



AIC Logo in the Colors of the Argentinean Flag

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

NEWS
Q3|21

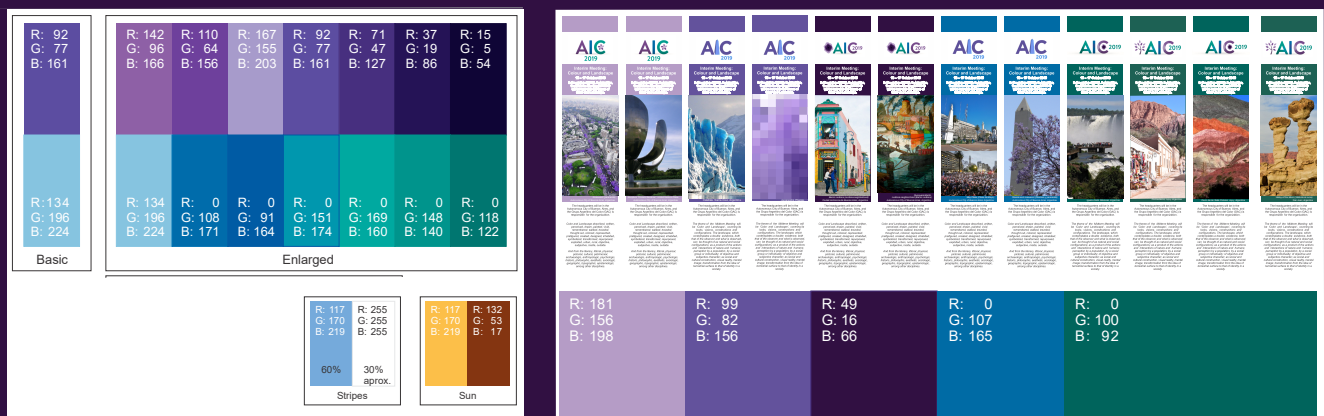


EDITORIAL

Queridos aficionados al color,

We have received a great variety of submissions from inside and outside of our association again and it seems that the newsletter is slowly becoming established as a vehicle of reporting large and small milestones, recent events and future plans, all related to colour - of course.

With our featured member organisations we will travel across continents. We began with Belgium in the heart of Europe and then moved to Canada. In this issue we will travel to South America and feature Argentina. Again, the temptation to clad the AIC logo in the colours of the respective national flag was irresistible. GRUPO ARGENTINO DEL COLOR has been a very active member throughout the history of AIC, having been the host of three AIC events: the 1989 Congress in Buenos Aires, the 2010 Interim Meeting in Mar del Plata and the 2019 Midterm Meeting in Buenos Aires. The group's members have regularly served on our Executive Committee and José Luis Caivano has been the AIC's president and most recently our auditor. The group has compiled a number of colour schemes for various AIC events in Argentina (The 2019 colors were inspired by the diversity of colors of the jacaranda) and some of these colours found their way into the background pages of this newsletter in slightly muted ways.



It is customary in many international scientific organisations that holding office is part and parcel of one's academic or professional advancement and at the same time this service brings an academic network to the AIC community. Within this context of give and take, it is all the more admirable, to find people who have lent their time and enthusiasm over the years to an organisation purely for the love of its subject. Two of these people who have become an integral part of the AIC and have made a clear imprint through their scholarship, experience, involvement and integrity, will be featured in the next two issues of this newsletter: Verena M. Schindler and Robert Hirschler.

In future issues, we also plan to call attention to artists whose work focuses in particular on issues of colour. Please send your suggestions. The deadline for submissions for the next newsletter will be November 15, 2021.

Ralf Weber | Editor

newsletter@aic-color.org

NEWS FROM OUR MEMBER ORGANISATIONS - AUSTRALIA



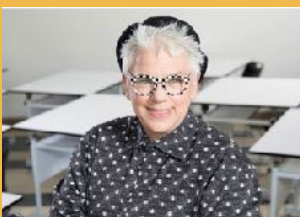
COLOUR CONNECTIONS SYDNEY 2021 POST-CONFERENCE SURVEY

Our post-conference survey indicated a very high level of satisfaction from our attendees, with 91% rating the conference either "above average" or "far above average" relative to comparable events they had participated in. 77% or more expressed the highest level for satisfaction with the conference as a whole, with the work done by the conference organizers, and with the information provided on the conference web page. Our experiment of scheduling a discussion break among the session speakers and chair after every two presentations, responding to but not restricted to questions raised by attendees in the chat, proved highly successful in promoting interaction among the speakers, and 80% of respondents found it to be either "very valuable" or "extremely valuable". Food for thought!

WEBINAR SERIES

The series of free webinars hosted by the NSW Division continued on July 3 when Kristen Tivey of the Helen Frankenthaler Foundation and the Isamu Noguchi Foundation and Garden Museum of New York gave a very insightful presentation on the pioneering abstract painter Hilma af Klint, with particular reference to her use of colour. Kristen discussed in detail the "Swan Series" from af Klint's magnum opus "Paintings from the Temple" and deftly answered the numerous questions submitted by our enthusiastic global audience. The Swan Series was the focus of Kristen's Master's Thesis at the Pratt Institute of New York. Then on August 15 artist Adrien Lucca gave a webinar from Belgium on the topic of "Light on Painting", which was included in the program of National Science Week 2021. Adrien gave us a close look into the research methods that go into his paintings, installations and publications, which use chemistry, spectrometry, electronics and computer science for artistic purposes. The webinar was dedicated to the memory of Max Luescher, a founding member of the Colour Society of Australia who passed away in March last year, and who was an expert on colours of surface coatings, printing inks and plastics, and on colour appearance under different sources of illumination. Recordings of both webinars along with the rest of our free webinar series and our national conference are available in the Members' Area of the Colour Society of Australia website: <https://coloursociety.org.au/>. To hear about future webinars and other events this year please check the home page of the CSA website or follow us on Facebook or Instagram.

LECTURES | SEMINARS



CSA NSW September webinar "Concerning the Shape of Color" with Marcia R. Cohen, Professor Emerita SCAD Atlanta (USA), Sep 25, 2021 11:00 AM AEST, UTC+10:00

"My presentation for the Colour Society of Australia takes a circuitous path through my color theory pedagogy in the classroom and my studio practice. Over the decades teaching color theory I recreated historical models of color science inquiry drawn from research. Bringing together the ideology of Goethe, Chevreul, Neo Impressionism and the Bauhaus into our present moment for added depth in the classroom. This idiosyncratic exploration was influential for my studio practice as well and this presentation will give an overview of the interdependence of color theory history in my artwork and ideas". - Marcia R. Cohen

Registration by September 24 is essential at <https://coloursociety.org.au/event-4468097>

CLASSES

The CSA maintains colour-related public short courses and workshops.

Colour Made Simple (online, on call) – Seven courses on colour theory for manufacturing with former AIC President Nick Harkness in assoc. with Prof. 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, 4x per year) – Eight 3hr sessions on: what is a colour?; colour attributes; biological and psychological aspects of colour vision; artists' paints; digital colour; mixing processes; colour and light; history of theories of colour. With CSA President Dr David Briggs. <https://sites.google.com/site/djcbriiggs/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. <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/>



INDIVIDUAL MEMBERS - THE COLOR COLLECTIVE SYDNEY (VIA OUR MEMBER ZENA O'CONNER)



In an initiative aimed at bolstering community connection and positivity during the extended Sydney Covid-19 lockdown in July-August 2021, the Colour Collective Sydney hosted a social media-based project. The colour community in Sydney was encouraged to post images on Instagram #ColourMeHappySydney. The response generated the sharing of plenty of colourful images and lots of cross-community comment and connectivity. We were happy to provide another opportunity to bolster our community and the project garnered an abundance of positive responses not just from individuals but also from the corporate sector with one organisation posting, “One of our favourite sites is @the.colour.collective. Not only are their posts bright and colourful but they are always interesting, providing fun, colour-based facts. We’re jumping on board their latest mission by posting our version of a colourful, lovely quirky image with the hashtag #ColourMeHappySydney”.

