research Fellowship.

12.00 ***Donne, Eliot and me***. Liz Rideal has exhibited widely in museums and galleries in Europe and America. Her work is held in public collections including Tate and The Metropolitan Museum of Art. She is also a Professor at the Slade www.lizrideal.com

12.20 ***Poetry Reading***. Sharon Morris, Professor at the Slade School of Fine Art, UCL, researches the relation between words and images, through her poetry collections, artist books and artworks in various media.

12.40 ***Ask the Chemist: Q&A session with Mark Cann***. This is an opportunity to ask Mark Cann, Technical Excellence Manager, Colart, questions related to the chemistry and manufacturer of painting materials.

Afternoon session hosted by Stephanie Nebbia

14.00 ***What is the chemical makeup of colour? And how can this be translated into poetic form?*** Dr Miranda Lynn Barnes and Dr Stephen Paul Wren are collaborating on a second project bringing together the structures of organic chemistry and the creation of new poetic forms, called *Chroma*. Pairs of organic dyes in every colour of the rainbow inform the work, including dyes such as brilliant green, indigo, and methylene blue. This project builds on an earlier work, *Formulations* (March 2022, Small Press/Tangent Books).

14.20 ***Curvilinear Roundels - Analysing and reconstructing examples from Islamic Spain***. Dr Sara Choudhrey is a London-based artist and researcher, exploring themes of visual culture, heritage and society. She references historical collections, archives and architecture with a specialism in Islamic art and digital design. Sara holds a Masters (UAL, 2010) and a PhD (University of Kent, 2018) in Digital Arts.

14.40 ***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.

15.00 ***To see and To sea***. Jane Bustin, born 1964, London, studied at Portsmouth Polytechnic and lives and works in London. Her practice spans three decades of single works in painting and ceramic, as well as installation, text, film and performance. Bustin's work is in several international public and private collections.

15.20 ***Reading***. Born in 1996 to a Guyanese mother and an English father, and educated at the Slade School of Fine Art, Mataio Austin Dean's practice extends across visual art, poetry, music, and activism. His work engages with intaglio printmaking, as well as Marxist and decolonial discourse, to explore England and Guyana's darkly intertwined histories.

15.40 ***REDiscover Workshop: a dialogue between artistic and scientific experimentation***. Dr Vanessa Otero is a Researcher at the Department of Conservation and Restoration of the NOVA School of Science and Technology, Lisbon (Portugal). Her research crosses the disciplinary boundaries of technical art history and conservation science, aiming to increase knowledge on artists' materials by combining the study of their historical production, colour stability and analytical characterisation, ultimately adding to better conservation and authentication procedures. https://sites.google.com/fct.unl.pt/rediscover

16.00 ***'Black, White and Him' - On Psychoanalytic Commons in a Liberated Palestine***. Lujain Tamer-Mansour is a multidisciplinary artist from East Jerusalem. Her practice is centered around navigating cyclical death and cosmic rebirth under the Palestinian sun, primarily through idle psychoanalysis. The crux of her work deals with the nativity of longing for the 'land of origin' as a lover rather than a mother.

16.10 ***Poetry Reading***. Born in Essex, Benjamin Arthur Brown is an artist, writer and curator currently living and working in London. He is Associate Curator at Van Gogh House and San Mei Gallery. Working across sculpture, writing, drawing and sound, with frequent deviations into other media, Brown is concerned broadly with consumption, the absurd and reality.

16.20 ***Earth to Earth, Ashes to Ashes, Dust to Dust***. Estelle Thompson is a British abstract artist and Professor of Fine Art at the Slade. She has exhibited internationally, curated exhibitions in Europe and the Caribbean and received several public built environment commissions in the UK. Her works are held in major public collections, were included in Phaidon's *Painting Today*, and in 2001, a monograph, *Estelle Thompson*, was published by Merrell.

18.00-20.00 ***Online workshop: Talk 'n draw: drawing from art of the past discover how & why artists have orchestrated concepts of colour theory within their work***. Andy Pankhurst is a painter and Slade graduate (1986-1992) where he teaches life drawing. He exhibits with Browse & Darby and co-author of *What Makes Great Art?* Apple Press.

Friday 22nd March World Pigment Day

10.00 ***World Pigment Day's 4th Anniversary*** - Welcome with Jo Volley & Ruth Siddall founders

10.05 ***The revival of colours from the past.*** Stephanie Nebbia is an artist, curator and resident artist Global Fine Art Collective, Colart. Pierre Sanchez is Ingénieur chimiste, I&D, Colart.

10.20 ***JV/RR/MI/24***. Rachel Reynolds is a postgraduate conservation student at the IoA. She is the current Conservator in Residence at the Slade and a ceramics conservation intern at the British Museum. Her areas of interest include the conservation of modern and contemporary art as well as collaborative relationships between conservators and artists. Jo Volley is an artist, symposium director and Artist in Residence UCL IoA, Conservation Dept.

10.40 ***Mental Images in Painting and in Poetry***. Edward Winters studied painting at the Slade, before writing his PhD in philosophy at UCL. His latest book is *Architectural Aesthetics*, Bloomsbury Academic, 2023. He is a writer and artist.

10.55 ***Poetry Reading***. Jessie Stevenson (b. 1993, Norwich, UK) graduated from Central Saint Martins with a BA in Fine Art, 2017 and completed her MFA in Painting at the Slade School, 2022 for which she received the Bartolomeu dos Santos Award. She is currently Honorary Research Fellow for the Slade Material Research Project.

11.00 ***In conversation with Rilke's Book of Hours.*** Lavinia Harrington is an Italian-British artist, presently studying at the Slade School of Fine Art, Painting MFA, 2022-2024. Lavinia has worked in arts education for over a decade and graduated from Oxford University in History of Art (BA Hons.), completing her MA at the Courtauld Institute of Art.

11.10 ***Poetry Reading***. Rose Shuckburgh's practise encompasses painting, printmaking and poetry, cataloguing a personal relationship to the natural world. She depicts significant forms as vessels of feeling, placed within a charged stillness. Her practise catalogues an emotional relationship to land, using colour to capture the sensation of forms she encounters in the natural landscape.

11.20 ***Poetry Reading***. dove / Christine Kirubi is a poet-artist based in London. Their debut collection *WILDPLASSEN* is forthcoming October 2024 with the87press.

11.40 The colour spectrum of pollen: a talk inspired by a conversation with Kimberly Selvaggi. Daren Caruana is Professor of Physical Chemistry at UCL Chemistry. His research is mainly focused on interaction of electric charge and chemistry in various forms. Daren is also a beekeeper and was Slade Scientist in Residence 2020-21.

12.00 ***Engaging feeling: the 'tactile imagination' and the landscape image.*** Henrietta Simson completed an MA and a PhD at the Slade. Her doctoral thesis explored landscape through medieval and early Renaissance visual forms, the materiality of the image, and Renaissance perspective's role in the history of representational image-making. She is currently researching the spiritual and material implications of caves, mines and wilderness in contemporary and medieval landscapes.

12.20 ***Ochres & British Folklore***. Lucy Mayes/London Pigment, is a British artist and pigment maker born in Birmingham (1991). Based in London & Portsmouth, she creates pigments from urban waste materials. Educated at The Ruskin School of Art and the Royal College of Art, her work includes painting, teaching, colour consultation, and giving workshops on pigment & paint making.

12.40 ***Ask the Conservator: Q&A session with Kimberly Selvaggi.*** Kimberly is currently the Artist in Residence at the Centre for Integrative Anatomy (CIA), UCL. She was previously Scientist in Residence (2022-23) and Conservator in Residence (2020-22) at the Slade where she will be studying for a PhD commencing Fall 2024, focusing on dyes, paints and pigments and their use in art and conservation.

Afternoon session hosted Kimberly Selvaggi

14.00 ***Color as perception, color as reality, color as projection***. Yannis Ziogas is a painter who also explores various areas of visual expression. He is a Professor at the Department of Fine and Applied Arts of the University of Western Macedonia. He is organizing the process Visual March to Prespa and other Walking International Encounters/ Conferences and he writes on art.

14. 20 ***River Paper: algae, aquatic plants and paper-making***. Izzy Bishop is an ecologist who researches the ways rivers respond to pollution and environmental change. She works as a lecturer in the People and Nature Lab at UCL East. Robert Rivers is an artist and was Honorary Research Fellow for the Slade Material Research Project 2021-2023.

14.40 ***Reading***. Sean Borodale is an artist and poet. His debut collection *Bee Journal* was shortlisted for the T S Eliot Prize and Costa Book Award. Other collections include the much-praised *Inmates, Asylum and Human Work*. He is currently Honorory Research Fellow in Print.

15.00 ***Colour and Spatiality: Adolphe Appia's theatre designs, Albers' Squares, Murals and Installations***. Piers Veness is an abstract geometric painter whose work is informed by artists such as Albers, Rothko, and the groundbreaking theatre designer Adolphe Appia. Veness' work considers the monumental and its connection with the passing of time. Veness received an MA in Theatre Design at the Slade.

15.20 ***In search of memories, materials and Munch***. Latifah A Stranack "My mixed heritage inspires my paintings, and growing up between cultures has given me many unique memories to use in my work. My creative practice empowers me to explore my identity and the world, so I share my stories, learn, love, paint, and connect with the universe around me."

15.40 ***Seeing Red in Technicolor: Materials, Techniques and Politics in Colour Film***. Dr Kirsty Sinclair Dootson is a Lecturer in Film and Media at UCL. Her work explores the politics of making images in colour. Her first book *The Rainbow's Gravity: Colour, Materiality and British Modernity* (PMC/Yale, 2023) considers how new colour media technologies transformed the way Britain saw itself and its Empire from the nineteenth century. Her research on dyeing film strips, making colour cosmetics, and grinding pigments has been published variously in *Screen, Film History, and British Art Studies*.

16.00 ***Blue and green cannot be seen***. Dr Robyn Pender has spent her career combining physics, art and history, primarily through the conservation of wall paintings and buildings. She is fascinated by the way over deep time art has been shaped by the materials available, and what science has to tell us about that availability.

16.20 ***We have no need of other worlds. We need mirrors***. Kanad Chakrabarti is a PhD candidate in the Art Department at Goldsmiths College, UoL. He researches the impact of synthetic computation on humanity's long-term trajectory. He has exhibited at institutions including the Queens Museum (New York), ICA (London), and CAC (Vilnius), and holds a MA (Painting, Slade School, UCL) and a BSc (Electrical/ Computer Engineering, MIT).

16.30 ***Desire lines collapse: painting, poem, pigment, place***. Sarah Pettitt is committed to folly and resigned to failure, she attempts to identify the unidentifiable through material anecdote. Influenced by parallels between pre-modern and modern artistic modalities, her work focuses on cycles and collapse in terms of belief and site. She has an MA from the Slade 2011-13 and in was 2015 an Honorary Research Fellow for the MRP.

