



AIC Logo in the Colours of the Flag of the USA

Association Internationale de la Couleur
International Colour Association
Internationale Vereinigung für die Farbe

NEWS
Q2|22



EDITORIAL

Dear Color Enthusiasts,

We just powered down our computers after the third ever AIC online conference. It is indeed a pity that circumstances did not allow us to participate in person without concern for the ongoing pandemic. I would like to congratulate the conference organisers for this smoothly run virtual event which offered many inspiring lectures, sessions and workshops. The chance to meet for discussion between sessions is still something we all miss and hope to see in the future. I miss getting together with old colleagues and friends in person, meeting new people, discovering interesting projects and discussing future collaborations in a personal setting (not from my laptop in the kitchen). There is the fun of lunches and gala dinners, talks with the prize winners and international participants which one might not meet in the tinder like atmosphere of an online format. It is my hope that online does not become the venue of the next decade.

I'm happy that Verena M. Schindler has again contributed many articles to this newsletter, beginning with a summary of this year's Meeting.

This time the focus on our national member is ISCC - the Inter-Society Color Council of the US -- one of our oldest color organisations within AIC and which is composed of even older color organisations. ISCC has hosted several AIC events in the past and many of the former AIC officers come from this organisation. Paula Alessi and Dave Wyble see us through the history, as well as recent and planned activities of ISCC. In this issue's personal feature, Verena M. Schindler honours the lifetime achievement of Jacqueline Carron. She is our oldest individual member of AIC - not only by virtue of her 101 years, but by her valued involvement in AIC since the eighties.

During the past decade, I have come across a number of large scale, publicly funded projects on color which have extended over several years, received substantial funding and have had a major impact on the discourse in the field. To mention a few here: in the *FARBAKS project* - (2014 - 2017) seven research institutes from different universities in Germany collaborated on the role of color as a cultural protagonist, (www.farbaks.de) spanning from photography and architecture, and from the science of restoring historical paintings to instruments for a color taxonomy. Another large scale project was *The order of colours. Colour systems and colour reference tables in 18th and early 19th century Europe* at the Technical University Berlin (2017-20). Just recently, through my contacts at ICOM, the International Council of Museums, I came across another international project involving several universities, e.g., Sorbonne Université, Oxford University and the Conservatoire national des arts et métiers (CNAM): the Chromotope Project (briefly announced in one of the earlier newsletters).

What all these projects have in common was that their activities were not connected in any way with AIC and its members. While we in AIC certainly hope that our organisation constitutes the *umbilicus mundi* of the international colour community, there might be some parallel universes in color that we have not yet made contact with. For this reason, I would like now and then to introduce some important color projects outside of AIC, in order to better connect our communities. Therefore, I asked the organisers of CHROMOTOPE for an introduction of their project. I would like to ask our readers about colour research projects outside the AIC they have learned about that can be shared in this newsletter.



Kine Angelo NTNU Trondheim: Colour palette inspired the modern Victorian facade colours for the "Painted Ladies" around Alamo Square and Haight Ashbury, San Francisco, US.

Finally, there is the question of the colour theme for this newsletter. How to represent the home country of ICSS? After discussing this with Kine Angelo, who is known for her colour matrixes of cities and regions, she made a small colour palette from some of the Victorian buildings in San Francisco, USA. (https://en.wikipedia.org/wiki/Painted_Ladies)

Please note the deadline for submission for the 2022 2nd quarter newsletter on August 10, 2022.

Ralf Weber | Editor

newsletter@aic-color.org

REPORT: AIC 2022 "SENSING COLOUR"



AIC 2022 Chairs from top to bottom):
Doreen Balabanoff, Robin Kingsburgh, Brian Funt



Beautiful logo and advertisement design
by Haft2 - The colour authority for branding®

Thank you!

AIC 2022 "Sensing Colour"

*Midterm Meeting of the International Colour Association
Hosted by the Colour Research Society of Canada (CRSC)*

*In partnership with OCAD University and the Art Gallery of Ontario (AGO)
Conference Co-Chairs: Doreen Balabanoff, Robin Kingsburgh
Program Co-Chairs: Robin Kingsburgh, Brian Funt*

Congratulations to the organisers of the AIC 2022 Midterm Meeting, Toronto, Canada! Attendees had a wonderful time listening to the excellent keynote lectures, talks, short videos from the poster session, and participating in the workshops. People enjoyed the high-quality and informative presentations and were happy to share their experience and knowledge. The feedback from one participant is, for example, "extraordinarily interesting and inspiring!" The diversity of topics and the variety of research fields attracted the attention of those who participated in an AIC event for the first time.

Interacting with people is usually very limited in online conferences. The event management software Pheedloop, however, provided many options for networking and opportunities for public and private feedback, comments, and video calls. Enjoyable, as well, conversation breaks were included in the programme. Virtual networking is important for communicating, discussing, learning from each other, and creating the basis for future collaborations.

We also love the AIC 2022 logo and website design with differently coloured bubbles free-floating in a black universe. Passionately beautiful!

When talking about "Sensing Colour in Nature," keynote speaker Robert DeSalle claimed that, "We are the only organisms on this planet that can think about colour and create mental constructs around colour." He then argued that "Colour and how we place it into a natural context on this planet is a major key to understanding our consciousness." *Colour, the Conscious and Unconscious* also was the topic of the meeting of the Study Group on Environmental Colour Design. One highlight of the Study Group on Colour Education was a talk on "Color Literacy Education Practice for Children in China" by Qian Huang and her research team at Hunan University.

Many students participated in the AIC 2022. Six of them received the AIC Student Paper Awards. Two received the Outstanding Student Paper Awards from the Canadian National Committee, International Commission on Illumination (CNC-CIE). Furthermore, the Colour Group (GB) distributed three Robert W. G. Hunt International Poster Awards. And last but not least, the CRSC/AIC2022 Sensing Colour Award went to CC Hart of the International Association of Synaesthetes, Artists, and Scientists.

I would just like to say a big thank you to the AIC 2022 team! It was such a great pleasure to participate in the AIC 2022 Midterm Meeting!

Verena M. Schindler

AIC MEMBER SPOTLIGHT - ISCC USA



ISCC Inter-Society Color Council

We welcome the opportunity to share knowledge about the Inter-Society Color Council (ISCC) with our fellow AIC members! ISCC was founded by Edmund Norris Gathercoal, a professor of Pharmacognosy (i.e., the study of medicinal drugs obtained from plants and other natural sources), when he discovered that the pharmaceutical industry lacked a knowledge of color naming specifications for manufacturing purposes. He also found that other sciences and industries like the National Bureau of Standards (NBS), Optical Society of America (OSA), Society of Motion Picture and Television Engineers (SMPTE) and American Association of Textile Chemists and Colorists (AATCC) were likewise suffering from a paucity of color knowledge that was hindering their advancement. A National Color Convention was held among color-interested colleagues across the United States to address these issues. After a few iterations, the Inter-Society Color Council was formed as a collection of consulting member societies who gathered to solve common color challenges..



1931 Chair, Prof. Edmund N. Gathercoal Pharmacopoeia & Formulary	1933 Chair, Prof. Albert H. Munsell OSA	1940-1942 Chair, Deane B. Judd NBS, OSA	1946 Chair Ralph M. Evans SMPTE	1948 Chair I H Godlove AATCC	1954 1 st Female President Dorothy Nickerson U.S. Dept. of Agriculture, Munsell Color Companv
--	---	---	---------------------------------------	------------------------------------	---

Prominent leaders of ISCC and their representing organizations during its early years

In the words of our beloved Dorothy Nickerson, the purpose of ISCC was "to stimulate and coordinate the work being done by various societies, organizations and associations leading to the standardization, description and specification of color by the various societies, organizations and associations, and to promote the practical application of these results to the color problems arising in science, art and industry." This statement leads to the significance of the ISCC logo. Each vertex of the equilateral triangle in the ISCC logo represents three areas of color: art, science and industry. The equilateral sides to the triangle connect each color discipline vertex indicating interchange and cooperation among all color organizational members. The circle encompassing the triangle represents color education. Color education is an essential communication tool uniting artists, scientists, and industrialists. Thus, ISCC strives to promote educational activities and the interchange of ideas on the subject of color and appearance among its members and the public generally.



Collage of many of the ISCC Member-Body logos representing organizations that have helped shape ISCC



AIC MEMBER SPOTLIGHT - ISCC USA

ISCC defined its color society members as Member-Bodies. The ISCC By-Laws state that a Member-Body is "any non-profit society, association or organization of national scope, interested in color and desirous of participating in the activities of the Council for the furtherance of its aims and purposes...." For the first 65 years of ISCC existence, membership was dominated by Member-Bodies rather than individual members. ISCC membership was heavily influenced by voting Member-Body delegations and the diverse color problems they brought to the multi-disciplinary ISCC.