The Colour Collective Sydney continues to work with our industry partners to spread evidence-based information about colour application across multiple sectors. One important workshop session initiated by the Aged Care Industry Association (ACIA) involved a workshop developed by Dr Zena O'Connor, one of the founders of the Colour Collective Sydney. This workshop, ‘Colour Design for Aged Care and Dementia Care’ focused on evidence-based colour strategies and the ways in which colour design can be effectively applied in aged care and dementia care facilities. The workshop focused on key colour design aims: (1) Address the variable vision capacity and visual challenges experienced in general and in particular older people and people living with dementia. (2) Enhance environmental visual literacy and help improve orientation, wayfinding, and the safe operation of daily activities. (3) Ensure that colour design strategies are underpinned by the imperatives of inclusivity, diversity and user centred involvement in decision-making and respect for all people using healthcare environments and especially older people and people living with dementia.

NEWS FROM OUR MEMBER ORGANISATIONS - ISCC / INTER SOCIETY COLOR COUNCIL

2nd ISCC Symposium on Color Education



The 2nd Annual ISCC Symposium on Color Education was held virtually on Saturday, June 25, 2021. This symposium was enjoyed by 96 color colleagues from 19 countries. Maggie Maggio and Robert Hirschler were co-chairs for the morning and afternoon sessions, respectively. The GoToTraining platform was used for the first time under the expert technical support of Dave Wyble! Speakers were available at the end of their session for a lively 30-minute Question and Answer (Q&A) period using the Zoom platform. The theme of this year's Symposium was "Perspectives on Color Education."

The first session included talks by four color educators from different disciplines who presented each of their approaches and featured student work from their innovative courses. The keynote speaker for the first session was David Batchelor discussing "Why Color?" He spoke about his concern that our built environment is becoming colorless and showed a number of his projects that are all focused on celebrating color in sculptural form. Next Jennifer Logan in her talk, "On Site Insight", discussed the reincarnation of her Bauhaus-inspired Lighting, Color and Design class as she moved the curriculum from being mostly concentrated on standard exercises and ColorAid papers to individual student creative processes. Agata Kwiatkowska-Lubańska from the Jan Matejko Academy of Fine Arts in Kraków, Poland spoke about "Subtractive Color Mixing as a Support for Color Memory". Based on her extensive research on color memory, she presented compelling evidence that our color memory can be developed and is much better than we think. Dr. Jennifer Kruschwitz, from the University of Rochester Institute of Optics, shared "Connecting Optics Outcomes through Color by Use of a Monochromator". Her Geometrical Ray Optics course features hands-on explorations using prism monochromators and grating monochromators to measure angle relationships using different lights. Her students delight in being able to connect math to the experiments while reinforcing their observation skills. "The Art of the Three-Color Process" was given by Rebecca Michaels from the Tyler School of Art and Architecture in Philadelphia. She teaches students the three-color process of photography as a way to viscerally understand color theory. She also demonstrated methods for teaching students how the additive and subtractive primary colors used in reproductive photographic processes actually function.

The second session featured broader presentations by color educators looking ahead to the future of color education. The keynote speaker was Robert Hirschler discussing "Bauhaus Influence on Color Education: a Critical Homage". Hirschler made the point that there was no specific curriculum for teaching color at the Bauhaus. Instead, the subject of color was integrated into the workshops by the teachers including Kandinsky, Albers, Klee, Itten. At the Bauhaus, a group of extremely talented artists revolutionized the way color should be taught. The way color was taught by them, with a practice before theory approach, is still relevant today. Next, Teresa Marie Rhyne presented a detailed summary of her use of Albers concepts to visually organize large amounts of data in order to reduce the amount of time it takes to produce computer weather simulations. Finally, Ingrid Calvo Ivanovic discussed "Color Design Training Itinerary: A Framework for the Future of Color Education". Ingrid shared her doctoral research focused on the development of a Color Design Training Itinerary (CDTI). The CDTI will be an expansive educational framework for organising a variety of different training paths in color education courses worldwide.

Recordings of the presentations and Q & A sessions were sent to all attendees!

NEWS FROM OUR MEMBER ORGANISATIONS - ISCC



ISCC Color Impact 2021 For the Built Environment

The Inter-Society Color Council (ISCC) along with the International Association of Color Consultants - North America (IACC-NA) hosted Color Impact 2021 For Built Environment as a virtual conference from Sunday, June 13 through Tuesday, June 15, 2021. The 133 attendees represented 24 countries and 6 continents with North America and Europe having the greatest representation. The focus of the conference was the Built Environment, so 75% of the attendees listed Architecture or Interior Design as their industry, but others included education, art and science plus combinations thereof. Keynote talks were given by such well-known experts as Shashi Caan, Kory Stamper, Eve Ashcraft, Massimi Caiazzo, and Jill Pilarosca. This online conference was very well-organized and featured satisfying personal interactions! Past, present and future approaches gave insights as to how color in the "Built Environment" has been changing over time. In spite of the fact that there were some divergent viewpoints, the basic and constant elements of environmental design remained throughout. Speakers emphasized that color in the "Built Environment" includes not only color but also extends to a wide array of disciplines. Enlightening insights were shared on cross-cultural interactions that were manifest in both research and completed projects. A common theme throughout was that art and science form an entangled pair. Another strength of the conference was the insight of researchers and designers who deal with color in very different ways. Recordings of the presentations were sent to all attendees!

ISCC Macbeth Award



The 2020 Macbeth award was presented to Roland L. Connelly, Sr. on May 11, 2021. The Macbeth Award is given for one or more recent outstanding contributions in the field of color. The delay was due to the impact of COVID on travel, as well as the time required to recreate this cherished and unique ISCC award. ISCC member Ann Laidlaw presented the award to Roland Connelly in Mt. Gilead, NC.

ISCC Webinar Report

On May 12, 2021, Kine Angelo presented a webinar on "The Greying of Norway". Her talk explored the slow change in the coloring of Norwegian architecture. Houses and buildings that once featured reds, yellows, and greens have been making a dramatic change toward a uniform, achromatic color scheme.

Kine walked the audience through this change, relating the social and political conditions that led to the current, largely neutral, color schemes.

The webinar drew about 50 attendees from a broad international and interdisciplinary audience, including attendees from academia and industry, and those from Romania, Spain, The Netherlands, Portugal, Hong Kong, Canada and of course Norway.

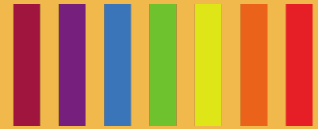
Please check the ISCC website at www.iscc.org for upcoming events.

NEXT GENERATION COLOR!