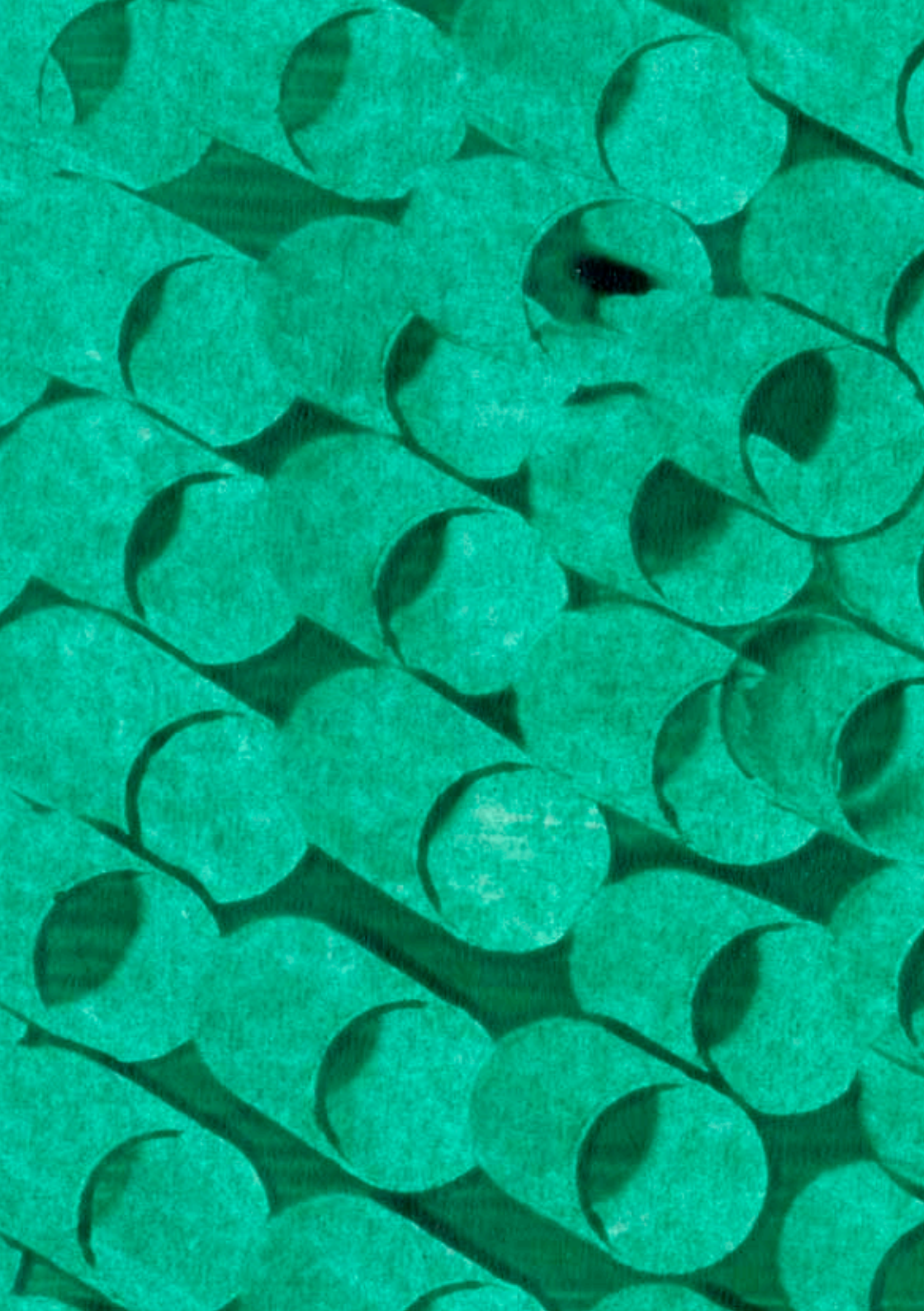
16.50 ***culled color combinations.*** Brece Honeycutt, a multi-media artist, uses research as a material for her history and nature based works. Currently, Honeycutt is working on her poetry chapbook, *pink grey blue sky cloud* and a manuscript entitled *Prismatic Utopia*, exploring the Shaker communal society's temporal and spiritual use of color.

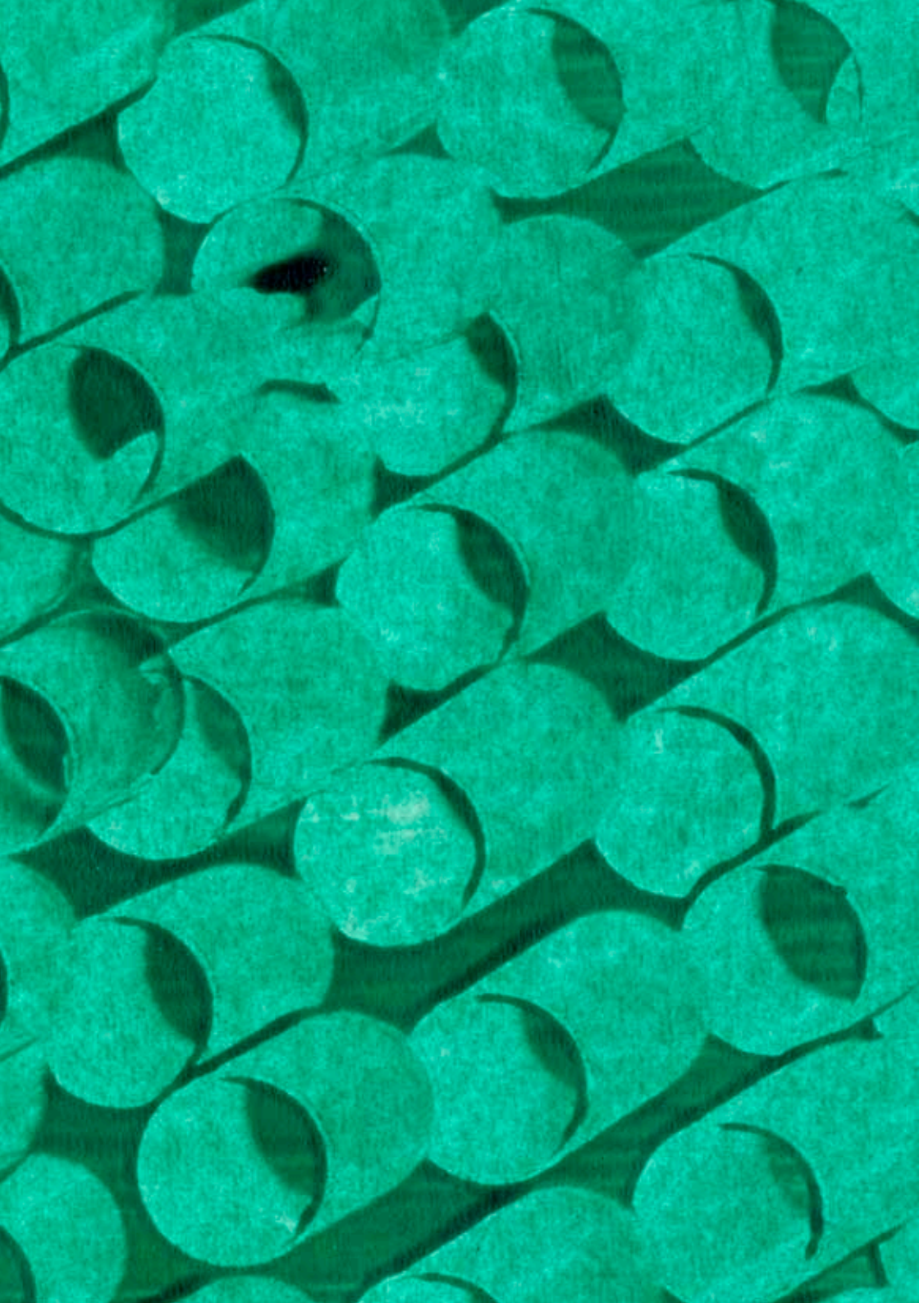
17.10 ***Colourful Stone: the Art of Pietre Dure***. Dr Ruth Siddall is a geologist and co-author of the *Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments*. She is co-founder of World Pigment Day and in 2018-19 Slade Scientist in Residence.

Symposium material workshops: 9th March at Cass Art.Workshops supported by Winsor & Newton.

11am-1pm *Paste Papers* with James Keith. Paste Papers are a method of producing decorated papers using a paste with colourants added which is coated on to paper then worked with various tools to create beautiful decorative effects. James is an artist and the Slade Print Technician.

2pm-4pm *Primary Triad* with Ian Rowlands. Hands on colour mixing exploring the crucial attributes of colour; hue, value and saturation and arguing the case for the restricted palette as a highly empowering experience. Ian is an artist who teaches regularly for the Slade Material Research Project.





Colour & Poetry: A Symposium VI

21st & 22nd March 2024

In Memory
Roger Ackling
1947- 2004

FORWARD

This publication documents *Colour & Poetry*: A Symposium VI 21st - 22nd March 2024, a cross-and inter-disciplinary two-day virtual event held by UCL, Slade School of Fine Art, in celebration of International Colour Day, World Poetry Day and World Pigment Day. As in previous years the symposium hosted a range of speakers representing the arts and humanities, science and industry, drawing upon knowledge from within and outside of the UCL community which included presentations, readings, performance and practical workshops all represented here.

I would like to take this opportunity to thank Cass Art, for hosting a day of hands-on workshops at their Islington store, Mike Obi of Blacklisted for so generously allowing the use of his premises on day one of the symposium and to Paddy Barstow, Director PM/AM Gallery, where earlier in the year we held the 2023 publication book launch.

A special thank you to Stephanie Nebbia, whom once again so imaginatively curated the online exhibition *The Nomenclature of Colour III*. The show included works by Slade staff, students, alumni and guests, each invited to produce a work the theme being the title of the show. Also to Rose Davey, artist and director of Corner7 gallery, for hosting a private viewing of the show reel.

Finally, thank all of the artists who took part in the exhibition, the symposium speakers for sharing their knowledge, talent and passions with us. Without their generosity there would be no event to celebrate.

Jo Volley
Symposium Director

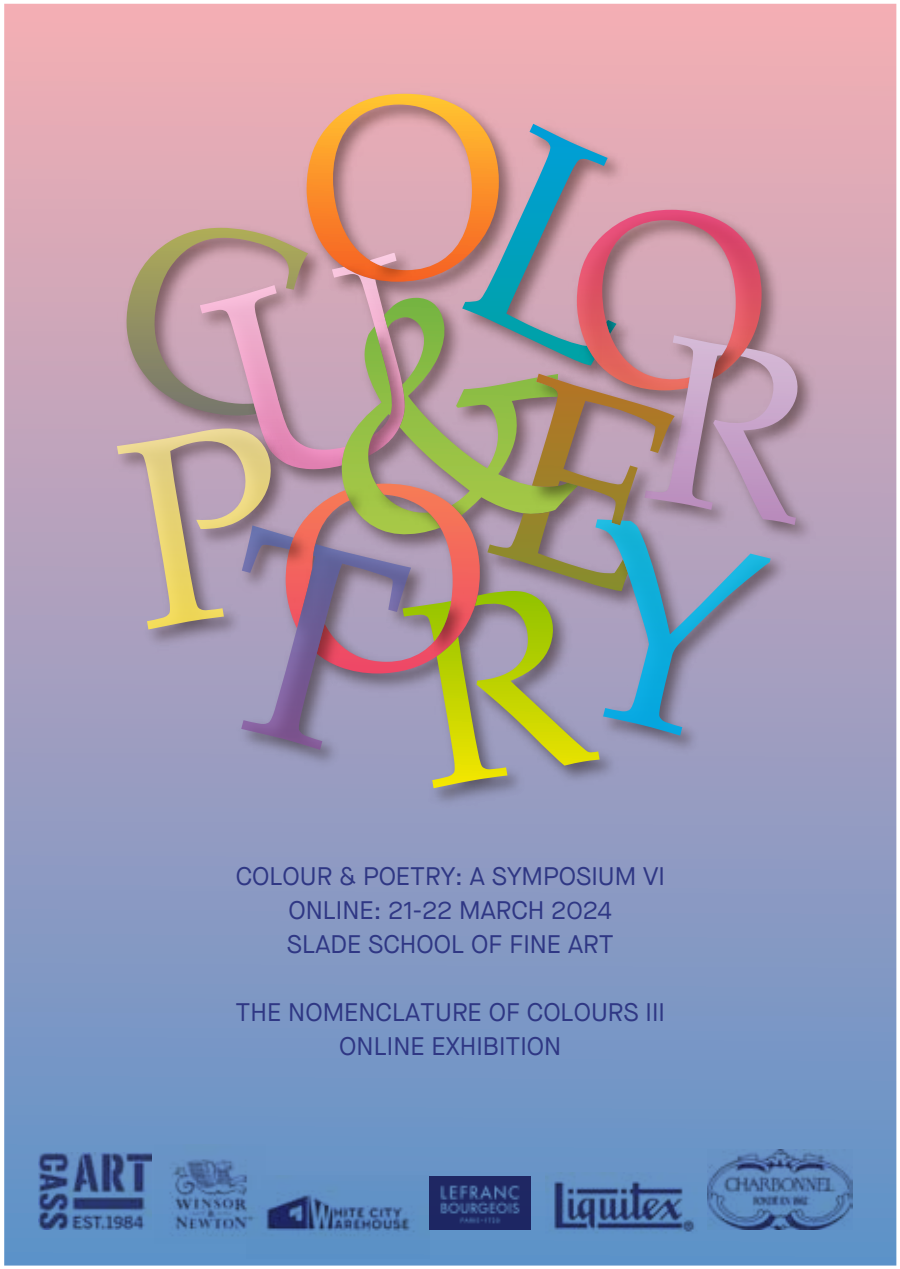


Image: Lesley Sharpe, poster for *Colour & Poetry*: A Symposium VI, 21st - 22nd March 2024

