



AIC Logo in the Colours of the Swiss Flag

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

NEWS
03|22



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EDITORIAL

Grüezi , Ciao, Bonjour, Bun dì Color Community:

Due to the summer recess, the 3rd quarter AIC Newsletter reaches your inbox at the beginning of the fall season. This newsletter will be slightly slimmer than previous issues, but I expect that the new academic year will yield many new ideas for publication in the 4th quarter issue.

This time, the member spotlight will shine on Switzerland, a country with a great tradition in design education. What comes to mind immediately, is typography and graphic design, but equally strong has always been the special emphasis on light and color in Swiss design education. Think about the famous year-long design propaedeutics, or Vorkurse, at the Design Schools in Basel and Zürich, which are a precondition for designers to enter into specific subjects of design thereafter. With one entire year devoted to form, space, color and material as well as the theoretical underpinnings of design, it is no wonder that the visual literacy and the sense of proportion and form is highly developed in Swiss Product and Graphic Designers. Teachers like Moritz Zwimpfer in Basel developed a color curriculum that has become a model for many a color course world wide. His books on color and light are an invaluable resource for any designer to understand color in its complexity. Equally influential was and is the work of Ulrich Bachmann and his Institute of Color and Light in Zürich with numerous exhibitions and installations that bridge the theory of perception of light and color with an artistic aim.

Switzerland is also the home of the Haus der Farbe (House of Color) in Zürich – indeed a unique professional school offering innovative postgraduate color training programs in urban and interior design with the intention to renew the pride in craftsmanship and to reinforce the recognition of the importance of craftsmanship in color design.

Finally, there is the Materials Archive in Winterthur – an exhibition and interactive laboratory for the in-depth study of materials in architecture, design and crafts. In a time when an increasing number of students rely on digital sources for the selection of materials, the Winterthur Collection offers design professionals and students alike a real full spectrum sensory experience of the materials they will use in their projects, including a haptic experience and the experience of the reflection of light on their surfaces. Furthermore, the Winterthur Library houses the precious Werner Spillmann collection of books on colour, which is particularly strong in color design and color systems.



This time the background colors of our newsletter are based on the color scheme of the pro colore logo and pro colore's website.

We are sorry to announce the death of several influential leaders in the field of color: Former AIC President Lucia Ronchi Rositani (1927-2020) from Italy, Arturo Molina Concha (1933-2022) from Chile, Klaus Palm (1932-2022) from Germany, and Arne Valberg (1938-2022) from Norway.

Please note the deadline for submission for the 2022 4th quarter newsletter is on December 10, 2022.

Ralf Weber | Editor

newsletter@aic-color.org

30 colorful years

Hard to believe that pro colore is celebrating its thirtieth anniversary this year. I still remember the year 2012 well, when we held a special occasion for our members and invited guests – with diverse presentations and an exhibition with partners and sponsors. And the year before, pro colore organised the midterm meeting "Interaction of Colour & Light in the Arts and Sciences" at the Zürcher Hochschule der Künste for the AIC in 2011, which met with great interest among congress participants who travelled far and wide to attend thanks to its exciting program and attractive supporting events.

How we work

At that time, I was a textile designer and one of the new and younger board members of pro colore – the Swiss Association for Colour. Ernesto Bergantini was president and my mentor at the time. It was his suggestion that I become a candidate for the board. Soon after I was elected by the members and have since been allowed to co-organise some events for pro colore. In contrast to other associations, we do not organise a large event, but always an annual program consisting of many small events on a wide range of topics in the field of color.

These include workshops, field trips and lectures on the subject of color and design. One reason for this is that Switzerland is small and venues can be relatively easily reached. We also try to feature different cities and parts of the country as locations when planning events. A common challenge is the different languages spoken in different regions of the country – Switzerland has four of them: German, French, Italian, and Romansh. In the last three years as an association headquartered in German-speaking Switzerland, we have focused in particular on the French-speaking regions through on-site events and easing access to information by creating a multilingual website (de/fr/en).



Events in the French region of Switzerland – the colourful Quartier du Rôtillon in Lausanne and Le Corbusier's Villa Le Lac in Corseaux

Today

Currently, I am co-president of pro colore and have the privilege to further develop the association with a dedicated team from the fields of lighting, art, graphic design and education. We are actively supported by our office with Tanja Jacobsohn, who is proactively moving our virtual presence and networking forward. For our members, we publish a quarterly newsletter of member information with contributions, reviews of events, and announcements of publications of our partners and patrons.

Verena M. Schindler is our liaison to the AIC. She is highly regarded and well known to this newsletter's readership. In addition to her regular management of our digital communications, she writes an annual report on AIC events published in the *Lettera* and communicates to us news about her dedicated work once a year at the pro colore General Assembly.

What can we expect in the future?

Our vision of the future is bright. We see ourselves as an independent, cross-industry organisation and have set ourselves the ultimate goal of bringing together colour creators and interested parties from different areas in order to promote an interdisciplinary exchange of ideas about colour. Pro colore should be a forum and a platform for everyone who deals with colour design, dyes, colour reproduction, etc. in their professional, artistic or research activities. But is an association such as ours still up-to-date? What does a younger generation expect from us? What topics in the field of colour will occupy us in upcoming years?

AIC MEMBER SPOTLIGHT - SWITZERLAND

We will probably only find answers to these questions when we involve the younger generation in our thoughts and actions and continue to actively shape the future of pro colore.

This means that we have to deal more closely with which topics and forms of events we can offer our members. We will be committed to young talent as well as to work with national and international organisations, with institutions from research and teaching, with authorities as well as with partners and members from industry and business. We will continue to promote professionalisation in dealing with colour as a design element with all our strength, because colours are our passion!

Le Corbusier's colours in Paris

No gala event was organized for the thirty-year anniversary, as the times were too unstable to plan such a celebration. Fortunately, with the arrival of spring, a certain normalcy returned to our world and we were able to plan a very special trip to Paris which complemented other smaller events. The Paris excursion took place from 9-11 of September. We followed the footsteps of Le Corbusier and also visited one of Anne-Françoise Jumeau's colorful buildings accompanied by the architect herself.



Le Corbusier's Apartment and artwork at Villa la Roche in Paris

ATRIUM-building at the Jussieu University Paris by architect Anne-Françoise Jumeau

All the best from the Board members of pro colore Switzerland: Ralf Studer, Ulrich Bachmann, Patrizia Kilburger, Marius Guirard, Brigitte Pfister, and Tanja Jacobsohn



Ralf Studer, September 13, 2022

Stay in touch with us:

www.procolore.ch , www.instagram.com/pro.colore , [www.facebook.com](https://www.facebook.com/procolore) , procolore email info@procolore.ch

Upcoming Events

October 29, 2022, 5th Meeting – Visit to the exhibition "Experience Color" at the Sensorium Rütthubelbad, Walkringen

November 22, 2022, 6th Meeting – Visit and lecture "The Henry Hotel", Zurich

NEWS FROM OUR MEMBER ORGANISATIONS – CSA AUSTRALIA

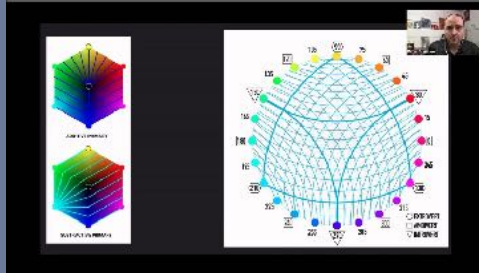
Webinars



CSA NSW webinar: Todd Casey (May)



CSA NSW gallery walk: Max Patté (June)



CSA NSW webinar: Peter Donahue (July)



CSA NSW webinar: Linda Jackson (October)

On May 29 the Colour Society of Australia continued its series of free webinars with "Painting Light and Form" presented by acclaimed still-life painter Todd Casey (USA), author of "The Art of Still Life" (2020) and the "The Oil Painters' Color Handbook", to be published shortly. Todd began by discussing the major influences on his artistic education and their connections to different historical traditions of painting, explaining how his own approach strives for a balance between the optical and conceptual or scientific approaches. He then gave a beautifully illustrated overview of the main elements of the conceptual approach to light, colour and form, including the zones of light and shadow and the line of uniform saturation, before concluding with a detailed step-by-step account of his painting process and the thinking behind it. A lively discussion at the end of the session consolidated the importance both of understanding the underlying conceptual principles of light and colour, and of observing how these principles apply in practice. Todd's website is at <https://www.toddmcasey.com/>

On June 18 the CSA NSW Division held its first live event since the beginning of the covid pandemic, a gallery walk taking in three galleries in Sydney's Darlinghurst art precinct, organized by NSW committee member Kerry O'Donnell, who also organized our October webinar with Linda Jackson. We visited the Liverpool Street Gallery to hear eminent Australian abstract painter Nicole Ellis talk about her "Tatterdemalion" exhibition, the Australian Design Centre to hear Canadian designer Matthew Harkness talk about his exhibition "Bioplastic Futures: 3D Printing and the Maker Movement", and the LightWorx Gallery to hear Chevy Chisholm talk about the unique and beautiful works on show by British sculptor and light artist Max Patté. You can find out more about our generous hosts and their artists at <https://www.liverpoolstgallery.com.au>, <https://australiandesigncentre.com>, and <https://maxpatte.com>.