Over the years, the Individual Membership category has grown in size to overtake the Member-Body category. This change in membership balance is testament to how well the ISCC has done to help the Member-Body delegations solve their most pressing color issues to the point where many of them are now operating in a color self-sufficient manner. Thus, it is the Individual Members made up of artists, scientists, designers, educators and industrialists, who are the lifeblood of ISCC in 2022. Color communications with former Member-Bodies are key reminders that ISCC is always ready to help anyone across the United States with any new color issues/findings that may occur in the 21st century.

ISCC has enjoyed hosting two AIC Congresses: the 3rd Congress, Color 77 in Troy, NY and the 9th Congress, Color 2001 in Rochester, NY. Perhaps the most significant event in the recent history of ISCC was the ISCC/AIC Munsell Centennial Color Symposium, held in Boston in June, 2018. This meeting, subtitled "Bridging Science, Art, and Industry" was, at first glance, like many past meetings. Hasn't the ISCC always been about bridging science, art, and industry? In principle, yes of course, but in reality Munsell 2018 represented a major turn in the constituency of both the ISCC membership and its leadership. The path was paved not only by a renewed interaction between all three vertices of the ISCC logo triangle, but also by the one thing that binds them all together: education.



Color Education has many facets in ISCC, but three are highlighted here: webinars, Fluorescent Fridays, and the joint ISCC/AIC Colour Literacy Project. Webinars were first presented in 2016, but really took off leading up to Munsell 2018. We have learned that free webinars are wonderful marketing tools leading up to conferences, and the monthly webinars in early 2018 effectively began what is now a library of almost 30 recordings, covering a wide range of color related topics. Fluorescent Fridays grew from the increased interest in bringing students to the organization, with the ultimate goal of fostering the creation of an International Student Chapter of ISCC. In late 2020, the first of seven Fluorescent Fridays events brought students, educators, and practitioners together with an hour of presentations highlighting the students' recent research. The focus of Fluorescent Fridays has evolved to where presentations are all from a single college or department. Both webinars and Fluorescent Fridays are being marketed to an international audience, and the participation indicates that this outreach has been successful.

The third and most ambitious color education program is the Colour Literacy Project. This project, undertaken jointly between AIC and ISCC, seeks to "educate the educators" with regard to all aspects of colo(u)r. After developing an inter-disciplinary program for teachers, ("what to teach the teachers" and "how to teach the teachers") the team has started engaging elementary school teachers, and evaluating the impact of the program on elementary students. The ultimate goal is to extend the material through secondary school, and even to the university level.

Looking into the near future, we have two exciting events to announce. For our October 24, 2022, we will hold a Virtual Annual Meeting that will include the Godlove Lecture by recent Godlove Award recipient Mark D. Fairchild. As a part of this meeting, we will be unveiling the final results of our Visual Identity Project, which for the last few years has been working hard to bring the look of the organization into the 21st century. Finally, our 2023 Color Impact meeting (in person!), "The Human Color Experience" will be held June 11-14 at the Rochester Institute of Technology in Rochester, NY. We are planning a cross-disciplinary program to engage students and practitioners of all aspects of color. RIT offers a unique perspective on this, with educational and research programs that focus on color in science, industry, and art/design. This will be an event that you will not want to miss!

Paula Alessi & Dave Wyble

FOCUS ON: JACQUELINE CARRON



Jacqueline Carron, *Poussée d'Or* [Gold Surge], 1998, 200 x 200 cm, Acrylic on canvas with linen strands metaphorically simulating short, long, and medium wavelengths



Jacqueline Carron, *Psi Color Bordelais N° 3*



Portrait of Jacqueline Carron

Some of the main objectives of the International Colour Association (AIC) congresses are the dissemination of state-of-the-art colour knowledge among its participants, the exchange of experience, the stimulation of colour research, and also meeting with people coming not only from different countries and continents, but also from different disciplines and research fields. The 5th AIC Congress, which was held in Monte Carlo, Monaco, in 1985, was without doubt an absolute highlight for Jacqueline Carron. She discovered Jacques Fillacier's psychometric colour circle, the colour theory of physicist François Parra, the Planetary System of Michel Albert-Vanel, the light installations by Yves Charnay, and later on, also the architect and colour designer Marie-Pierre Servantie. Above all, she learned about the science of colour, colour vision, the CIE 1931 colour space, and the duality of coloured light and material colour.

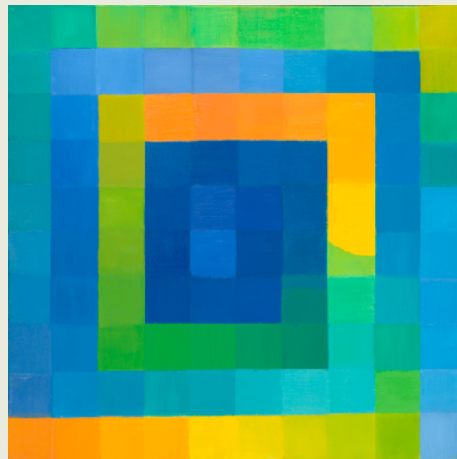
Delightful was the occasion of my first meeting Jacqueline Carron at AIC 2011 in Zurich discovering her enthusiasm for so-called pure colours (three primaries and their derivatives). She proposes a Newtonian way of creating harmonies with colour entailing the totality of spectral colours, which is evident in her work. She loves to create movement, dynamism, and light through colour. She leaves nothing to chance and carefully selects the colours of her artwork. She reaches vibrating harmonies through subtly combining analogous colours or colours that have a similar lightness, and also combining strongly contrasting or complementary colours. Undoubtedly the eye enjoys pleasure upon seeing colours, independent of the design.

Still today, Jacqueline recalls the moment I invited her to talk about her work during the meeting of the Study Group on Environmental Colour Design at the AIC 2013 Congress in Newcastle-upon-Tyne. During the AIC 2020 in Avignon, an exhibition of her work was planned to celebrate her 100th anniversary, but cancelled due to the pandemic. Born 18 December 1920, Jacqueline has followed the developments of colour through the decades. She heard about the outburst of World War II while staying in London learning English and was forced to return home. She made her living with painting portraits (her period of intuition and sensibility), did cartoons, produced advertising posters, attended Paul Colin's classes, studied at École des Arts Décoratifs (EnsAD) in Paris, obtained a diploma from Beaux-Arts in Grenoble, and taught colour, also to industrialists. Her career led her to carry out monumental commissions and to work with the world of industry.

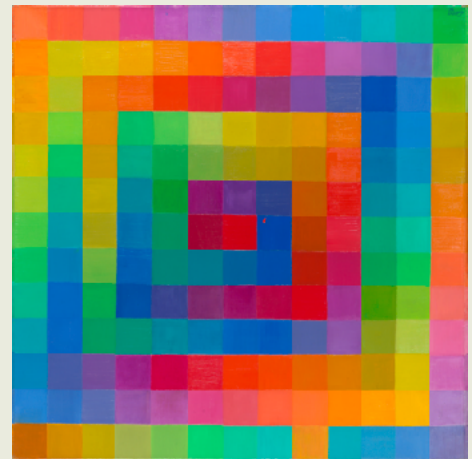
In 1976 when the Centre français de la couleur (CFC) was founded by François Parra on the foundations set by Yves Le Grand, she was present at Centre Pompidou, and is today with a 101 years of age the doyenne of the CFC. Her energy and activity are amazing. A video made during her exhibition "Psicolor, la passion de la couleur" at Maison Nationale des Artistes, Nogent-sur-Marne, in 2021-2022, is available on Youtube: <https://www.youtube.com/watch?v=ZErXf9kBiS0>

Jacqueline Carron created what she calls the Psi'Color, composed of 216 individually mobile, monochrome, 9 x 9 cm square panels, which entails precisely determined scales of different tones ranging from bright colours to tints and shades with increasing or decreasing lightness so as to capture the light of the ephemeral rainbow. The viewer's fortuitous interaction with the single colour elements, which are available for play on a magnetic wall, results in continuous transformation of the artwork's appearance and dynamic rhythm, enabling each individual to convey their own sense of atmosphere or mood.

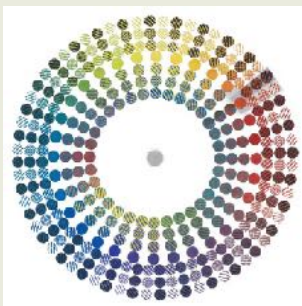
FOCUS ON: JACQUELINE CARRON



Jacqueline Carron, *Orange Brutality*, 80 x 80 cm, Acrylic



Jacqueline Carron, *Red Center*, 100 x 100 cm, Oil on Canvas



Wheel of Colour applied to textile industry: The desired colour sensation is obtained with the number of woven points



Color: Structure and Audacity, 2021, book cover



Psi Color, in movement, or the creation of order and disorder, chaos and harmony, is a registered trademark in the category "Tableau et Jeu" at the Institut National de la Propriété Industrielle (INPI) on 15 February 2001

Here aesthetics becomes a metaphor for the way that individual engagement determines the paradox of societal collectivity: Highly sensitive to initial conditions, individuals spontaneously dissolve pre-existing overall colour order into chaos, while a state of disorder evolves into its own newly-emerging organized system through these very personal action, sight, touch, and emotion: Mobile Color Art.

