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**Colour & Poetry: A Symposium VII 21st & 22nd March 2025**

**Friday 21st March International Colour Day & World Poetry Day**

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

**10.05 Cezanne, colour, and neurodiversity.** Paul Smith is a Professorial Research Fellow at the University of Warwick. His publications touch on Delacroix's, Pissarro's, Seurat's, and Cezanne's colour; Adrian Stokes's, Merleau-Ponty's, and Wittgenstein's ideas about colour; and the science of colour perception.

**10.20 Repurposed to Pigment: Creating Paint from Excavation By-product.** Jordan Verdes is a London-based painter with a meticulous approach to painting materials and processes. His research into painting's materiality has led to works being stripped down to their essential parts and viewing them as constituents.

**10.35 A Recreation of the Court of Gayumars.** Vaishali Prazmari's work incorporates elements from various cultures including the Indo-Persian miniatures and Chinese painting of her heritage. Her practice-led PhD at the Slade focuses on the 1001 Arabian Nights.

**10.45 Colour & Dreams.** Lavinia Harrington is an Italian-British artist based in London. She received her Painting MFA from the Slade School of Fine Art (2024), an MA from the Courtauld Institute of Art (2010) and BA from the University of Oxford (2008) in History of Art.

**10.55 Stream of Rupture.** Lujain Tamer-Mansour is a multidisciplinary artist from East Jerusalem, currently completing her final year in sculpture at the Slade School of Fine Art. Taking a psycho-automatic drawing and building approach, her work centres the play between childhood recall and Levantine mysticism.

**11.05 Non Sine Sole Iris: No Rainbow without Sun.** Prof. Liz Rideal has exhibited in Europe and the United States, with artwork in public collections including Tate;

Victoria & Albert Museum; The National Portrait Gallery; Philadelphia Museum of Art; Yale Centre for British Art; LACMA and the Metropolitan Museum of Art, NY. Publications include best-seller: *How to Read Painting*.

**11.20 Bio-based acrylics.** Johnny Meghames is a formulation chemist at Liquitex and will present on the development and future of bio-based acrylic paints. With a keen focus on sustainability in art materials, Johnny will explore the intersection of innovation and environmental responsibility in modern paint formulations building on the momentum of Liquitex's commitment to eco-friendly practices.

**11.35 INFUSIONS: chromatic staining from the lab to the olive grove.** Rob Kessler is an award-winning artist and Emeritus Professor of Art, Design & Science at Central Saint Martins, London. His work explores the botanical world through a range of practices from drawing and video, to the use of high-powered microscopes to create large format images from plant samples.

**11.55 Colours of Korea before and after the Industrial Revolution.** Seon-Young 'Jenny' Ihn is a painter of Korean heritage living in London. Her pigment works are simultaneously painting and drawing whereby notions of image and mark-making are in dynamic tension. She is a doctoral researcher at the Slade, exploring the materiality of colour, its provenance and capacity to evince the porosity of matter and spirit.

**12.15 Sixty years of Colour and Poetry in the UCL Small Press Collections.** Liz Lawes is the UCL Subject Liaison Librarian for Fine Art, History of Art and Film Studies and the Collection Manager of the Small Press Collections in UCL Special Collections. The Small Press Collections are globally significant collections of 20th century independently published, experimental literary, counter-cultural, and visual art publications, held by UCL Special Collections.

**12.25 Poems after art.** Sharon Morris. During the workshop we will look at

ekphrastic poems and try out strategies for writing. Sharon Morris is an artist & poet, and a professor of fine art at the Slade.

**Viewing of The Nomenclature of Colours,** an online exhibition of 90 artists, curated by artist and curator Stephanie Nebbia. She hosted of *A Day of Colour & Poetry* at Elephant West (2023), curated symposium exhibitions, *Colour/ Pigment/Poetry*, *Colour/ Print/Poetry*, *The Nomenclature of Colour I, II & III* and *Apertures* for the Macro residencies at the Fondamenta Gallery, Rome.

**Caput Mortuum,** a Show Case exhibition by Sarah Pettitt, Methods Room, Slade Woburn Square Studios.

**14.00 Cartographies/Color/ Choreographies: the body shaping space.** Yannis Ziogas is a painter who also explores various areas of visual expression. He is a Professor at the Department of Fine and Applied Arts of the University of Western Macedonia. He is organising the process *Visual March to Prespa* and other Walking International Encounters/Conferences and he writes on art.

**14.15 Partures.** Christine Kirubi is an artist-poet based in London. She is the author of *WILDPLASSEN* published in 2024 by the87press

**14.30 'Faded Panseys on the sands at night': Gwen John & Colour.** Fiona McLees is Senior Paper Conservator at Amgueddfa Cymru – Museum Wales, currently researching and conserving their collection of Gwen John's watercolours and drawings.

**14.45 Virtual/Digital Colour.** Roman Sheppard Dawson's practice explores the nature of sight through the language of the camera, weaving his personal history with the mechanics of image-making. Informed by both structuralist materialist cinema and his upbringing around the theatre.

**15.00 Reading.** Stella Kajombo is a Malawi-born artist living in London. She graduated with a BA (Hons) in Fine Art from Arts University Bournemouth in 2019. Her practice explores the complexities of diasporic identity and heritage through collage and various other material assemblages to capture 'new'

memories and oral histories.

**15.15 Darkroom Garden (WT).** Liz Harrington is a visual artist working with process led, experimental analogue and alternative photographic techniques. She is currently studying at Slade (MFA, Fine Art Media 2024-2026) and her research includes developing more sustainable photographic working methods in her practice, including the use of plant-based photographic developers and toners.

**15.30 Urban Spectrum.** Jasmir Creed is a practice-led PhD researcher at the Slade School of Fine Art. Solo exhibitions of her work include Utopolis at Warrington Museum and Art Gallery, Warrington, 2023; Dystopolis at Victoria Gallery & Museum, Liverpool, 2018; and Urban Forest at Delta House Studios, London, 2017.

**15.45 Beinn Dubh (Black Mountain).** Lesley Sharpe is an artist printmaker living between Scotland and London. Influenced by her industrial heritage, her practice explores the relationship between Print, Process and Place through the use of analogue and digital printmaking processes.

**16.00 Ottoman Brocades and British Arts & Crafts - The Practice of Re-Mediation.** Dr Sara Choudhrey is a London-based artist and researcher, exploring themes of visual culture, heritage and society. She references historical collections, archives and architecture with a specialism in Islamic art and design and its impact beyond the Islamic world. Sara holds a Masters in Digital Arts from UAL (2010) and a PhD in Digital Arts from University of Kent (2018).

**16.15 From Chronostratigraphy to Chromostratigraphy: The Use of Colour in Geological Maps.** Dr Ruth Siddall works on materiality in art and architecture through the scientific and social historical study of stone, pigments and ceramic materials. She is currently a Post-Doctoral Research Fellow on the European Research Council Advanced Grant STONE-WORK in the Department of History of Art & Architecture, Trinity College Dublin.

**16.30 'collour scarlet on a stormy day'.** Brece Honeycutt, a multimedia artist,

continues to research and write about the Shakers temporal and spiritual use of colour for her project *Prismatic Utopia*.

**16.45 Sérénade,** a live singing performance of *Sérénade*, music by Charles Gounod, lyrics by Victor Hugo. Tian Rossana Wong practice draws from music, poetry, ancient art, and architecture to reflect on concepts of ontology and humanity, particularly within Taoist and Roman Catholic philosophies.

**Saturday 22nd March World Pigment Day 5th Anniversary.**

Welcome: Jo Volley & Ruth Siddall founders of World Pigment Day.

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

**10.45 In the middle of a story.** Elizabeth Mead's work has been exhibited across the U.S. as well as in Australia, England, Iceland, Italy, Japan, Korea, Las Palmas, Portugal, and Taiwan. She has been a visiting artist and artist in residence at institutions in the U.S. and abroad. She is Professor of Art at William & Mary.

**11.00 Red - the legacies of traditional Japanese colours.** Merry Chow is the Conservator-in-Residence at the Slade for 2025-2026. Currently pursuing a PhD in Heritage Studies, her research explores a more-than-human approach to heritage conservation.

**11.15 Reading.** Sean Borodale works as an artist and writer; his collections include *Bee Journal* (shortlisted for TS Eliot & Costa Book Awards), *Human Work*, *Asylum* and *Inmates*. His poem-doc *Mighty Beast* for BBC Radio won a Radio Academy Gold Award for best feature/documentary. Hon. Research Fellow in Print, Slade School 23-25.

**11.30 COLOUR matters at Brighton's Royal Pavilion: 'Carmine, Lake, Vermillion, Cromé Yellow and other expensive colours'** Dr Alexandra Loske, colour historian and Curator of the Royal Pavilion, will provide

a chromatic journey through this most colourful of historic buildings in Britain. This follows the opening of an immersive exhibition about colour past and present at the Royal Pavilion on International Colour Day and final preparations for the publication of Alexandra's book *The Royal Pavilion: A Regency Palace of Colour and Sensation* in June 2025 (Yale University Press).

**11.45 Ghost Colours: a Meditation (Klimt, Cézanne, Rimbaud).** Bruno Sibona studied 16th century (MA) and 17th century (DEA) French literature at university in Aix-en-Provence before completing a PhD in Comparative Literature at UCL. He taught French for many years at Aberystwyth University. He is the co-founder of three literary journals (*Détours d'Écriture*, *L'Amateur de Plein Air*, *Interstice*) and is a regular contributor to the *Chroniques du Ça et Là*.