Our next webinar was given on July 24 by art educator Peter Donahue (USA), known as the "color.nerd" on the social media platform TikTok, where his more than 500 highly entertaining videos explaining science-based colour theory for artists have attracted almost 300,000 followers in just over a year and up to 2.5 million views each. Peter chairs the Art and Design Department of a prestigious private school in New Jersey, where he teaches art history, an art foundations course, and creative writing. He discussed how his foray into TikTok arose from his frustration at the prevalence of Itten-based red-yellow-blue colour theory he found online when he became responsible for finding resources for remote learning at the start of the covid pandemic. One highlight of his talk was a list of practices he

NEWS FROM OUR MEMBER ORGANISATIONS - CSA AUSTRALIA



found were effective for driving engagement on TikTok but which also made him a better colour theory teacher in face-to-face classes. Peter also showed how responses on TikTok gave him insights into differences in colour education around the world and into prevalent misconceptions about colour. He concluded by generously sharing various educational resources he has been developing, including a very elaborate explanatory tool building on the patterns of paint-mixing paths distinguished as “introverted” and “extroverted” by David Briggs (see image). Some of these tools can be found on Peter’s linktree on his TikTok channel at <https://www.tiktok.com/@color.nerd>.

Our next free webinar on October 2 was given by pioneering Australian fashion designer and artist Linda Jackson AO in company with Gallery Assistant Eloise Crossman from the Bathurst Regional Art Gallery in central NSW. Linda and Eloise spoke from the gallery, which is holding a very extensive retrospective exhibition of Linda’s work, “Romancing the Swag”, until October 30. Linda began with a slideshow tour of the exhibition, showing paintings, sketches, prints and printed textiles and scrolls from throughout her career, while explaining her sources of inspiration from the Australian bush, flowers, desert, wetlands, coast and reef, and especially from Australian opal. Linda then showed some of her spectacular experimental photography, based on her own paintings, prints, printed fabrics and “frocks” combined with movement and blurring. In the final section Linda provided commentary on a short film that was made for her exhibition at the Cairns Regional Art Gallery in 2006, compiled from her photographs going back to her first collaboration with fashion designer Jenny Kee in 1974. We were very pleased to be able to hold a webinar that showed so much of Australia, as well as the work and career of an eminent Australian, for our many international registrants. Video recordings of all three recent webinars can be viewed along with those of our other webinars and conference presentations from the last few years in the Members’ Area of the CSA website. On August 20 the Western Australian Division continued its series of live events with a successful “Back to Basics” event comprising a rich program on aesthetic considerations in art and design. The event was intended to encourage new people to join and attracted fourteen non-members. Four presentations were given by long-standing members of the Division in their areas of expertise, namely “The Philosophy of Aesthetics” (Barry Maund), “Principles of Design for Interiors” (Dianne Smith), “Principles for Product Design” (Michael Dixon), and “The Psychology of Aesthetics” (Dianne Smith). The presentations were followed by a fun workshop on “spotting the fake Mondrian”.

The WA Division has started preparations for a hybrid online/in-person National Conference in October 2023 with the interim title “Colour Conversations”. A Call for Papers will be issued shortly via the Colour Society of Australia website and social media.

CSA President Dr David Briggs recently gave two online presentations for other colour organizations. On September 23 he gave a two-hour presentation for the Swedish Colour Centre Foundation sharing illustrations and explanations he has developed over the years for communicating some of the most fundamental yet often controversial aspects of colour for an art and design audience, and on September 30 along with Saara Pyykkö and Dr Robin Kingsburgh he illustrated a practical teaching exercise for the ISCC/AIC Colour Literacy Project at the 2nd Colour Literacy Forum, “Teaching Colour Online – Three perspectives from the Arts & Sciences”.



NEWS FROM OUR MEMBER ORGANISATIONS – APCOR PORTUGAL



New APCOR leadership and new website

The new president of the Board is Luisa Martinez.

Please visit the new APCor website, one of the last projects accomplished by the previous Board Direction: <https://www.apcor.org>

The ebook "Cor Espaço Urbano e Arquitetura e Design" / "Colour, Urban Space, Architecture and Design" is also available for purchase on wook platforms and from the publisher itself: Ebooks (edicoeshumus.pt)

And finally, very soon we will complete the open source ebook entitled "Chromatic Instants", containing all the works of the series already published on Archinews. It will be published on our website.

NEWS FROM OUR MEMBER ORGANISATIONS – SUOMEN VÄRIYHDISTYS FINLAND



20th Anniversary Seminar of the Finnish Colour Association

Suomen väriyhdistys, The Finnish Colour Association, celebrated its 20th anniversary on the 9th of September with a public seminar at the House of Science and Letters in Helsinki. The event was organized in collaboration with the BioColour Project and Helsinki Design Week and was supported by Aalto ARTS Books. The event was free and could be followed through live streaming over the Internet. The seminar was held in Finnish.



Noora Yau and Konrad Klockars speaking about "Shimmering Wood – Sustainable structural colour from wood". Photo: Harald Arnkil

The theme of the seminar was sustainability of colour and colourants, and it brought together experts on colour and materials from diverse fields. Riikka Räisänen, Docent at Helsinki University and head of the BioColour project spoke about "Designers' colour choices for a sustainable future" with examples from the international multidisciplinary research of the BioColour project. Next art conservator Malla Tallgren, a lecturer in painting materials at the Academy of Fine Arts, University of the Arts, Helsinki gave a talk on "Pigments in a changing world". Her talk covered issues of toxicity and permanence of traditional pigments and non-toxic alternatives from natural colourants. Mervi Toivari, Principal Scientist at VTT Technical Research Centre of Finland Ltd provided a glimpse into "Future colours with microbes". Then doctoral candidates from two schools of Aalto University Noora Yau (Aalto ARTS) and Konrad Klockars (Aalto CHEM), gave a talk on their collaborative doctoral research "Shimmering Wood – Sustainable structural colour from wood". Their research combines the knowledge of two fields, design and microstructural engineering.

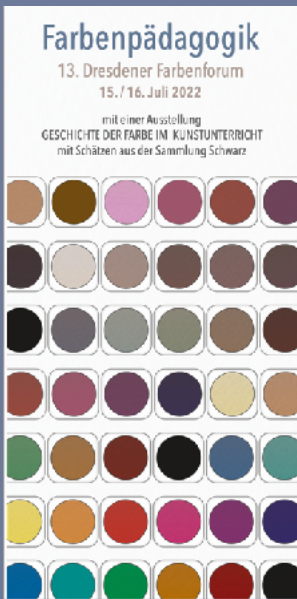


Coffee and colourful cakes to celebrate! Photo: Kati Winterhalter.

During the break there was coffee and cakes and an opportunity to view and buy publications on design, research and the arts from Aalto ARTS Books. After the break Professor Markku Hauta-Kasari, head of the spectral colour research group at University of Eastern Finland gave a talk on "Applications of computational spectral imaging", after which Harald Arnkil, founder and long-time past president of the Finnish Colour Association, spoke about the history and objectives of the association. The afternoon was rounded off by presentations from two of the recent recipients of the association's Iiris Prize for work and research in colour. Doctoral candidate Pirkko Holmberg gave a talk on "The Goethean Ur-Phenomenon of Colour" and in her talk "Air of colour" Inka Kivalo, one of Finland's foremost textile artists, presented her relation to colour, texture and materials in her work. The seminar was attended by around 40 people on site and many more over the internet.

Harald Arnkil, Vice-President, Suomen väriyhdistys

NEWS FROM OUR MEMBER ORGANISATIONS – DEUTSCHER VERBAND FARBE, GERMANY



13. Dresdner Farbenforum – Farbenpädagogik

After a painfully long recess of more than two years due to the ongoing Corona pandemic, the 13th Dresden Farbenforum - Dresden Color Forum - with an emphasis on colour pedagogy finally took place this July at the Color Research and Teaching Collection of the TU Dresden. The conference series Dresden Farbenforum was founded by Eckart Bendin in 1992 and has been organised by Ralf Weber and Thomas Kanthak since 2010.

Thirteen speakers from Germany, Hungary, Switzerland, Japan, the US and Norway gave lectures and presentations on the use of color in pedagogical contexts and the teaching of color in theory and practice. As early as elementary school, the path to understanding color is determined by art lessons, which later shape vocational training, academic studies, and craft practice, mostly without being critically scrutinized. The inadequacies of this 'theory', which is essentially based on Johannes Itten, have long since been discussed in scientific discourse. The Dresden Color Forum addressed these dilemmas in lectures and discussions and considered proposals for alternative forms of education.

The two day symposium was divided into four consecutive sections: Part (1) General Problematic was opened with a lecture by Andreas Schwarz "Classical colour theory – The "problem child" of art teaching". (2) New Color Pedagogics was started by Robert Hirschler's lecture "Teaching Color to Non-Scientists" followed by an overview by Andreas Schwarz and Robert Hirschler on the Color Literacy Project. Albrecht Pohlmann lectured on "Colour theory and drawing science in the tradition of Wilhelm Ostwald in dispute of historical and contemporary pedagogical concepts".

The day concluded with a vernissage of the accompanying exhibition GESCHICHTE DER FARBE IM KUNSTUNTERRICHT (HISTORY OF COLOR IN ART TEACHING) which presented for the first time an historically representative overview of when color materials for general color education in schools were industrially distributed and which color materials were used at different periods. The exhibited items are part of Andreas Schwarz's larger collection. Schwarz is also a member of the Color Literacy Project.