Jacqueline Carron composes her works to create paths of the rainbow representing a helix of colour scales. Inspired by Johannes Itten's paintings of the spiral—as in *Begegnung* [Encounter], (1916)—, she develops geometrically abstract grid patterns composed of colour gradations, inducing a dynamic single or double movement through time and space, transgressing, however, the principle with derivatives, always different, never the same. These paths unfold in a way that brings to mind the systematic arrangement of colour sequences that ascend or descend as the notes of the musical scale. The simultaneous viewing of brilliant colours is surprisingly pleasurable not only to the eye but results in a total experience with an additional sensation as if hearing a symphonic poem.

Her book was first published in French and, in 2021, an English translation appeared.

Carron Jacqueline. 2021. *Color: Structure and Audacity*. In collaboration with Anne Duriez. Preface by Annie Mollard-Desfour and Yves Charnay. [Le Poët-Laval]: Jacqueline Carron. ISBN 978-2-9555783-0-8 (English), 252 pages.

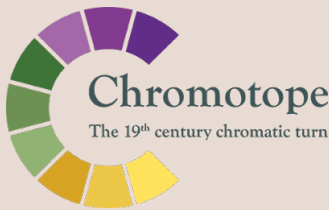
She writes: "Communication is one of the seven fundamental needs of humanity whereby colour is a universal language that cuts across boundaries in the constant quest of mankind to satisfy those basic needs. For human beings colour is the key to understanding and protecting their environment. Colour is an innate human physiological faculty enabling humanity to cut through the monotony of their black and white universe. Revealed and employed as a new technology, colour is necessary to build new lifestyles. An essential chapter of art deals with controlling its constant instability to bring out its creative richness. For this, I use a cognitive approach in my invention Psi Color. This is what is described in my book: the painter that I am. A rainbow in my body and Psi Color on my back, I walk this planet leaving a few traces behind to be decoded to satisfy the insatiable curiosity of my fellow human beings."

<http://www.jacquelinecarron.com>

Jacqueline, your enthusiasm for colour is endless!

Verena M. Schindler

FOCUS ON: THE CHROMOTOPE PROJECT



Chromotope: the 19th century chromatic turn

Chromotope is a 5-year research project, funded by the European Research Council (Grant Agreement No. 818563), to explore what happened to colour in the nineteenth century, and notably how the 'chromatic turn' of the 1850s mapped out new ways of thinking about colour in literature, art, science and technology throughout Europe.

Led by principal investigator Professor Charlotte Ribeyrol, associate professor of nineteenth-century British Literature at Sorbonne Université, the project has three key objectives:

- To reveal the literary and artistic impact of new scientific approaches to chromatic materiality
- To highlight the nineteenth century International Exhibitions as the colours of modernity
- To understand how industrial colours required new forms of 'colour pedagogy'

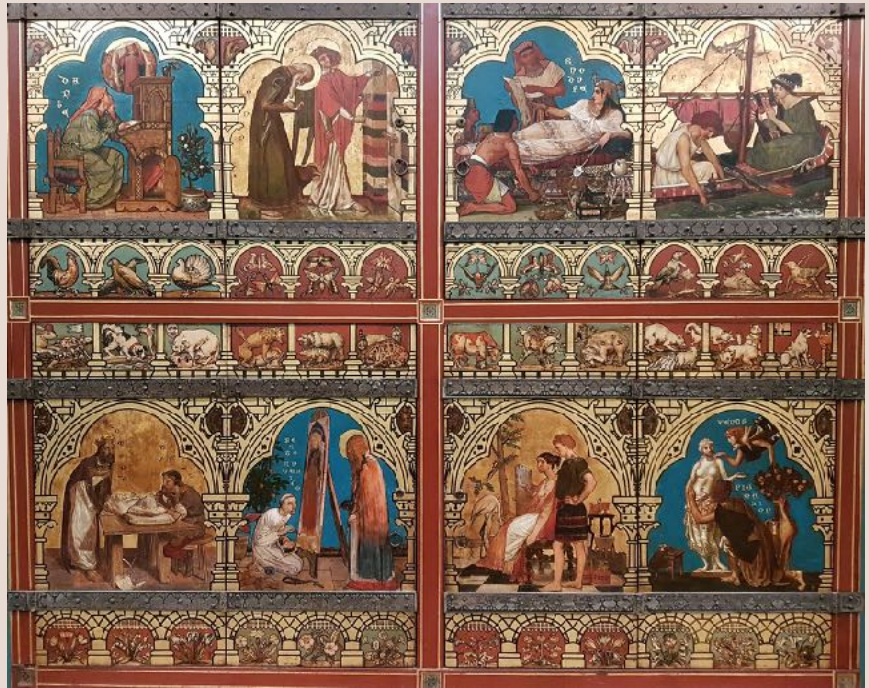
The project is supported by a multi-institutional partnership between Sorbonne Université, Oxford University and the Conservatoire national des arts et métiers (CNAM) and has brought together scholars from a diverse range of literary, visual, history of science and scientific backgrounds. Together, they have developed a pioneering methodology that has shed light on the hitherto neglected aspects of the cultural history of colour.

There are several major outputs that the project will produce this year and into 2023 and 2024. Professor Ribeyrol is co-curating an exhibition, provisionally titled 'The Colour Revolution: from Turner to Whistler' which will open at the Ashmolean Museum of Art and Archaeology in Oxford in September 2023. This ground-breaking exhibition on the theme of colour and the Victorians, co-curated by Matthew Winterbottom, Curator of Decorative Arts and Sculpture, will challenge widely held perceptions that the Victorian age was dark and gloomy. Paintings, sculptures, textiles, and jewellery by major Victorian artists and designers will show that this was, in fact, one of the most colourful periods in British history. Spanning Queen Victoria's reign from 1837 to 1901, the exhibition will include key works by artists including J.W.M Turner, John Ruskin, members of the Pre-Raphaelite Brotherhood, Elizabeth Siddal, William Morris, Aubrey Beardsley, James McNeil Whistler and many more. These artists revived the rich colours of the ancient and medieval past, of the Middle East, India, China and Japan and the natural world while also debating or, in some cases embracing, the new vivid hues which technological and scientific advances made possible such as the accidental discovery of mauveine, the first aniline dye, by William Henry Perkin in 1856.

One of the key objects in the exhibition will be the architect and designer William Burges' Great Bookcase. The Great Bookcase tells the history of the Pagan and Christian arts through a labyrinth iconography that drew on Burges' deep knowledge of ancient, Classical and medieval texts. It was originally exhibited at the International Exhibition of 1862 which the show will argue was a key chromatic event of the Victorian period and explore in greater detail. Conservation heritage scientist Dr Tea Ghigo has conducted a full pigment analysis of the Bookcase as part of Chromotope. Her findings will be included in Professor Ribeyrol's major publication, William Burges' Great Bookcase and the Victorian Colour Revolution which will be published by Yale University Press in spring 2023. Additionally, there will be a catalogue to accompany the exhibition and the proceedings of two forthcoming conferences related to the exhibition will be published; one dedicated to William Burges' extensive artistic and literary networks and the other on the broader theme of colour across nineteenth-century Europe.

Further scientific analysis is being conducted by research engineer Irene Bilbao at CNAM. Irene is currently investigating the Musée des Arts et Métiers's dye samples, to highlight their specificities and contribute to their classification.

FOCUS ON: THE CHROMOTOPE PROJECT



Ornate bookcase, with mythological and religious representations. Designed by William Burges (1827-1881) and painted between 1859 and 1862 by: Edward Burne Jones (1833-1898) John Anster Fitzgerald (1819-1906) Henry Holiday (1839-1927) Stacy Marks (1829-1898) Albert Moore (1841-1893) Thomas Morten (1836-1866) Edward Poynter (1836-1919) Charles Rossiter (1827-1897) Frederick Smallfield (1825-1915) Simeon Solomon (1840-1905) Frederick Weekes (1833-1920) Nathaniel Westlake (1833-1921) William Frederick Yeames (1835-1918) Dante Gabriel Rossetti (1828-1882)



Example from the database

One of the lasting outcomes of the project will be an online database which will archive a wide range of documentation on how colour was described, displayed, classified and taught in Britain, France and Germany during this pivotal period. The works of John Ruskin will also feature prominently who has never, until now, been analysed from the perspective of colour, in spite of his use of pioneering colour technologies like chromolithography as teaching aids. This aspect of Ruskin's writing and pedagogy will also form the basis of a doctoral thesis by Stella Granier. The important contributions of women writers such as Mary Merrifield and Jane Ellen Harrison will be highlighted through the database to help to reclaim colour as a realm of feminine scientific expertise.