We are excited to report that Fluorescent Fridays are off to a colorful start—the fourth event in the series took place on June 25. The format was rapid-fire mini-talks. Each of the six university students described their cutting-edge research that ranged from exploring immersive color appearance in augmented reality, designing a synesthetic installation of color and sound, developing Ultra-Deep Black for cotton textiles, and color mapping six-thousand-year-old Iranian architecture, to integrating color and comfort in rehabilitation spaces, and exploring food waste with pigment-producing bacteria to develop vibrant hues for wearable textiles



NEWS FROM OUR MEMBER ORGANISATIONS - APCOR PORTUGAL



Chromatic Instants Series | Archinews



We recently published the Chromatic Instant #8 Casa en barrio Coghlan, ciudad de Buenos Aires, AR, a house in the Coghlan neighborhood of Buenos Aires, by Jose Luis Caivano. In the author's words "The work consisted of the reform and expansion of a house with parts built in 1920 and others in 1970. The feeling of being surrounded by nature was recreated, making natural-looking materials, irregular shapes, colors and textures coexist with elements of a more technological appearance, precise dimensions, sharp angles, regular lines, uniform colors and textures. The blue-yellow contrast predominates in the architecture, while red was used in certain details, with green only in the vegetation. Among other chromatic and textural subtleties, the blue of some exterior walls enhances the vegetation and gives a visual sense of depth." (José Luis Caivano) To know more explore: facebook @apcor.org

APCor members' activities

Exhibitions



"Voar na idade dos sonhos, 1, 2, 3" – Rui Barreiro Duarte. Oil painting.

COLLECTIVE ART EXHIBITION: DREAM fine arts poetry, Claustros in Biblioteca Municipal de Portalegre, 17th July to 16th October 2021.

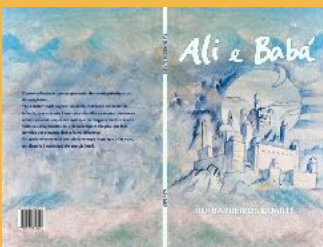
Performances



"Bodygraphy" – Susana Ribeiro, Art performance produced in July 2021 in Oporto, Portugal.

Bodygraphy is an artistic concept of intervention in the landscape through a performance action that involves the trilogy of body / colour / space.

Recent APCor members' publications



Duarte, R. (2021). ALI e BABÁ, (Illustrations by Rui Barreiros Duarte). Lisbon: Rui Barreiros Duarte, April 2021, pp.1-52. ISBN:978-989-98182-9-3. Legal Deposit 481764/21.

Duarte, R., Pinheiro, A.P. (2020). Architecture in Extreme Contexts. Lisbon: Rui Barreiros Duarte, November 2020, pp.1-190. ISBN 978-989-98182-8-6. Legal Deposit 477120/20.

Pinheiro, A.P. (2021). "BREEAM and LEED in architectural rehabilitation", in Industry 4.0 – Shaping The Future of The Digital World. Proceedings of the 2nd International Conference on Sustainable Smart Manufacturing (S2M 2019), Manchester, UK, pp. 349-353. ISBN 978-0-367-42272-1.

Pinheiro A.P., Duarte R. (2021). "Blue in Alentejo: authenticity and sustainability". The International Scientific Conference of the Color Society of Russia: Selected Papers / ed. by Yulia A. Griber and Verena M. Schindler. Smolensk: Smolensk State University Press, pp.277-282. ISBN: 978-5-88018-660-0. http://color-lab.org/files/283/bop_rucolor2020_with0.pdf

NEWS FROM OUR MEMBER ORGANISATIONS - ICA BELGIUM

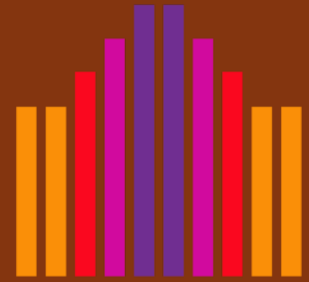


ICA Belgium hosted three Sunday Morning Color Talks, where participants listen to interesting lectures while enjoying their morning coffee in their pyjamas.

<https://ica-belgium.org/events/past-events/>



REPORT: AIC CONGRESS MILAN 2021



AIC 2021 - 14th Congress of the International Colour Association organized by Gruppo del Colore - Associazione Italiana Colore Chairs: Prof. Dr. Maurizio Rossi, Prof. Dr. Alessandro Rizzi



Vittorio Storaro

The AIC 2021 Congress was fascinating and absolutely interesting; it offered an overview of state-of-the-art research on colour worldwide. One of the highlights was the talk of the internationally renowned Italian cinematographer Vittorio Storaro who is responsible for the cinematography (the art of photography and camerawork in film-making) of such iconic movies as *The Conformist*, *Apocalypse Now*, and *The Last Emperor*. Congratulazioni! Un successo meritatissimo!

The congress was an impressive multidisciplinary online event: 5 days in a row, 12 hours a day, with 236 oral presentations, 7 invited speakers, 2 Award lectures, 1 Premio Colore GdC 2021 lecture, 59 session chairs, 112 members of the peer-review committee, 2 sponsors, 15 patronage associations, and 320 participants from 36 countries. The programme included 4 special sessions and in addition 4 study group meetings.



AIC 2021 Chairs Maurizio Rossi and Alessandro Rizzi (left)

AIC 2021 began with a special session on beauty care and hairstyle and ended with a special session on books on colour. A dense programme with single sessions on the first and fifth days and parallel sessions in between captivated the attention of the international audience, who could enjoy the many high quality oral presentations.



Online Congress Committee Chair Alice Plutino

A very special day was September 2nd when I introduced not only the CADE Award recipient Jean-Philippe Lenclos, but also the renowned Italian designer Clino Trini Castelli, both of whom delivered wonderful talks about their experience of colour across the decades and disciplines.



Thank you. Paul Green-Armytage and Maggie Maggio

An online conference needs a "control tower" which, in this case, was based at Università degli Studi di Milano. Special thanks to Alice Plutino and Albana Muco for their much-appreciated friendliness and professionalism in all online matters. To best accommodate the wide range of time zones, the invited and the Judd and CADE Award lectures, as well as the official events (opening and closing ceremony, and general assembly), were scheduled around Italian midday. It would have been preferable to meet in person; nevertheless, I enjoyed the online version of the congress and its excellent organization. Limited interaction was possible via the live chat for Q&A on the instant streaming video web page, but of course I terribly missed the "coffee breaks" to engage with people.

Warmest congratulations to Maurizio, Alessandro, GdC-Associazione Italiana Colore President Marcello Piccollo, and their team of 24 volunteers, who were members of the Italian colour group. Thank you for this inspiring and captivating congress, which will last in the memories of the participants for ever.

Verena M. Schindler

UPCOMING CONFERENCES



LIM 2021 – September 20–21, 2021 online

The London Imaging Meeting (LIM) is a yearly topic-based conference focused on the future of imaging science. The theme for 2021 is "Imaging for Deep Learning".

https://www.imaging.org/site/IST/IST/Conferences/LIM/LIM_Home.aspx



Dia Brasileiro da Cor 2021 – September 21, 2021 online

Annual Conference of ProCor

<https://www.procor.org.br>



Farbe und Solaranlage / Color & Solar Energy – September 24, 2021

Besichtigung eines Objekts in Basel, SWITZERLAND

Organized by pro colore – Swiss Association for Colour

<https://procolore.ch/treff-farbe-solaranlagen/>

Farbgestaltung in der Architektur – October 8–10, 2021

Weissenhofsiedlung, Weissenhof Museum im Haus Le Corbusier, Stuttgart, GERMANY

Organized by pro colore – Swiss Association for Colour

<https://procolore.ch/agenda/>



Light for Life - Living with Light - CIE Midterm Meeting, Kuala Lumpur, MALAYSIA – September 27–29, 2021 online

<https://malaysia2021.cie.co.at/welcome-cie-2021>



Farbwerkstattgespräch DFZ, GERMANY – October 1–2, 2021 online

Organized by Deutsches Farbenzentrum e. V. – Zentralinstitut für Farbe in Wissenschaft und Gestaltung

<https://deutsches-farbenzentrum.de/ankuendigung-farbwerkstattgesprach-dfz-am-1-und-2-oktober-2021-online/>



DfwG-Jahrestagung 2021, Kerpen-Horrem, GERMANY – October 6–7, 2021

Location: Imaging Engineering GmbH, Kerpen-Horrem bei Köln

Hauptversammlung mit Wahl: 6. Oktober 2021

<http://dfwg.de/aktuelles/>



6th ACA Conference, Yogyakarta, INDONESIA – November 2–3, 2021 online

Asia Color Association Conference, This year, the 6th ACA2021 is organized by Department of Agro-Industrial Technology Faculty of Agricultural Technology in collaboration with School of Postgraduate Universitas Gadjah Mada and will be held online on 2-3 November 2021. The program committee of the 6th ACA2021 Yogyakarta invites authors to submit their full paper for presentation at the conference.