The second day began with the section (3) Elementary Colour Theory. Lisa Gonser spoke on "Look, the snow is purple! – Learning to paint mimetically", Eva Lübbe on "Colour in Biology Lessons, how we colour our perceptual world", and Ulrich Binder lectured on "The Physics of Color". The section was concluded with a talk and demonstration by Eckhard Bendin and Chiaki Yamane "Colour Top Set as a basic instrument of colour theory".

The afternoon of this day focussed on section (4) Applied Color Theory. Ulrich Seiss spoke about "Pedagogic aspects of teaching colour in design professions" and Kine Angelo on "Teaching colour for architectural practice". The day ended with discussion and reflections and a walk through the Color Collection.

Despite the fact that several speakers and attendants had to cancel because of the pandemic, the smaller than usual format of this conference nevertheless proved to be a success. The symposium brought together a number of people from different fields who hitherto had not yet been in contact with each other: school teachers, designers and researchers. The symposium format allowed for ample time for discussion after each 45-minute talk, a far more civilized amount of time normally allotted to us at international conferences. Finally, everybody had plenty of time to make new friends and exchange ideas for future common projects at a charming dinner party held in the garden of the summer house where Friedrich Schiller wrote his Don Carlos.



Andreas Schwarz' lecture



Discussion



Evening gathering of the speakers

NEWS FROM OUR MEMBER ORGANISATIONS - THE COLOR MARKETING GROUP USA



This year, Color Marketing Group® held 15 ChromaZone® Color Forecasting Workshops where members and our global network of color designers forecasted color directions for 2024 and beyond. The workshops were a mix of virtual, in-person and hybrid events, and were held in the Asia Pacific, European, Latin American, and North American regions. They were conducted in English, French, Mandarin, Spanish, and Portuguese, reflecting our international base of members. Workshop participants submitted 823 colors for discussion, and 260 were shortlisted through our process for further examination to identify big picture trends and themes. Finally, CMG's Steering Committee, comprised of veteran CMG members, curated the results, and identified 64 color directions they feel will trend in 2024 and beyond. These results will be revealed at CMG's upcoming annual International Summit this November 10-12th in Tucson, Arizona. The International Summit will not only look at future color directions but will offer educational workshops and Guest Speaker presentations on color, material, and finish. Our Keynote presentation will highlight the celebration of our 60th Anniversary with an examination of 60 years of color forecasting.



CMG European Event

NEXT AIC NEWSLETTER
DEADLINE

DECEMBER 10 , 2022



SG ECD member Pablo Manyé, Immersive Exhibition, 2022 Museu da Imagem e do Som do Ceará (MIS), Fortaleza, Brazil

The Museum of the Image and Sound (MIS) shows an immersive exhibition of Pablo Manyé's artistic work and also the work of his Class Light (Aula-Luz in Portuguese) – a slightly different way of teaching colour that joins performance and experience in an encounter of Arts and Science.

The visitors are mostly children as well as undergraduate and postgraduate students. Until now, more than 4,500 people visited the exhibition.

A series of new immersive experiences creating different environments will follow, including natural and artistic elements to explain the scientific bases of the different aspects of light.



AWARDS



Dr. Georges Roque

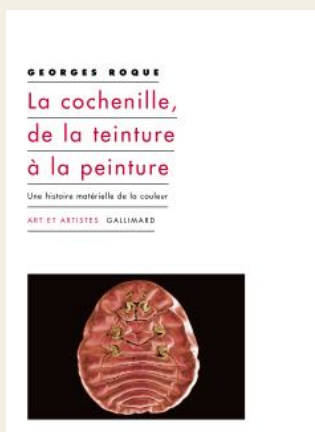
SG ECD member Dr Georges Roque wins the Prix Vitale et Arnold Blokh 2022

The Vitale and Arnold Blokh Prize was awarded to Georges Roque for his book *La cochenille, de la teinture à la peinture. Une histoire matérielle de la couleur* (Gallimard).

This prize, awarded by the National Institute of Art History (INHA) in Paris and the Jean Blot Foundation, rewards the author of a work on Western art between the 17th and 20th centuries. It concerns works published in French in the year preceding the award. The choice is made on the proposal of the members of the scientific committee of this prize. It is now awarded every two years, alternating with the Jean Blot Literary Prize. Its creator, the writer Alexandre Blokh, known as Jean Blot, a great intellectual figure committed to the defence of freedom of expression, died in December 2019.

Georges Roque, a philosopher and art historian, is an honorary research director at the Centre national de la recherche scientifique (CNRS) and has been attached to the Centre de recherches sur les arts et le langage (EHESS) since his training. He is one of today's most important theorists of colour.

<https://cral.ehess.fr/actualite/georges-roque-recu-le-prix-arnold-et-vitale-blokh-pour-son-livre-la-cochenille-de-la>





SG ECD member Yulia Kovanova wins AIC Student Paper Award 2022
Yulia Kovanova, University of Edinburgh (UK)
Chroma Calls: Place attunement through colour intra-action in sculpture

The paper discusses the public sculptural installation *Chroma Calls* presented along the Forth and Clyde Canal in Scotland, to consider how contemporary art practice can help initiate and develop attunement to a place by introducing colour through sculpture. It proposes the idea of 'intra-action of colour', drawing on the concepts of Josef Albers' interaction and Karen Barad's intra-action, to approach colour in more entangled and embodied terms and to bring forth invisible natural processes: from the presence of specific colours in a place, to the different ways of sensing colour, and associated ethical considerations. The author develops the concept of 'acclimatising', derived from 'acclimatising', the process of becoming more accustomed or adjusted to new conditions or circumstances. 'Acclimatising' describes the process of gradual attunement towards a place through colour. Ultimately, the paper suggests that colour can be used as an entryway into a more entangled and responsible sharing of places with humans and nonhumans, with art practice offering a platform for merging a range of disciplines to develop awareness of our environment, with its myriad other participants.

https://www.aic-color.org/resources/Documents/jaic_v31_03.pdf



SG ECD member Barbara Diethelm's Portals of Light

Video filmed on the occasion of the exhibition "Gold - Barbara Diethelm, Heinrich Eichmann, knowbotiq" at Helmhaus Zürich, Museum of Contemporary Art, Spring 2022
 English edition: <https://fondation-lascaux.com/en/startpage/jubilee-en3637>

German edition: Video gedreht anlässlich der Ausstellung "Gold - Barbara Diethelm, Heinrich Eichmann, knowbotiq", Helmhaus Zürich, Frühling 2022

Film deutsch: <https://fondation-lascaux.com/de/startseite/portals-of-light>



Lascaux Studio Original - die Künstleracrylfarbe und ein Rundgang durch Luzerne (the artist's acrylic paint and a tour of Lucerne)

City walk: A tour of Lucerne, where for many years impressive murals and designs on buildings have been realized with Lascaux Studio Original. The short video invites you to explore the most beautiful projects.

Stadtspaziergang: immer den Malereien nach

Begleiten Sie uns auf einem Rundgang durch Luzern, wo seit vielen Jahren immer wieder eindrucksvolle Wandmalereien und Gestaltungen am Bau mit Lascaux Studio Original realisiert wurden. Der Film lädt ein, die schönsten Projekte selbst zu erkunden.

<https://www.youtube.com/watch?v=mljrp0Vg20E>



**SG ECD member Giuseppe Rosini
Biennale Light Art in Mantua, Italy**

The modular light sculptures by Florentine artist Giuseppe Rosini are architectural objects with carved textures on smooth translucent surfaces. The light effects are hauntingly beautiful. The artist explores this world of translucency, texture, and light, and links it to culture and history with ingenuity and craftsmanship.

www.instagram.com/giusepperosini/

Videos filmed on the occasion of the Biennale Light Art in Mantua, Italy:

https://www.youtube.com/watch?v=w7l_30eXkpl

<https://www.youtube.com/watch?v=38OKGA1C7C0>



**SG ECD member Dr. Ing. Anahí López, Researcher CICPBA-LEMIT,
co-organizes course on Color of Building Materials in La Plata, Argentina**

El día 28 de octubre de 2022 se realizará en la ciudad de La Plata, Argentina, el primer curso de Color en los Materiales de Construcción y se presentarán trabajos técnicos. El objetivo del curso es facilitar los conceptos básicos para comenzar a entender al color como una característica principal y de diseño, si los materiales de construcción tienen finalidades estéticas; y las exposiciones técnicas demostrarán la importancia de otras propiedades y su incidencia en el color. Esta modalidad es un desafío que ofrecemos a la comunidad científica, académica, sector productivo e interesados, en general.

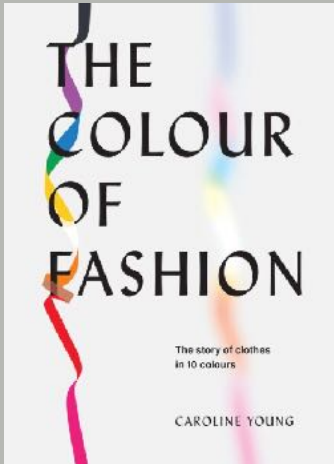
El evento tendrá lugar en el Laboratorio de Entrenamiento Multidisciplinario para la Investigación Tecnológica - LEMIT, dependiente de la Comisión de Investigaciones Científicas y reunirá profesionales de la institución, investigadores, docentes y el sector industrial.