Throughout its lifespan, the project will disseminate its findings in order to tell this exciting and colourful story to as wide an audience as possible. In addition to the exhibition and publications already outlined, Chromotope will host a summer school for doctoral and early career researchers on the theme of 'translating colour' in September 2022 in Florence. A seminar series, in conjunction with colour anthropologist Arnaud Dubois and post-doctoral researcher Alessandra Ronetti, will explore the arts and crafts of colour in nineteenth-century France, Britain and Germany. The series will adopt an innovative format by asking speakers from different disciplinary backgrounds to think about the same objects from the CNAM collections, thereby bringing their complementary viewpoints together to foster a more holistic understanding of the history of colour science and techniques.

To keep up to date with the project and to learn more information about events, you can visit our website www.chromotope.eu or follow us on social media @ecrchromotope on Twitter and @chromotope on Instagram. We are very keen to keep AIC members informed as the project progresses.

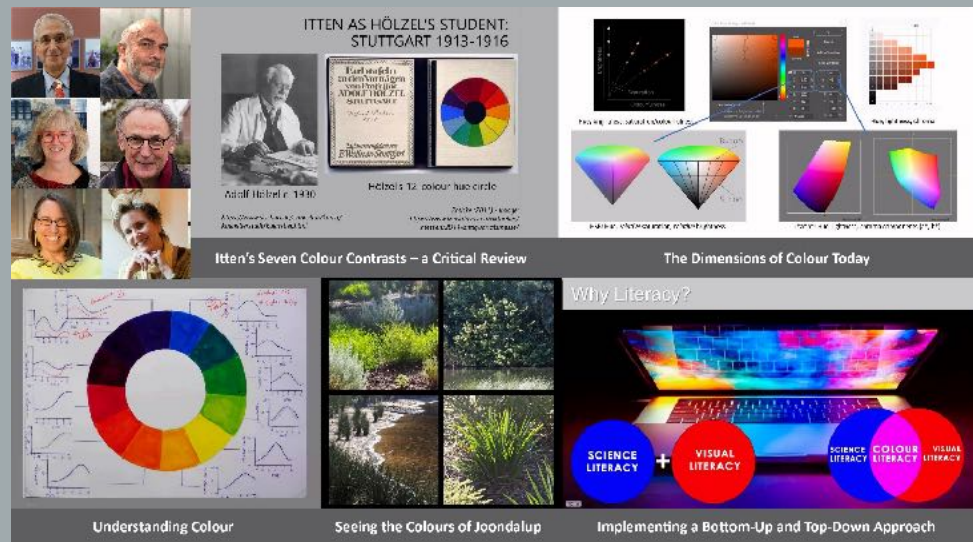
Madeline Hewitson, exhibition research assistant for the CHROMOTOPE project

NEWS FROM OUR MEMBER ORGANISATIONS - CSA AUSTRALIA



International Colour Day 2022 event

For our International Colour Day 2022 event on Sunday March 20, six of the ten committee members of the ISCC/AIC Colour Literacy Project gave presentations related to the theme of Progress in Colour Education. The event, organized by CSA President David Briggs and chaired by CSA Past President Jean Pretorius, attracted 205 registrants from 37 countries including every state and territory of Australia.



Colour Literacy Project Co-chair Robert Hirschler (Hungary) presented the keynote address, a critical review of the doctrine of seven "contrasts" of colour as presented by Johannes Itten. Robert's presentation was co-authored with another CLP committee member, Andreas Schwarz, who conducted in 2010-2015 by far the most comprehensive scientific study into the effects of Itten-based colour theory on students and teachers. Robert shared some of his recent spectrophotometric studies of diagrams from Itten's "The Art of Color", demonstrating inconsistencies both between the text and the images, and between the various editions and printings of the book. The presentation brought out various sources of frustration for students and teachers in Itten's disparate collection of "contrasts", including the conflation of different senses of the word "complementary", some misleading implications for paint mixing, some surprising omissions of important perceptual phenomena, and above all, the danger already noted by other authors that only searching for one or more contrasts may serve as a filter that detracts from the appreciation of a complex artwork.

In the second presentation, "The Dimensions of Colour Today", David Briggs (NSW) illustrated the relevance to painters of hue-blackness-chromaticness and hue-brightness-saturation in addition to the more familiar hue-lightness-chroma framework, and compared several options for simple hue circles that have advantages over the traditional colour wheel, before highlighting some of the numerous positive developments in colour education for painters that have emerged since he addressed the issue in his website "The Dimensions of Colour" nearly 15 years ago. Then in "Understanding Colour: Teaching the Science of Colour", Robin Kingsburgh (Canada) discussed her remarkable multidisciplinary colour course at York University. In Robin's course, six weeks on colour foundations - light, materials, absorption, and the eye and brain - is followed by an examination of colour applications including pigments and dyes, interference and iridescence, fluorescence and luminescence, colours of stars and astronomical images, bioluminescence and biofluorescence, rainbows, gemstones and minerals, and coloured glass, with hands-on assignments requiring critical thinking.

NEWS FROM OUR MEMBER ORGANISATIONS - CSA AUSTRALIA



These presentations were followed by two shorter reports. The first, "Seeing the Colours of Joondalup" by Paul Green-Armytage (WA), described two related workshops conducted with Sean Adamas for the City of Joondalup in January, leading to a major installation by Sean for the Joondalup Festival in March (see below). The second was Implementing a Bottom-Up and Top-Down Approach; an Update on the Joint ISCC/AIC Colour Literacy Project by CLP Chair Maggie Maggio and Luanne Stovall (USA). Maggie addressed the "bottom up" component (nursery and pre-school to ages 10 - 11) with a report on the first round of beta-testing with the teachers at St. Teresa's Primary School in Manchester, England, and Luanne Stovall addressed the "top down" component including the new Colour Literacy Forum and plans for the future. Links to the video recordings of our five presentations are available to CSA members through the CSA website, and the recording of David Briggs' presentation has been made publicly available as a free sample at <https://www.youtube.com/watch?v=ZLIYj2X-Qc>

Western Australian Division



The Western Australian Division held a live event on March 25, visiting the Joondalup Festival 2022 to hear public artist and WA Division Secretary Sean Adamas speak about his major installation "hART: My Neighbourhood". Among more than 2000 contributions from local schools and community groups, Sean's installation incorporated artworks produced at a previous WA Division event on January 22, "Seeing the Colours of Joondalup", which consisted of two workshops conducted with Paul Green-Armytage. The first workshop, "Walking, Looking, Seeing", was part of an on-going project inspired by the ideas of Juliet Albany, developing awareness of appearances characteristic of a particular place, and especially how appearances change with weather conditions and at different times of day. In the second workshop, "Capturing the Colour Character of a Scene", participants worked with a standard format of five colours in nesting squares and diamonds to capture the colour character of a photograph.

Coming events

The next in the series of free webinars organized and presented by the CSA NSW Division will be "Painting Light and Form", a presentation by acclaimed American still-life painter and author Todd Casey at 10 am AEST on May 29. The webinar is free but registration by May 27 is essential at <https://coloursociety.org.au/event-4821120>. Following that, a gallery walk in Sydney is being planned for June, but we plan to return to our program of free webinars in July.

Stay tuned for details of the next CSA national conference, which will be coordinated by the Western Australian Division and is likely to be held in September 2023 as a hybrid online/in person event.

NEWS FROM OUR MEMBER ORGANISATIONS - DEUTSCHER VERBAND FARBE



Wissensforum Farbe Dresden - 2nd Special Colors Colloquium Wissensforum Farbe Dresden - 2nd Special Colors Colloquium Lectures and Conversations on non-ordinary Colors and Materials

At the Dresden Academy of Fine Arts, the 2nd Colloquium - Special Colors - a two day colloquium with lectures and conversation took place on April 29 and 30, 2022. The event was organised by Wissensforum Farbe, a loose collection of institutions and individuals from different universities with the aim of advancing the scientific discourse in the fields of color and light. Co-organisers were Dresden's University Color Research Collections and the Dresdner Farbenforum.

Each of the two days was dedicated to the topic of color with a special focus. Focus number one: Technical processes were discussed with which products, e.g. packaging, can be coloured or decorated, or objects in printing processes can be reproduced or produced in high-quality color. Focus number two: The staging potentials of special coloured luminaires and digital lighting technology for use within urban spaces, for the color design of current film productions and for color direction on stage were debated.

Dr. Matthias Schlörholz from ACTEGA Metal Print GmbH, Lehrte lectured on a new resource-saving process for printing profiled metallic fonts, signets and labels for high-quality packaging. A new printing technology allows more intensive use of the printing foils and thus avoids waste volumes.