<http://acaconference2021.id>

UPCOMING CONFERENCES



Color and Imaging Conference CIC29 – November 2021 online

The 29th Color and Imaging Conference will be held online during the first half of November

<https://www.imaging.org/>



Farbe, Raum und Gesundheit – August 26-27, 2022

Farbe, Raum und Gesundheit (Colour, Space and Health), Berlin, GERMANY

International Conference Venue: Humboldt-Universität Berlin

Organization: Deutsches Farbenzentrum e. V. – Zentralinstitut für Farbe in Wissenschaft und Gestaltung
deutsches-farbenzentrum.de

CALL FOR PAPERS



Sexo, Color y Erotismo AMEXINC – November 24-26, 2021

II Congreso Internacional de la AMEXINC y V Encuentro Mexicano del Color

Venue: UNAM, Universidad Nacional Autónoma de Mexico, Mexico City

Organised by Asociación Mexicana de Investigadores del Color, A. C. (AMEXINC)

Call for Papers: Abstract (1,000 characters without spaces)

<http://amexinc.mx/category/congresos/>



RIPAM 9 Lisbon – March 23-25, 2022

Rencontres internationales du patrimoine architectural méditerranéen

Abstract submission deadline: October 31, 2021

Theme: "Cultural migrations and the matrix of belonging to the Mediterranean condition"

Venue: Faculty of Architecture of the University of Lisbon, PORTUGAL

<http://ripam.fa.ulisboa.pt/index.php/en/>



AIC 2022 – June 13-16, 2022

Midterm Meeting of the International Colour Association, Toronto, CANADA "Sensing Colour"

800-word abstract submission deadline: Friday, January 7, 2022

Call for Papers: <http://www.aic2022.org/authors/call-for-papers/>

Organised by Colour Research Society of Canada (CRSC)

<http://www.aic2022.org>

**NEXT AIC NEWSLETTER
DEADLINE**

NOVEMBER 15, 2021

LECTURES | SEMINARS



POSITIONS – Healing Architecture

Discourse on the influence of atmospheric environmental factors such as colours, light and surfaces on human well-being and health.

Online lecture series Best Practice for Healthcare Architecture

November 3, 2021 - December 15, 2021

Video streaming every Wednesday 6:00 PM - 7:00 PM (CET) on the YouTube Channel Color Education.

Organised by the German Colour Association – Central Institute for Colour in Science and Art at University of Wuppertal in cooperation with Bauhaus University Weimar. Moderation of the event: Dr. Alexandra Abel (architectural psychologist at Bauhaus University Weimar, Prof. Dr. Axel Buether (Chairman German Colour Association) and students to be announced.

<https://colour.education/positionen-healing-architecture-2/>

1) November 3, 2021 Thomas Bögl [LIAG Architekten Den Haag NL]

Prinses Máxima Centrum, Utrecht NL

2) November 10, 2021 Jason Danziger [Thinkbuild Architecture Berlin D]

Soteria Berlin, St. Hedwig Krankenhaus, Berlin D

3) November 17, 2021 Andrea Möhn Architects [Rotterdam NL]

Daycare Centre Felloord, Delft NL

4) November 24, 2021 Peter Defesche [Defesche Van den Putte Architecture and Urbanism, Amsterdam NL] *Emma Children's Hospital, Amsterdam NL*

5) December 1, 2021 Morten Rask Gregersen [NORD Architects A/S Copenhagen NV DK] *Alzheimer Village, Dax FR*

6) December 8, 2021 Petra Wörner [Wörner Traxler Richter Frankfurt/Dresden/Munich D, Basel CH] *University Hospital Aachen Redevelopment and restructuring of the nursing area*

7) December 15, 2021 Prof. Alex de Rijke [dRMM London UK]

Maggie's Oldham, Royal Oldham Hospital UK

Streaming languages: German and English



Kaleidoscope Lecture Series Online

Causes of colour in minerals are mysterious and diverse.

Katherine Dunnell, Royal Ontario Museum, reveals a peak behind the curtain into the mineral world.

Thursday, September 22, 2021, 7:00 PM – 8:00 PM (EDT)

Organized by Colour Research Society of Canada

<https://www.colourresearch.org/events-1>

EXHIBITIONS



Anton Ginzburg, New York

Dresden University Color Research and Teaching Collection

Anton Ginzburg (*1974 in St. Petersburg, lives in New York) is the second fellow of the artist residency at Schaufler Lab@TU Dresden since January 2021. In his presentation DRESDEN SERIES, around 50 gouaches created during Ginzburg's stay in Dresden will be shown alongside selected objects from the Colour Research and Teaching Collection. The basis for the serially designed abstract works is an algorithm that generates geometric structures, but also color combinations, which are then modified and adapted in the artistic process. Likewise, references to objects from the Mathematical Models Collection and the Colour Research and Teaching Collection at TU Dresden, among others, are taken up and varied.



Le Corbusier and Color, Pavillon Le Corbusier

Through November 28, 2021

Pavillon Le Corbusier, Höschgasse 8, CH-8008 Zürich, Switzerland

"Color in architecture is a means as powerful as the ground plan and section." Le Corbusier was fascinated by color, and by the spatial and associative properties of color, his whole life long. A universal artist, he made color an integral part of his architectural concept and developed "color keyboards" to match. The Zurich pavilion marks the culmination of his lifelong preoccupation with color in architecture. This exhibition retraces the most important milestones of Le Corbusier's polychromy with some 100 photographs, originals, and plans. It shows how his uniquely intelligible position has forfeited none of its topicality and interest. Three large-format installations assure visitors of a sensually immersive experience of color.

<https://museum-gestaltung.ch/en/ausstellung/le-corbusier-und-die-farbe/>



MoMA Alexander Calder: Modern from the Start

Through January 15, 2022

Drawn from MoMA's collection and augmented with key loans from the Calder Foundation, the exhibition celebrates one of the most beloved artists of the 20th century and presents rarely seen works, including the large-scale Man-Eater with Pennants, which will be on view in the Sculpture Garden for the first time in more than 50 years after new conservation.

<https://www.moma.org>

EXHIBITIONS



Signac the collector, Musée d'Orsay, Paris October 12, 2021 - February 13, 2022

Over the last fifteen years, collecting has been the subject of renewed interest and has been the subject of numerous studies, exhibitions and publications. In this context, the Signac collection is a real textbook case because it reflects the viewpoint and preferences of an artist who was particularly active on the art scene of his time. The collaboration with the Signac archives, which preserve, in addition to the artist's correspondence, the notebooks in which he recorded his purchases, makes it possible to establish a precise inventory of the paintings, drawings and prints that belonged to him.