**12.00 Nothing original under the sky: re-experiencing the Arena Chapel frescoes.** Dr. Henrietta Simson's interest lies in technology's writing of space and how this affects the way we experience landscape and images; how these are defined and encountered.

**12.15 Colour as Experience.** Malina Busch studied at the Slade School of Fine Art, MFA; School of the Art Institute of Chicago, BFA; and College of William & Mary, BA. Malina is a tutor at the Slade Summer School and former Honorary Research Fellow at the Slade.

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

**12.40 The Colour of Subject Platter.** Rose Davey is an artist, writer, and director of project space Corner7 in Camden. Recent solo exhibitions include *The Idea Repeat*, curated by Jonathan Watkins at APT, London, and group shows include *Same Same*, Sid Motion Gallery London, 2022, *Until the World became the Walls all Around*, Canopy Collections, Van Gogh House, London 2021.

**12.50 That watches and receives: Abstracting word and memory along The Glaven Way.** Jessie Stevenson lives and works between North Norfolk and London. She graduated from Central St Martins with a BA in 2017, then an MFA Slade 2022, for which she received the Bartolomeu dos Santos Memorial Award.

**13.00 Primary Triad Workshop.** Ian Rowlands is an artist and Colart demonstrator who teaches on the Slade Short Courses, Summer School and regularly for the Slade Material Research Project.

**Ask the Conservators** Merry Chow & Kimberly Selvaggi.

**Clay** exhibition by Stephanie Nebbia in the Material Museum, Slade foyer

**14.30 Red in the Light: Materiality and Conservation Challenges of Magic Lantern Slides.** Dr Vanessa Otero is an Assistant Researcher at the Associated Laboratory LAQV-REQUIMTE, Department of Conservation and Restoration at NOVA University Lisbon. As a Conservation Scientist, her research focuses on the study of artists' materials, including their historical production, the stability of their colours, and the analytical methods used to identify them in heritage objects.

**14.45 Reading.** Mary Evans is an artist with a national and international reputation. Having studied at Goldsmiths and the Rijksakademie in Amsterdam, Evans's practice is centred on the social, political, geographical and historical frameworks of diaspora, migration, global mobility and exchange.

**15.00 Embodied Narratives: illuminating mental health and disability in an art school archive.** Dr Liz Bruchet is an independent researcher, archive curator and oral historian currently a Liberating the Collections Research Fellow at The UCL Research Institute for Collections.

**15.10 Reading.** Archie Irvine is an artist, alive and living and working in London. I make paintings, I write and formerly made sculptural installations. For him, painting is a dimension to occupy, one with a wonky and

alternate temporality and spatial logic.

**15.20 Blue Paper** Sarah Pettitt & Robert Rivers. Sarah is committed to folly and resigned to failure, she attempts to identify the unidentifiable through material anecdote. She was Honorary Research Fellow for the Slade Material Research Project 2015 - 2016. Robert is an artist currently exploring historic paper making techniques. He was Honorary Research Fellow for the Slade Material Research Project 2021-2023.

**15.30 Dichroic glass: Light as pigment.** Jo Guile is a visual artist with a multidisciplinary practice spanning installation and sculpture. She works with glass techniques—including blown, cast, and flame-worked glass—to break down and reform light in both site-specific and stand-alone works.

**15.45 City Glitch: Colours and Tactics in Everyday Hsinchu.** Richard Müller is a PhD student at University College London's Department of Geography. His doctoral research, funded by the Economic and Social Research Council, focuses on everyday practices within Hsinchu, Taiwan and Chennai, India that occur outside the realm of formal planning and official narratives of the city.

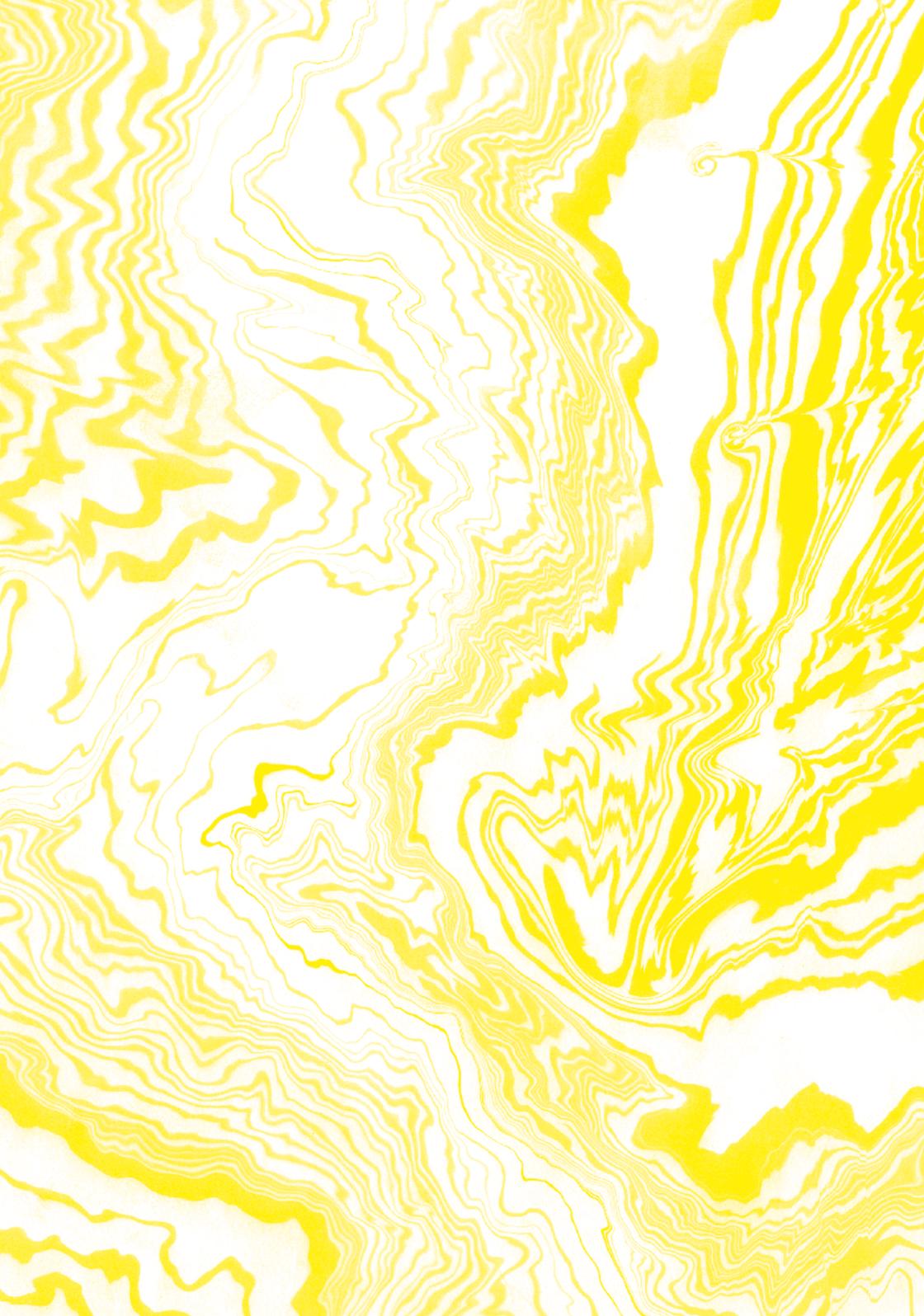
**16.00 Signs of Resistance: suggesting dialogues.** Altea Grau Vidal is a practicing artist whose work explores the concept of reading and the suggestion of text.