<https://www.actega.com/de/de/about-actega/metal-print>

Prof. Dr. Bernd Strehmel (Niederrhein University of Applied Sciences Krefeld) presented an optimised computer-to-plate technology that requires fewer work steps and thus fewer consumables.

<https://www.hs-niederrhein.de/chemie/personen/prof-dr-bernd-strehmel/>

The numerous steps involved in producing a high-quality book on color pigments and dyes in a 17-color print were demonstrated by *Dr. Juraj Lipscher* and *Hans-Peter Schneider* from alataverlag in Winterthur, Switzerland. The book, also co-authored by *Stefan Muntwyler*, with over 700 color samples, color analyses, color histories and textile dyeings, is aimed at artists, restorers, color designers and scientists, and will be published in early September. <https://www.alataverlag.ch/das-farbenbuch>

Peter Wackernagel, head of the 3D lab at the Dresden Academy of Fine Arts, demonstrated the importance of the 3D printing process in the field of fine arts for the training of artists as well as for the design and production of artworks by means of illustrative projects by students. <https://www.hfbk-dresden.de/hochschule/einrichtungen/werkstaetten-labore/3d-labor> and *Mara Meerwein*, project manager of the 3D lab at the Kunstgießerei St. Gallen, with impressive casts of artworks by renowned artists. Thus, digital processes are used in the design phase as well as for the production of the casting molds.

<https://www.kunstgiesserei.ch/>

The second day was opened by restorer and doctoral candidate *Sarah Gschlecht* with a lecture on conservation issues and problems of preserving building-bound installations with gas discharge lamps, so-called neon tubes. Especially in the former GDR, these artistically designed neon signs were distinctive "landmarks" and building ornaments, whose existence today is very endangered and whose preservation poses complex technological challenges to restorers.

<https://wuestenrot-stiftung.de/promotionsstipendien/#sarah-gschlecht>

Katja Schmid from Stuttgart Media University used projects from her Visual Effects and Postproduction Department as well as sequences from the latest international film productions to demonstrate how the range of colors that can be represented is currently expanding immensely in the course of digitisation, thus changing the relationship and presence of surface colors to light colors in the aesthetics of film images and thus the familiar visual experience. <https://www.hdm-stuttgart.de/vfx/>



NEWS FROM OUR MEMBER ORGANISATIONS - DEUTSCHER VERBAND FARBE



The current changes in lighting technology were also the focus of the on-stage conversation about lighting design for the theatre stage that Konrad Scheurmann had with internationally active lighting designer *Olaf Freese*. How, one of the questions asked, does digital lighting technology expand the creative possibilities for the lighting designer, does it replace analog, or is the latter indispensable despite everything? Freese, former head lighting designer at the Berlin State Opera, illustrated with a series of fascinating images of productions the "power" that coloured light develops for the effect of the stage space and how it can shape and strengthen the personality of the performers in their roles. The skill and experience required for the design of light became very clear to the participants present in the Labortheater and those connected online.

The Special Colours series sees itself as an interdisciplinary forum in which institutes, laboratories, studios and workshops can report on ongoing and preferably not yet completed or completed projects, undertakings, works and discourses on the broad topic of color. Special attention is given to the promotion of young scientists and artists.

Konrad Scheurmann, Wissensforum Farbe

OTHER NEWS



Ongoing Projects: Collecting Evidence

International colour-emotion association survey

Which emotions do you associate with colours?

We often use colours and colour names to communicate about emotions (e.g. "I feel blue"). Our colour research team at the University of Lausanne is doing a large multi-national study on colour-emotion association. Do people agree and to what extent does our cultural background determine how we give emotional meaning to colour words? Ready to participate?

<https://www.colourexperience.ch/ongoing-projects>

The project is coordinated by Prof Christine Mohr, Dr Domicile Jonauskaitė, Déborah Epicoco and Giulia Spagnulo at the University of Lausanne (Switzerland) and University of Vienna (Austria). There are over 100 international collaborators, representing different countries.

See the list here: <https://www.colourexperience.ch/collaborations>



Anahí López, Homogeneidad del color en mezclas cementíceas para obtener la menor diferencia de color (video)

(Homogeneity of colour in cementitious mixtures to achieve the smallest colour difference)

Presented at Asociación Argentina de Tecnología del Hormigón (Argentinean Association of Concrete Technology), AATH.

<https://www.youtube.com/watch?v=AnUquw8Kjsc>

NEWS FROM AIC STUDY GROUP ON ENVIRONMENTAL COLOUR DESIGN



SG ECD Celebrating 40 Years (1982–2022)!

CANADA, Toronto

Meeting of the AIC Study Group on Environmental Colour Design (SG ECD) on 15 June 2022 during the AIC 2022 Conference in Toronto, Canada. The theme of the meeting is "The Future of Environmental Colour Design: The Conscious and the Unconscious." The programme consists of eight presentations:

- Verena M. Schindler, Chair, *Introduction*
- Galyna McLellan (Brisbane, Australia): *The controversy of monochromatic architecture in multicultural subtropical contexts*
- Fiona McLachlan (Edinburgh, Scotland): *Colour explorations: On becoming conscious*
- Clino Trini Castelli (Milan, Italy): *Toronto RGB Interior*
- Lynnette Postuma (Toronto, Canada): *A Living Canvas*
- Changying Xiang, Barbara Szybinska Matusiak (Trondheim, Norway): *Colour preference study for façade-integrated photovoltaic design*
- Karim Hilmi Or (Hamburg, Germany): *Proposals for interior architectural colour design for ophthalmological low vision patients*
- Pía López-Izquierdo Botín (Madrid, Spain): *Freud's preconscious and conscious and the process of communicative and emotional colour skills*
- Ralf Weber (Dresden, Germany): *Unconscious and conscious colour in architectural design.*

<https://www.aic2022.org/program/study-groups/>

SPAIN, Terrassa

XIII Congreso Nacional del Color, Terrassa, SPAIN – online (Spanish)

29, 30 June and 1 July 2022

Organization: Comité del Color de la Sociedad Española de Óptica (SEDOPTICA),

Chair: Meritxell Vilaseca Ricart

Talk by Verena M. Schindler: "Celebrando 40 años del grupo de estudio Environmental Colour Design (1982–2022) de la Asociación Internacional del Color"

<https://www.congresonacionalcolor.com/el-congreso/>

GERMANY, Berlin

Farbe und Gesundheit – Mensch – Natur – Licht – Material – Raum (German)

25–26 August 2022

Venue: Humboldt-Universität zu Berlin

Organization: Deutsches Farbenzentrum (DFZ), Chair: Prof. Dr. Axel Buether

Invited Talk by Verena M. Schindler: "Farbe und Gesundheit im internationalen Kontext"

<https://deutsches-farbenzentrum.de/farbe-und-gesundheit/>

ITALY, Firenze

17th Color Conference - mixed on site/online (Italian/English)

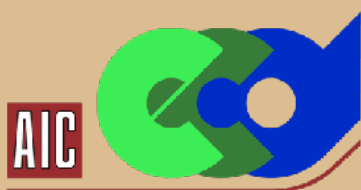
12–13 September 2022

Organization: Gruppo del Colore – Associazione Colore Italia, Chair: Andrea Siniscalco

Invited Talk by Verena M. Schindler: "On different approaches to Environmental Colour Design"

<https://www.gruppodelcolore.org/la-conferenza/?lang=en>

NEWS FROM AIC STUDY GROUP ON ENVIRONMENTAL COLOUR DESIGN



SG ECD Celebrating 40 Years (1982-2022)!

CHINA, Hangzhou

International Research on Environmental Colour Design Conference 2022 - online (English/Chinese)

2022 marks the 40th anniversary celebration of the Study Group on Environmental Colour Design (SG ECD) of the International Colour Association (AIC), since its inception in 1982. The international conference is sponsored by China Academy of Art in Hangzhou and aims at promoting a deeper understanding of the relevance of colour in the overall design process and at establishing a theoretical and practical basis for a transnational discussion concerning a cross-cultural appreciation of environmental colour design.

Organised by Verena M. Schindler, Chair of AIC Study Group on Environmental Colour Design, in collaboration with Dr. Jie Xu, China Academy of Art, Hangzhou.

Talks, Exhibition, Publication.

International Speakers:

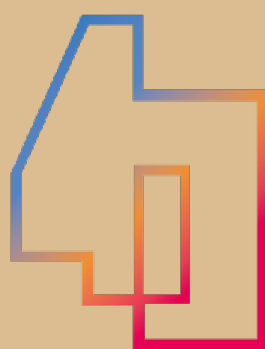
- Fiona McLachlan (Edinburgh, United Kingdom)
- Jianming Song (Hangzhou, China)
- José Luis Caivano (Buenos Aires, Argentina)
- Juan Serra (Valencia, Spain)
- Paul Green-Armytage (Perth, Australia)
- Ralf Weber (Dresden, Germany), Kine Angelo (Trondheim, Norway),
Maya Weber (Basel, Switzerland)
- Stefanie Wettstein, Marcella Wenger-Di Gabriele (Zurich, Switzerland)
- Verena M. Schindler (Zollikon, Switzerland)

COLOR RESEARCH AND APPLICATION

A Special Issue on Environmental Colour Design is in preparation including articles by SG ECD members.