A self-taught artist, Signac learned his trade by looking at the works of the Impressionists, in particular those of Claude Monet, Edgar Degas, Gustave Caillebotte and Armand Guillaumin, most of which were in his collection. His first acquisition is a landscape by Paul Cézanne.

musee-orsay.fr



Sous le fil, Fabric art in the collections of Daniel Cordier and Les Abattoirs, Toulouse

For the first time at Les Abattoirs, an exhibition is devoted exclusively to fabric in all its forms: woven, sewn, stretched, cut, torn, diverted, embroidered, painted, shaped, designed, worn, etc. It combines some twenty historical fabrics by unknown artists from all continents with works by contemporary artists who have explored the materials and strategies of the craft and garment industry. Some of them have reappropriated long-standing thread techniques such as embroidery and sewing to experiment with new forms. By relying on so-called feminine, artisanal and domestic knowledge, these works are often marked by a commitment to break away from the classical norms of the Beaux-arts, to free themselves from social codes. Fabric has several uses, between the functional and the decorative. As a tapestry, it insulates by decorating cold places. In clothing, it associates utility with adornment but can also become an object of controversy: the fruit since the XIX^e century of a globalised industry, it does not escape debates on exploitation, ecology, but also on assignment and emancipation. Here, several artists highlight the ongoing discussions about the freedom of women's bodies. Others are interested in a former workout garment, the jogging suit, which has become a symbol of street culture, and then of youth culture as a whole, between affirmation of freedom and uniformity.



Penn Museum The Stories We Wear September 25, 2021 - June 12, 2022 Philadelphia, Pennsylvania

Showcasing 2,500 years of style and adornment through approximately 250 remarkable objects, The Stories We Wear reveals how clothing and accessories offer powerful expressions of identity—examining the purpose and meaning behind what we wear. Discover a spectacular array of attire, jewelry, uniforms, regalia, and tattoos. Explore common threads woven throughout stories that transcend language, culture, and time.

Associated with this exhibition is a webinar series, "Mayan Threads in Transition: The Stories They Tell."

EXHIBITIONS



Georgia O'Keeffe, Centre Pompidou, Paris
September 8, 2021 - December 6, 2021

The Centre Pompidou presents the first retrospective in France of Georgia O'Keeffe (1887-1986), one of the greatest figures of 20th century North American art. The exhibition, which features some one hundred paintings, drawings and photographs, offers a complete overview of her artistic career. Georgia O'Keeffe, who died at the age of 98, lived through most of the aesthetic adventures of the previous century. In the 1920s, she belonged to the select circle of inventors of American modernism, then in the 1930s she participated in the search for identity that marked the United States, before becoming a pioneer of "hard edge" abstract painting in the 1960s.

www.centrepompidou.fr



The Textile Museum, George Washington University
Handmade: Creating Textiles in South Asia
August 11, 2021 - April 10, 2022

GW Art History Professor Cristin McKnight Sethi invited a group of artists in Bangladesh, India and Pakistan to create new textiles inspired by artworks in The Textile Museum Collection. These contemporary makers interpreted centuries-old textile techniques, patterns and motifs in fresh ways, presenting their new works alongside historical counterparts.

Image: Embroidered phulkari textile. Photo by Lori Kartchner



Wheaton Arts and Cultural Center, Down Jersey Folklife Center
Mayan Traje: A Tradition in Transition
September 24, 2021 - December 31, 2021 Millville, New Jersey

Featuring some of the finest examples of Guatemalan weaving and embroidery created by Guatemalan Maya artists over a hundred years till modern days, this exhibition showcases various techniques and materials employed in the creative process. They also illustrate how changes in designs and the adoption of new materials have become a part of the Mayan living traditions and have helped maintain their vitality over time. Most of the displayed artworks are from the collection of the Friends of the Ixchel Museum (FOIM).



CFCE Antigua Utz Qawach: Designing Our Well-Being
Through October 24, 2021 Antigua, Guatemala

This exhibition of art pieces (rugs made with recycled fabric through the rug-hooking technique) and embroidery, designed and made by hand by various Mayan artists from the Guatemalan highlands, explores the theme of "What does well-being mean to you?"

<https://www.facebook.com/pg/multicoloresguatemala/posts/>

PUBLICATIONS



Color Research and Application

Professor Andrew Stockman of the UCL Institute of Ophthalmology is the new Editor-in-Chief of *Color Research and Application*. He holds the Steers Chair of Investigative Eye Research at the UCL Institute of Ophthalmology and is an Honorary Consultant at Moorfields Eye Hospital.

He earned a BA in experimental psychology at Oxford University and received his PhD from Cambridge University in 1984 for work on human colour vision. For the next 17 years, he worked at the University of California at San Diego, first as a NATO/SERC Postdoctoral Fellow, then as a research scientist. In 2001, he became a professor at the UCL Institute of Ophthalmology, where he leads the Visual Neuroscience and Function theme. More in his bio:

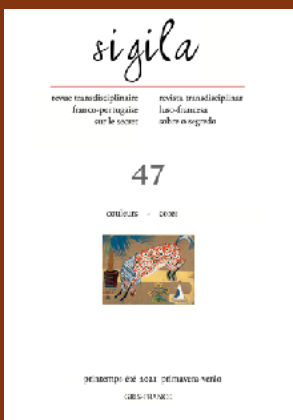
<https://onlinelibrary.wiley.com/page/journal/15206378/homepage/meettheeditors>



Interview

Interview conducted with the renowned French linguist and colour lexicographer Annie Mollard-Desfour published in "Portraits en Lettres Capitales", the blog littéraire de Dan Burcea, in French and Romanian: <https://lettrescapitales.com/portrait-en-lettres-capitales-annie-mollard-desfour/>

More about Annie Mollard-Desfour: <https://www.annie-mollard-desfour.com>



Sigila, no. 47 "Couleurs / Cores"

Revue transdisciplinaire franco-portugaise sur le secret.

Éditions de la Maison des sciences de l'homme, Paris, co-éditeur Association Gris-France ISBN-10 9-7829-12 94046-X , 200 pp. With a preface by Annie Mollard-Desfour.

It is a pluridisciplinary issue on colour, perception, literature, art, etc. in French and Portuguese,

<http://www.editions-msh.fr/livre/?GCOI=27351100295420&fa=details>

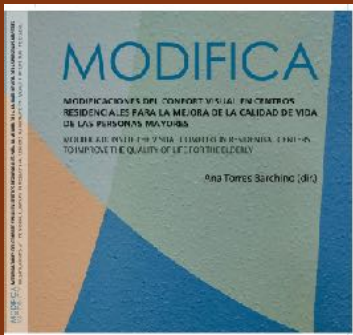


BUETHER Axel. 2020. Die geheimnisvolle Macht der Farben: Wie sie unser Verhalten und Empfinden beeinflussen

Munich: Droemer. ISBN 978-3-426-27787-4 (German), 320 pp.

As a product of evolution, colors fulfil vital functions for nature and man. We communicate with our environment through the language of colours, which secretly has a great influence on our emotional life, our social behaviour and our health. Buether describes how colours affect our psyche. To this end, he takes a look at the 13 basic colours, traces their symbolism in cultural history and shows their effects on our psyche.

PUBLICATIONS



TORRES BARCHINO Ana (Ed.). 2020. *Modifications of the visual comfort in residential centers to improve the quality of life for the elderly.*

Valencia: Editorial Universitat Politècnica de València. ISBN 978-84-9048-866-9 (Spanish/English) [download available](#)

This publication presents the results obtained from a research project funded by the State Research Programme 2016-2019. It focuses on a colour analysis of residential homes for the elderly and the development of a set of mechanisms for the visualization of chromatic parameters.



ARNKIL Harald. 2021. *Colours in the Visual World.*

Espoo: Aalto Arts Books, ISBN 9789526404042 (English), 294 pp.