Inscripción/Registration:

https://docs.google.com/forms/d/e/1FAIpQLSdixSVCnIzdKpu9WvWHDqauKH0-WDIPYWONJQBmW9dfAmt_Tw/viewform

Info: <https://www.lemit.gov.ar/index.php/actividades>

PUBLICATIONS



YOUNG, Caroline. 2022. *The Colour of Fashion: The Story of Clothes in 10 Colours*

London: Welbeck Publishing

ISBN 13: 978-1802790849 (English) 256 pages

A history of style presented in 10 colours – Black, Purple, Blue, Green, Yellow, Orange, Brown, Red, Pink and White – highlighting key examples including Beyoncé’s yellow chiffon, Rudolph Valentino’s red gowns, and Audrey Hepburn’s Little Black Dress.

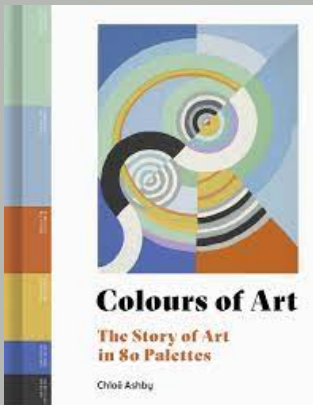


ZENNARO, Pietro. 2022. *Colore di Facciata*

Santarcangelo di Romagna (Rimini): Maggioli editore

ISBN 13: 978-8891655851 (Italian) 230 pages

A practical manual intended for those interested in the theme of exterior colour in buildings, with particular reference to the municipality of Ledro, located in a historic Alpine valley.

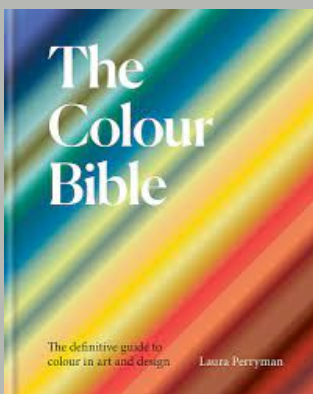


ASHBY, Chloë. 2022. *Colours of Art: The Story of Art in 80 Palettes*

London: Frances Lincoln (Quarto Books)

ISBN 13: 978-0711258044 (English) 256 pages

A journey through history via 80 curated artworks and their palettes. Colour is not only a tool, like a paintbrush or a canvas, but also the fundamental secret to their success. The author is a journalist and editor.



PERRYMAN, Laura. 2021. *The Colour Bible: The Definitive Guide to Colour in Art*

London: Alison Sterling (Octopus Books)

ISBN-13: 978-1781577844 (English) 320 pages

Examines the historical evolution and modern uses of 100 colours in interior and exterior design divided into red, yellow, orange, blue, green and brown.

PUBLICATIONS



Stefan Muntwyler (Ed.), 2022

Das Farbenbuch, alataverlag GmbH, Elsau (Switzerland), 480 pages

EU: <https://www.alataverlag.de/das-farbenbuch>

Switzerland: <https://www.alataverlag.ch/das-farbenbuch>

Contact: info@alataverlag.ch

496 pages, 693 color samples, 78 textile dyings, 7 pigment analyses, 19 color layers, Unique printing process: 18-color printing

The colour book exceeds all expectations. It is a pleasure to leaf through this extensive and large-format volume and to discover something new again and again. The patience and discipline during the production period of almost ten years has paid off. Colour mark-ups, photographs, texts, scientific drawings, formulas and tables, colour analyses and colour stories, colour descriptions and indexes, all largely newly created for this book, are precise and exceptionally appealing. In all areas of the book one can feel the passion that all those involved in the production poured into it.

What makes this highly committed and excellent book outstanding is the 18-colour printing. Shades of colour that cannot be printed with classic four-colour printing shine brilliantly here, materials and surfaces of materials appear palpable and plastic. One learns here to see printed colours in a completely new way.

RIBEYROL, Charlotte. 2022. *Étrangeté, passion, couleur: L'hellénisme de Swinburne, Pater et Symonds, 1865-1880*

Grenoble: Université Grenoble Alpes

ISBN 13: 978-2843102509 (French) 355 pages

On Victorian literature and the Aestheticism of Algernon Swinburne (1837-1909), Walter Pater (1839-94), and Arthur Symonds (1865-1945). The author is a lecturer at Paris-Sorbonne University.

Hellenism was born in the romantic wake of the work of J. J. Winckelmann, whose refined vision of Antiquity continued to nourish the Hellenic fantasies of many English authors throughout the 19th century. But in the years 1860–1880, a turning point was reached in Victorian Hellenomics thanks to the emergence of sciences such as archaeology and anthropology. Echoing these new researches which throw another light on the antique, A. C. Swinburne, W. Pater and J. A. Symonds, three authors belonging to the aesthetic movement ("Aestheticism"), set out in search of the shadowy parts of Helladia, its otherness and its colours, as many Dionysian margins which come to nuance the Apollonian fantasies of their contemporaries. Substituting to the desire of philological erudition a will of exhumation of the most secret aspects of the Hellenic inheritance which is also given to see in the paintings of the painters of their close circle, like E. Burne-Jones, S. Solomon, J. McNeill Whistler, A. Moore and D. G. Rossetti.



PUBLICATIONS



CAIDAS, Sara. 2021. *Palette Perfect for Graphic Designers and Illustrators: Colour Combinations, Meanings and Cultural Reference*

Barcelona: Promopress

ISBN-13: 978-8417412944 (English) 288 pages

Second book in the Palette Perfect series, illustrated with projects by renowned international illustrators and designers, and organized by colours (identified with CMYK, RGB and HEX codes) and moods associated with the time of day.

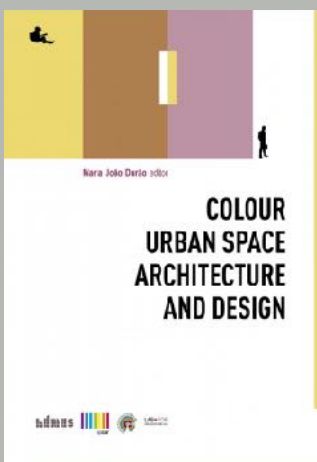


**XIII Congreso Nacional del Color, Terrassa (Barcelona), 2022
29-30 June and 1 July 2022: libro de actas (Proceedings)
Universitat Politècnica de Catalunya, BarcelonaTech**

Editores: Francisco Javier Burgos Fernández; Meritxell Vilaseca Ricart
URI: <http://hdl.handle.net/2117/369959>

ISBN: 978-84-9880-624-3

<https://upcommons.upc.edu/handle/2117/369959>



**DURÃO Maria João (Ed.). 2021
*Colour: Urban Space, Architecture and Design***

Vila Nova de Famalicão: Edições Húmus. eISBN 978-989-755-650-0, ISBN 978-989-755-651-7 (Portuguese / English) 176 pages

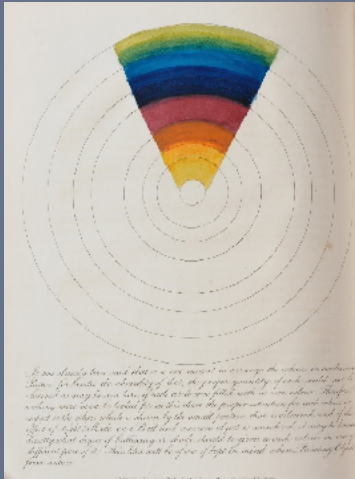
<https://www.wook.pt/ebook/cor-espaco-urbano-arquitectura-e-design--maria-joao-durao/27113168> (Portuguese)

<https://www.wook.pt/ebook/colour-urban-space-architecture-and-design--maria-joao-durao/27113167> (English)

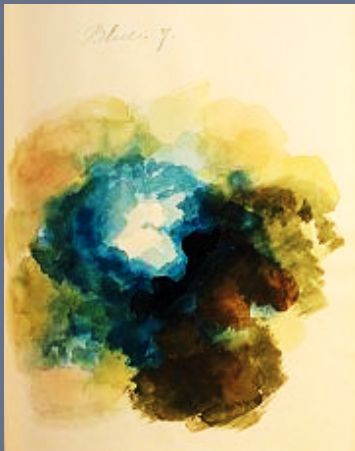
Colour: Urban Space, Architecture, and Design is a publication on colour, in two separate volumes (Portuguese and English), with an international scientific committee of researchers, which aims to disseminate the research undertaken in the multidisciplinary area of colour at the Lisbon School of Architecture – ULisboa. From the embryonic stage, these studies are guided by developments in knowledge of colour phenomena and the practical and sustainable use of their results in the environment.

PUBLICATIONS: ROY OSBORNE'S NEW LOOK AT OLD BOOKS

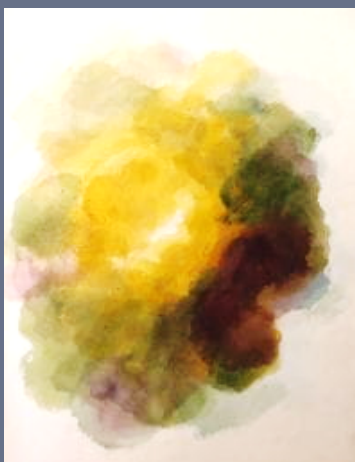
Roy Osborne re-assesses a historical book in order to show that many works on colour have not lost their validity in current colour research



Gartside's 'colour ball', to demonstrate lighter and darker gradations of hues if painted as a hemisphere.