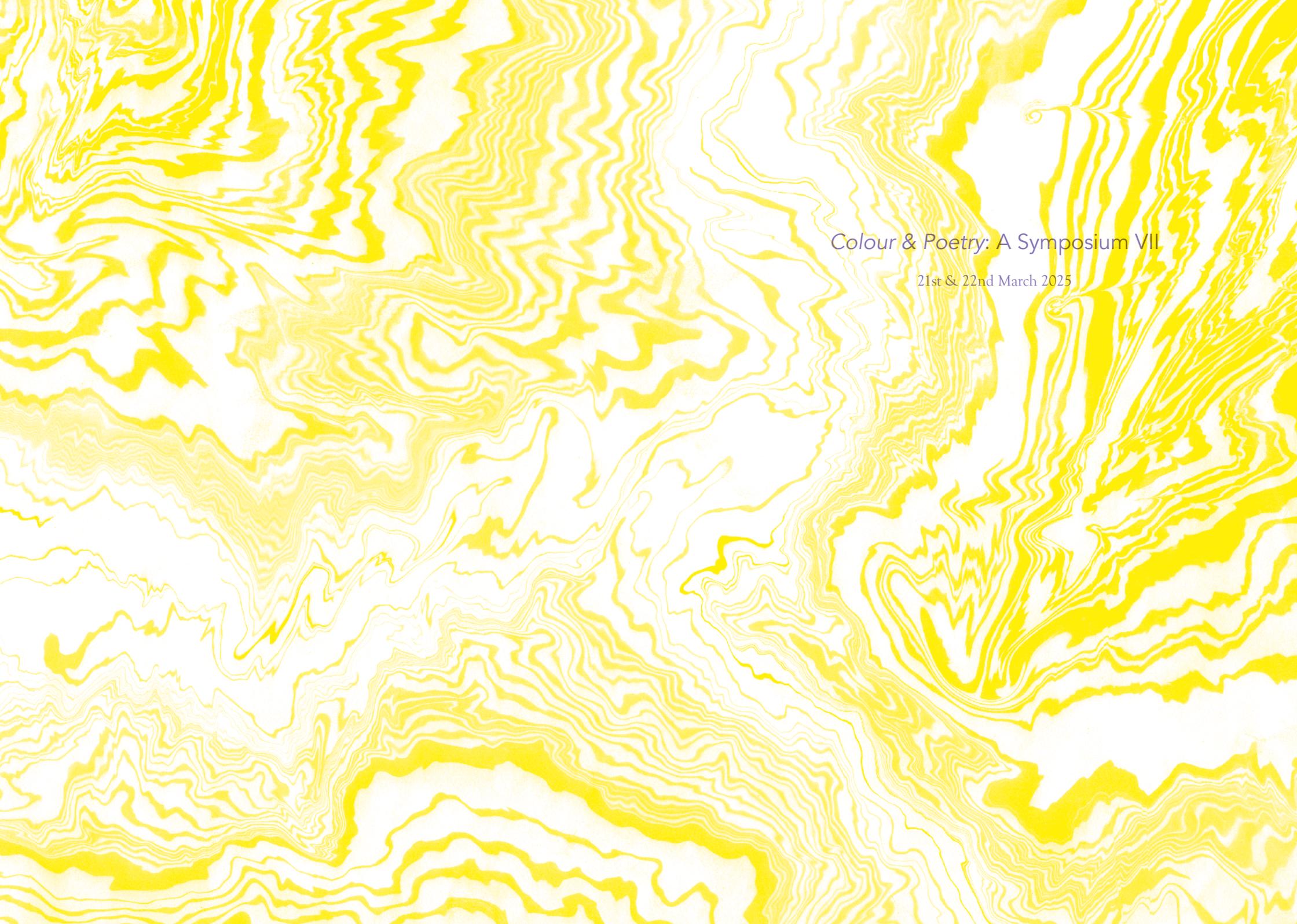
**16.15 Sérénade** sung by Tian Rossana Wong.

16.30 Colour & Poetry Pub Quiz with Kimberly Selvaggi as Quiz Master.

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

George Szirtes is a poet and translator. Author of some 30 books, he has won various prizes for his work in both fields, including The T.S. Eliot Prize for Poetry and the International Booker Prize for translation.





Colour & Poetry: A Symposium VII

21st & 22nd March 2025

## FORWARD

This publication documents Colour & Poetry: A Symposium VII 21st - 22nd March 2025, a cross-and inter-disciplinary two-day event held by UCL, Slade School of Fine Art, in celebration of *International Colour Day*, *World Poetry Day* and *World Pigment Day*.

Both days the symposium hosted a range of speakers representing the arts and humanities, science and industry, drawing upon knowledge from within and outside of the UCL community. Each day featured the presentations, readings, performances and practical workshops represented here.

For the first time *International Colour Day* and *World Poetry Day*, were held as a hybrid event at the Slade Art Research Centre, thanks to Kristen Kreider, Andrew Northrop and Kimberly Selvaggi. The following day, *World Pigment Day*, was held as a live event only in the Housman Room, the UCL Academic Senior Common Room. Many thanks to Helen Skundric for her time and help in making this happen.

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

Jo Volley  
Symposium Director

## INTRODUCTION

Edward Winters

Colour is what John Locke described as a secondary quality of human perception. It is because we have developed the power of sight that we see the world as coloured. (Bats do not, having avoided extinction by negotiating the world by echolocation.)

And yet, the subjective nature of colour has its own necessary structure. We concur that red, yellow and blue are primary colours – that each appears to us as indivisible. In contrast, orange, for instance seems bi-analysable into red + yellow. As it were, both red and yellow seem perceptually present in orange.

Concrete artists make much of this. They treat colours as properties with their own natures which are, further, related to all other colours in the system. (Here, I mean to include abstract art; and not to exclude the figurative.)

Ludwig Wittgenstein:

426. *We have a colour system as we have a number system.  
Do the systems reside in our nature or in the nature of things?  
How are we to put it?  
Not in the nature of numbers or colours.<sup>1</sup>*

Thus: colour has its own internal structure independent of mere appearances.

Poetry has its own materials from which to build structure within prosaic description. We speak quite naturally of images in poetry. To build an image in poetry, we recognise the use of rhyme, musicality, consonance, assonance, meter, repetition, rhythm, ambiguity, amongst others; and the notable absence of any of these for affect. Moreover the image in poetry evades our easy conceptual grasp. Elevating poetry within the fine arts, Kant writes,

326. *Among all the arts poetry holds the highest rank. (...) It expands the mind: for it sets the imagination free, and offers us (...) that form which links the exhibition of a concept with a wealth of thought to which no linguistic expression is completely adequate, and so poetry rises aesthetically to ideas.<sup>2</sup>*

Colour in art and imagery in poetry are sustained by their medium specificity.

<sup>1</sup> Wittgenstein, L (1980), *Remarks on the Philosophy of Psychology*, (volume II), Oxford: Basil Blackwell

<sup>2</sup> Kant, I., (1987), *Critique of Judgment*, Indianapolis: Hackett

EGG SHELL WHITE

There was a collection of eggs, handsomely labelled,  
But now illicit. What to do with them all?  
It was a box of sky that could be held.  
Careful with it now! Don't let it fall.

The sky is white, a shift of summer cloud.  
Why is everything as fragile as an eggshell?  
Why must the voluptuous wear a shroud  
As delicate as this? How do clouds swell

Into passion?

Yesterday, on the street,  
a pigeon's egg broken into half, lay  
by our door. It was a clean break. The day  
was hot. Late June. There was something neat  
about the shell, about the day. And still  
this broken thing. The passion silent, shrill.

George Szirtes

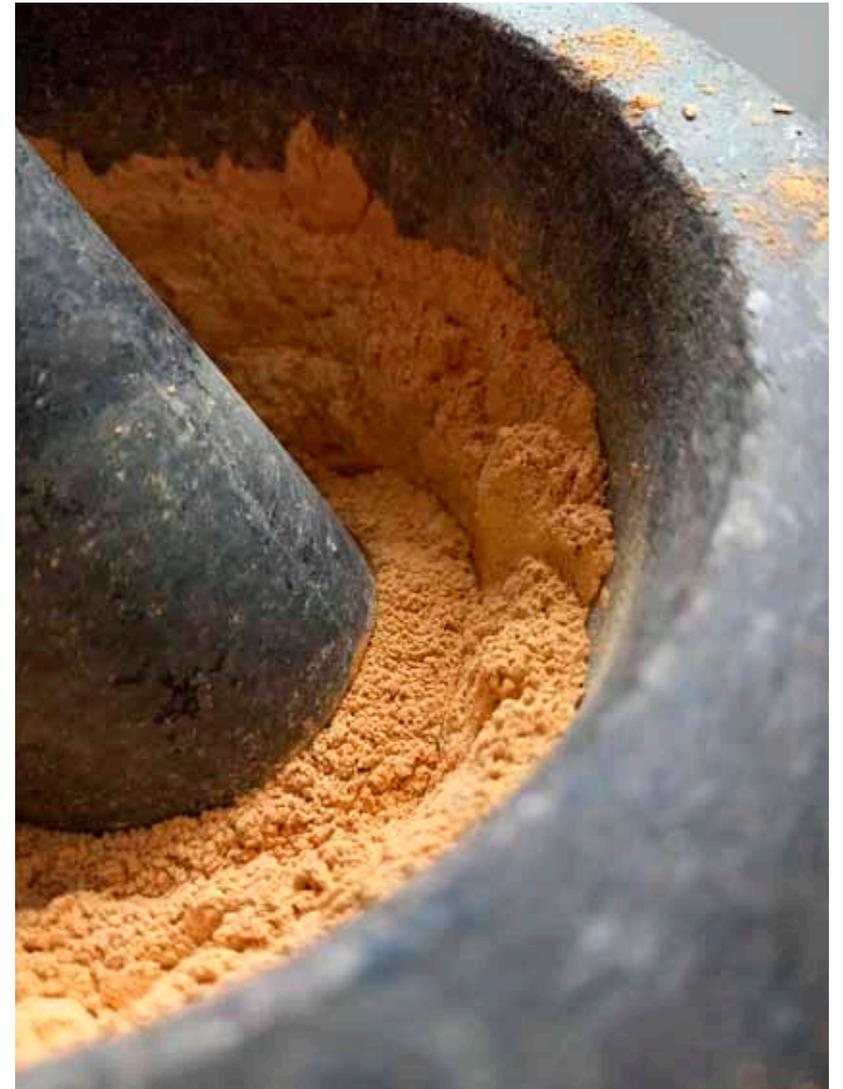
2025



Image: Lesley Sharpe, poster for *Colour & Poetry: A Symposium VII*, 21st - 22nd March 2025