Verena M. Schindler, Chair SG ECD

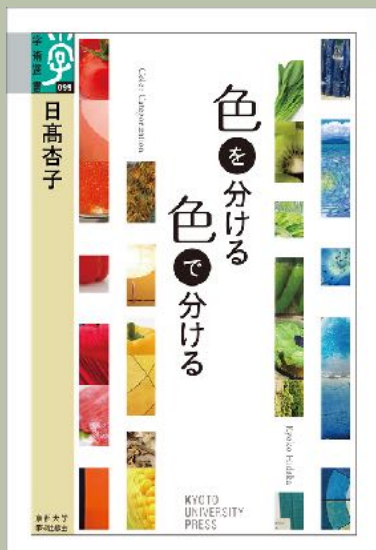
<https://www.aic-color.org/sg-ecd>



AIC ECD Study Group Celebrating 40 Years

1982-2022

PUBLICATIONS



HIDAKA Kyoko. 2021. Color Categorization

色を分ける 色で分ける

Kyoto, Japan: Kyoto University Press.

ISBN: 9784814003709 (Japanese) 290 pages

<https://www.kyoto-up.or.jp/books/9784814003709.html?lang=en>

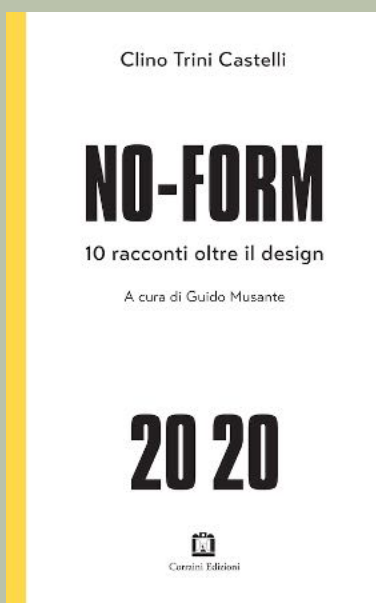


CSILLAG Paula. 2021. Comunicação com Cores

São Paulo: SENAI-SP Editora. ISBN-10:8583931127,

ISBN-13:978-8583931126 (Portuguese) 178 pages

https://www.amazon.com.br/dp/B08SW4JFBC/ref=db_s_p_ebk_dam

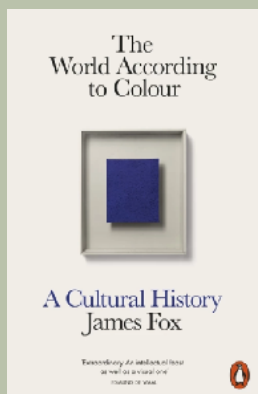


CASTELLI Clino Trini. 2019. No-Form 2020: 10 racconti oltre il design

Edited by Guido Musante. Afterword by Tommaso Trini. Mantova: Corraini Edizioni. ISBN: 9788875707804 (Italian) 112 pages

<https://corraini.com/en/no-form-2020.html>

PUBLICATIONS



FOX, James

The World According to Colour: A Cultural History

London: Allen Lane (Penguin Random House). 320 pages.
ISBN-13: 978-1846148248 (English). 2021.

Analyses 7 colours in sequence. English art historian, broadcaster, and Fellow of Gonville & Caius College, Cambridge.

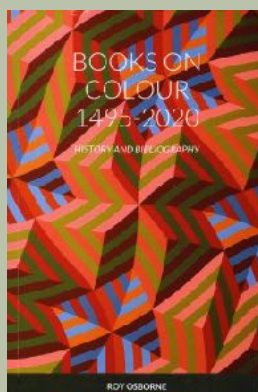


SIMPSON, Paul

The Colour Code: Why We See Red, Feel Blue and Go Green

London: Profile Books. 352 pages. ISBN-13: 978-1781256268 (English). 2021.

Explores 11 colours and how they have shaped our evolution as a species and influenced politics and culture. British journalist, editor, and author of books on movies.

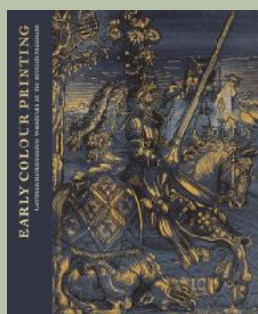


OSBORNE, Roy

Books on Colour 1495-2020: History and Bibliography

Morrisville, North Carolina: Lulu Press. 271 pages. ISBN-13: 978-1-4717-1634-8 (English, with translations of non-English titles). 2022.

A-Z reference to over 2,500 authors and editors on colour and 3,000 titles published by them. Newly revised and updated to 2021.



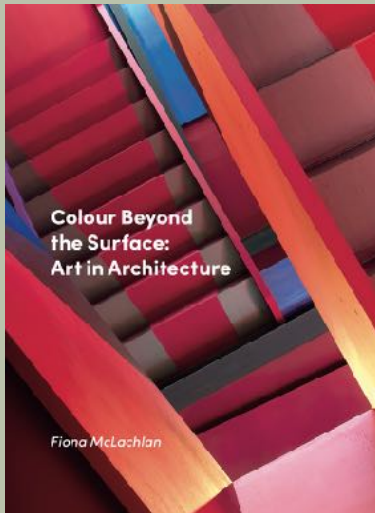
SAVAGE, Elizabeth

Early Colour Printing: German Renaissance Woodcuts at the British Museum

London: Paul Holberton. 256 pages. ISBN-13: 978-1911300755 (English). 2021.

On 15th- and 16th-century German printers. Their work is explored in detail for the first time within a new context for colour-printed book illustrations. English educator in book history, School of Advanced Study, University of London; author of *Printed Colour 1400-1700* (2017).

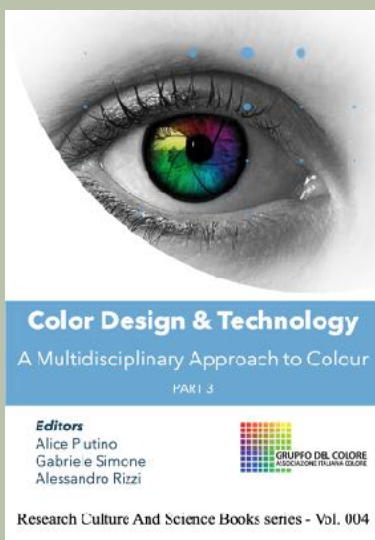
PUBLICATIONS



MCLACHLAN Fiona. 2022. *Colour beyond the surface: art in architecture*

London: Lund Humphries Publishers Ltd.
ISBN: 9781848225701 (English) 192 pages

<https://www.lundhumphries.com/>



PLUTINO Alice, SIMONE Gabriele, RIZZI Alessandro (Eds). 2021. *Colour Design and Technology: A multidisciplinary approach to colour, Part 3*

Research culture and science books (RCASB) series, online ISSN 2785-115X, vol. 4.

Milan: Gruppo del Color - Associazione Italiana Colore.
ISBN: 978-88-99513-17-7 (Italian), 126 pages
DOI: <https://doi.org/10.23738/RCASB.004>

<https://www.rcasb.eu/index.php/RCASB>

www.gruppodelcolore.it

PUBLICATIONS: ROY OSBORNE'S NEW LOOK AT OLD BOOKS

Roy Osborne re-assesses historical books in order to show that many works on colour have not lost their validity in current colour research

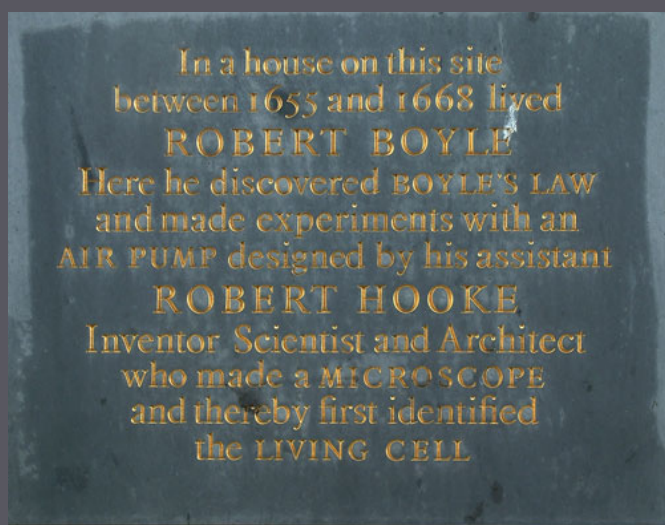


A 1698 portrait of Robert Boyle by Johann Kerseboom

Boyle's Experiments and Considerations Touching Colours

(published in London in 1664, and in Latin translation 1665)