Example of Gartside's Blue page in watercolour.



Example of Gartside's Yellow page in watercolour

Gartside's *An Essay on Light and Shade, on Colours, and on Composition in General*

(published by the author and Thomas Gardiner in London 1805; revised 1808)

Between 1805 and 1810, Mary Gartside (1755-1819) issued three books on painting in watercolour and laid plans for three more. She was the first female to publish and disseminate theories of colour in art. Professionally she earned an independent living as a botanical painter and teacher of art in London and Manchester as well as through sales of her paintings (as at the Royal Academy, 1781) and prints made from them. The RA association connects her with other colourists and botanical painters of her time, including Mary Moser and James Sowerby, and perhaps also with Turner and Benjamin West.

The 1805 publication has 40 pages of text, plus engravings, colour samples, and eight hand-painted plates, featuring 'white' followed by seven dominant hues: yellow, orange, green, blue, scarlet, violet and crimson. These extraordinary designs, for which she revived the Latin term 'nebulae', are intended to illustrate lessons in harmony, composition, proportion, contrasts of light, shade and brightness, warmth and coolness, and advancement and recession of colour. Leonardo had described how random blots could stimulate artistic imagination, and Alexander Cozens' illustrated something similar in his book of 1786, but Gartside elegantly demonstrates this teaching-aid as sets of bold, hand-painted watercolours. An additional plate illustrates a coloured 'ball' that, if three-dimensional, would show the gradation of light and shade for each applied colour. Gartside's enlarged 1808 edition proclaims itself as *An Essay on a New Theory of Colours*, adopting a phrase previously applied by George Palmer in his *Theory of Colours and Vision* (1777). A three-part edition of the book was announced in 1809 but perhaps because insufficient subscriptions were received (despite Gartside's royal and noble patrons), they remained unpublished. Later abstract-blot designs are featured in Friedlieb Ferdinand Runge's *Musterbilder für Freunde des Schönen* (1850), in Giacomo Balla's *Futurist butterflies* (*Futurfalle*) of the 1910s, and in Hermann Rorschach's *Psychodiagnostik* (1921), on psychiatry.

A copy of Gartside's 1805 edition is found at <https://digi.ub.uni-heidelberg.de/diglit/gartside1805>

EXHIBITIONS



Menara Ken Art Gallery

Splendours of Malay World Textiles July 24 - October 31, 2022

Kuala Lumpur, Malaysia

This unprecedented exhibition aims at exhibiting the entire genre of textiles from the Malay World. On display will be 650 textiles divided into 12 major categories of textile techniques from the John Ang Collection, including the best examples of: Songket (brocade), Limar (weft ikat), Telepuk (gold leaf applique), Tekatan (embroidery), Pelangi (tie-dye), Ikat Loseng (warp ikat), Tenunan (plain weave stripes and checks), Linangkit (tapestry), Cetakan (prints), Batik (wax resist), Renda (lace) and Anyaman (woven unspun plant fiber). Textiles of other countries that are related to these textiles will also be on display for direct comparisons

<https://www.johnang.com.my/>



George Washington University Textile Museum

Korean Fashion: From Royal Court to Runway

August 20 - December 22, 2022 Washington D.C.

Innovations in fashion, music, film, and other arts have propelled Korea to the forefront of the world's creative stage. This major exhibition will explore the extraordinary transformation of Korean costume and fashion over the last 125 years, from the late Joseon dynasty to today's couture and cutting-edge street fashion.

<https://museum.gwu.edu/korean-fashion-royal-court-runway>



Blanton Museum of Art, University of Texas

Painted Cloth: Fashion and Ritual in Colonial Latin America

August 14, 2022 - January 8, 2023 Austin, Texas

Golden brocades and voluptuous fabrics are a characteristic visual feature of Spanish American art. Painted Cloth: Fashion and Ritual in Colonial Latin America addresses the social roles of textiles and their visual representations in different media produced in Bolivia, Mexico, Peru, and Venezuela during the 1600s and 1700s. Beyond emphasizing how aesthetic traditions of European and Indigenous origin were woven together during this period, the exhibition showcases the production, use, and meaning of garments as well as the ways they were experienced both in civil and religious settings.

<https://blantonmuseum.org/exhibition/painted-cloth-fashion-and-ritual-in-colonial-latin-america/>

EXHIBITIONS



Liz Williamson: Weaving Eucalypts Project

***An exhibition at UNSW Galleries, CNR Oxford St and Greens Rd
Paddington NSW, Australia.***

18 June - 14 August 2022, Wed to Fri 10AM-5PM; Sat to Sun 12-5PM

This collaborative project by Australian weaver Liz Williamson explores local colour, cultural connections, and shared weaving traditions. It extends from Williamson's research into experiments with Australian natural dye plants and unique colours extracted from locally sourced plants. The project features 100 panels woven by Williamson with fabric dyed by 60 collaborators with over 50 eucalypts species identified and sourced from over 50 locations.

<https://artdesign.unsw.edu.au/unsw-galleries/liz-williamson-weaving-eucalypts>



Wedding ensemble designed by Kofi Ansah,
featured in British Vogue

Africa Fashion

until 16. April 2023

Africa Fashion Spanning iconic mid-20th century to contemporary creatives through photographs, textiles, music and the visual arts, Africa Fashion explores the vitality and global impact of a fashion scene as dynamic and varied as the continent itself.

<https://www.vam.ac.uk/exhibitions/africa-fashion>

<https://www.vam.ac.uk/articles/about-the-africa-fashion-exhibition>



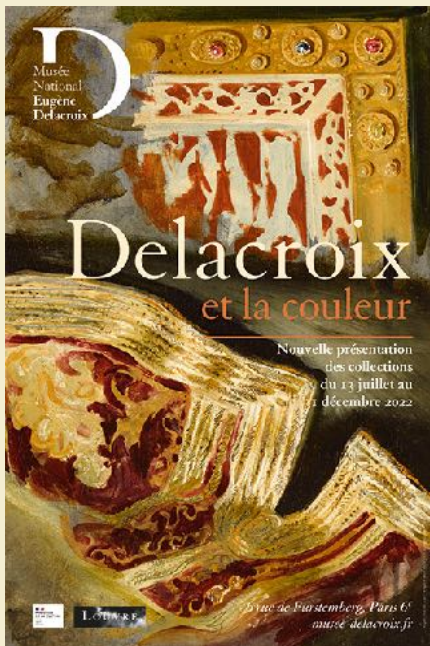
NIKI DE SAINT PHALLE Kunsthau Zürich, Switzerland

2 September 2022 through to 8 January 2023

The retrospective of around a hundred works showcases the exceptional oeuvre of Niki de Saint Phalle, including early assemblages, action art and graphic works, the Nanas, the Tarot Garden and late sculptures. Niki de Saint Phalle (1930-2002) is a leading female artist of the 20th century, who gained worldwide fame with her brightly coloured female sculptures that she called 'Nanas'. They exemplify the seemingly carefree cheerfulness typically associated with the artist. Yet there is much more to her than that.

<https://www.kunsthau.ch/en/besuch-planen/ausstellungen/niki-de-saint-phalle/>

EXHIBITIONS



Delacroix et la couleur, Paris, France

13 July 2022 through to 31 December 2022

The Musée National Eugène-Delacroix invites you to discover its permanent collection in the light of Delacroix' colours. From the reds and ochres of the Orient to Prussian blue and cobalt green, via the black and white of engraving, explore Delacroix's palette in a thematic selection of works by the painter, exhibited in his last apartment and creative space.

Defining himself as a colourist, the Romantic painter wrote in his diary: "My palette, freshly arranged and bright with the contrast of colours, is enough to ignite my enthusiasm".

In 1832, Delacroix visited Morocco and Algeria, and brought back objects - such as the Fez earthenware exhibited alongside the paintings - clothing and sketches that were to be a new source of inspiration for the painter.

<http://www.musee-delacroix.fr/fr/actualites/expositions/delacroix-et-la-couleur>

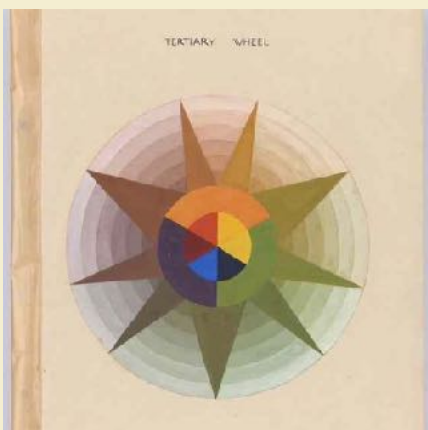


Celebrate the International Year of Glass

The V&A (Victoria and Albert Museum London) glass collection is one of the largest in the world, dating back over 3,500 years. Browse through our A-Z of decorative styles and techniques to find out about the delicate delights you should look out for in our stunning galleries. A is for aventurine; B is for blowing; C is for cutting; D is for diamond-point engraving; E is for enamelling; F is for filigree; G is for gilding; etc.