DUNCAN GREIG

Colour & Poetry in DNA

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ROSE DAVEY

Feather Green / Yellow Light / Double Red / Blue Stripe: Conversations on Colour within the Collection of Tate Britain



James Abbot McNeill Whistler, Harmony in Grey and Green: Cicely Alexander, 1872-4, oil on canvas, 190.2 x 97.8cm
William Dyce, Pegwell Bay Kent - A Recollection of October 5th 1858, 1858-60, oil on canvas, 63 x 90cm
Anonymous, Chomondelely Ladies, c1600, oil on wood, 173 x 89cm
Emma Soyer, Two Children with a Book, 1831, oil on canvas, 91.7 x 71.6cm

DR ALEXANDRA LOSKE

A very personal copy of Carry van Biema's only book on colour.

Carry van Biema (1881-1942) was born in Hannover, Germany, into a Jewish family of Dutch origins. From an early age she knew she wanted to be an artist and teacher. She mingled with German avant-garde groups, while also displaying a sincere duty to old masters and classic texts, such as Johann Wolfgang von Goethe's writings on colour. In 1930 she published Farben und Formen als lebendige Kräfte (Colours and forms as living forces), a book on colour in art that combined scholarship with practical advice.

It is now a rare book. My own copy is particularly poignant, as it bears an inscription by van Biema to Bertha Meyer, a Canadian-Jewish feminist scholar of German Studies at McGill University in Montreal. It reads 'In memory of the beautiful July days in Weimar 1932'. Meyer also pasted in van Biema's address card and two photographs of a small group of artists and intellectuals, including van Biema, who had flocked to Weimar for the 'Goethe Year' celebrations, marking the centenary of his death. Clouds had already been gathering, and soon after, darkness descended on Germany.

Bertha Meyer returned to Canada with her personalised copy of the book. Ten years later Carry van Biema was deported by the Nazis to Auschwitz and murdered immediately after arrival.





VAISHALI PRAZMARI

Magic Inks



DAVID DOBSON

Michel-Lévy Color Chart

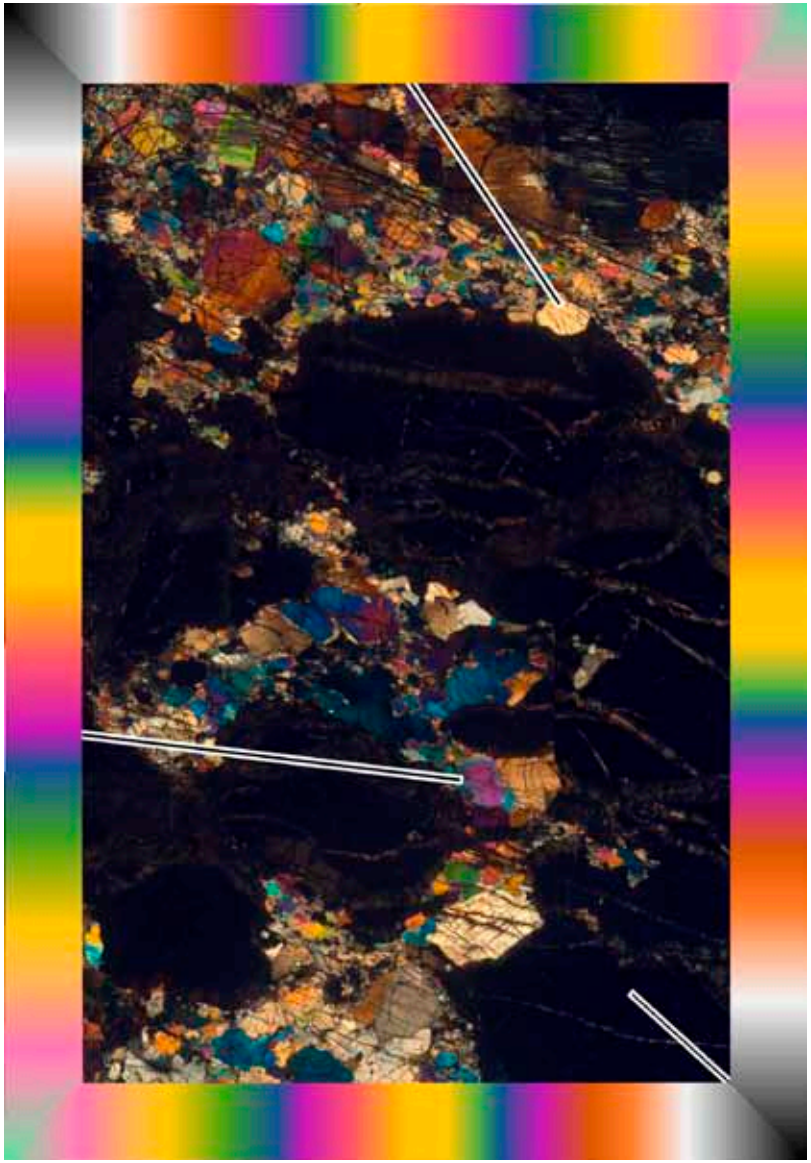


Image: *Ronda Garnet Pyroxenite*

PAUL SMITH

Vollard's knuckles: Cezanne and colour constancy

When Ambroise Vollard pointed out 'the two small spots on the hand' in his portrait 'where the canvas is not covered', Cezanne replied: 'perhaps tomorrow I will find the right tone to fill in these blanks'. He then warned Vollard: 'if I put something there at random, I would be forced to redo the whole painting starting from that point!' Clearly, Cezanne believed that the colour he put down next would affect the look of the entire painting – which implies that every colour in a picture influences every other.

One overall effect of this kind is 'displacement colour constancy'. This refers to the way a colour on a flat surface will alter with the arrangement of colours around it. A colour can, for instance, be noticeably distorted by contrast when it is enclosed by an area of uniform colour. But the painter can prevent this from happening simply by introducing variation into the inducing colour.

This variation does not need to be located immediately adjacent to the colour affected. So, the rightness of one colour in a picture can be a function of colours at some distance from it. The same principle explains how Cezanne could 'modulate' the colours in Vollard's shirt significantly, and others less. When colours do vary, though, they must do so only enough to ensure constancy. They must still look 'right' in the context of the whole work.

Cezanne's contemporary, Julien de la Rochenoire, argued that differently coloured paintings of the same subject were equally valid, if 'the relationship between tones' within each work was correct. This idea anticipated what we know as 'relational colour constancy', or how it is possible to capture the look of colours in a scene relative to one another (rather than in absolute terms).

Accordingly, a portrait can indeed depict its sitter successfully when its tones are only structurally 'right', or even if they are arbitrary individually. But every single tone must fit within the harmony of the whole. And any new tone added to it must work with those already there. If not, then – as Cezanne knew only too well – the painter must use it instead as the first building block of an entirely new work.

LIZ RIDEAL

Donne, Eliot and me

Reading with the Master
https://lizrideal.com/reading-with-the-master-2010/

A literal fusion of word and image focusing on the mouth and referencing Billie Whitelaw's 1973 performance of *Not I*, by Samuel Beckett.

The onomatopoeic rhythms in *Cape Ann*, in *Landscapes,* suggests the flight patterns of the birds that T.S.Eliot (1888-1965) saw when he was boy on holiday in Gloucester, Massachusetts. I first heard the recording in the 1970s (before the invention of CDs) and was always struck by how posh and British Eliot sounded, despite the fact that he was born in Saint Louis, Missouri, USA and how marvellous it was to hear 'His Master's Voice' on record. I wanted to use lesser known poems, and 'reinstate' *Cape Ann*, as Ezra Pound had edited out seventy-one lines about that coastline from *The Wasteland* manuscript. It is a place I know and love to visit.

The Wasteland/and other Poems, read by T.S.Eliot © 1971 Caedmon Records.
Morning at the Window
La Figlia Che Piange
Landscapes

Speed Date at St. Paul's
https://lizrideal.com/speed-date-at-st-pauls-2011/

A cloth-tossed, one-minute visit ...under the portico, past John Donne (1572-1631) and up the geometric staircase, out onto the roof, avoiding tourists; a private view of Wren's cathedral.



Extract from Y GORWEL: HORIZON

Mae'r wybren yn gorwedd ar y gorwel

Y Gorwel: horizon Amroth 10.03.2023

as edge –
as infinity –
geometry of the sphere –

the limit of light's speed through space –
our perception of the past
and therefore history –

limit of the known un-known
purpose of our
being

Poppit 14.06.2023

Today
we are grateful for this blue –
blessed by this breeze
24 degrees and rising –

ysbryd yr awel yw ein hawen -
yr awyr las yn cwato'r gwacter
yn cuddio'r dyfodol -

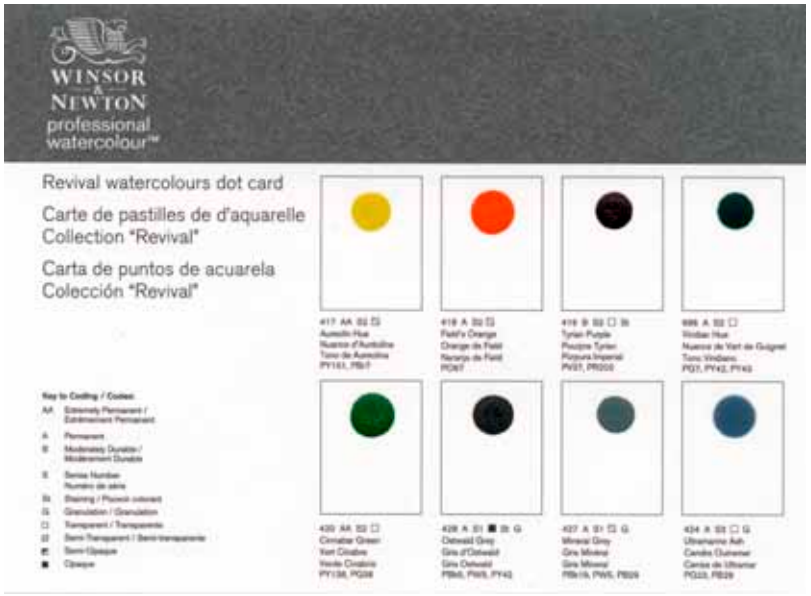
the blue that hides the emptiness of space
that is the future –

the sea that once washed away our sins –
the sun that gave us life
will burn it away –

Sharon Morris

MARK CANN

Ask the Chemist: Q&A session



DR MIRANDA LYNN BARNES AND DR STEPHEN PAUL WREN

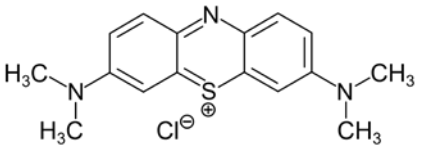
What is the chemical makeup of colour? And how can this be translated into poetic form?