PAUL SMITH

*Cezanne, Colour and Neurodiversity*



JORDAN VERDES

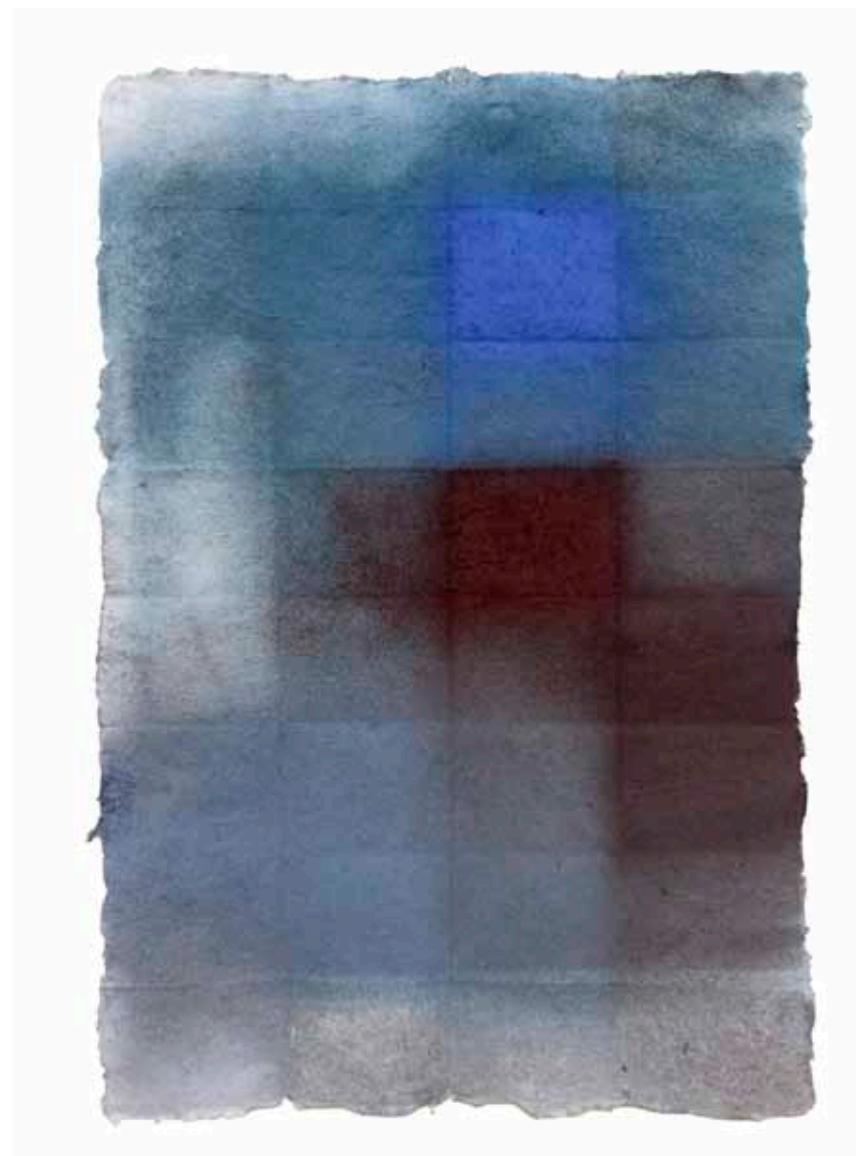
Hand-ground pigment derived from rockwaste (excavation byproduct), in granite pestle and mortar. Sourced from an area between Legnica and Wrocław, Poland.

Collected by Polina Sevkova, March 2024



VAISHALI PRAZMARI

*A Recreation of the Court of Gayumars, 2024*  
Opaque watercolour on paper  
21 x 30 cm



LAVINIA HARRINGTON

*Moving tides, October 2024*  
Pastel, folded handmade paper  
25 x 36 cm



LUJAIN TAMER-MANSOUR  
Ink on handmade cotton fibre paper, 2025



LIZ RIDEAL  
*Blue Moon*, 100 x 150 cm  
Watercolour on rag with duplicated image printed on silk hanging in front.  
Shown during *Ethereal Twins*, at Kenartspace, 2024

Inigo Jones (1573-1652) stated that masques were “nothing but pictures with light and motion,” Rodgers, Amy (2014). “*The Language of Looking: Making Senses Speak in Jonsonian Masque*”. *Renaissance Drama*. 42: 29-55.

## JOHNY MEGHAMES

In ancient Egypt, gold leaf and powder were used for decorative purposes, while ancient Greeks and Romans utilized bronze and copper powders for metallic finishes. During the Middle Ages, gold and silver enhanced manuscript illumination, reflecting alchemical influences on material understanding. The Renaissance further refined gold and silver leaf techniques, with artists exploring metallic effects through ground metals. The 18th and 19th centuries saw synthetic pigment development during the industrial revolution, with bronze powders offering affordable gold-like effects. By the early 20th century, aluminium powders provided brilliant silver finishes in artistic and industrial contexts, expanding the variety of available metallic pigments. The late 20th century to the present day introduced innovations like micaceous iron oxides, enhancing durability and aesthetic appeal. These advancements prioritized safety and environmental considerations, replacing toxic elements with synthetic alternatives. Particularly influential in the automotive industry, metallic paints deliver vibrant, shimmering vehicle finishes. Today, metallic pigments are integral to various fields, from fine arts to fashion, architecture, and beyond, demonstrating the ongoing intersection of art and technology.



Image: Basic Metallics, Liquitex Private collection, Acrylic on canvas



ROB KESSELER

*Olive 12, 2024*

Indian ink and aniline dye on watercolour paper

SEON-YOUNG 'JENNY' IHN

## ***Colours of Korea before and after the Industrial Revolution***

Japanese oyster shell pigments draw me in. They remind me of my roots, of my place of origin—Korea and its colour palette. The Korean pigment industry was mostly, if not completely, demolished during the Japanese occupation of Korea in WW2. Even now, Korea relies on the Japanese pigment industry for materials to make traditional art.

Oyster shell pigments are the staple materials of East Asian painting, like rice and chopsticks to Asian food. Yet, what many do not realize is how relatively recent these pigments are—they are products of the Industrial Revolution. This means that before industrialization, artistic materials across East and West were far more uniform—largely limited to pigments sourced directly from the earth with their own particularities. Who would have imagined that the Industrial Revolution, often associated with standardization and uniformity, could instead foster such artistic division? The Industrial Revolution did not homogenize art. Instead, by mechanizing specific regional materials such as oyster shells, it cemented an artistic schism, turning different pigments into a symbol of cultural separation within the very institutions meant to preserve tradition.



Image: Saitun-do Kyoto minerals pigments made by hand since the 1863

LIZ LAWES

According to Wladimir Dias-Pino, founder of the late 1960s Brazilian experimental, visual poetry movement, Poema / Processo (Process Poetry), the alphabet is 'the cruellest instrument ever created by man'. It is, says Dias-Pino, the role of the poet to create new semantic codes and introduce novel methods of communication. These new modes of poetic communication are explored in the UCL Small Press Collections, where experimental poetry and textual artwork has been collected in a myriad of published formats for the last 60 years. In these 'publications' alphabets are deconstructed or obliterated and language systems are questioned; poem objects represent the potential for small press publishing to investigate the book format in innovative, playful, 'spineless' ways, challenging the traditional narrative of the codex, and exploring methods of reading and writing poetry. Alongside conventional print, multiple forms of expanded poetry (concrete, visual, sound, performance, and Process) are represented in the collections, experienced via materials as varied as glass, water, wax, wood, textile, plastic, and ceramic.

The UCL Small Press Collections are open to all. For more information visit [ucl.ac.uk/library/special-collections](http://ucl.ac.uk/library/special-collections)



Image: Greg Thomas. Candle poem. Oo Press, 2023

SHARON MORRIS

**Writing an ekphrastic poem:**

An ekphrastic poem is generally understood to be a poem that addresses a work of art, although deriving from the early Greek term for vivid description: <https://www.poetryfoundation.org/learn/glossary-terms/ekphrasis>

In the workshop we looked at the poetry and artworks of William Blake; Claudia Rankine's *Citizen*, 2014; Edmund de Waal and Norman Mc Beath's *Perdendosi*, 2022; and Katrina Palmer's *The Touch Report*, 2024.

Propositions for writing:

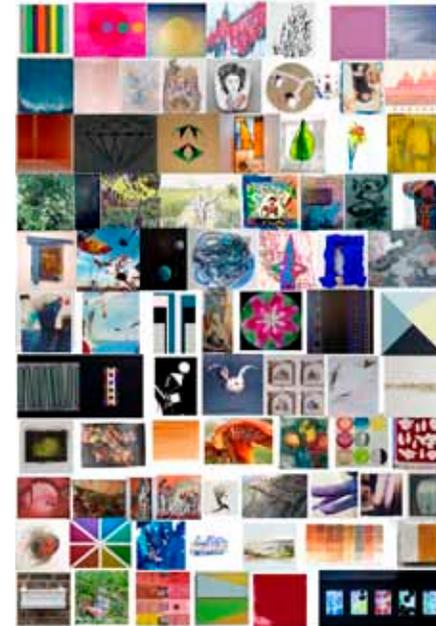
1. Name the colours that you can see in the image - you can use any descriptions or neologisms.
2. When you look into the image what do you see, what do you hear, what do you smell, what can you feel through your skin?
3. Reading the names with the descriptions of your sensations, what other places, objects, stories, or feelings come to mind?



Image: Catrin Webster, St. Noni's, 2023 watercolour on paper.