<https://www.vam.ac.uk/articles/a-z-of-glass>

Image: Finger bowl, manufactured by Davenport & Co., 1837, Longport, Staffordshire, England, Museum number: C.110-1992 © Victoria and Albert Museum, London



The Caroline Simpson Library & Research Collection

The Caroline Simpson Library & Research Collection has recently uploaded to their collection on archive.org a very nice set of scans of a portfolio of colour exercises produced by Helen Jean Burgess as a student of Phyllis Shillito at the East Sydney Technical College in the mid-1940's. The portfolio comprises a woven fabric cover and 36 loose boards in three sections, "Shillito Theory", "Ostwald Theory" and "Munsell Theory". The same portfolio was the subject of a joint study by CSA President David Briggs and founding member Eva Fay FDIA that was presented at AIC 2022 Toronto (see above for a link to a recording of the presentation). You can view the CSL&RC scans online or download them as a pdf or zip file from <https://archive.org/details/Burgess57586/mode/1up>

EXHIBITIONS



Abegg-Stiftung

***Humans, Animals, Gods: Textile Treasures from Ancient Peru
Through November 13, 2022 Riggisberg, Switzerland***

The Abegg Foundation owns a small but meaningful collection of textiles from ancient Peru. The fabrics are dated between the 1st century B.C. and the 16th century. Their depictions reflect the world of Peru's early advanced cultures before the European conquest. This exhibition exemplifies the outstanding position that textiles had in life and death. This is a unique opportunity to view pre-Columbian garments and cloths, their powerful design language, and sophisticated weaving techniques.

<https://abegg-stiftung.ch/en/>



Fowler Museum at UCLA

***Art, Honor, and Ridicule: Asafo Flags from Southern Ghana
October 23, 2022 – February 12, 2023 Los Angeles, California***

The Fowler's extraordinary collection of asafo flags from Ghana is one of the most extensive in the world. Colorful and conceptually layered, the flags are insignia for the historical and still thriving military companies of Fante states in southern Ghana. They are created by various workshops active in the region to this day and are paraded by the companies to celebrate their strength and preserve the memory of their role as community defendants. Most works in the exhibition were produced in the 20th century by documented artists, but the tradition dates to at least the 17th century. Accompanied by videos and photographs taken over the past five decades, the flags on view speak to the cultural, political, and social facets of these stunning textiles and their role in contemporary Fante life.

<https://fowler.ucla.edu/exhibitions/asafo-flags/>



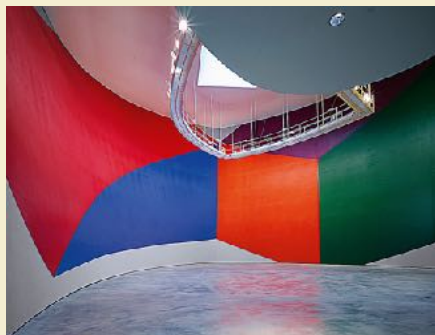
Crystal Bridges, Museum of American Art

***Fashioning America: Grit to Glamour
September 10 – January 30, 2023, Bentonville, Arkansas***

Cowboy boots, bathing suits, sneakers, Hollywood gowns, and denim jeans are powerful emblems of American fashion with global visual culture, amplified by movies, television, red carpets, and social media. From dresses worn by first ladies to art-inspired garments to iconic fashion moments that defined a generation, this exhibition conveys uniquely American expressions of innovation, highlights the compelling stories of both designers and wearers that center on opportunity and self-invention, and amplifies the voices of those who are often left out of dominant fashion narratives.

<https://crystalbridges.org/calendar/fashioning-america-grit-to-glamour/>

EXHIBITIONS



Original title: Wall Drawing #831 (Geometric Forms), 1997, Acrylic on wall, Site-specific dimensions, Credit line: Guggenheim Bilbao Museo

Sol LeWitt, WALL DRAWING #831 (GEOMETRIC FORMS) Guggenheim Bilbao

Traditionally, the worked surface of a drawing has been understood as the most intimate and direct record of an artist's creative process. With his wall drawings, LeWitt ensured that his autographic touch was wholly absent by leaving the execution to others. Despite their basis in impersonal written instructions, the mural surfaces of LeWitt's wall drawings nevertheless have the capacity to become quite visually sumptuous. While the early wall drawings were executed in pencil, colored pencil, chalk, or crayon, over the following decades LeWitt's directives mandated the use of inks and colored ink washes (from the early 1980s) and acrylic paint (beginning in 1997), with increasingly bold, colorful results. Relatively austere combinations of straight and curved lines in the early works also gave way to increasingly irregular, playful shapes and patterns. "When presented with the scale that walls have one must begin to engage their physical properties. The theatrical and decorative are unavoidable and should be used to emphasize the work," the artist explained. [1] Both of these qualities—theatricality and decorativeness—are evident in Wall Drawing #831 (Geometric Forms), a site-specific work that LeWitt conceived for a large gallery (Gallery 208) on the second floor of the Guggenheim Museum Bilbao in 1997, the year of the museum's opening. Among the earliest of the artist's wall drawings in acrylic paint, this work is rendered in highly saturated, vibrant tonalities of red, blue, orange, green, purple, and gray. The irregular and cropped geometric forms bend with the curved and sloping wall of the Frank Gehry-designed gallery, so that the painting both merges with and transforms its architectural setting.

1. Sol LeWitt, quoted in Andrea Miller-Keller, "Excerpts from a Correspondence, 1981–1983," in Susanna Singer et al., *Sol LeWitt: Wall Drawings, 1968–1984* (Amsterdam: Stedelijk Museum, 1984), p. 19.

Source: J. Fiona Ragheb. "Sol LeWitt." In Nancy Spector, ed. *Guggenheim Museum Collection: A to Z*. 3rd rev. ed. New York: Guggenheim Museum, 2009.

<https://www.guggenheim-bilbao.eus/en/the-collection/works/wall-drawing-831-geometric-forms>

UPCOMING CONFERENCES & EVENTS



In search of unseen colours: strategies to go beyond the use of colour in a painting practice by Julie Trudel

19 October 2022 7:00 - 8:00 PM (Toronto time) online

Organized by Colour Research Society of Canada

<https://www.colourresearch.org/crsc-events/2022/10/19/in-search-of-unseen-colours-strategies-to-go-beyond-the-use-of-colour-in-a-painting-practice-by-julie-trudel>



Farbe erleben (Experience Colour)

pro colore 5th Meeting (5. Treff), SWITZERLAND

29 October 2022, 2:30 PM – 6:00 PM CET

Location: Sensorium Rüttihübelbad, Rüttihübel 29, 3512 Walkringen, Switzerland

<https://procolore.ch/treff-ausstellungsbesuch/>



Color Beyond - CMG International Summit, Tuscon, AZ, UNITED STATES 10-12 November 2022

Color Beyond will encourage you to think about more than color, trends, and forecasts. In our hands-on workshops you'll explore materials and how they relate to CMG's directional color stories and their impact in the circular economy. You'll dive into color in the field of animation and games, exploring the impact on emotion and perspective. Our mentoring event will broaden your thinking of color in new industries as you connect and establish relationships with a global community of color design experts. And to enhance your experience our PreSummit events will challenge your assumptions and thinking on color!

Organised by Color Marketing Group

<https://app.glueup.com/event/2022-international-summit-57141/>



CIC30 - 30th Color and Imaging Conference, Scottsdale, AZ, UNITED STATES 13-17 November 2022 - on site

To mark the 30th year of CIC, we're heading back to where it all began.

CIC30 will include the 2022 MANER (Material Appearance Network for Education and Research) Conference, details on the website below.

Sponsored by: IS&T

www.imaging.org



Talk: Initiation à l'harmonie: théorie et pratique de la couleur (Introducing harmony: color theory and its application) with Marie-Pierre Servantie

17 November 2022, 6:30 PM CET

Organized by Académie de la couleur, Bordeaux, FRANCE

Registration:

<https://www.helloasso.com/associations/academie-de-la-couleur/evenements/cycle-de-conferences>
www.academiedelacouleur.org

UPCOMING CONFERENCES & EVENTS



The Henry Hotel

pro colore 6th Meeting (6. Treff), SWITZERLAND

22 November 2022, 4:00 PM - 7:00 PM CET

Place: Heinrichstrasse 68, Gewerbeschule, 8005 Zürich, Switzerland

<https://procolore.ch/treff-the-henry/>



Talk: La rousseur dans l'art: La séduction des rousses est un questionnement ancien (Redness in art: The seduction of redheads is an ancient questioning) with Daniel Bernard

8 December 2022, 6:30 PM

Organized by Marie-Pierre Servantie, President Académie de la couleur, Bordeaux, FRANCE

Registration:

<https://www.helloasso.com/associations/academie-de-la-couleur/evenements/cycle-de-conferences>

www.academiedelacouleur.org



CRSC Student Award Talks

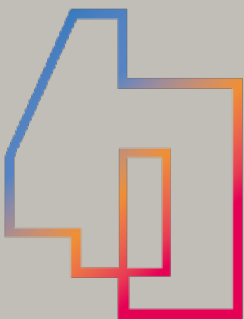
15 December 2022 - online free

Graduate Award recipient: Paria Mehrani, York University

A Biologically Inspired Neural Network for Color Representation

Honorable Mention: Anie Toole, Memorial University of Newfoundland Mornings at the Press

<https://www.colourresearch.org/crsc-events/2022/12/14/crsc-student-award-talks>



International Research on Environmental Colour Design Conference 2022 - online

25 and 26 November 2022, China Academy of Art Xiangshan Campus, Zhuantang Straight Street, Hangzhou, Zhejiang Province, China (English/Chinese)

Organized by AIC Environmental Color Design Committee, the Chinese Fashion Color Association Special Committee on Architectural Environmental Color and the Chinese Academy of Art (CAA)

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. A special event will be organized jointly with the Chinese Fashion Color Association, which coincidentally is also celebrating its 40th anniversary in 2022. Our host is China Academy of Art in Hangzhou. The celebration event 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 Prof. Jianming Song and Dr. Jie Xu, China Academy of Art, Hangzhou.