The Honourable Robert Boyle (1627-91) was a significant founder of modern chemistry, implementing a system of logic advocated in Sir Francis Bacon's *Novum Organum* of 1620. In other respects, he remained an alchemist who continued to believe in the transmutation of metals. Boyle's principal interest was in the composition of substances. In 1661 he published *The Sceptical Chymist*, arguing (against Aristotle) that matter was composed of microscopic corpuscles consisting of clusters of particles that moved freely in fluids and less freely in solids. Appearing three years later, his *Experiments and Considerations Touching Colours* can be thought of as the first scientific publication wholly on colour. It offers further evidence of his methods in observing colour modifications in material substances and those occurring by reflection or refraction. A central section explores the nature of whiteness and blackness. Of particular interest is his mixing of coloured solutions for the purpose of identification and classification, notably for example that acids turn syrup of violets red while alkalis turn it green (Experiment XX). Subtitled his book 'The Beginning of an Experimental History of Colours,' he acknowledged that his 420-page volume was merely a start and, as far as optics was concerned, he was content to leave further findings to his protégé Robert Hooke and to the young Isaac Newton, whose *New Theory about Light and Colors* he approved for inclusion in the Royal Society's *Transactions* (1671-72). 'Finding the Glass-prism to be the usefullest Instrument for contemplating Colours,' Boyle employed two in Experiment XIV but seems not to have aligned them in ways that Newton did. After residence in Oxford, 1654-68, Boyle moved to the Westminster house of his sister Katherine, Lady Ranelagh, who usefully collaborated with him in his subsequent chemical and medical experiments.



A wall-plaque in Oxford that reads: 'In a house on this site between 1655 and 1668 lived ROBERT BOYLE Here he discovered BOYLE'S LAW and made experiments with an AIR PUMP designed by his assistant ROBERT HOOKE Inventor Scientist and Architect who made a MICROSCOPE and thereby first identified the LIVING CELL'

EXHIBITIONS



Matisse The Red Studio
MoMA , NY NY, Through September 10, 2022

For many years after its creation, Henri Matisse's *The Red Studio* (1911)—which depicts the artist's work space in the Parisian suburb of Issy-les-Moulineaux—was met with bafflement or indifference. Today it is known as a foundational work of modern art and a landmark in the centuries-long tradition of studio painting. *Matisse: The Red Studio* will reunite this work with the surviving six paintings, three sculptures, and one ceramic by Matisse depicted on its six-foot-tall-by-seven-foot-wide canvas. This will be the first reunion of these objects since they were together in Matisse's studio at the time *The Red Studio* was made.

<https://www.moma.org/calendar/exhibitions>



Dressed by Nature: Textiles of Japan
Minneapolis Institute of Art June 25 - September 11, 2022
Minneapolis, Minnesota

The Japanese archipelago is home to extremely diverse cultures that made clothing and other textile objects in a kaleidoscope of materials and designs. This exhibition will focus on the resourcefulness of humans to create textiles from local materials like fish skin, paper, elm bark, nettle, banana leaf fiber, hemp, wisteria, deerskin, cotton, silk, and wool. It will showcase rare and exceptional examples of robes, coats, jackets, vests, banners, rugs, and mats, made between around 1750 and 1930, including the royal dress of subtropical Okinawa, ceremonial robes of the Ainu from northern Japan and the Russian Far East, and folk traditions from throughout Japan. Lectures presented throughout the months.

<https://new.artsmia.org/exhibition/dressed-by-nature-textiles-of-japan>



Hats Off: Selections from the Textile Museum Collection
George Washington University Textile Museum,
Opens June 7, 2022 Washington D.C.

A colorful selection of head coverings from The Textile Museum Collection including examples from cultures and countries around the world – from practical, everyday styles to lavish pieces worn during state functions, religious ceremonies, funerals or celebrations of marriage and coming of age. Highlights of the display include a 10th-century Yemeni turban for a Muslim man, a Hmong baby hat embellished with brightly colored embroidery and pom-poms, and a feather headdress made by the Bamileke people of the Cameroon Grasslands.

<https://museum.gwu.edu/selections-textile-museum-collection>

EXHIBITIONS



© Ana Pais Oliveira, *Stay inside*, 2020, Acrylic on Canvas

VÁRIAS TIPOS DE VAZIO* by Ana Pais Oliveira** ***Exhibition, Galeria São Mamede, Lisbon, Portugal

Ana Pais Oliveira: "In this exhibition [Various Kinds of Emptiness], I turn inwards. I present interior spaces above all. They are perhaps the spaces that accumulate most to our eyes over the recent past few days. They grow in familiarity, imposing on and surrounding us on all levels. In them there is that absence, deprivation, invisibility, and estrangement between people, deadlock and wait. But there is also a sense of certainty of a possible new beginning and a search for freedom. Empty spaces and silence are always starting points for endless possibilities."

https://www.saomamede.com/exposicao.php?id_exposicao=602



Dan Flavin, *Untitled (For Mary Ann and Hal with fondest regards)*, 1976. Photo: Tom Jimmeron

NOTHING WAS FORBIDDEN: Hal Glicksman at Pomona, Irvine and Otis Art Institute

as-is.la presented an exhibition of artworks, documents and artifacts drawn from the collection of the Los Angeles curator Hal Glicksman (26 February - 16 April 2022).

<https://www.as-is.la/exhibitions/halglickman>

Review by Catherine Wagley, March 31, 2022

<https://contemporaryartreview.la/nothing-was-forbidden-at-as-is-la/>

"White is Green", see: <https://whiteisgreen.com>

Exhibition "Farbe erleben!" (Experience Colour!) ***12 February - 31 December 2022***

In addition to the emotional and intuitive experience of colour, light and darkness, the spectrum and colour mixing, optics, polarisation, physiological colours, optical illusions and visual phenomena are made tangible and plausible in a simple way at numerous interactive stations in the exhibition. Play with colour and light in a relaxed way and discover their connections and interactions! Experience Colour! consists of parts of the exhibition Experiment FARBE (Experimenting Colour, Goetheanum, 2010). There will also be artistic and scientific events in collaboration with the Erato Kulturbüro. Catalogue in German/French. Sensorium im Rüttihubelbad, Museum, Rüttihubel 29, CH-3512 Walkringen, Switzerland

https://www.ruettihubelbad.ch/p_Sensorium/p_Das_Museum/p_Jahresausstellung/

See also: <https://procolore.ch/events/>



EXHIBITIONS



Ostfriesland Biennale June 4 - September 4, 2022

The first inaugural of the Ostfriesland Biennale will take place from 4 June to 4 September 2022. We invite you to see artworks by about thirty internationally renowned as well as promising contemporary artists at wonderful locations in the region. Explore Ostfriesland and the province of Groningen and experience the impressive landscape from a new perspective.

Artists: Tom Anholt - Malte Bartsch - Marc Brandenburg - Constant Dullaart - Tony Cragg - Henrik Eiben - Lena Marie Emrich - Max Frisinger - Andreas Gehrke - Monika Goetz - Anna Grath - Timo Grimm - Stella Hamberg - Stef Heidhues - Jann Holstein - Gregor Hildebrandt - Alexander Janz - Stephen Kent - Alicja Kwade - Via Lewandowsky - Conny Maier - Jonathan Meese - Inge Meijer - Olaf Metzel - Simon Modersohn - Willem Julius Müller - Patricia Pisani - Jan Pleitner - Johanna Reich - Tanja Smeets - Elizabeth Tatenberg - Sarah Van Sonsbeeck - Atelier Van Lieshout - Marit Westerhuis - Reiko Yamaguchi - Markus Zimmermann

<https://www.ostfrieslandbiennale.de/en#header>



COLOR AS PROGRAM Part 1, Bundeskunsthalle Bonn 8 April to 7 August 2022

With the dawn of the age of technical reproducibility more than a century ago, the presence of color increased steadily and exponentially: a veritable invasion of color and its underlying and rapidly changing media possibilities took place - and is still taking place. Emblematic for this process in recent history can be the starting signal with which the then Vice-Chancellor Willy Brandt heralded in the era of color television in West Germany on 25 August 1967, thus literally making the TV program more colorful.

The exhibition deals with color as an artistic medium and its programmatic, political dimension on the basis of art and cultural history exhibits from far more than 100 years. The theme is not so much the art historical context of color or a media-technological exploration of the topic. Rather, it is about the artistic exploration of the power of color. This permeates all disciplines, not only aesthetically and perceptually, but also politically and economically.