Kind of Blue *(excerpt)*

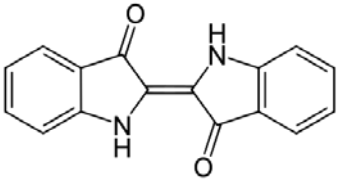
Observe: figure interred,
the operating theatre.
Induced into slumber.
rebirth beyond
Healing will mean carving
first, into skin, lesions, organs.

Green metallic crystal shards
give way to aqueous sapphire water –
converts to pure tincture, dyer of her
fugitive cells. Time for lasers
to target and destroy, to burn,
shard tell-tale blue tissue apart: no more.

MIRANDA LYNN BARNES



Methylene blue molecule: the structure influenced the creation of the poetic form for 'Kind of Blue'.



Indigo's skeletal structure was used to create the form for 'Purple platelet basking'.

Purple platelet basking

Mollusk's outfit.
Purple platelet
basking. Sun-drenched. Moonlit.

Spawn a dendrite.
Flying a kite. Decrypt.

Muster a belt. Depict
damson. A melt. Rescript.

Stretch out a chest. Snail-licked.
Dendrite: a nest.
A sea cleft enmeshed.
Murex.

ENMESHED tropics.
The logics. Polyps.
A dye.

Colder tonics.

Pirate onyx. Comics.
Written sonics. Mauve pips.

Plants sail on ships. Hot mix.
Crushing in this clinic.

TONICS can kiss.
Brightness then splits.
Dimness jots are amiss.

STEPHEN PAUL WREN

Poems from Chromophoria, a collaboration-in-progress investigating the chemistry of colour by creating new poetic forms based on organic dye molecules.

SARA CHOUDHREY

Curvilinear Roundels

...are those designs where much or part of the construction radii (circles) plotted on a geometric layout are incorporated into a final pattern outcome. Such designs may also be referred to as 'compass work', describing the traditional method with which historical examples would have been drafted.

Curvilinear roundels are medallion or rose-like in appearance, usually placed within a circular cropping and can operate as standalone motifs. They maintain rotational symmetry dependent on the initial number of divisions made in the geometric layout. Circles, added within and around intersections of the construction lines, form an interwoven nesting to build up the composition and can sometimes include linear elements.

The popularity of such roundels can be seen the world over, however, a significant presence and variety can be found as decorative elements of architectural sites in the Iberian Peninsula, particularly in Al-Andalus (the former Islamic region of southern Spain). Historical stucco-carved examples can still be found in-situ at the Aljaferia Palace in Zaragoza (C.11th AD), the Alcazaba de Málaga (C.12th AD), and the Alhambra Palace in Granada (C.13th AD), Spain.

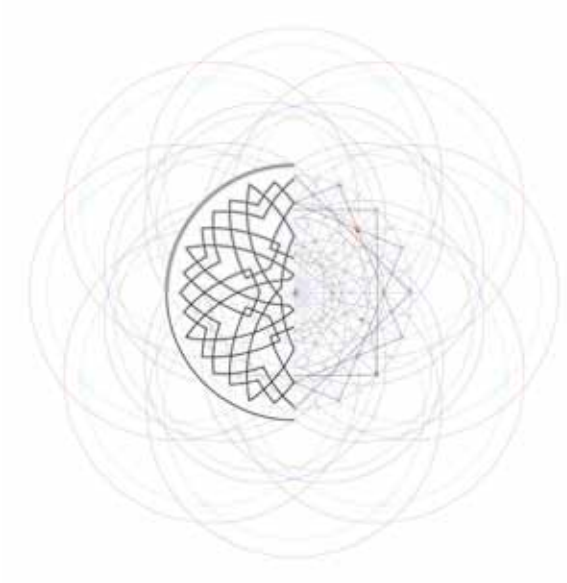


Image: Analysis of 8-fold curvilinear roundel detail from within the Alhambra Palace, Granada, Spain. Vector drawing, 2024

Beggar's Ultramarine

It's what they offer you in exchange for cash,
and what's it worth? Not a Madonna's cloak.
It's black for blue, a loss, a poor man's joke,
An accident of light found in the trash
When trash catches the last beams of the sun,
Or on a piece of coal when wet. It's all
A man has, and already past recall
Since who would recall such half-lives? Anyone?

It is the dead of night, there is no moon,
But just a touch of something like dark blue
Remains in the sky. Half-lives are half-true
And who knows whose they are? An old stained spoon
Lies in the gutter. Who knows what it's worth?
It's lapis lazuli in the black earth.

Ruby Madder Alizarin

You soon get lost among those shades of lip
That are, in turn, sheer velvet or ripe fruit,
But either way they're metaphors to suit
A passion: berries, silk, a perfect strip
Of lush living, next to a perfect skin.
Think of Velasquez: pope or cardinal,
A colour half-composed, a madrigal
In ruby, madder or alizarin.
It's courtly music but arranged for flesh,
The fruit of darkness in a low-lit room,
Its flowers faintly blossoming through gloom,
An ancient pleasure, not to be bought fresh.
A combination of the vital reds
Found in a vase with flies and flowerheads.

George Szirtes

I only remember good things she said.
But as the days, months, years passed
she started forgetting the small things,
then, the not so small things,
then, the big things.
It was, as if all the efforts that had been made to forget all the bad things could no longer
bare the load,
decipher,
sort the good from the bad,
the right from the wrong,
the loyalty from betrayal,
the love from the hate,
the just from the unjust
and in this panic of remembering and forgetting,
this disorder,
the fear of remembering the bad,
she decided to shut down and forget everything
and just float,
drift
bob up and down,
up and down,
side to side,
on the sea of forgetting within the windless sails of remembrance.

Jane Bustin 2024



Image: Jane Bustin, Jinny - The Waves, Anodised aluminium, sail cloth, acrylic, crushed oyster shell, paper, tea, 40cm x 30cm, 2023

MATAIO AUSTIN DEAN AND ULA TAYLOR-REILLY

Extract from 'The soliloquy of Lord Baring, 1st and 3rd Baron Ashburton' (from the play, 'Baron Baring and the Baccoo'

Where the Candover Brook ran, clear and steady
For a thousand years, with its warm mist of winter,
And its thirsty chalky cold in summer;
With its calcareous cray of the white rare claw:
Hiding amongst the vital rippling green
Of the brook, or midst the tangled, comfortable dark of roots;
Their children in the watercress, with all the
Caddis flies, the mayflies, the chalk-stream trout;
The three-spined stickleback fish are there too.
O there: that ancient body was dammed:
The grass was forced to bear the ornamental lake,
There, to the right of the House, below the House
Is the awkward, sinuous child of unwilling
Water. It was an impressive feat of the first Earl
(Not a blood relative, of course), he created
A naturalistic landscape here.
The soft green downs unfold their shoulders, slowly,
Without rhythm, descending toward the lake,
Interrupted only by a humane ha-ha, separating
The kitchen gardens from Cockerell's Italian
Terraced garden. The light mist holds the brown,
Lined, spilled, breathy shapes of fields
At a polite, flat distance. Upright, naked
Treelines spike the heavy sky. My dark green
Cedars gesture sightlessly; with sloping,
Splayed hands, from the wet corners of earthen grids:
Lonely lumbering figures in the
Stunted, poppling, grassy openness.

VANESSA OTERO & JO VOLLEY

REDiscover Workshop: a dialogue between artistic and scientific experimentation

As part of the REDiscover project (@rediscover_2023), a workshop was organised on making madder colours inspired by Winsor & Newton's 19th-century recipes in the Slade Material Research Project Methods Room. We brought together artists, scientists, and pigment manufacturers to experiment and share their unique approaches in preparing these ancient colours.

Three madder lake pigments were prepared in different shades of pink and red, starting with the same quantity of ground madder roots. For the red shade, we used the coloured solution from the first washing of the roots, to which we added potassium carbonate and then alum. While preparing this pigment, we left the roots to soak for one hour before rewashing them.

To produce the pink shades, we passed a hot solution of alum through the slightly macerated madder roots. We then divided this solution into two parts, adding potassium carbonate to one and sodium borate to the other. These pigments were made available to all participants of the workshop.

This fruitful experience aimed to foster creativity and improve the dialogue between artistic and scientific experimentation among all those interested in colour and pigment making.



Image: Photos by Richard Müller and Jessie Stevenson

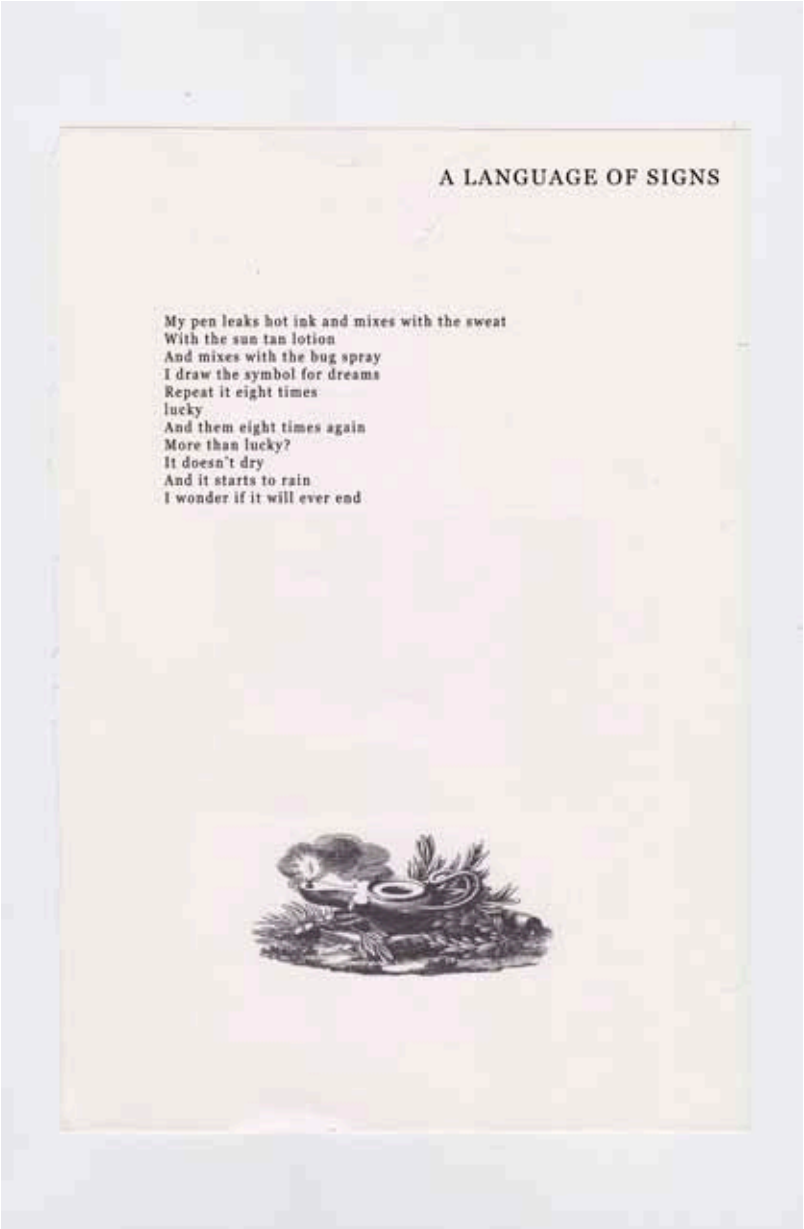
LUJAIN TAMER-MANSOUR

'Black, White, Him' - On Psychoanalytic Commons in a Liberated Palestine



Image: Lujain Tamer-Mansour, ink blots and blasts, 2024, sketchbook selection of self-psychoanalytic study.

