Colour & Poetry:

A Symposium II

19 - 21 March 2020
Slade Research Centre
Slade School of Fine Art, UCL
Gower Street
London WC1E 6BT

Poster image by Agnes Keith with Winsor & Newton pigment markers
Every day look at a beautiful picture, read a beautiful poem, listen to some beautiful music, and if possible, say some reasonable thing.

Johann Wolfgang von Goethe
This publication documents and celebrates Colour & Poetry: A Symposium II, a cross and interdisciplinary three-day event, which was to take place at the Slade Research Centre to celebrate International Colour Day, World Poetry Day, 21st March and to declare World Pigment Day, 22nd March, founded by Ruth Siddall and myself. We chose this date as it marks the death of the polymath Johann Wolfgang von Goethe who published his Theory of Colours in 1810 and a series of influential monographs on the understanding of colour. The mineral goethite is named after him.

It was also to be the occasion to announce the Material Research Project’s new initiative, the Slade Pigment Farm, the purpose of which is to propagate plants in order to explore the world of natural dyes and develop an understanding of their cultivation and manufacture. Equally, it aims to enrich the environment and create an everyday opportunity for the UCL community to experience colour around campus.

The symposium programme sought to bring together a range of speakers representing the arts and humanities, science and industry, to speak of colour and poetry and its surrounding research. You will find here the list of participants in order of appearance with an image to illustrate their contribution, followed by a section of poetry readings, performances and material workshops. The workshops invited the public to take part in creating a Colour Family Tree with watercolours supported by Winsor & Newton and to participate in a block printing workshop to create a Colour Print Wall with Charbonnel inks. Next an exhibition of work from Slade students and Material Research Project student and staff will be on display.

Nomenclature of Colours II named after Werner’s 1814 Nomenclature of Colours, a taxonomic guide to the colours of the natural world, curated by graduate painters Anna Choutova and Andras Nagy-Sandor. Finally, there was to be a series of wall paintings using materials provided by Liquitex that took Cennino Cennini’s quote as a starting point: “to work directly onto a wall is the most agreeable and impressive kind of work.”

On the front of the publication is the joyful poster designed by Agnes Keith which set the tone for the symposium and represented this much anticipated event in the Slade calendar. And although this publication only honours a symposium that never was, there is much beauty to look at, read, celebrate and say some reasonable thing.

Jo Volley
PAINTING HINEMIHI BY NUMBERS
Keynote: Dr Dean Sully, UCL Institute of Archaeology, Slade Scientist in Residence 2019-20

Image: Painting-by-numbers canvas, communal artwork painted by Hinemihi’s People at the noho marae at Clndon Park, August 2010 (WHAT_, architecture)

Image: Cross section of Hinemihi’s painted design, undertaken as part of the conservation investigations of Hinemihi, the wharenui (Maori meeting house) at Clndon Park, UK (Photograph Maria Cardoso)
This, a ceremonial landscape:
cromlechs, circles, a cove
and a line of cairns
along the spine of y Preseli,
intrusive sills of bluestone —
rhyolite a pattern of swirls
like the air of Jupiter,
dolerite spotted with feldspar
like stars in outer space —
quarried and carried over land
and river, Nyfer, Severn,
to Salisbury Plain,
to stand at Stonehenge,
their placement an echo
of their home:
a land of stone for the dead,
a land of wood for the living…
SYNONYMS FOR COLOUR NAMES WITHIN AND ACROSS LANGUAGES

Dr Dimitris Mylonas, Assistant Professor in Computer Science, New College of the Humanities at Northeastern University & Chair of Study Group Language of Colour, AIC

Image: Synonymity of colour words. The colour and location of the discs corresponds to the coordinates of centroids of colour names in colour space while their size corresponds to their frequency of occurrence in an online colour naming experiment (available at: https://colournaming.org). The grey lines between the discs link colour words that have been used to name the same colours and the width of the lines indicates their degree of overlapness.