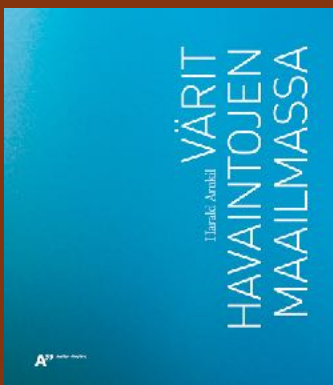
ARNKIL Harald. 2021. *Värit havaintojen maailmassa.*

Espoo: Aalto Arts Books. ISBN 978-952-64-0265-9, ISBN 978-952-64-0266-6 (ePub) (Finnish), 312 pp.

Colours are all around us and they affect our daily lives, but what exactly are they and what is their function? A closer look at colours raises many questions: Can colour be measured? How does changing illumination affect the perception of colours? What is colour harmony? Do colours affect our emotions?

Colours in the Visual World provides answers to these and other questions. It inspires the reader to discover and creatively use colour by tapping artistic knowledge and recent findings of perceptual science. Colours in the Visual World is a resource of colour facts and phenomena for students of art, design, and architecture, as well as all those interested in the world of colour.

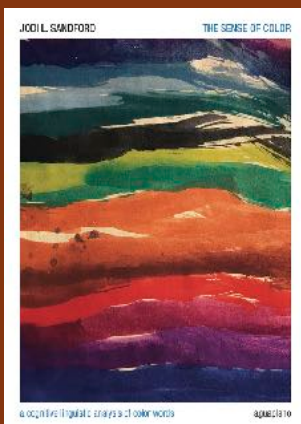
The book is based on the author's 20 plus years of experience in teaching, researching and creating with colour. Each chapter includes assignments that serve as a starting point for independent study and experimentation. A glossary helps to clarify colour concepts and terminology.



SANDFORD Jodi L. 2021. *The Sense of Color: A Cognitive Linguistic Analysis of Color Words.*

Perugia: Aguaplano. ISBN 9788885803718 (English), 327 pp.

Stress is put on the aspects of embodiment, cognitive operations, and conceptualization of COLOR and SEEING terms. It presents a model specifying the primary conceptual metaphors and metonymies, with the complex that works together to structure our usage of color/seeing terms in natural language. The model includes COLOR as a source domain yielding SEEING IS COLOR, COLOR as a target domain yielding COLOR IS A LOCATION, COLOR IS AN OBJECT, etc., and color metonymy: COLOR ATTRIBUTE IS ACCESS FOR COLOR ENTITY. It further elaborates on color in grammatical functions and specific linguistic constructions the book illustrates in each section.



PUBLICATIONS: ROY OSBORNE'S NEW LOOK AT OLD BOOKS



A contemporary drawing of Jean Courtois (circa 1420) wearing a tabard bearing Alfonso V's arms of party per saltire of Aragon (in chief and base or, four pallets gules) and Sicily (in dexter and sinister argent, an eagle sable). With his left hand he rejects his previous patron's shield, bearing the arms of Maria d'Enghien: gyronny of ten, argent and sable crusilly or. Jean's *Le blason de toutes armes et escutz* (Paris, 1495) was the first book on colour to be printed in Europe.

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

Modern Chromatics, with Applications to Art and Industry

(published in 1527, with 14 French editions to 1614 and 7 Italian editions 1565-1618)

The author of the book is given as Sicille hérault, Sicily Herald to Alfonso V of Aragon, elsewhere identified as Jean Courtois (c. 1375-1436), marshal of Hainaut (now a province of Belgium). An acrostic poem at the end of the text identifies its actual compiler as Gilles Corrozet (1510-68), whose grandfather Pierre Le Brodeur initially published it in Paris. Corrozet took Sicille's *Le Blason de toutes armes et escutz*, a 5,000-word heraldic manual written about 1420 and printed in 1495, deleted its middle section on shields, and added a 10,000-word 'second tract', which offers a unique synopsis of contemporary European color symbolism. Though one may think of 'color psychology' as not much more than a century old, an essential concern of the medieval herald was not only to consider the visibility of coats of arms (especially on the battlefield) but also the aptness of their colors in relation to the perceived virtue and character of noblemen permitted to bear them. Though the rigidity of the book's color allocations was criticized by François Rabelais in his *Gargantua* of 1534, Corrozet became a highly successful author after issuing the first modern guidebook (on the City of Paris) in 1532, combining text, pictures, and maps. In 1565, his *Blason* was translated into Italian, with 'Sicillo Araldo' given as its author. Its influence was expanded further after parts of it were included in Lomazzo's *Trattato dell'arte della pittura* (1584), in which Chapter 58 of Book 6 summarizes the symbolism of Jean Courtois' original seven heraldic tinctures.

FOCUS ON: VERENA M. SCHINDLER



Light and Shadow Self-Portraits



While AIC is composed of national member organisations, it is the individuals who form its soul by their engagement and their dedication to the issue of colour in all its facets. Some of these people have been participating in AIC activities for many years and engage in the organisation's administrative activities to the point that we have taken their involvement in the international colour community for granted.

Verena M. Schindler has been one of those people who has actively worked in the background of the organisation for many years. Many of us have received her monthly, sometimes weekly emails from the Environmental Colour Design Study Group with interesting news, not only about colour, but about cultural events, interesting books, people and more. We have listened to her lectures about colour in the French urban landscape, and many of us have participated in the study group meetings she organised.

Verena is a multicultural person in whom the heart of Europe fuses with South American culture. Born in Chile to a Chilean mother and a Swiss father, she grew up in Concepción. She is a true polyglot. At home she spoke Spanish, while at school German was language of instruction. At the age of 11, the family moved to Switzerland, where not only did Verena need to pick up more German, but also Zurich's local dialect. (It's no wonder that other languages such as English, French and Italian followed soon thereafter.) All in all, such a transplantation from one culture into another is a challenge in many respects—not only in terms of expressing oneself in a different language, but also getting used to a different colour environment. In the midst of a sea of formal dark blue and black Swiss dresses, a young girl stood out with her fluorescent green, bright yellow and turquoise Chilean sweaters.

For someone with such a colourful background it is no surprise that her education and professional career are multifaceted. The three Master's degrees which she earned span from artistic education to art and architectural history and theory. With a Master in Fine Arts from Lucerne University, Verena worked as an art teacher in Lucerne and Zürich, while pursuing studies at the University in Zürich in art history, Spanish literature and linguistics. This led to her second Master's degree in Art History. Influential teachers were Stanislaus von Moos, who wrote about Le Corbusier (*Elemente einer Synthese*, 1968) and Arthur Rüegg (*Le Corbusier's Polychromie architecturale*, 1997). Finally, she moved away from Zurich to study at the world-renowned Bartlett School of Architecture and Urban Planning at University College London where she earned a Master of Science in the History of Modern Architecture.

Verena then taught and conducted research at the Sigfried Giedion Archive and at the Institute for the Theory and History of Architecture (gta) of the ETH Zürich for several years. The architecture department at ETHZ (Swiss Federal Institute of Technology) was a bellwether of modernism in architecture at that time—concrete, glass, steel, and a monochrome appearance of surfaces. Discovering the colourful modernism of Bruno Taut's 1920s settlements in Berlin and Magdeburg during her travels after the fall of the Berlin Wall was a revelation for her as she experienced first hand the polychrome world beyond the purist architectural ideology of the architectural schools.

Further interest in colour was sparked through her participation in an international conference at Curtin University in Perth where she met Paul Green-Armytage who encouraged her to participate in the 9th AIC Congress 2001 in Rochester. It was there that she first became acquainted with the AIC. Verena learned that AIC actually had its roots in Switzerland with a Congress in 1965, and she joined the Swiss Association for Colour PRO COLORE. Subsequently, she has represented PRO COLORE at the AIC since 2006. Since then most of her work has focussed on colour in one way or another. For many years she produced issues of the journal WA - World Architecture (one of the issues, for example, focusses on renowned architect Jean Nouvel and another on Peter Zumthor). With Werner Spillmann and other co-authors she produced the book *Farbsysteme 1611–2007*. It is a book on colour systems, which unfortunately has not yet been translated into English.