<https://www.bundeskunsthalle.de> Movie: <https://magazin.bundeskunsthalle.de/2022/04/farbe-ist-programm/>



Ryan Mosley Upon Peaceable Land

Galerie EIGEN + ART Leipzig June 10 - September 3, 2022

In Ryan Mosley's latest exhibition, "Upon Peaceable Land" at Galerie EIGEN + ART Leipzig, the artist reflects on his protagonists' travels and paths. The situations in which these protagonists find themselves are not always unfettered by ambivalences. The paintings often have an uncanny aspect, yet they are embedded in a soothing magical, fantastic world. The camels frequently appear as riding animals; they are long-standing symbols of patience, discretion, wisdom and perseverance.

<https://eigen-art.com/en/>



EXHIBITIONS



From: *The Day Dream* Dante Gabriel Rossetti (1828-1882)

PRE-RAPHAELITES - DRAWINGS & WATERCOLOURS

Ashmolean Museum, University of Oxford,

15 July - 27 November 2022

From a sketch on the back of an envelope to grand, elaborate chalk drawings, this exhibition – returning after its sold out, limited run last year – offers the chance to view our internationally renowned collection of Pre-Raphaelite works on paper.

We explore the enormous range of techniques and media used by the artists that made up this movement and shed light on their connections to Oxford, as well as their intimate and often complex friendships and love affairs.

<https://www.ashmolean.org/pre-raphaelites>

UPCOMING CONFERENCES & EVENTS



ArgenColor 2022 - 14° Congreso Argentino del Color ***5-7 Octubre 2022, San Miguel de Tucumán, ARGENTINA***

Venue: Universidad Nacional de Tucumán, San Miguel de Tucumán, Argentina

Organization: Grupo Argentino del Color

Organizing Committee: Prof. Dr. José Luis Caivano



AIC2023 - 15th Congress of the International Colour Association ***28 November - 2 December 2023, Chiang Rai, THAILAND***

Venue: The Riverie by Katathani, Chiang Rai, Thailand

Organization: Colour Society of Thailand (CST)

Organizing Chair: Assoc. Prof. Dr. Pichayada Katemake

Contact: aic2023secretary@gmail.com

All topics related to colour are welcome!

Short abstract submission: 1 December 2022 - 28 February 2023

Notification of acceptance: 31 May 2023

Full paper submission deadline: 31 August 2023

<https://aic2023.org>

UPCOMING CONFERENCES & EVENTS



Special JAIC Edition on Colour Theory

The AIC will be publishing a special issue of the Journal of AIC (JAIC) on Colour Theory at the end of 2022. Papers presented on this topic at AIC 2022 can later be submitted to JAIC (submission deadline is August 19, 2022). More information is available here.

<https://aic-color.org/journal-issues>



XIII Congreso Nacional del Color

29, 30 June, and 1 July 2022, Terrassa, SPAIN

Organization: Comité del Color de la Sociedad Española de Óptica (SEDOPTICA)

Chair: Meritxell Vilaseca Ricart

<https://www.congresonacionalcolor.com/el-congreso/>



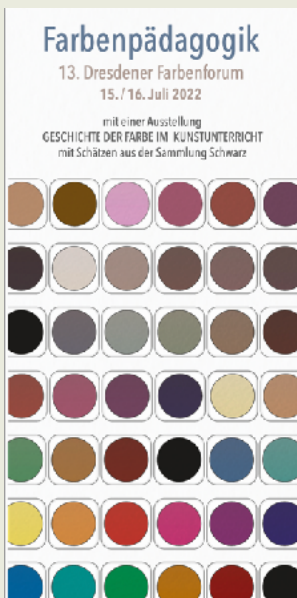
pro colore 4th Meeting (4. Treff)

5 July 2022, 5:00 PM - 7:00 PM CET, Schlieren, SWITZERLAND

Atelierbesuch bei Shirana Shahbazi

Location: Kohlenstrasse 12, 8952 Schlieren, Switzerland

<https://procolore.ch/treff-shirana-shahbazi/>



Color Pedagogic - 13th Dresden Farbenforum

Dresden University Color Research Collection

July 15 - 16, 2022

The 13th Dresden Color Forum will meet in the new rooms of the COLOR COLLECTION on July 15 and 16, 2022, to discuss one of the core topics of the collection - the use of color in educational contexts and the teaching of color in theory and practice.

As early as elementary school, the path for dealing with color is set in art lessons, which shape its understanding in vocational training and craft practice, without, however, being critically questioned. The inadequacies of this 'theory', which is essentially based on Johannes Itten, have long since been described in scientific discourse. The Dresden Color Forum will address these dilemmas in lectures and discussions and discuss proposals for alternative forms of teaching.

The exhibition HISTORY OF COLOR IN ART TEACHING will show for the first time an almost complete and representative overview of when color materials for general education schools were industrially distributed and which color materials were used at which times in each case.

<http://architecture-aesthetics.org/?page=farbenforum13>

Registration: farbe@mailbox.tu-dresden.de

Sammlung Farbenlehre Zellescher Weg 17, 01069 Dresden

UPCOMING CONFERENCES & EVENTS



"Display Science" London Imaging Meeting (LIM)
6-8 July 2022, London, UNITED KINGDOM

The LIM Summer School takes place 6 July
Venue: Institute of Physics (IOP), London
<https://www.imaging.org/Site/IST/Conferences>



FARBE UND GESUNDHEIT - Mensch - Natur - Licht - Material - Raum
(*COLOUR AND HEALTH - people - nature - light - material - space*)
25-26 August 2022, Berlin, GERMANY

Venue: Humboldt-Universität, Berlin
Organization: Deutsches Farbenzentrum e. V. – Zentralinstitut für Farbe in Wissenschaft und Gestaltung
Chair: Prof. Dr. Axel Buether
<https://deutsches-farbenzentrum.de/farbe-und-gesundheit/>
<http://deutsches-farbenzentrum.de>



PICS2022 Progress in Colour Studies Conference
7-10 September 2022, Tallinn, ESTONIA

Chair of the Organising Committee Mari Uusküla, Tallinn University
<https://www.tlu.ee/pics2022>



XVII CONFERENZA DEL COLORE
12-13 September 2022, Florence, ITALY

COLOUR PHOTOGRAPHY AND FILM
Sharing knowledge of analysis, preservation, conservation, migration of analogue and digital materials
15-16 September 2022, Florence, ITALY

Organization: Gruppo del Colore-Associazione Italiana Colore, in collaboration with the "Nello Carrara" Institute of Applied Physics of the IFAC-CNR National Research Council.
<https://www.gruppodelcolore.org/la-conferenza/?lang=en>

COURSES

PUBLIC COURSES BY CSA MEMBERS:

This is a listing of colour-related classes conducted by CSA members that are available to the general public. If you are a current CSA member from anywhere in the world and you would like to see your public colour-related classes listed here, please let us know! Please use the links to check current availability.

Colour Made Simple (online, on call) – Seven courses on colour theory for manufacturing with former AIC President Nick Harkness in association with Professor Stephen Westland, and Dr Vien Cheung, School of Design, University of Leeds. <https://colour-theory-for-manufacturing.thinkific.com/>

Understanding and Applying Colour (National Art School, online, 4 times/year) – Eight 3-hour sessions on: what is a colour?; colour attributes; colour vision; artists' paints; digital colour; mixing processes; colour and light; history of colour theories. With CSA President Dr David Briggs. <https://sites.google.com/site/djcbriggs/tmct>

Colour Theory Lecture Series: Beyond "Red, Yellow, Blue" (Sydney Art School, Hornsby) – Series of three sessions per term with Dr Jean Pretorius. Check website for updates regarding next dates. <https://sydneyartschool.com.au/painting-classes/art-theory-history-professional-practice#Colour-Theory>

Painting classes (Hamley Studio, Mt Kuring-Gai, Sydney) – Various live painting classes and workshops with CSA member Sally Ryan. Resuming soon. <https://www.hamleystudio.com.au/classes-and-workshops>

CPD sessions and webinars (Colour Collective, Sydney) – CPD sessions and webinars with CSA member Dr Zena O'Connor including Demystifying Colour, Colour Psychology and Perceived vs Specified Colour. <https://the-colour-collective.com/home#events-workshops>

Colourplay workshops and retreats (Sydney and regional NSW) – 1- and 2-day colour-focused painting workshops and longer retreats with CSA member Kristine Ballard. <https://www.kristineballard.com/workshops/>

Colour & Design Psychology online courses – including a five-day mini course, one-day workshops and masterclasses through to a six-month professional colour mentoring programme with CSA Associate Member Karen Haller. <https://karenhaller.com/>

**NEXT AIC NEWSLETTER
DEADLINE**

AUGUST 10, 2022

CONTACT

AIC is an international association that is comprised of 28 colour associations from around the world. In addition, our membership includes other related colour associations and individual members as well. Our annual conferences and meetings have become the event of the year where the multidisciplinary colour community meets to exchange knowledge and research.

The AIC newsletter is published quarterly.

Contact for Letters to the Editor and Inquiries: [newsletter \[at\] aic-color.org](mailto:newsletter@aic-color.org)

Next Newsletter Deadline: August 10, 2022