COLOUR & EMOTION

Dr Nir Segal, artist & mother

Image: Colour & Emotion: Measuring Wellbeing Creatively: Co-production of a Non-Verbal Wellbeing Measure
**ALBERS IN PRACTICE**
Malina Busch, artist

Image: Malina Busch, Unfurl, 2019, Acrylic on muslin, 20 x 20 x 10 cm

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**ELECTROCHEMICAL METHODS IN PRINTMAKING**
Professor David Dobson, UCL Earth Sciences, Slade Scientist in Residence
2018-19

Image: Detail of electrochemical process
FRIDA'S COLOR - CALOR DE FRIDA
Alvaro Barrington, artist

Image: Colour swatches representing Frida’s house made and gifted by Jo Volley to Alvaro Barrington

INVESTIGATING COLOUR
Professor Maria Cristina Galli, artist & Vice Director & Ilaria Mariotti, Professor of Contemporary Art History, Accademia di Belle Arti di Brera, Milan

Image: Francesca Santoro, Respiri, 2019, watercolor, PVC, wooden shelf, dimensions variable
METACHROMASIA: A STAIN ON LIFE
Rob Kesseler, artist & Emeritus Professor of Arts, Design and Science, University of the Arts London

NEW COLOURS: WHAT DRIVES THEIR DEVELOPMENT?
Mark Cann, Technical Excellence Manager, Colart

Image: Ophrys tenthredinifera, detail of microfine stained stem section of Sawfly orchid, magnification X400

Image: W&N Archive
RENAISSANCE COLOUR POETRY
Roy Osborne, artist

Image: Engraving of Antonio Telesio, who published his booklet on colours *Libellus de Coloribus* in 1528 after narrowly surviving the Sack of Rome

THE WALKING EXPERIENCE OF COLOUR
Professor Yannis Ziogas, artist & Dean of School of Fine Arts, University of Western Macedonia

Image: It is about the concept of “forbidding” as I experienced it while walking in the mountains of Prespa and the symbolic use of the complementary relation green/red
THE SILENCE OF WHITE
Elizabeth Mead, artist & Professor of Art, William & Mary

Image: Elizabeth Mead, The Silence of White, card stock, graphite

THE COLOUR OF WORDS
Jane Bustin, artist

Image: Jane Bustin, Song, 2019, Porcelain, oxides, body stain, muslin, 35cm x 13cm
RED AND GOLD: A UCL SPECIAL COLLECTIONS LUNCHETIME DISPLAY
Dr Tabitha Tuckett, Head of Rare Books, UCL Special Collections

RED + GOLD - MEDIEVAL + MODERN
Clare A. Lees, Professor of Medieval Literature, Director of Institute of English Studies, School of Advanced Study, University of London

Image: MS MOCATTA 1 - fol 39v/fol 40v - Castilian Haggadah, late C13th or early C14th - courtesy of Special Collections, UCL Library Services

Image top: Bayeux Tapestry
Image bottom: Annie Albers
PREDICTING COLOUR
Kate Hopkins, artist

Image: Kate Hopkins, A rough illustration of the brain and some features of visual perception

OSTWALD’S COLOUR PRIMER
Stephanie Nebbia, artist & TFAC Global Manager, Colart

Image: Ostwald's Colour System, W&N Archive
POETIC PALETTES: AN EXPERIMENT
INVESTIGATING THE RELATIONSHIP BETWEEN
COLOUR AND POETRY
Natalie Gale, artist & Lecturer, University of Sunderland

Image: David Cooper, Anon

TAKEING SHAPE: SEEING THROUGH COLOUR
Dr Sara Choudhrey, artist & Associate Lecturer, University of Kent

Image: Sara Choudhrey, Untitled II, Ⓐ (Rang) series, 2020
CONVERSATIONS OF COLOUR WITHIN THE COLLECTION OF THE NATIONAL GALLERY, LONDON