BENJAMIN ARTHUR BROWN



ESTELLE THOMPSON

Earth to Earth, Ashes to Ashes, Dust to Dust: volcanic pigments

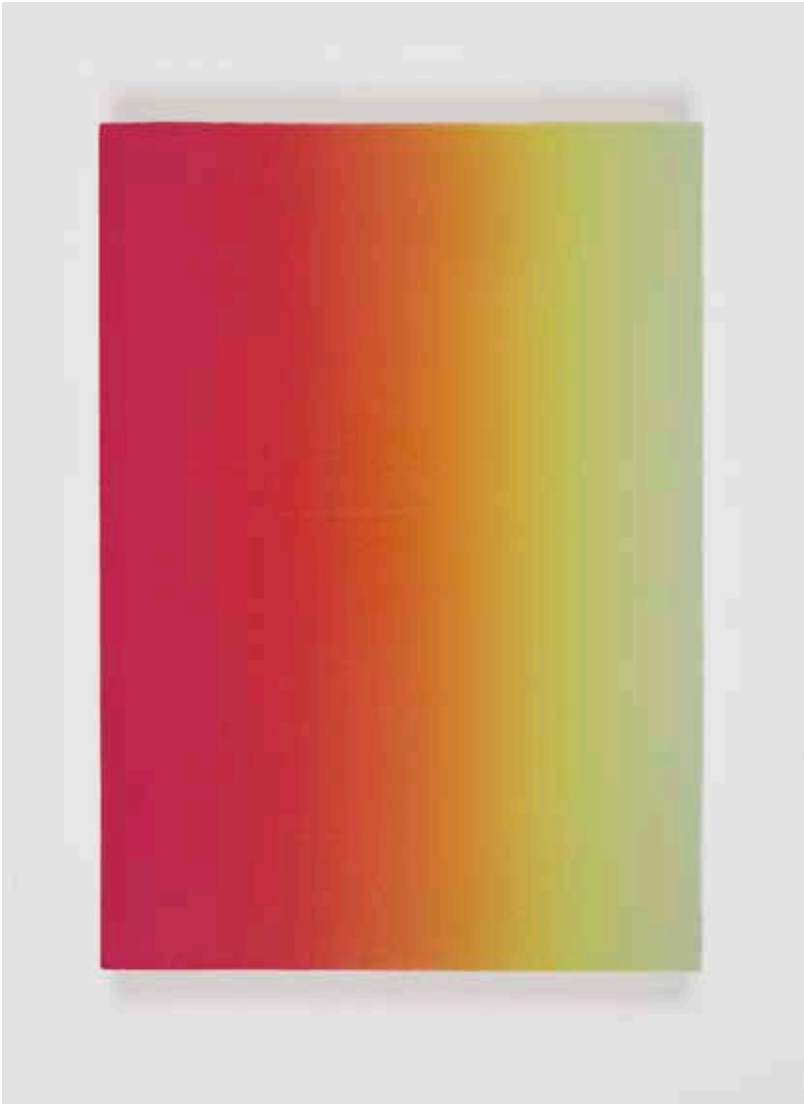


Image: Tala's One 2023, Oil on panel, 21 x 15 cms

ANDY PANKHURST

Talk 'n draw. Online workshop

Drawing from art of the past, participants discover how and why artists have orchestrated concepts of colour theory within their work.
Materials required: A4 or A3 sketchbook or papers of your choice or have to hand that can be smooth; textured, white, off-white, coloured greys, etc, coloured pencils or; crayons, pastel pencils, chalk pastels, oil pastels, felt tip pens and markers of at least the three primary colours of Red, Yellow and Blue.

However, ideally within the basic palette of primary colours it is highly recommended to include two values of each primary that have a bias towards either a warm or cool i.e. a cool purple red, a warm orange red, a warm orange yellow, a cool primary or green yellow, a cool green blue, and a warm purple blue.



Image: *Talk 'n draw* Screenshot. Materials by Winsor & Newton.
Photo credit: Andy Pankhurst

STEPHANIE NEBBIA & PIERRE SANCHEZ

The revival of colours from the past

Many beautiful colours from the artists palette were either toxic, fugitive or difficult to procure. The arrival of synthetic alternatives, working with the archives from Winsor & Newton, offers new versions of Mineral Grey, Cinnabar Green, Tyrian Purple, Field's Orange, Ostwald Grey, Aureolin Hue, Viridian Hue and Ultramarine Ash, providing exquisite contributions to the artist's palette. These watercolours are painted out below in order listed.



RACHEL REYNOLDS

JV/RR/MI/XXIV

JV/RR/MI/XXIV is an ongoing project that exemplifies artist – conservator collaboration and knowledge sharing. The aim of this project was firstly to recreate historic iron gall ink recipes and secondly to analyze their degradation patterns. The first stage of recreating the inks was led by artist Jo Volley who has made iron gall inks for years. The process of collecting the galls, selecting a recipe, and making the inks is a critical component of Jo's practice. She has an intuitive understanding of iron gall inks and all of their individual components. While making inks together, Jo passed on some of this instinctive knowledge to me. She showed me a variety of galls and highlighted their differences in shape, colour, and texture which then transformed into a diverse range of finished inks. The colours of these inks were also influenced by the recipes that we selected and the additives that we included. Through working with Jo, the process was converted from a clinical formula of oak galls + ferric acid + gum Arabic = iron gall ink to a metamorphosis of individually striking ingredients combined to create a magical, colour-shifting ink.

As a training conservator, the second phase of our project fell under my command. Here, I was able to show Jo some of the analytical techniques used in conservation to test and analyze materials. In this experiment, our samples underwent accelerated aging so that we could see how their characteristics changed over time. For our investigation, we focused on the two main conservation issues associated with iron gall inks: lightfastness and acidity. Therefore, we used a Chroma Meter to measure the colour change of our samples and a pH Sensor to test their acidic variation. While we are still interpreting the results of our experiment, the process added an analytical understanding to Jo's intuitive awareness gained through her years of experience working with the material.

In the end, *JV/RR/MI/XXIV* is a project not only of making and understanding a complex and elusive material but also an exploratory collaboration between an artist and conservator which yielded extremely positive results, both parties gaining valuable insight into the other's perspectives, aims, and methods.

EDWARD WINTERS



To a place unknown

Searching for reality in the fantasy of the ordinary,
Soft beneath my feet,
I tread gently in-between the scots pine tree,
Not of this noisy world, seeds fall,
A never-ending cycle.
Once lost, and now recovered and renewed.

Way out east hanging islands unfurl,
Stretched to make a tempting scene of boundless possibilities.
Clouds wander near the waters edge,
A suspension of the line,
A virtuoso performance of Nature's notes in time.

The marshland pulls, moans from the deep
Under a cool breeze and the iridescent tide,
The afternoon light wanes, traversing the ridge,
Shadows swirl.

Jessie Stevenson

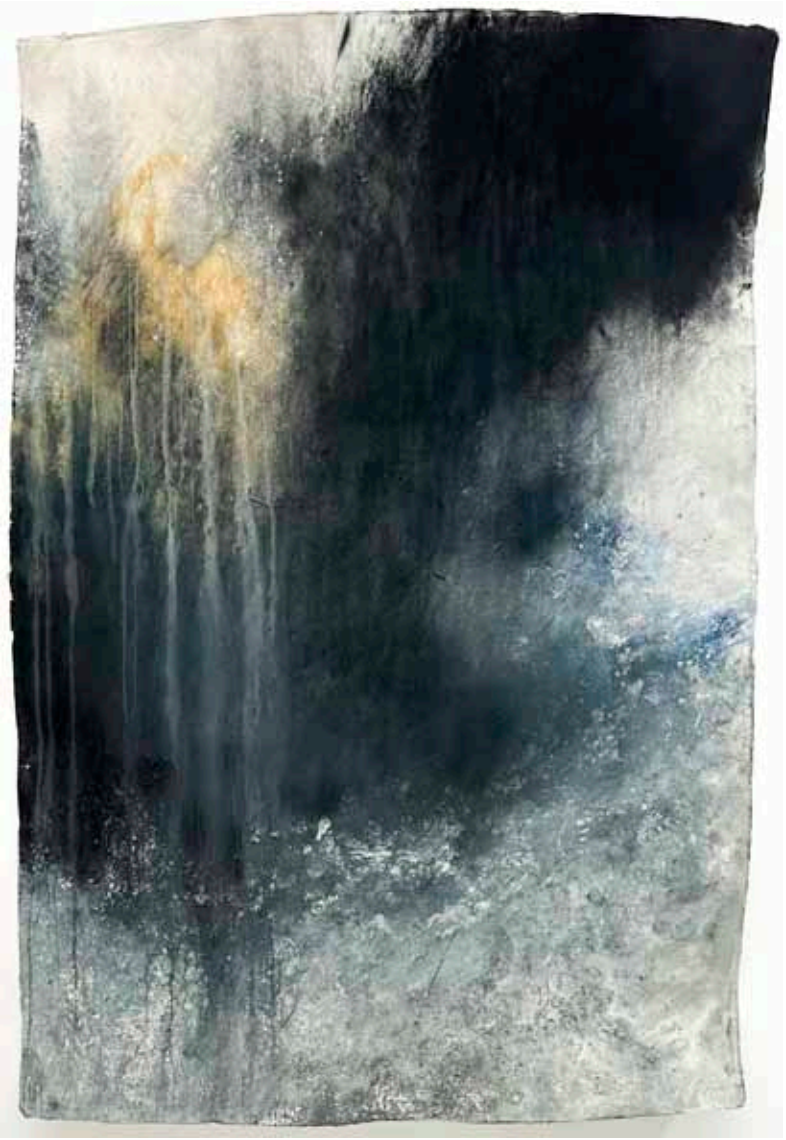


Image: Alone with you (I), January 2024. Pastel, handmade paper, water, clay. 163 x 114.5 x 10 cm. Inspired in part from Rilke's Book of Hours, title from (I, 39).

Change is a Wave

The river unfolds
In an endless promise
To begin each day anew



Cwm, 2024, watercolour on paper, 115 x 165cm

the cat trees (excerpt)
dove / Christine Kirubi

Like thistle, but touched the path where a bird had lost some of its feathers. She couldn't recognise the shapes of the leaves webbed closely with dust, the stirring of its wings. The clouds played along before opening out onto what organised the land and produced the cover of the thistle in the picture. More ground than upending sky, a red that belonged more to fall. It wasn't for her to share its pace, she would need to scatter its berries close to the ground and the planes over the view.

And watch things drift over the little pile of cities, the bee very close to her skin. The figures walked over the landscape contoured by the plastic bag that had been moulded into the texture of the road by its traffic. A building site was there, the quiet and sharp field of its potential. The developer's bright, unending day. The strong, vertical strokes. People have always walked among the trees. She took a picture of what was behind her.

That again and again became worth its steps. Became worth the again and again of its steps, whose worth became what it meant to set foot on something. On somewhere again. And foot became against the setting of itself, the feet that came again, against the setting of ourselves. Incessant heats idyllic phrase and again, it could be small. Worth the share of its resources. And who was to say what a path was or wasn't. Someone had built an unfinished stair among the breeze avoiding the roots unnamed nature, and leaving would cast its red shade over airspace. Cold and drying to her skin when she had been a child. An access whose meaning she could not escape. The suspense brought her outside relation, too close to the skin.

Already, the light was changing the time zone, the fluorescence of its seal, the smell of the milk under the foil.