VERENA M. SCHINDLER



Video Still

One of the colour systems that plays an important role for Verena is the colour circle by French mathematician, librarian, and early experimental psychologist Charles Henry (1859-1926). The Neo-Impressionist painters Georges Seurat and Paul Signac are just two examples of artists he has influenced. His approach is based on psycho-physiological insights as well as aesthetic theories that lead to a set of universal laws featuring contrast, rhythm and phenomena capable of being measured. In particular, Henry assigned a 'direction', i.e., a degree of expansive energy, to each colour.

Many of us also know Verena through her association with the Atelier Cler (France and Michel Cler) in Paris, an atelier where artists and architects worked together on chromatic landscapes studies and planning projects, where she mainly worked on a theoretical-conceptual level being involved with colour concepts in design, architecture and urbanism.

I first learned of Verena M. Schindler via her role as the organiser of the AIC 2011 Midterm Meeting 'Interaction of Colour and Light' in Zürich, and during which my institute for the first time presented our newly emerging concept of a three-week intensive course on colour in architecture. Her involvement in AIC not only includes more than 30 papers delivered at various events, but also as an Executive Committee member from 2010 to 2013. Her knowledge of the intricacies of the statutes has been a help for many officers in the organisation over the years.

In 2006, she was elected Chair of the AIC Study Group on Environmental Colour Design [<https://aic-color.org/sg-ecd>], one of the most active and productive study groups in our organisation with over 290 active members. Verena's own news-list-serve regularly provides its members with news about the latest events in the colour community. The study group organises well attended meetings within AIC conferences as well as international conferences outside of AIC.

Some of her recommendations for books on colour include:

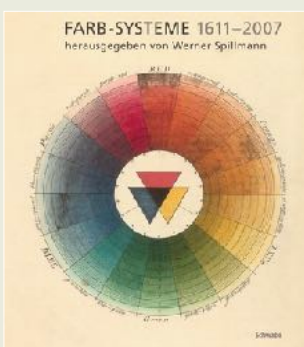
Alain Buisine, *Dictionnaire amoureux et savant des couleurs de Venise*. Cadeilhan: Zulma, 1998;
Lynn Gamwell, *Exploring the Invisible: Art, Science and the Spiritual*. Princeton University Press, 2002;
Aux origines de l'abstraction 1800-1914. Paris: Éditions de la Réunion des musées nationaux, 2003;
María Emilia Orendáin, *En busca de Luis Barragán*. Guadalajara Jalisco: Ediciones de la Noche, 2004;
and, Werner Spillmann (Ed.), *Farb-Systeme 1611-2017*. Basel: Schwabe, 2009, (2nd edition, 2010).

Verena M. Schindler is a contributor we highly value at AIC. I personally have two wishes. One is that I hope that Verena will continue to play an active role in the AIC in the future and the other—to learn the background of her middle initial—has now been fulfilled: the initial M in her name is in honour of her mother's grandmother who, in the late 19th century, left Switzerland for Chile at age 10 and stands for Margarita.

Ralf Weber



Charles Henry Cercle Chromatique
Paris 1889



Farb-Systeme 1611-2017

AIC MEMBER SPOTLIGHT - ARGENTINA



As one of our most active members, Argentina has already hosted three AIC conferences and meetings, and is the focus of this member spotlight

GRUPO ARGENTINO DEL COLOR



Daniel Lozano, GAC founder and its 1st president, 2010



José Luis Caivano, AIC president in AIC 2008, Stockholm

The Argentine Color Group (Grupo Argentino del Color, GAC) was created in 1980 by initiative of Roberto Daniel Lozano, with the support of a group of professionals and technicians from the industry, who were soon joined by professionals, teachers and students from the fields of arts, design and architecture. The GAC connects institutions and people whose aim is the study of color in all possible fields of interest or application: science, technology, design, arts, etc.

The GAC is conducted by an executive committee. Its presidents have been: Roberto Daniel Lozano (1980-1992), Gustavo Adrián Defeo (1992-1994), José Luis Caivano (1994-2004), María L. F. de Mattiello (2004-2008), Omar E. Burgos (2008-2012), and María Paula Giglio (2012 to the present). From its foundation

until 1994, the GAC had its headquarters at the National Institute of Industrial Technology, and then it moved to the Faculty of Architecture, Design and Urbanism of the University of Buenos Aires.

In addition to active members and national honorary members, the GAC has honorary members from other countries. Among them we have counted: Heinz Terstiege (Germany), Tarow Indow (USA), Yoshinobu Nayatani (Japan), Alan Robertson (Canada), Frederick Simon (USA), Robert Hunt (UK), Manfred Richter (Germany), Enrique Hita (Spain), and John Hutchings (United Kingdom).

The GAC and the International Color Association

In 1981 the GAC joined the International Color Association (AIC), and since then it is the national group that represents Argentina in that organization.

The contribution of GAC members to the AIC conferences and activities has been continuous. Lozano was a regular participant in AIC conferences in the 1970s and 1980s: York (UK) 1973, Troy (USA) 1977, Berlin 1981, Monte Carlo 1985. With an established national association, Lozano proposed Argentina to be the venue for the 6th International Congress. This proposal was accepted by the AIC executive committee in 1981, and in March 1989 Buenos Aires received delegates from all over the world at that conference. During the term preceding the conference (1985-1989), Lozano was also a member of the AIC executive committee. The participation of GAC members in international color congresses and AIC activities increased from then on.

In 1997, Caivano was appointed as chairman (with Leo Oberascher as co-chair) of the AIC Study Group on Environmental Color Design. In 2001, Lozano received the AIC Deane B. Judd Award in the 9th congress in Rochester, USA. At the AIC assembly 2001, Caivano was elected member of the executive committee, then he was elected vice-president for the period 2004-2005, and became president of the AIC for the term 2006-2009. Two other GAC members were also part of the AIC executive committee in the next terms: María Luisa Musso (2010-2013) and Gabriela Nirino (2014-2017). More recently, from 2018 to 2021, Caivano was appointed to serve as auditor of the AIC.

The GAC has exerted a decisive influence on the foundation of national color associations in other Latin American countries: Brazil, Bolivia, Chile, Mexico, and Uruguay, some of which joined the AIC as regular members. In addition, under the auspices of the GAC, Peru had its first national color conference in 1999, although Peru did not create a national association after that.

Besides this, we can point out that the GAC has been represented in the most important international journal in the field, Color Research and Application, when Lozano acted as a member of the editorial committee, from 1976 to 1977, and Caivano as associate editor from 2005 to the present. Since 2005, the GAC is one of the endorsing societies of this journal. In addition, Caivano and Musso are members of the editorial board of the Journal of the International Color Association (JAIC)

AIC MEMBER SPOTLIGHT - ARGENTINIA



AIC 2019: the Memorable Tango Evening in Buenos Aires

AIC conferences and national meetings organized by the GAC

In 1982, two years after the GAC was founded, the 1st Symposium on Color in Food was held in Buenos Aires, and in 1984 the 2nd Symposium on the same topic. These meetings served as previous experience for the preparation of the 6th Congress of the AIC, held in 1989. On that occasion, 226 participants from 25 countries met in Buenos Aires.