**The Nomenclature of Colour**

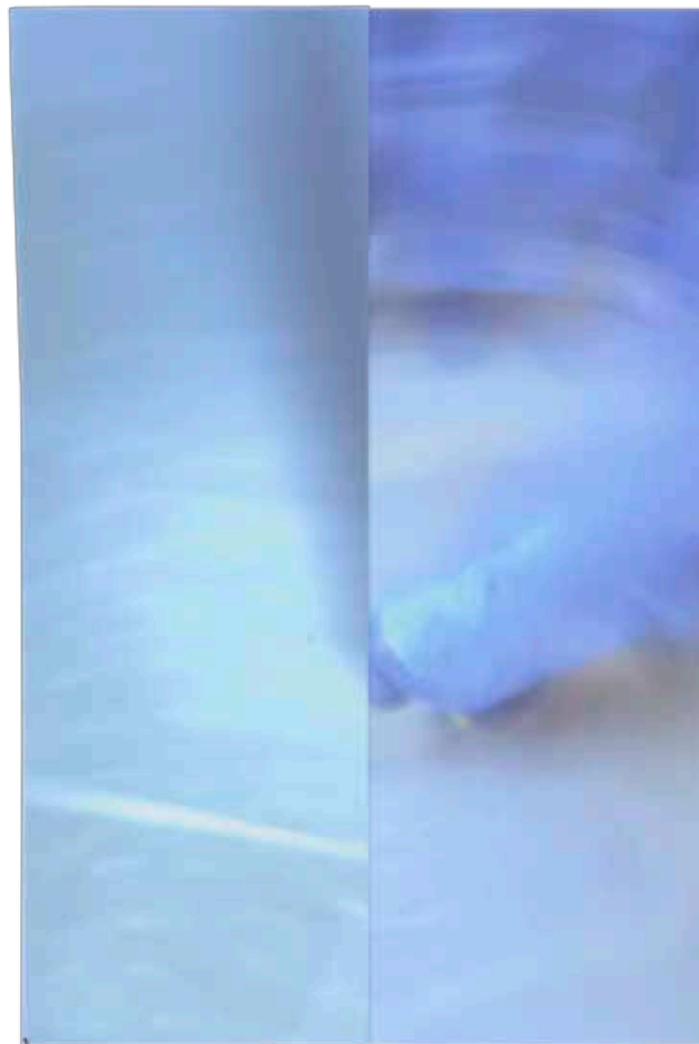
An online exhibition of 90 artists, curated by artist and curator Stephanie Nebbia.





YANNIS ZIOGAS

*Grammos 6: images and words, 38 x 63 cm, digital collage, 2025*



CHRISTINE KIRUBI

*Partures*

## FIONA MCLEES

### *Gwen John & Colour*

Frequently harnessed to terms such as ‘muted’ and ‘chalky’, ‘tonal’ and ‘restricted’, the presence of vivid and jewel-like tones in Gwen John’s work has long been overlooked due to a lack of awareness of her artistic practice on paper and in her writing. Her watercolours reveal at times a vibrant use of colour whilst their versos uncover a robust methodological approach which utilised lists of paint names and evocative colour notes to assist with planning her palette for each work. Her notebooks go even further, recording poetic colour memories in short phrases which she called colour harmonies, atmospheres, and motifs. The combinations she captured in words were then translated to provide visual colour relationships for her paintings and watercolours. When read, her phrases also create different sensations and moods through the juxtaposition of conjured images of the flowers, berries, and plants seen in her local environment in Meudon, Paris.

1921 April  
Nettle leaf yew tree cut  
Elderberry fish flying  
Lilac heart

1923 January  
Harmonies of colour: - gueul de loup + autumn leaves  
Garlic (+ its bleu-black leaves + faded primroses + straw)

1923 March  
Colour harmony: - Elderberries + their yellow leaves + pink campions + their  
cendre bleu green leaves

(Journal entries from MS. 22276A, National Library of Wales)

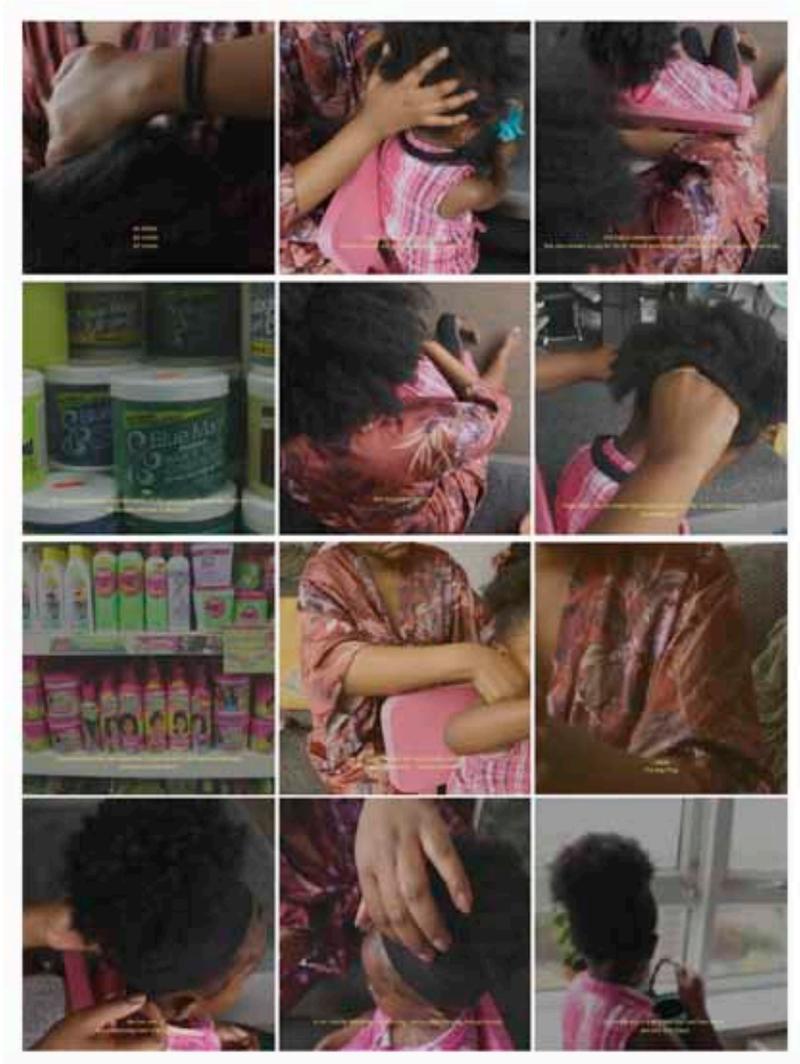


Image: Detail of *Girl Looking Down* (mid-late 1920s)  
Watercolour and gouache on paper.  
By permission of Angweddif Cymru – Museum Wales



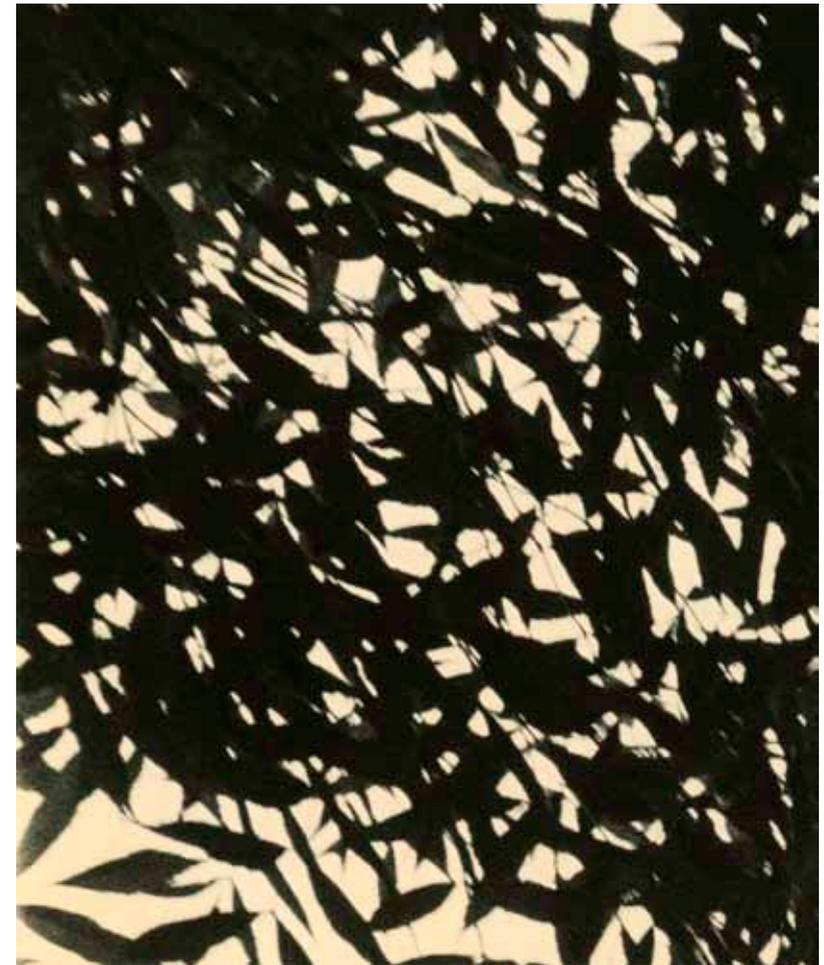
ROMAN SHEPPARD DAWSON

*Rest*



STELLA KAJOMBO

*Length Check*, 2020



LIZ HARRINGTON

*Untitled (tree)*, 2023

Materials: expired ORWO photographic paper, cherry blossom and leaves  
developer & toner. Size: 12.7 cm x 17.8 cm



JASMIR CREED

*Sometimes Lost*, 2018

Oil on canvas 150 x 120 cm.