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)

http://www.aicecd.org/index.php?article_id=5&clang=2

CALL FOR PAPERS – AIC



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!

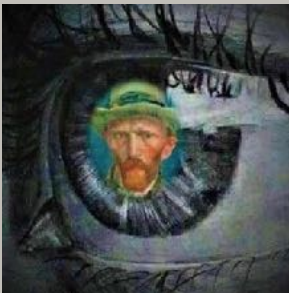
Short abstract submission: 1 December 2022 - 28 February 2023

Notification of acceptance: 31 May 2023

Full paper submission deadline: 31 August 2023

<https://aic2023.org>

CALL FOR PAPERS – JOURNAL ARTICLES



Journal of Vision Special Issue Art and Vision Science

Call for papers

Submission deadline: December 31, 2022

The Journal of Vision invites submissions for a special issue on visual art and perception, with the tenet that art is not just one of many possible types of visual stimuli to study, but the superset of visual forms that are encoded by the human brain. This special issue welcomes papers that take an analytical or empirical approach to understanding visual perception through examining visual art, as well as to understanding visual art through vision science. The editors also welcome papers on new methodologies or technologies – for example, for displaying or reproducing visual art, modeling image aesthetics, or generating new art – where these intersect with the study of human visual perception.

<https://jov.arvojournals.org>

COURSES & SEMINARS



Azo Fuchsine (vers 1900), Compagnie parisienne des couleurs d'aniline
Collection du musée des Arts et Métiers

CHROMOTOPE Séminaire de recherche – Arts and Crafts of Colour in 19th Century Europe

The seminar "Arts and Crafts of Colour in 19th century Europe" is part of the activities of the ERC project "CHROMOTOPE, the 19th century chromatic turn". CHROMOTOPE aims to analyse how the material turning point of colour in the 1850s inaugurates, on a European scale, new ways of thinking about colour in literature, art, and the history of science and technology. Based on an innovative interdisciplinary methodology and a triple institutional partnership (Sorbonne University, Oxford University, and Cnam), the project has three objectives: 1/ Reveal the literary and artistic impact of new scientific approaches to chromatic materiality that emerged in the second half of the 19th century. 2/ Show how the international exhibitions of this period have informed the new colourful landscapes of modernity. 3/ Understand how the invention of industrial dyes required the implementation of new forms of "colour pedagogy".

This seminar aims to question how the multiple facets of this 19th century chromatic turning point can be addressed. How can we think of colour as an artefact, as a matter and as an object of research? By bringing together, in interdisciplinarity (art history, anthropology, philosophy, art, photography, architecture, cinema and media), international specialists in the materiality of colour in the 19th century, it will be a questioning the material and intermediate nature of colour, as part of a dialectic between a historical epistemology and a wide range of social experiences involving chromatic objects, and practises.

Each session of the seminar will be organised around one of the major families of chromatic materiality: "Tinting", "Ink", "Email", "Painting", "Light" and will dialogue two researchers who work on colour in the 19th century but in different cultural areas (France, United Kingdom, Germany, United States mainly). A session will be devoted to the very notion of "chromatic materiality" in a dialogue between aesthetics and anthropology.

October 20, 2022, "Tinture"

Alison Matthews David, fashion historian, Ryerson University
Isabelle Kalinowski, Germanist, CNRS

November 24, 2022, "Increte"

Giovanna Fossati, film studies researcher, University of Amsterdam
Graciela Machado, artist-researcher, University of Porto

January 26, 2023, "Email"

Miranda Goodby, curator, Potteries Museum, Stoke-on-Trent
Zhao Bing, technical historian, CNRS

February 16, 2023, "Painting"

David van Zanten, architectural historian, Northwestern University
Jérémy Cerman, art historian, Sorbonne University

March 23, 2023, "Materiality"

Ludger Schwarte, philosopher, Kunstakademie Düsseldorf
Arnaud Dubois, anthropologist, National Conservatory of Arts and Crafts

April 20, 2023, "Light"

Natalie Boulouch, historienne de la photographie, Université de Rennes
Hollis Clayson, historienne de l'art, Northwestern University

Bilingual (English and French) and hybrid seminar
Contacts and information:
arnaud64.dubois@gmail.com & alessandra.ronetti@gmail.com

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/>

Online painting classes, workshops and videos with acclaimed still life painter and CSA member (Speaker Award) Todd M. Casey (USA). Options include live demonstrations (with feedback/ view only) and video recordings via Patreon <https://www.toddmcasey.com/teaching>

**NEXT AIC NEWSLETTER
DEADLINE**

DECEMBER 10 , 2022

OBITUARIES



Prof. Klaus Palm (1932-2022)

Honorary Chairman of Deutsches Farbenzentrum (DFZ) passed away.

Klaus Palm grew up in Berlin. He experienced the end of the war in 1945 as an anti-aircraft helper. His training as a master painter was the basis for his following activities in the field of colour.

As a Professor at the Hochschule der Künste (HdK) in Berlin, he taught in the field of colour and technology. As a professor at the Technical University of Berlin (TUB), he lectured on colour and interior design. Many school teachers, for example, the Berlin High School Centre, have received such specialist training from him. In 1975, Klaus Palm was the first chairman of the German Colour Centre e.V. (DFZ) in Ludwigsburg. A publication on the 50th anniversary of the DFZ describes in particular the goals of the DFZ and the activities of Klaus Palm in the years 1975 to 2002 as chairman of the German Colour Centre for the field of colour design.

From 2002, the German Colour Centre was headed by professors Karl Schawelka and Hans Irtel, and later by Axel Buether and Johannes Grebe-Ellis. Klaus Palm has enriched many DFZ conferences during this time with his participation and contributions, for example, in 2018 at the University of Applied Sciences and Arts (HAWK) in Hildesheim.

Klaus Palm, as editor of *Wulf - Große Farbwarenkunde*, ISBN 3677760853X with 571 pages and *Kleine Farbwarenkunde*, wrote standard works in this area, which were published in 9 editions until 1999. Each issue has proven itself as an understandable reference book and manual for the practitioner and reviewer as well as a competent textbook for lecturers and trainees and has made a name for itself.

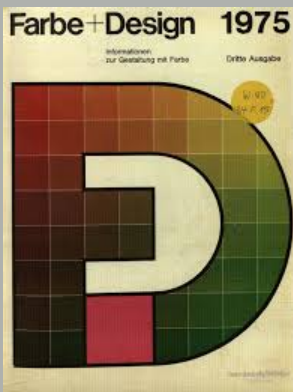
Klaus Palm has used his diverse knowledge in the field of colour as a specialist editor of the magazine *Farbe + Design* at Schwabenmuster Verlag (51 issues between 1975 and 2002) in the field of colour design. Knowledge from the field of colour technology was processed and disseminated by the specialist editor Klaus Richter. The magazine *Farbe + Design* was discontinued in 2002 with articles on colour - material - structure - surface. A lot of content for colour design and technical application is still up-to-date and digitally available today.

Klaus Palm has also used his colour knowledge as a specialist editor of the magazine *Mappe* for more than 20 years. This journal continues to be published monthly. The folder is a magazine for entrepreneurs and executives in the professional painting trade.

Klaus Palm has contributed to a sustainable application of colour in design, art and technology through his special knowledge in the interdisciplinary field of colour. He has set milestones in this area for training and application. Our thanks go especially for his use in this area of colour.

He died on 21 September 2022 at the age of 90. We are sad and will miss Klaus Palm very much. I am grateful that I was able to work with Klaus Palm for many years.

Klaus Richter, Honorary Chairman of the German Colour Centre





Prof. Dr. Arne Valberg (1938-2022)

Arne Valberg was born on 31 December 1938 in Norway and died on the 1 July 2022.

During and after studying physics, Arne Valberg and I worked together for several years on colour projects in the Laboratory for Colour Metrics (LCM) at the Physical Institute of the University of Basel (Switzerland). Dr. Karl Miescher was the head of the LCM. The LCM was very active in the field of colour science between 1955 and 1975. Arne Valberg worked alternately at the University of Oslo (NO) and LCM between 1961 and 1972. I worked alternately at the University of Giessen (DE) and the LCM between 1963 and 1970.

Between 1961 and 1969 Arne Valberg and I met many top scientists of the colour field, for example T. Holtsmark (NO), G. Wyszecky (CA), D. B. Judd (US), W. D. Wrigth (GB), Y. Le Grand (FR), M. Judge (DE), E. Whole (CH), and P. Walraven (NL), who attended either a colour conference in 1965 in Lucerne (Switzerland) or meetings in the LCM. In 1969, four LCM members presented lectures on colour at the first congress of the International Colour Association (AIC).