DAREN CARUANA

The Colour Spectrum of Pollen: inspired by a book by Dorothy Hodges

We are often captivated by the colour of flowers which can be extraordinary vibrant and bright, but when we think of pollen we would label it yellow. However, pollen can be as vibrant in colour as flowers and have their own colour pallet. The pollen colour may not have any relevance to the colour of the flower itself it comes from. For example, one of the early spring flowering plants in the UK is the common snow drop (*Galanthus nivalis*), which are white, but their pollen is bright red. The pollen from the Elm tree (*Ulmus procera*) is grey. The early pioneer in describing the colour spectrum of pollen is Dorothy Hodges, a gifted artist who during 1940's decided to keep bees to help the war effort. Her fascination with bees went beyond honey and wax production, but to the pollen the bees were harvesting. Bees visit many flowers and harvest the nectar from the flowers and pollen which they store on their hind legs to transport it to the hive. They store the pollen in the wax comb and converted to 'bee bread', that serves as their food for the winter.

Dorothy was captivated in the variety of pollen colour harvested by the bees during the different seasons. She decided to document this. Instead of using descriptors of the colour, she used her knowledge of water colour paint and her Winsor & Newton set, to produce swatches matching the colour of the pollen packages of bees. Remarkably, she would stand beside a flowering bush or tree and capture bees on the wing with a net and would diligently remove the pollen packages to analyse. She would do this at different times during the day and would produce a colour swatch for the different packages collected in the morning, noon and evening. The care and meticulous attention of the work is outstanding. She published a wonderful book called "*The Pollen Loads of the Honeybee*" published in 1952, and then followed it up with another edition in 1972.

The book represents a *tour de force*, including 30 pages of detailed scientific sketches of individual pollen grains and 344 individual swatches of pollen available according to the seasons. The work in her book has paved the way for countless pollen colour charts which are freely available for beekeepers, who use them to determine the source of the honey brought into the hive. But all these pollen charts have their origin in Dorothy's remarkable work captured in a beautiful book!

HENRIETTA SIMSON

Engaging Feeling: the 'tactile imagination' and the landscape image.

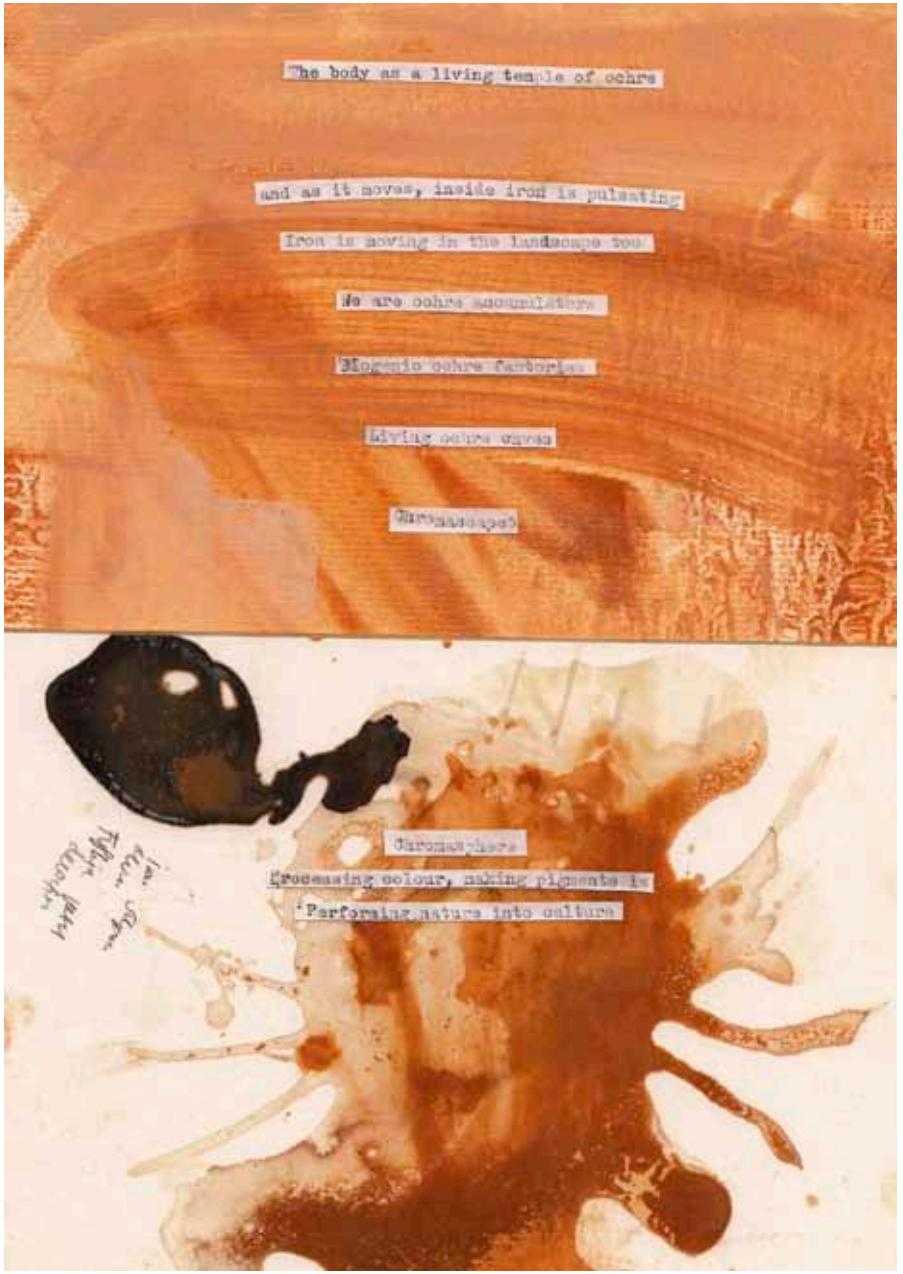
This painting draws from Domenico Veneziano's mid-fifteenth-century painting of Saint John in the Wilderness in the National Gallery in Washington, D.C. The original painting creates a scene of seclusion, with the figure and landscape in a kind of organic harmony. When the solitary figure of John is removed from the landscape the religious framing loosens, and the themes of penance and the divine carried within the narrative leave their trace on the landscape forms, that then become foregrounded themselves. This loosening opens the possibility of future world-making, paintings such as this becoming empathic responses to the materiality of the original landscapes, rather than a sympathetic response to the figures placed within.

To our culture's thorough commodification of experience, especially visual experience, these paintings propose difference. They connect body and eye and reconfigure linear time. There is a pressing and urgent need to alter landscape's increasingly unproductive positioning in terms of western subject/object dualisms, to understand it not as an aestheticised background or leisure space, but as a co-subject, an interconnectedness that requires a recalibration within the collective imaginary.



Image: Wilderness Landscape (Weight of the World), 30 x 45cm, oil on gesso panel

LUCY MAYES/LONDON PIGMENT



KIMBERLY SELVAGGI

Coreopsis Orange

Many plants contain secret gifts. Apart from medicinal properties, some plants have remarkable tinctorial qualities that reveal a spectrum of colours to those who know how to extract them. Coreopsis tinctoria, or dyer's coreopsis, is a small gold, maroon, or red flower which give yellows, oranges and brown dyes.

This paint sample of Coreopsis Orange was made from flowers grown in my own garden. The dye was extracted from the flower heads, made into a pigment via laking, and mulled with linseed oil. The uppermost band of the paint sample is one layer of paint, the second band is two layers of paint, and so forth, illustrating how layering this pigment would affect the colour of the paint.



YANNIS ZIOGAS

Color: Perception, Reality, Projection

Can color be perceived? Can the body of artist be fused with landscape?

While one is walking, images, symbols, and concepts diffuse into the mind, and they are almost shaking it. This creates a new landscape, or several landscape while a distance is covered.

A phrase kept coming back in my mind, in the place where Plikati was far and Grammousta seemed close: *Quod Sumus Hoc Eritis/Where We Are, You Will Come*. Its words are brought from afar by the breeze and conceptualize the persistence of painting as an art that comes from the past and directs the future.

The images are waiting for us.

Yes! In the heavy July sun that prevents the ascent, the waters of the springs from the vertical rocks call us a new *Adelante!* We need to move toward what exists: to those images that are relevant to us. This phrase formed a picture, the picture shaped a painting, and the painting initiated a series of works. Finally, the paintings reconstitute, one could say, visual installations or otherwise diffused images in space.



Image: Quod Sumus Hoc Eritis III, digital print, 25x25cm, 2024

IZZY BISHOP & ROBERT RIVERS

Green Paper from the River

Conferva Bullosa, Conferva Reticulata, Conferva Rivularis. Old names for three species of filamentous algae, either now renamed or mysterious. They are names pulled from an old book printed on pages of paper made from algae, a material that was collected from the flooded banks of brooks or dredged from farm ponds at the end of the eighteenth century. It was formed into printable sheets as the land and rivers it was collected from were changed and altered.

A couple of centuries later, as attention on the green blooms of our contaminated rivers intensifies, new pages are made. The material of the river formed again into green paper in a bid to monitor and expand our communal understanding of the different things that grow in the water and what they may signal.



Image: Blakeney Algae, collected by Dr Izzy Bishop, processed into paper by Robert Rivers

SEAN BORODALE

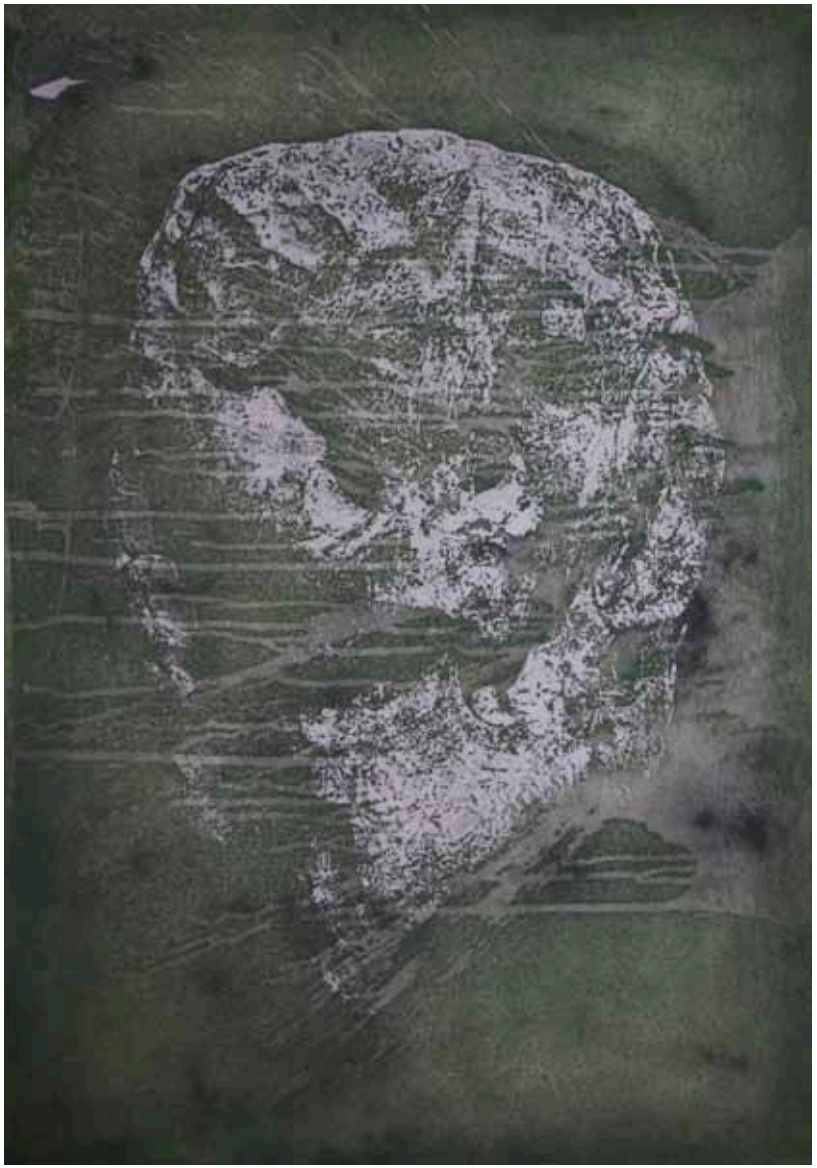


Image: Pressure Side of Face Cast in Clay: a Mask for Poetic Silence/Speech
Photoetching and spitbite on aluminium. Printed using precipitate from copper sulphate etching process
83 x 56 cm, 2024

PIERS VENESS

Colour and Spatiality: Adolphe Appia's theatre designs, Albers' Squares, Murals and Installations

This painting is from a series called *Vertical Bands*. Stripes of colour, moving from light to dark, sit next to stripes of greys which also move from light to dark, giving an overall sense of depth, with the lighter tones feeling closer and the darker tones receding. My paintings draw on many influences, particularly the work of Adolphe Appia, the groundbreaking theatre designer, whose dynamic stage sets used light and dark to create space and depth. There is also a link to Josef Albers' series *Homage to the Square*, which creates space through colour. The series *Vertical Bands* draws together these two tools – light and colour – to produce a sense of spatiality.