Collection: Victoria Gallery and Museum, Liverpool



*as The Coolins, Black and Red,  
from Clark Sizer, 1909.*

LESLEY SHARPE

*The Coolins, Black and Red*

Found postcard

DR SARA CHOUDHREY

### **Cycles of Re-mediation: an Ottoman Brocade**

The British Arts and Crafts movement was formed in the mid 19th century, with the aim to revive traditional craftsmanship in British industry. Alongside this was a growing interest in collecting, recreating and selling material from the Islamic world. Hugely popular at the time were Ottoman ceramics and textiles.

The Minton Archive demonstrates that British designers were closely studying historical Islamic art in order to fulfill the above interests. The archive includes many drawings and painted sketches including a number by John William Wadsworth (1879–1955) who went on to become Art Director. Below left (a) is one of his partial drawings from a sketchbook dated 1898. It depicts one half of an ogee form as observed on an Ottoman woven velvet brocade, re-mediated by Wadsworth as a drawing. Alongside his sketch he notes: “...tulips, carnations and pomegranates in coloured silk and gold thread on a crimson ground, in oval panels with border of flowers on a gold ground’. Below middle (b) is a composite of his drawing digitally mirrored and then repeated in pattern form (c), thus digitally recreating what the original Islamic textile may have looked like in a further re-mediated form.

Digital composite by Sara Choudhrey, combining single half of partial drawing by Wadsworth to create full repeat ogee motif as observed from an Ottoman brocade textile.  
Source images: John William Wadsworth, 1898, SD 1705/MS4284/MS4286, The Minton Archive.



RUTH SIDDALL

### **From Chronostratigraphy to Chromostratigraphy: The Use of Colour in Geological Maps**

What colour is time? This is a question that geologists have had to answer over the last 200 years, for the production of geological maps. On these maps, different rock units corresponding to different aspects of the geological timescale need to be differentiated and to use different colours is the most obvious way to discriminate these chronostratigraphic units. The first geological map to be published was that of William Smith in 1815 titled ‘A Delineation of the Strata of England and Wales’. From this point on, geological maps proliferated and it became clear that the colours used had to be standardised in some way. In the 1830, president of the Geological Society Henry de la Beche was proposing not only standard colours, but standard pigments for geological units; Van Dyke Brown for the Inferior Oolite, and ‘Emerald Green with a tint of Yellow Ochre’ for the Cretaceous Greensand. Today modern geological cartographers are encouraged to use a standardised RGB colour chart to depict geological time units. The Inferior Oolite lies in the Bajocian Stage of the Jurassic period and is turquoise blue, or more precisely 166/221/224.

Image: A detail from William Smith's 1815 Geological Map, reproduced with permission from Jonathan Larwood.



coerce colour

coerce colour from walls  
onto stilled photographs

unexpected vibrancy  
cool crisp containment

palest pink pegs  
perfectly aligned

kerchief so finely woven  
becomes a cloud

goldenrod echoed  
chrome yellow

vibrant victorious  
trip to the sun

ice blocks stacked high  
palest blue indigo sky

geranium red dresses  
azure blue aprons

slate drab bonnet ruffles  
cobalt vests

golden butternut  
great coats

buildings on a map

Brece Honeycutt



TIAN ROSSANA WONG

*Risen from Beneath*, 2024  
oil, acrylic and ink on paper  
150 x 143.8 cm



在原業平朝臣 (17 番) 『古今集』 秋・294

千早<sup>ちはやぶる</sup>

神代<sup>かみよもきかず</sup>

龍田川<sup>たつたがは</sup>

からくれなゐに

水くくるとは

*Beauty unheard of  
even for the mighty gods -  
crimson red leaves fall  
dyes the Tatsuta River  
like threads of the autumn's dress*

MERRY CHOW

*Red - the legacies of traditional Japanese colours*

from LYRIGRAPH FOR A ROCK XLIX

for two voices / voice of rock; voice of thinker /  
Thinker to Rock:

I hear its future:  
the violence of darkness,  
the body intact,  
its smooth cavity, its negation  
of its place in the world;  
geology of breath.  
I get up.  
I get up, and I enter.  
Like haematite, inside its own complex;  
its hair frame woven in ochre, to near black.  
Dark space.  
I lift the ball of it.  
My yellow exhaustion, barely disclosed.  
I smell I stop its iron possession,  
towards me;  
the blood, my volatile record.  
I move, what part of this place?  
Uncertain,  
I bring a femur length to it. Scratch!  
Its grief to the north, undisclosed. Scratch!  
Move to the other, a weight leant into,  
a silent trepanning by fingerprint,  
traced out in grease,  
its marks.  
Its way in.  
Barely known, how my voice draws  
though this loom of rust.

© Sean Borodale

DR ALEXANDRA LOSKE

## A feast of colour in a Regency pleasure dome

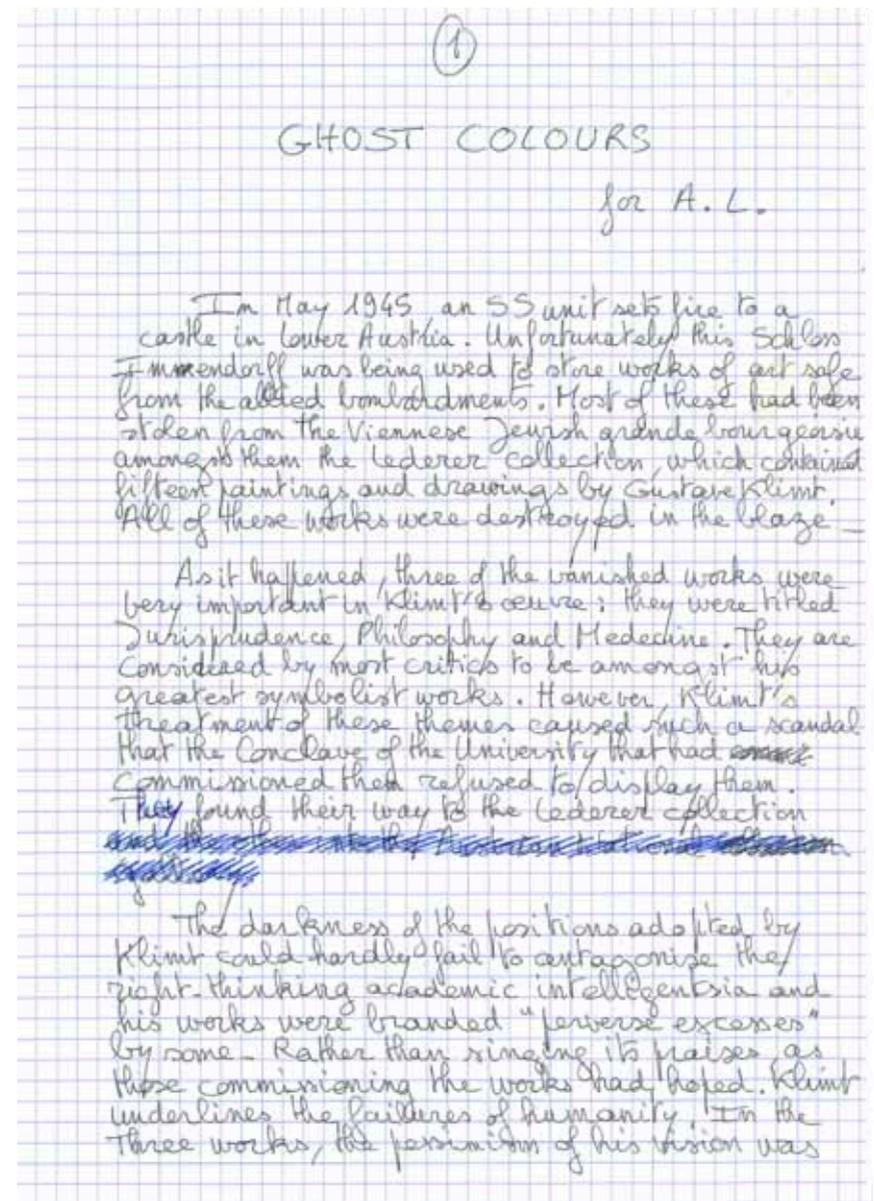
The Royal Pavilion is one of the most colourful historic buildings in Europe. It was created between 1787 and 1823 for King George IV. Its interiors were greatly inspired by export art from China and other Asian countries, imported into Britain in great quantities. At the same time, several new and exciting pigments were invented, which helped create this party palace by the sea.

The Pavilion is an early example of a nineteenth century building with an interior of strong primary colours in high saturation. They are combined with fantastical motifs and shimmering surfaces. Every colour was chosen for maximum impact. In 1823, the writer Richard Sickelmore described the newly finished interiors as a 'splendour of light and colour'.

George IV often invited guests to lavish dinners in the Banqueting Room. For the 2025 exhibition COLOUR: A

Chromatic Parade through the Royal Pavilion, I turned his banqueting table into a feast of colour. The collection of pigments and artists' tools dates mainly from the twentieth century but includes several pigments that were available when the Pavilion was decorated. They were lent by Lewes artist Peter Messer.

The dinner plates are printed with colour circles from eighteenth and nineteenth century books that were on display in the exhibition. The fantastical desserts were made by sculptor Kerry Samantha Boyes at The Fake Food Workshop in Kirkcudbright, Scotland. Kerry was inspired by from the menus of Antonin Marie Carême, the French chef who worked at the Pavilion for George IV. I commissioned a colour globe in 2018 from Paris artist Eva Bodinet, who was inspired by Philipp Otto Runge's 1810 colour sphere (Farben-Kugel).