Rose Davey, artist & art historian

POETICAL CHROMATOGRAPHIES, CIRCA 1919

Dr Roland-François Lack, UCL French

Paper bag, masking tape and acrylic paint on plywood panel, 30 x 20 x 3.5cm

UCL SPECIAL COLLECTIONS’ POETRY STORE
Selected by Liz Lawes, UCL Art Librarian

POETRY AND PERFORMANCES
Adam Lazarus
Benjamin Arthur Brown
Geraldine Snell
Ishwari Bhalerao & Leonie Roushman
Mataio Austin Dean
Rhun Maredudd Jones

Image: *Pastoral fragments*, Thomas A. Clark, Pittenweem, Fife, Moschatel Press, 2016, UCL Special Collections: POETRY STORE (X) MOS:CLA
Adam Lazarus

Yoke

In the chimney in the living room
is a soot owl which hoos
from behind the bricks.

Orange gone black from years of enjoying the fire.
Song grown coarse,
exhausted vehicle of our unseen companionship.

To you my voice is wind chimes
activated by storming night.

You cannot hear
or you are off
caring for your young.

Two airborne threads released from Persian rug,
born by a draft in the hall,
observed by natural light pouring through windows.

Running with my brother like a bee chasing a bee.
Carpet burns and honey
in our fireplace tea.

Benjamin Arthur Brown

Autumn light

Autumn light: so blinding,
Shines in and off a haze of amber, orange leaves:
Van Dyke brown, painted with a touch like Rembrandt.
Trees crimson, lime:
Tendrils, ink drips across the milk dyed blue, translucent sky.
Fidgety worlds of grey, green, brown spread liquid across foot falls

Toes in worn shoes,
Squelch the mud, fresh dew grass.
Gentle pad of pads on frozen mud encrusted leaf,
Bark the dog.
Passing pleasant enquiring gaze of Tourist, Local and babe in arms
The dog haired, hairy ‘Dryads’ dance, bark and dance some more,
Round thick armed trees bald.

The air smells cold.
Comfortably cold.
Air you can kiss
A promise of friendship,
Talks of the weather and the fading light: kind of cold.
INCANTATIONS
Performance by Geraldine Snell

51° 31’ 29” N 0° 08’ 31” W
Performance by Ishwari Bhalerao & Leonie Rousham

Image: Geraldine Snell, be gone, 2019, felt tip on paper, 148x192mm
Mataio Austin Dean

Beyond Portsdown Hill

Already passed in the golden light, falling
Long across well chewed grass. Violent mound
Already inert, useless before sealess eyeing.

And bold is the soil: thin, dry dust, here found
Resting a moment on hot air. Danced veil,
Hand on the warm mist, stretched across this valley's ground,

Joining each body. From the fine earth, pale,
And interrupted by teeth, jump energetic yellow
Petals, stout orchids, purple in green palm limescale.

These sharpened teeth of flint, skulls of flint below,
Almost rounded flakes of flint underfoot,
Black, blue, orange, white, prone in crops’ shadow.

The teeth are aching in the coming of the night, put
Closely upon the hills and our dark eyes
Where dies history’s flashing hill light dot.

Next to the dark green verge, butterfly’s
Shadowy spray, the chalk path in this light shines,
Tempting the future with old names and skies,
Having called me out, skyward, along chalk lines.

Rhun Maredudd Jones

Toy Pegasus

She held it firmly in her little left hand and made it fly,
die, then come back to life again. Between the time

it took the few to feign belief in prayer, she drew
new Gods in an old colouring book (borrowed

from a box beneath the pew), unaware that
the lines were there to carefully follow.
WORKSHOPS

Colour Family Tree with W&N Watercolours, learn of their history, origins and how to mix them with Ian Rowlands, artist and TFAC demonstrator.

Colour Print Wall using Charbonnel Inks with Gabriela Giroletti, artist and TFAC demonstrator.