Around 1968 Thorger Holtsmark from the University of Oslo was the head of the famous experiments on thresholds for complementary optimal colours in the LCM. Arne Valberg and I were among the 6 observers. This led to several publications. LGM members used the famous three-beam colour integrator for these experiments. Similar colour integrators were later built in Berlin and Oslo for various additional experiments.

The main experimental result of approximately equal colour thresholds for complementary optimal colours is of great importance in image information technology. In image technology, the display colours red-cyan, yellow-blue and green-magenta are complementary colours. They mix with white.

Arne Valberg received his doctorate in 1976 in the Department of Physics at the University of Oslo. After his time at the University of Oslo, Arne Valberg received a professorship in physics at NTNU in Trondheim in 1991. In Trondheim, Arne Valberg soon participated in the creation of an interdisciplinary teaching project in neuroscience.

In 1990 Arne Valberg and Bary Lee invited me to participate in their physiological experiments. Together we spent days and nights at the Max Planck Institute for Biophysical Chemistry in Göttingen to detect the retinal spikes of a macaque monkey depending on the colour stimuli of colour type and luminance. Arne Valberg has published many experimental results.

In 2005 Arne Valberg published his research results and many others in the book: Valberg, A. (2005), *Light, Vision, Colour*, John Wiley & Sons, ISBN 0470 84902 9, 462 pages. In this book Arne Valberg has succeeded in combining the physiology, psychophysics as well as the neural and brain processes of the visual system. It is a great advantage that leads to applications for the visually impaired observers.

In 2009, Arne Valberg was awarded the AIC Judd Award 2009 of the International Colour Association (AIC).

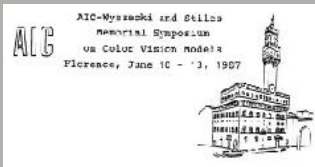
Between 1975 and 2012, Arne Valberg participated in frequently annual meetings of the German Colour Centre. At the 2012 conference, he attended an excursion to the permanent exhibition Colour and Coloursight at the Technical University of Berlin (TUB). At the 2012 conference, the book *Colour, Colour Vision and Elementary Colours in Colour Information Technology* was published, Arne Valberg as co-author.

Klaus Richter, Honorary Chairman of the German Colour Centre

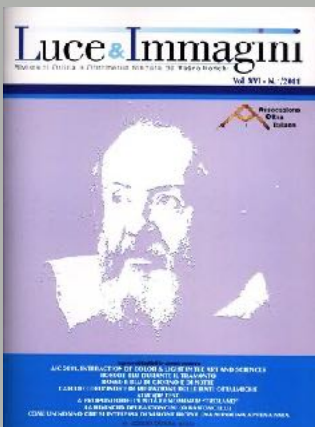
OBITUARIES



Lucia Ronchi Rositani in Florence, 1987



Giorgio Ronchi Foundation Books



Journal edited by Lucia Ronchi Rositani

Lucia Ronchi Rositani (1927-2020)

It is with great sadness that we inform you that Prof. Dr. Lucia Ronchi Rositani passed on 15 May 2020, aged 92. She had an exceptional career lasting seventy years, and charisma.

She held a PhD degree in Physics, with a thesis in Astronomy on the Milky Way (1948), and a Postdoctoral degree in Physiological Optics (1955). She was a scientific researcher and professor at the National Institute of Optics (INO) in Florence from 1956 until her retirement in 1992. She continued up-to-date research on colour vision and related matters, and her publication activity showed unbroken fervour until 2018.

Lucia Ronchi won the prestigious AIC Judd Award in 2011 for her contributions to physiological optics, colour vision and colour imaging science; for her research work on the theory, philosophy and history of science and scientific terminology; for her innate ability to raise awareness of colour as a complex and multidimensional concern; for her continuous and extensive work publishing, transmitting and communicating via the Italian journal *Luce e Immagini* and the *Atti della Fondazione Giorgio Ronchi*, a bi-monthly book series of the Giorgio Ronchi Foundation, since 1949 (*Influenza del campo circostante alla mira sull'acuità visiva*, Vol. 4); and for her eminent role in the scientific exchange between the Italian community and the world.

Outstanding work includes Lucia Ronchi's *La scienza della visione dal punto di vista delle scene naturali* (The science of vision related to natural scenes, Fondazione Giorgio Ronchi, Vol. 88, Florence 2006). From Ronchi's critical viewpoint, the usual study of a specific field feels like standing 'on a razor blade', any deviation being a risky enterprise. Underscored by her capacity to take up the latest findings and new approaches, her own approach of vision, including colour vision, is thereby a multidisciplinary one.

Ronchi's scientific research approach implies 1) acquiring profound knowledge of previous experiments, theories and their respective critiques; 2) investigating, studying and specifying effects of circulating and advancing theories and devices yet unexplored. From her perspective, computer-aided experimental research led to 'a stormy sea', requiring further a revision and extension of the basic understanding of visual functionality, the modifications of traditional visual models, and the specification of the perceptual and physiological correlation of the visual system and the brain. According to her, natural scenes were the best 'prototype' to critically discuss and understand the complexity and vastness of visual stimuli, unexplored effects and concepts, to further develop a consistent theoretical concept of 'multidisciplinary'.



Lucia Ronchi Rositani (centre), winner of the AIC Judd Award 2011, AIC President Berit Bergström (left), AIC 2011 Midterm Meeting Zurich Chair Verena M. Schindler (right)



AIC Presidents at AIC 2007 Hangzhou (from left to right): José Luis Caivano (2006-2009), Paula Alessi (2002-2005), Mitsuo Ikeda (1998-2001), Lucia Ronchi Rositani (1994-1997), Alain R. Robertson (1990-1993)



Lucia Ronchi Rositani at AIC 2008 Stockholm

Lucia Ronchi started attending international meetings on optics in 1952 (Coloquio Sobre Problemas Ópticos de la Visión, Madrid), and on colour in 1963 (VII Journées Internationales de la Couleur).

During the 1980s Lucia Ronchi began to play a key role in the leadership of the International Colour Association (AIC). In 1982 Lucia Ronchi attended an AIC meeting for the first time (AIC 1982 Budapest). In 1987 she organised the AIC Interim Meeting "Wyszecki-Stiles Memorial Symposium on Color Vision Models" in Florence, Italy. In 1988 she was elected AIC Vice President (1990-1993) and following this she served as the first female AIC President (1994-1997). Since 1982 she has attended all AIC congresses and meetings. Special attention was given to her pivotal initiative to create a new study group on the Language of Colour (AIC 2009), which is one of the five active AIC study groups today. Since 1975 she also represented Italy in the CIE sections, as a delegate of Division 1, and chair of Division 6. As well, she was an active member of the Associazione Ottica Italiana (AOI), which was a regular member of the International Colour Association up to 2010. Furthermore, she was a life member of the Colour Group (Great Britain) and an active member of the AIC Study Group on Environmental Colour Design.

Lucia Ronchi was President of the Giorgio Ronchi Foundation, which was established in 1945 by her father Vasco Ronchi, scientist, professor and founder of Istituto Nazionale di Ottica (INO), to honour the memory of his son Giorgio (b.1931) killed in 1944 by "the very last German bomb to hit Florence." <http://ronchi.isti.cnr.it>

One of her last articles appeared almost seventy years after her first: RONCHI Lucia. The universe, the earth, the man, an abridged view of the evolution. *Atti della Fondazione Giorgio Ronchi* 2018; LXXIII, 2:115-122, <http://ronchi.isti.cnr.it/index.php/atti-della-fondazione>.

We met Lucia Ronchi regularly at AIC events. She invited us to Florence to deliver talks. Lucia was a wonderful, generous host full of wit and vivacity. She will be greatly missed and always remembered.

Verena M. Schindler, Chair of the AIC Study Group on Environmental Colour Design
Manuel Melgosa, Full Professor in Optics, University of Granada, Spain, Vice-President of Comité Español de Iluminación (CIE NC ES)
Javier Romero, AIC President (2014-2015), Full Professor, University of Granada, Spain

OBITUARIES



Arturo Molina Concha (1933-2022)

Arturo Molina studied at the School of Applied Arts of the University of Chile in Santiago from 1958 to 1962, where he was part of the Arts programme and obtained his Bachelor of Arts degree with a major in Interior Decoration in 1966. Among his teachers were the architects Ventura Galván and Edwin Haramoto, and he was an assistant to both of them.

After graduating, he began teaching drawing and joined the former Department of Design of the University of Chile from 1968 to 1976. He was part of the academic exchange between the University of Chile and the University of California, Davis CA, United States, where he specialised in studying and teaching colour, an activity that defined his academic career.

Professor Arturo Molina taught the Design Course with focus on colour at the Faculty of Architecture and Urbanism (FAU) of the University of Chile in Santiago from 1976 to 1981, the year the Design Course was closed due to political dictatorship. With the reopening of the programme in 1995, he resumed his work as a professor of the Colour Course, contributing to training new generations of designers until 2010, when he retired as Associate Professor at FAU of the University of Chile.

Ingrid Calvo Ivanovic, AIC Executive Committee Member 2022-2023

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)

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