BRUNO SIBONA

Ghost Colours: a Meditation (Klimt, Cézanne, Rimbaud)



## HENRIETTA SIMSON

*(Don't) Fall on Me Arena Chapel*, 2016, 500 cm D  
Digital image on silk, polyester rope, industrial fans



## MALINA BUSCH

*Batten Down*, 2024  
16 x 16 x 17cm  
Oil on canvas mounted on cardboard, dyed twine

Who killed Cock Robin? - A summoning

Come all you heroes, wretches,  
Shot, on the night stone.  
Behold a muddy sightless throne,  
Bubbling through hand's palm air.

Behold: jerking gesture  
Of totem king death:  
Wood-panelled, shallow breaths,  
Sugar burnt, flood unfolded,

Feathered mountain of sceptre  
Drunk as rain by clay  
And all tomorrows, all days:  
Skies of boundless skin and rapture.

A king, built, held, and killed,  
Wherein all past is remade,  
And the children of pain  
Wield columns of blood,

Their limbs bearing lines,  
Intersecting, but pointing to glory.  
Not one will be sorry:  
Kind morning in their fists.

The secret of weakness  
Disguised by sunlight,  
Glistening high and white,  
Is undone: shaking quietly.

You ask the question: who?  
Who shall carry all things  
On their backs?

Mataio Austin Dean



ROSE DAVEY

*Subject Platter II - The Best Leftovers - by Iain Hales*  
On show at Corner7 from 17th January - 2nd February 2025  
Table designed and made by Gary Woodley, painted by Rose Davey, with  
stools by Francesca Anfossi



## JESSIE STEVENSON

*Colour beginning*, Spring sketchbook 2025  
Acrylic on paper  
29.5 x 20.5 cm

## IAN ROWLANDS

### **Primary Triad**

Hands on colour mixing exploring the crucial attributes of colour; hue, value and saturation and arguing the case for the restricted palette as a highly empowering experience. The primary triad is capable of creating harmony and diversity.



Photographs by Richard Müller

VANESSA OTERO, SOFIA PIRES, ÂNGELA SANTOS, MÁRCIA VILARIGUES

### **Red in the Light: Materiality and Conservation Challenges of Magic Lantern Slides**



Magic lanterns, developed in the 17th century, were the earliest optical devices used to project images, creating immersive visual experiences long before cinema. The images were painted on small glass slides, captivating audiences with their vivid colours and dynamic narratives. To achieve the luminous effects required for projection, hand-painted magic lantern slides often relied on

vibrant organic colourants. However, these materials present significant conservation challenges due to their sensitivity to light and chemical instability. This is especially true for red colours, which may derive from natural sources such as cochineal, an insect-based anthraquinone dye, or synthetic ones like eosin, a brominated fluorescein introduced in the late 19th century. Although these sources can produce visually similar hues, their chemical composition, lightfastness and interaction with binding media differ substantially, requiring precise identification for appropriate preservation strategies. The image shown here illustrates this ambiguity. Despite their comparable appearance, the left panel features a red lake based on cochineal, while the right is based on eosin Y, which is extremely light-sensitive.

The work carried out within the framework of the MAGICA project (<https://www.magica-project.com/>) highlights the need for careful analytical characterisation and interdisciplinary approaches in preserving the rich chromatic and material legacy of these often-overlooked heritage objects.

Reading from *The Secret Lives of Colour* by Kassia St Clair, chapter on Umber.

*I am interested in the word's etymology from the Latin Ombra meaning 'shadow' which pertains to my use of the silhouette in my practice as shadows of figures.*

Mary Evans

DR LIZ BRUCHET

*Embodied Narratives: illuminating mental health and disability in an art school archive*

ARCHIE IRVINE

**SCRAMBLED & SLURRED PUBIC RELATIONS OR SPUN-OUT SEDUCTIONS**

UNLOCK WHISKAS FOR TEN POUNDS

WOLVES ARE GROWLING MUTE / ON THE MOON / DELUXE LOAVES SURFACES LIT UP BY THE HEAT LAMP / ONE SMALL STEP FOR WARBURTONS, ONE GIANT LEAP FOR SOURDOUGH

THE BOY THREW A PACKET OF READY SALTED INTO THE RYAN HARE END GIN, HE RAN OFF LAUGHING, SCREAMING, 'GOOD LUCK GETTING BACK TO SCHOOL, HEAD MASTER', SILHOUETTED BY A FIRE BALL.

THAT'S MY NAIL BAR!

MALE GROOMING ODYSSEY DONE PROPERLY

MILLEFOYOF/NUH-UHS/  
NONONONONONONONOOONNNNNNNNNNNNOOOONNOON-  
NONON0NNNNNNNNNNNNNNNNNNNNNN





SARAH PETTITT & ROBERT RIVERS

*Blue Paper*

JO GUILLE

### ***Dichroic glass: Light as pigment***

As part of the *Colour & Poetry* symposium and *World Pigment Day's* 5th anniversary, I explored the unique optical properties of dichroic glass – a material that challenges conventional ideas of pigment by using light itself to create colour.

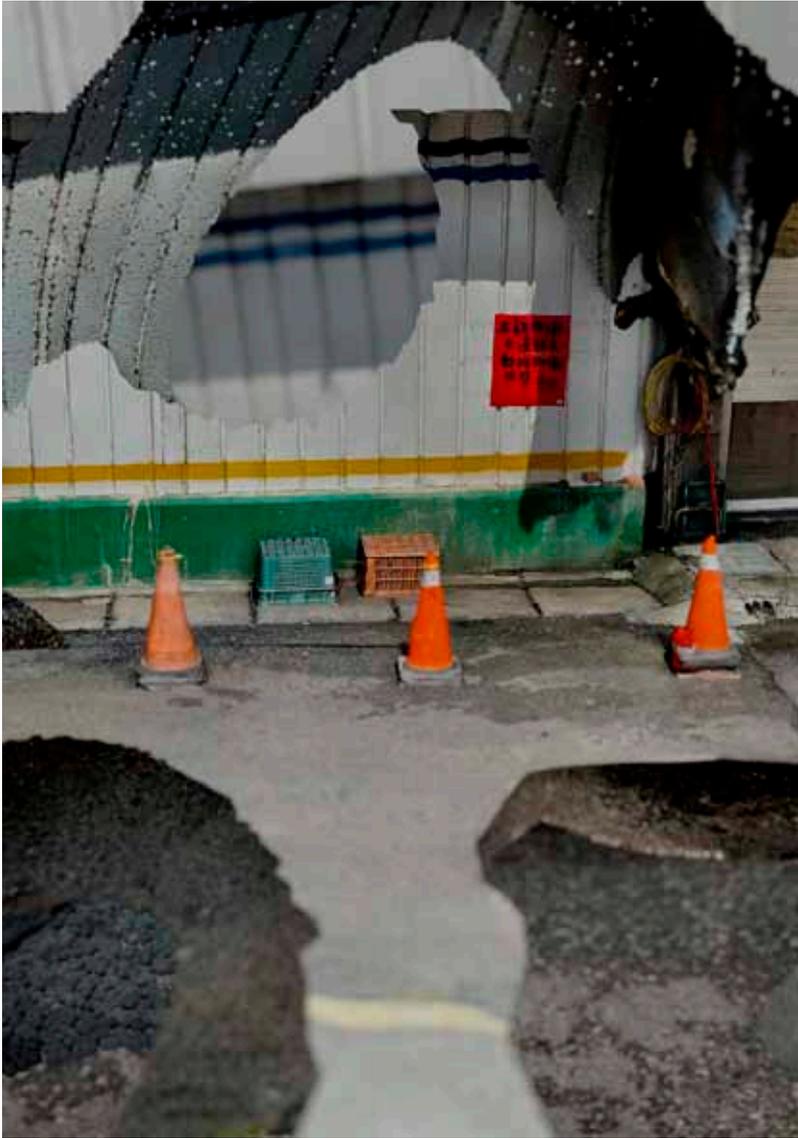
Unlike traditional pigments, dichroic glass refracts and reflects light, appearing as different colours depending on the angle of view and illumination. Originally developed in ancient Rome, and refined centuries later by NASA for space technology. This glass is now commonly found in devices like video projectors to split light into red, green, and blue (RGB) the source of colour.

In my own practice, I use dichroic glass to reveal the hidden mechanics of light and perception. In *RGB Clouds*, I repurposed projector prisms to illuminate how digital devices discretely manipulate colour. In *Additive* (a triptych of solid glass cones) I use dichroic surfaces to refract light to explore the science behind colour vision – drawing parallels between RGB and CMY (cyan, magenta, yellow) the basis of printing and the cone cells in the human eye.

In doing so, these works pose a challenge for the viewer – does colour exist externally in the world or internally in the mind?