After having hosted this international conference, it was thought that national meetings should be organized on a regular basis, every two years. Thus, the 1st Argentine Congress took place in Buenos Aires in 1992. The most recent of these national congresses was the 13th one, in the city of Santa Fe, in 2018. The most important congress in this series (by the number of participants and works presented as well as by the diversity of invited international lecturers) was ArgenColor 2000, the 5th Argentine Congress, held in the city of Mendoza. On this occasion, 466 participants gathered and 110 papers were presented. In addition to specialists from Argentina, the international guest speakers were: Carlos Calvo, Enrique Hita, Luis Jiménez del Barco (all three from Spain), José Finol (Venezuela), Paul Green-Armytage (Australia), John Hutchings (UK), Todor Kehlibarov (Bulgaria), Solomon Marcus (Romania), Aron Kibédi Varga (Netherlands), Julio Le Parc (France), and Heinz Terstiege (Germany). There were also other scholars, professionals and teachers from Bolivia, Brazil, Chile, Colombia, Peru and Spain who presented papers, in addition to many other participants from various Argentine provinces.

In 2004, the GAC also collaborated in the organization of the AIC Interim Meeting "Color and Paints", held in Porto Alegre, Brazil, where Caivano chaired the scientific committee and was editor of the Proceedings. In 2010 Argentina organized once again an AIC conference: the Interim Meeting "Color and Food", in the city of Mar del Plata, with Omar Burgos and María Paula Giglio chairing the organizing committee, and Caivano, the scientific committee. And in October 2019, the Midterm Meeting "Color and Landscape" was held in Buenos Aires, with Giglio chairing the organizing committee and Caivano the scientific committee. This was the last of the AIC traditionally held conferences, a few months before the Covid pandemic started.

Publications

In addition to the books of proceedings of the national congresses, other books, a magazine and newsletter, the GAC has edited the Proceedings of the three AIC conferences: 1989, 2010 and 2019, all them available in PDF at <https://aic-color.org/publications-proceedings>:

AIC Color 1989, Proceedings of the 6th Congress, ed. R. D. Lozano (Buenos Aires: GAC, 1989), 2 vols, 490 pp.

AIC 2010 Color and Food: From the Farm to the Table, Proceedings of the Interim Meeting of the International Color Association, ed. J. Caivano and M. López (Buenos Aires: GAC, 2010), 628 pp. + CD-ROM.

Proceedings of the International Colour Association (AIC) Conference 2019, ed. J. Caivano (Newtown, NSW, Australia: AIC, 2019), 567 pp.

Contact and additional info:

E-mail: gac@fadu.uba.ar

Blog: <http://grupoargentinelcolor.blogspot.com>

Facebook: <https://www.facebook.com/grupoargentinelcolor>

Instagram: <https://www.instagram.com/grupoargentinelcolor>

Both in Facebook and Instagram, photographs and videos of AIC 2019 "Color and Landscape" can be found:

OBITUARIES

Architect Raúl Darío Suárez (1968–2021)



Raúl Darío Suárez (1968–2021) was an Architect and Professor at the Faculty of Architecture, Urbanism and Design (FAUD) of the National University of Córdoba (UNC), Argentina.

He was an Adjunct Professor of Morphology III, Urban Morphology and Assistant Professor of Morphology I, both at FAUD UNC.

He was a research member of the Institute of Color, FAUD UNC, and Director of the research project SECYT UNC.

He also taught Interior Design at the National University of Córdoba, Argentina.

He was a member of the Argentine Colour Group (Grupo Argentino del Color, GAC) and a member of the Study Group on Environmental Colour Design of the International Colour Association (AIC).

We are deeply saddened by the news of the sudden loss of Raúl Darío Suárez. He was an active member of the AIC Study Group on Environmental Colour Design (SG ECD). Darío participated in national conferences and also in AIC congresses and meetings. We first met at AIC 2004 in Porto Alegre and at ArgenColor2004, and then at ArgenColor2006 and definitively in 2006 when Prof. Arch. María Mercedes Ávila invited me to give a lecture on the occasion of the celebration of the 10th anniversary of the Institute of Color in Córdoba, FAUD UNC, and also at AIC2010 in Mar del Plata. At AIC 2013 in Newcastle upon Tyne (UK), I organized a SG ECD meeting including many spotlight presentations and invited Darío to participate by presenting his work. Subsequently, we shared our experience of colour in urban design and urban planning. Darío was passionate about colour in the urban environment and had many projects in his mind he wanted to realize. He was a much loved and admired friend and colleague. We miss him greatly. Our sincere condolences to his family, friends, and colleagues.

Verena M. Schindler, Chair, AIC Study Group on Environmental Colour Design



Darío Suárez (centre) at AIC Midterm Meeting 2019 in Buenos Aires. He was a member of the AIC 2019 Organizing Committee.

OBITUARIES

Bernard Guineau (1935-2021)



Bernard Guineau was a specialist in the history of colouring processes from antiquity to the present day. Our friend was also a pioneer in the application of physical-chemical methods to the study of ancient pigments and dyes. He was also one of the eminent and very active members of the CFC's vocabulary commission which contributed to the elaboration of the Dictionnaire des Termes de la couleur under the direction of Robert Sève. With François Delamare, he published in the Découverte Gallimard collection a work much appreciated by the general public: *Les Matériaux de la couleur*. Researchers are indebted to him for the coordination of *Pigments et colorants de l'Antiquité et du Moyen Age - Teinture, peinture, enluminure, études historiques et physico-chimiques* CNRS Éditions, and due to him we have a veritable bible of pigments: *The Glossary of colour materials and terms used in ancient colour recipes* published by Brépols in the *De Diversis Artibus* collection; he laid the foundations of this work in 1990 by submitting for discussion, at the École Pratique des Hautes Études (Paris) Section Sciences Historiques et Philologiques, the first specimens of what he then called: *Dictionnaire des pigments et colorants d'intérêt archéologique*.



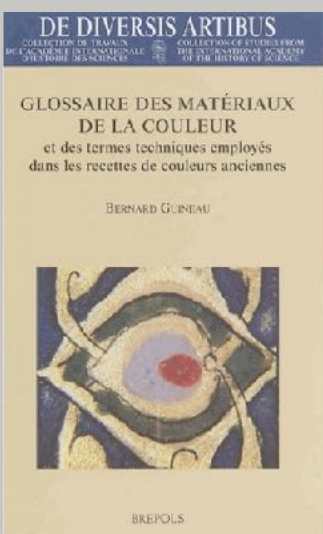
Bernard Guineau systematically examined the chromatic raw material using physico-chemical methods of analysis. His contributions to prehistoric studies - see the study of black pigments in cave paintings, concerning the black frieze at Pech Merle - are useful and enjoyable. With regard to manuscript paintings, he was the first to study the pigments used in illuminations by laser Raman microspectrometry. The diversity of his research themes can be seen in his bibliography, namely: Identification of lapis lazuli blue in six manuscripts with paintings from the XII^e century from the abbey of Corbie, with Claude Coupry, Jean-Pierre Forgerit and Jean Vezin, published in *Scriptorium*. Some additional information can be found at this address: bernardguineau.free.fr

We are fortunate enough to be able to consult the Guineau collection at the Conservatoire des ocres, in Okhra, with a thematic library of 650 works from the 16-20th centuries on the history of chemistry, physics, natural sciences and applied arts in relation to the history of materials of colour.

Bernard Guineau was well aware that not everyone would be as enthusiastic as he was about the minute details to which he focused his insatiable curiosity, but he refused to stop asking himself any questions he deemed worthy of interest. He was a past president of the Association Les Amis de La Charité-sur-Loire and loved the Loire and its painters. With this association, he published several monographs and, in 2004, a book on the fine earthenware factory of La Charité-sur-Loire (Nièvre) 1802-1812.

It seems to me that by devoting his care to the study of pigments and dyes he made a decisive contribution, which has shaped all our disciplines.

Michel Indergand, with Patrick Callet, Larissa Noury and Aurélien Vret



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: November 15, 2021