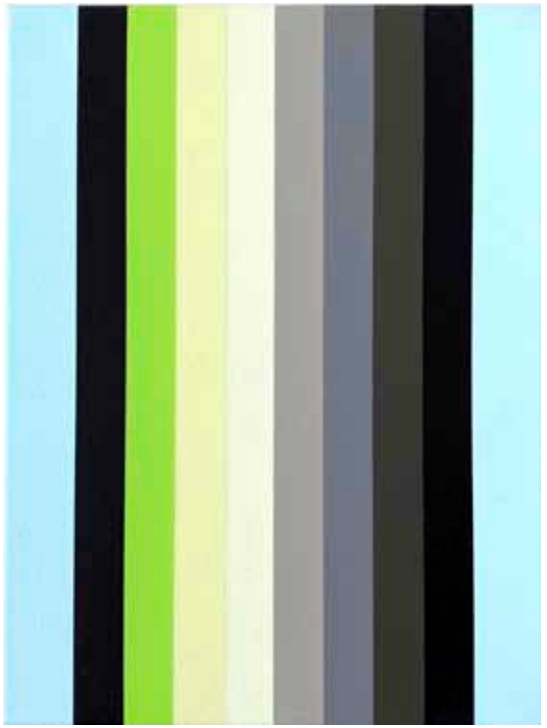


Image: Piers Veness, Vertical Bands 06, 2020, Acrylic on canvas, 40 x 30 cm

LATIFAH A STRANACK

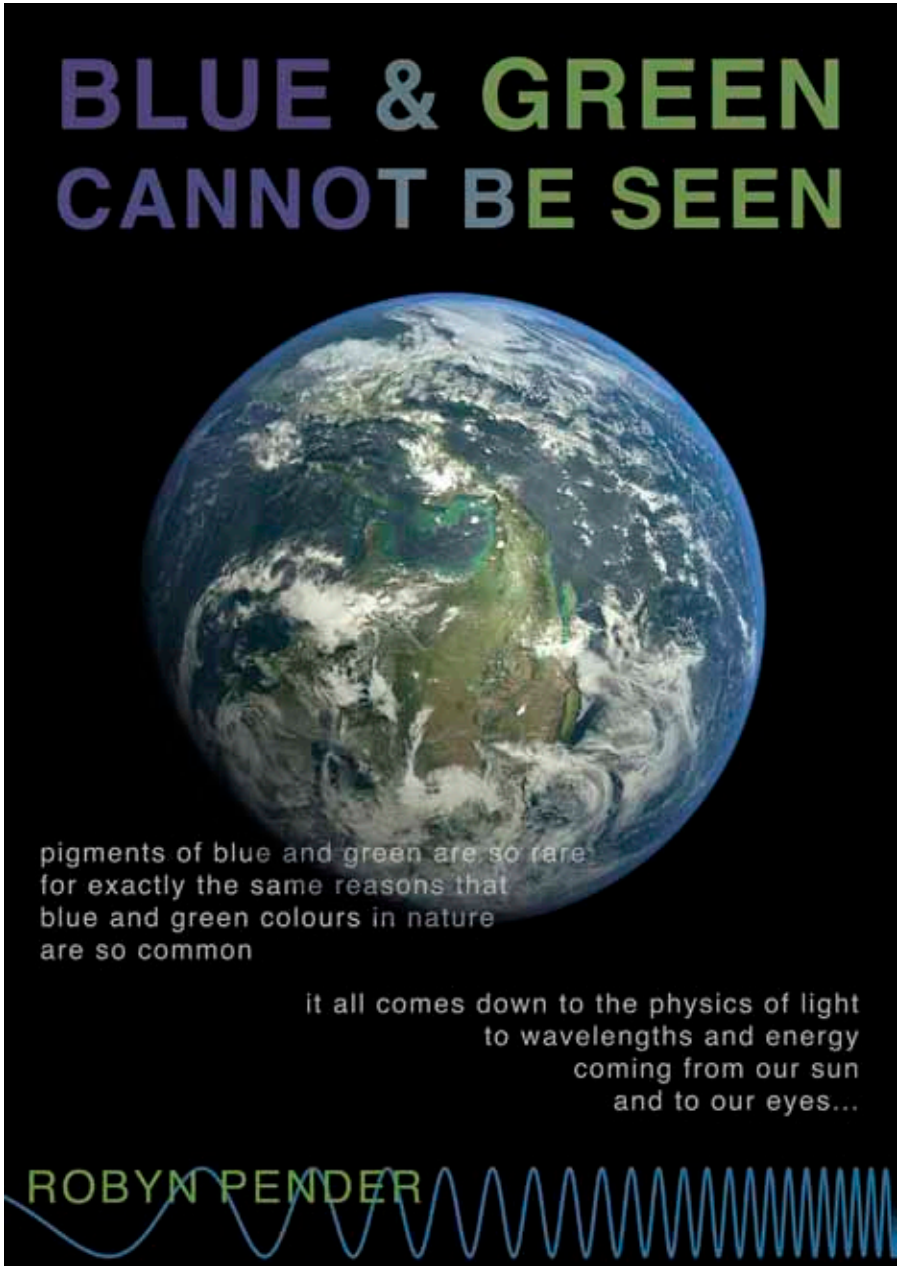
In search of memories, materials and Munch.



Image: Latifah A Stranack
The Garden of Love (After We Lost Paradise) oil on canvas painting,
100 w x 100 h cm, 2024.

KIRSTY SINCLAIR DOOTSON

Seeing Red in Technicolor: Materials, Techniques and Politics in Colour Film.



KANAD CHAKRABARTI

Prompt to GPT-4 / DALL-E 3

No, not the ocean either. Somewhere in its development it has probably come close to the divine state, but it turned back into itself too soon. It is more like an anchorite, a hermit of the cosmos, not a god. It repeats itself, Snow, and the being I'm thinking of would never do that. Perhaps he has already been born somewhere, in some corner of the galaxy, and soon he will have some childish enthusiasm that will set him putting out one star and lighting another. We will notice him after a while...

-S. Lem



Image: Shoggoth in a sentient hydrocarbon sea contemplating the Orion Spur

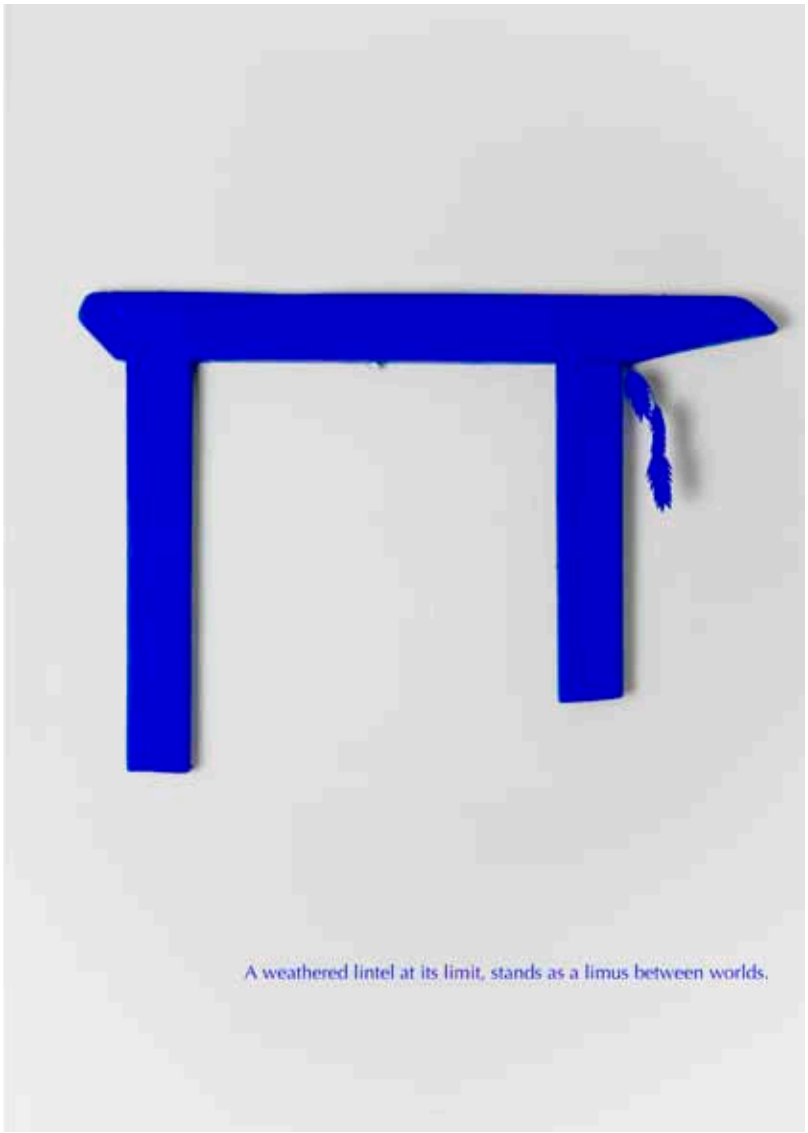


Image: Sarah Pettitt, Untitled, (Lintel), 2024, pine, ultramarine, acrylic binder, chasmanthium latifolium, nail, 28 x 41cm

encounter

overripe plums
languished on our lawn

ruby red strawberry jam
preserved by Nannies' gnarled hands

crimson fruit framed next to
my pale pink canopy bed

Chardin in Suburbia.

greyed:

palest grey to white
pink cosmos grey
violets dropped in milk grey
a drop of cobalt blue grey
orangesicle ice cream grey
sunpoked through lemon grey
yellowed newspaper grey
grey green sky portending rain

Brece Honeycutt

RUTH SIDDALL

Colourful Stone: The Art of Pietre Dure

Pietre dure is the decorative art of creating patterns and images with coloured stone. A successor to the ancient Roman art of opus *sectile*, the technique became popular in the 16th Century in Florence and Rome, with workshops later opening in Naples, Malta, Paris, Madrid, the Czech Republic and the Mughal Court of India. Related techniques were also popular in Imperial Russia and continued into the Soviet era and *pietre dure* jewellery and *bimboloteries* (desk accessories *etc.*) were much in fashion in Victorian England, with homegrown workshops in Derbyshire and Devon amongst other places.

The technique used coloured marbles and semi-precious stones such as malachite (from Russia), Lapis lazuli (from Afghanistan) as well as mother-of-pearl and precious coral. The green leaves of a spray of flowers were made with a stone from the Arno Valley near Florence, grapes were depicted in amethyst and flowers in a multitude of marbles, agates, travertines and chalcedonies. The black stone used by so many of the workshops was *Belge Noir* from Wallonia, although English workshops used a black limestone from Ashford in Derbyshire. Images that deceive the eye, mistaking stone for paint are still made today.