Image opposite: W&N Archive
THE NOMENCLATURE OF COLOURS II
Curated by Anna Choutova & Andras Nagy-Sandor

Andras Nagy-Sandor
Anna Choutova
Ivan Kashdan & Blithe Germ
Jessie Stevenson
Raphaella Pester

Image opposite: W&N Archive
ANDRAS NAGY-SANDOR

Image: Untitled (Axe-Field), 2019, oil and ink on canvas, 160 x 350cm

ANNA CHOUTOVA

Image: Well Hot Dog!, 2020, oil on wood, 210cm x 120cm
DE-COMPOSITIONS: EARLY AFTERNOON
Performance by Ivan Kashdan & Blithe Germ

JESSIE STEVENSON

Image: Surreal, but nice, 2020, acrylic and gouache on paper, 29.5x21cm
Image: *Windbreak*, 2020, felt-tip pen on paper

**WALL PAINTINGS**

Caroline de Lannoy  
David Dobson  
Elizabeth Mead  
Estelle Thompson  
Gabriela Giroletti  
Henrietta Simson  
Nadine Mahoney  
Stephanie Nebbia  
Robert Rivers  
Lesley Sharpe  
Jo Volley
CAROLINE DE LANNOY

Image: Wall painting no. 553, 2020, acrylic paint

DAVID DOBSON

Image: Copper Maple, electroplate from maple leaf
ELIZABETH MEAD

Image: The Silence of White, interior wall paint once realized

ESTELLE THOMPSON

Image: Inside Outside, 2017, acrylic on gesso wall painting, 287x264cm
GABRIELA GIROLETTI

Image: Wave Goodbye, 2020, oil pastel on paper

HENRIETTA SIMSON

Image: No Pressure (411.85 ppm), 2020, oil on cardboard
NADINE MAHONEY

Image: *Only parts of us will ever*, oil, acrylic, pigment on canvas

STEPHANIE NEBBIA

Image: *Equal Values*
ROBERT RIVERS

Image: Three Leaves, acrylic paint

LESLEY SHARPE

Image: Pigment Farm logo, laser cut vinyl
I would like to take this opportunity to thank all who agreed to take part, to those who gave their support and guidance during its organisation, and despite the disappointment that ensued, to those who optimistically committed to take part the following year.

Jo Volley
Wilhelm Ostwald, Großbothen (Sa.)

Herrn F. Scott Taylor, London

Dear Sir:

Your kind letter (24. Feb.) came a few days later than the proofs. I read them at once and sent them back with a few suggestions, you will find easily as they are written in violet pencil. I understand there's still time to consider them; in any case they are not so important.

Only the ornament you have put to my name will not do. Gehrurat is merely a bureaucratic event, with which befall every professor staying more than 10 years by his business. I wrote

Image opposite: W&N Archive
in pencil my English memoirs and if you think it fit you may print them (in very small type) below my name; you may even add: Nobel prize 1909 if you think it will promote selling.

While reading the proofs I felt extremely happy. The translation seems to be done masterly and I cannot refrain from enclosing a poem of Goethe with expressi most happily what I felt. And your preface made me blush over and over. Many thanks for it.

As to the end of the book I have the same impression. I hope to send you a better finale after a couple of days. I am just on the way to Berlin for 2 days and I was not sure whether I can do them at once.

I do not care to name the book chromatics; your title looks absolutely right.

As to the Plakat I suppose it will be done just as the plates, i.e. you will have the thing devised after the English and American taste and order the black prints to be sent her for putting in the colors. The slacker trade is the more advantageous becomes necessary. The white spaces for the colors must be squared; their magnitude is arbitrary and depends on the size of the Plakat.
Perhaps it will interest you that also the French have at last discovered the new Farbenlehre. They use the Farbenblau for inventing ladies dresses and bother me with rather unintelligent questions. I am negotiating a translation of my “Maltechnik.”

Very truly yours

M.T. Schwabe

I just succeeded to find a connecting link between the chlorophyllomen and the second home of our book. You will find it enclosed.