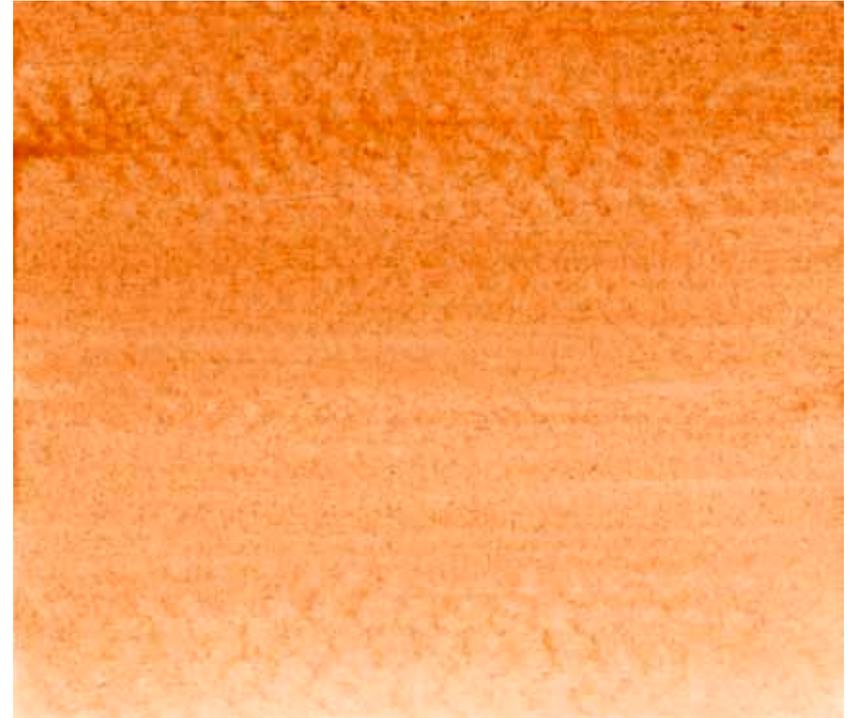


*RGB Clouds, 2025*



RICHARD MÜLLER

*'Interstice: Hsinchu, Jinhua Road'*  
C-type Print, 100 cm x 70.5 cm  
2025



Angel Ochre, Pigment bound in gum arabic, 8.5 x 9.5 cm

Angel Ochre

Dust from the cleft, ruddy and still  
Cleansed in water, pressed to rest  
Named for trail and wind and kin  
And etched by geologic will

No hand invoked its making -  
Earth bowed to flood, to weight  
What lay beneath the strata's hush  
A hue so old, now kept in quiet tension

Kimberly Selvaggi



Images from World Pigment Day, Housman Room, UCL Senior Common Room by Richard Müller

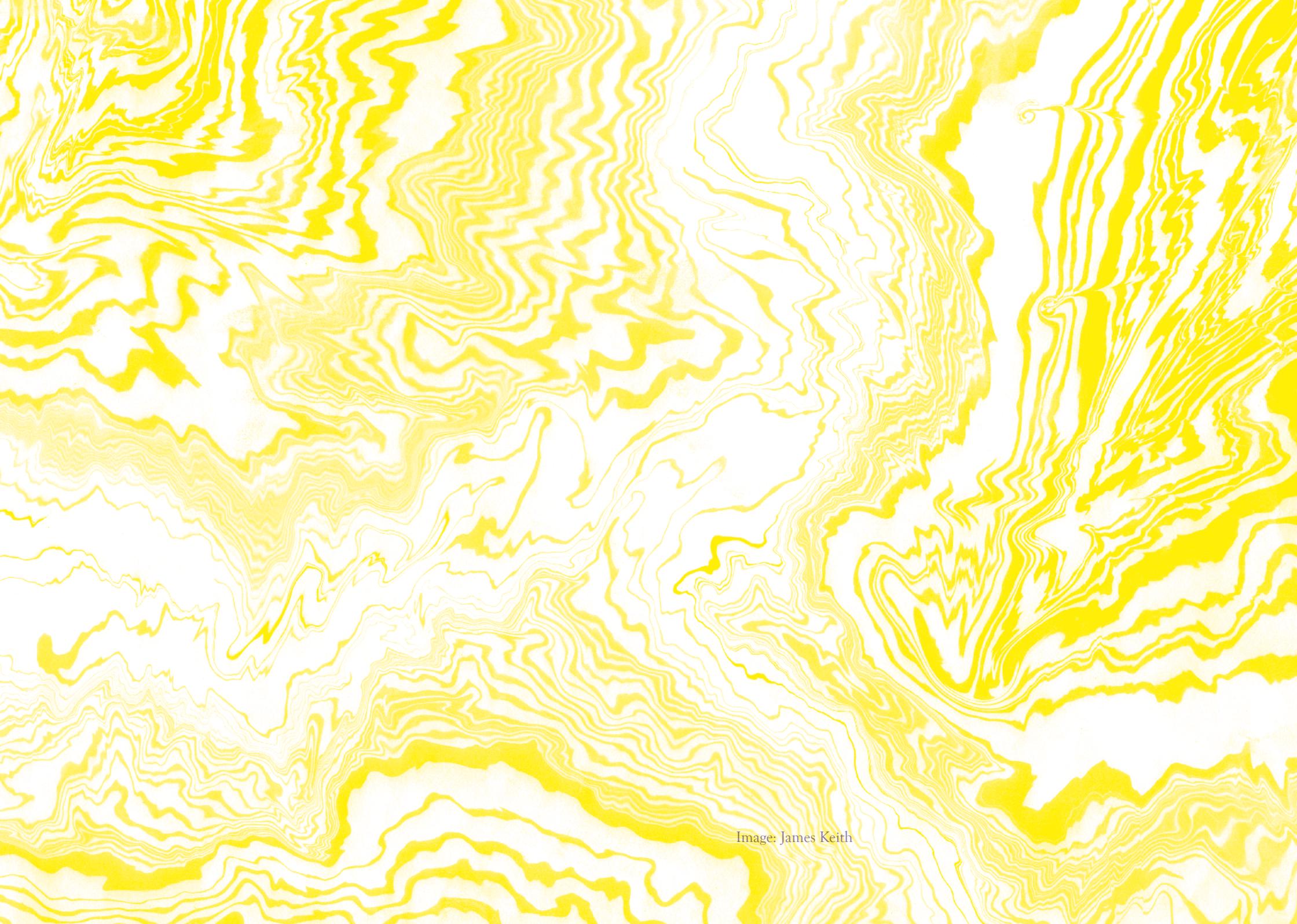
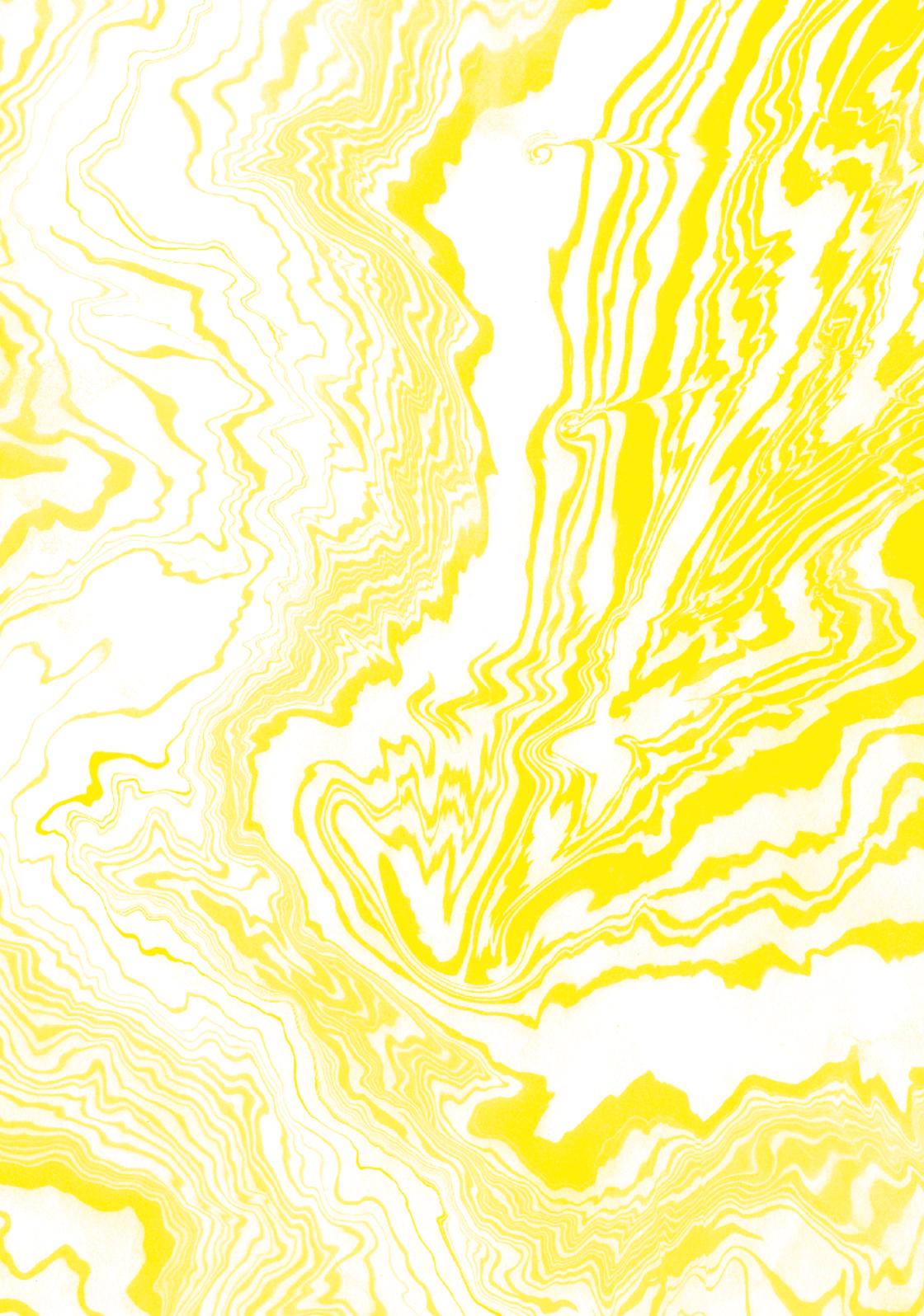


Image: James Keith



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