Pietre dure table top, V&A Gilbert 78.2008

IAN ROWLANDS WORKSHOP USING WINSOR & NEWTON OIL PAINTS.

Optical Mixing: Layering, Scumbling and Glazes.

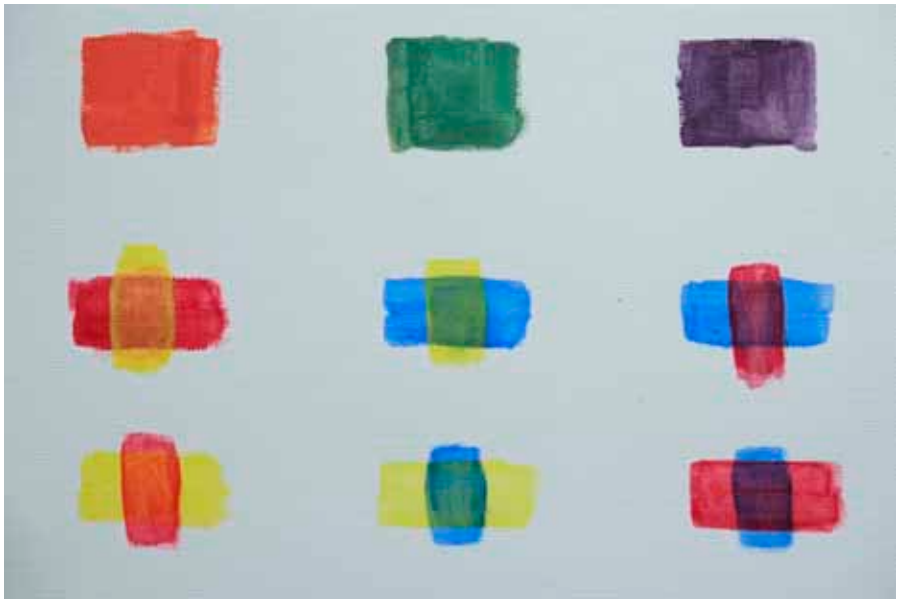




Image: Paul Cezanne, Portrait of Ambroise Vollard, 1899. Oil on canvas, 100 x 81 cm. Petit Palais, musée des Beaux-arts de la Ville de Paris.

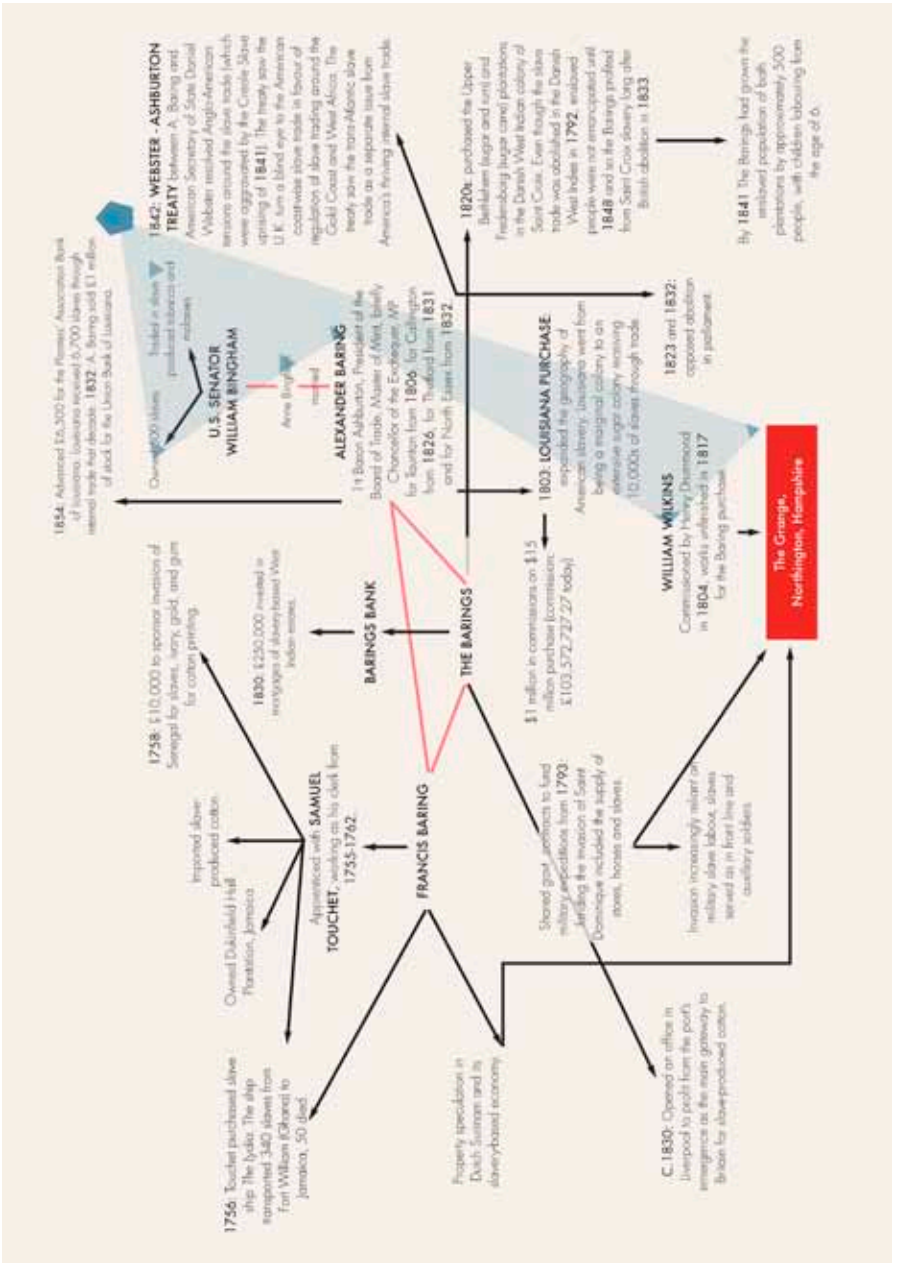


Image: Mataio Austin Dean

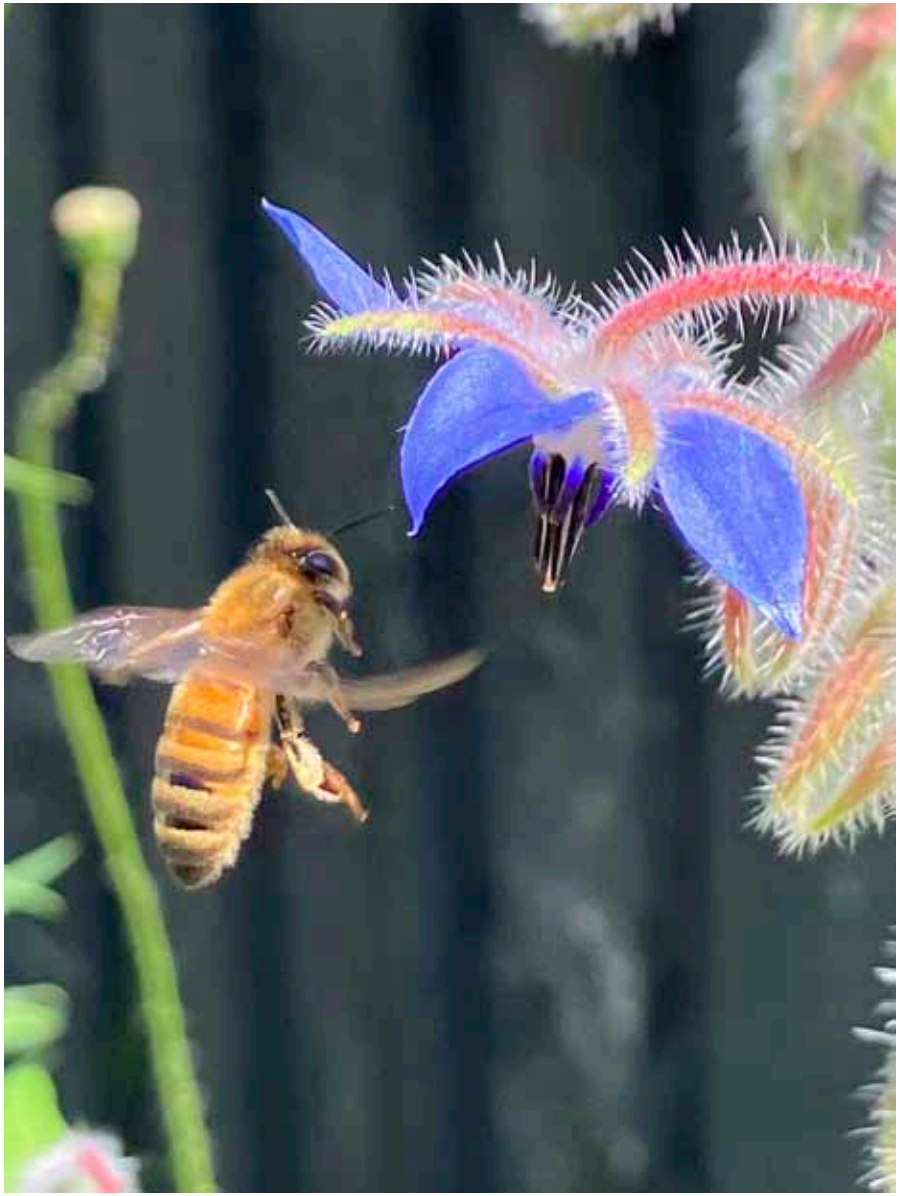


Image of honey bee on a borage flower (Borago officinalis) with a white pollen package on the hind legs, taken on a IPhone SE by Daren Caruana.

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A. Altarace Sherman / Agalis Manessi / Alaena Turner / Altea Grau Vidal / Andy Gomez / Andy Pankhurst / Antoni Malinowski / Araminta Blue / Beatriz Santos / Brece Honeycutt / Carol Robertson / Carol Wilhide Justin / Caroline de Lannoy / Cat Madden / Catalina Christensen / Charlie Barlow / Clare Bryan / Coral Harding / Edward Winters / Elizabeth Mead / Emily Chun / Emmy Mole / Flora McLachlan / Gabriel Kidd / Grace Hailstone / Harriet Carter / Helen Jury / Henrietta Simson / Ho-sa Wang / Hyeejin Bae / Ian Rowlands / Isabel H Langtry / James Graham Keith / Jane Joseph / Jasmir Creed / Jayne Wilton / Jenny Ihn / Jessie Stevenson / Jiyoon Hong / Jo Volley / John Reno Jackson / Jordan Verdes / Julia Vogl / Kika Goh-Hatfield / Kimberley Beach / Kimberly Selvaggi / Latifah A Stranack / Lexia Hachtmann / Liz Rideal / Malina Busch / Man Mei to / Maria Teresa Ortoleva / Marianna Soukeras / Marina M. Višić / Mary Yacoob / Mataio Austin Dean / Mathew Gibson / Maud Hewlings / Max Werner / Maya Pearl Borocz Silverberg / Mengmeng Zhang / Michael Bradshaw / Monica Perez Vega / Nadine Mahoney / Niamh Pearse / Paddo / Peter Newell-Price / Philip O'Reilly / Piers Veness / Richard Kenton Webb / Richard Müller / Rob Kesseler / Robert Mead / Robert Rivers / Robin Kang / Rose Davey / Ruowei Liu / Samuel Newell-Price / Sara Choudhrey / Sarah Pettitt / Sarah Tew / Sharon Hall / Sharon Morris / Sheenagh B. Geoghegan / Shireen van Nieuwenhuyse / Stephanie Nebbia / Steve Johnson / Tom Mole / Trevor Sutton / Vaishali Prazmari / Vanessa Maurice-Williams / Yannis Ziogas / Viktor Mickołyczyk / Xu Yi