Chromophobia David Batchelor | 04fd097bd719030aa7caa4eeea551125

Interaction of Color | Bright Earth | Color in Art | The Secret Lives of Color | Color Codes | The Luminous and the Grey | Chromophobia | Inside the White Cube | Owens, Laura | Chromatic Algorithms
Chromophobia | Chromophobia | Color Chart | Werner's Nomenclature of Colours | The October Colouring-In Book | Blobjects and Beyond | David Batchelor | The Color Revolution | Color Problems | Color and Human Response | Sam Gilliam | Color Theory
Colours of Impressionism: Masterpieces from the Musée d'Orsay | Culture | Aura-Soma | Ruins and Fragments | Colour | Color Basics | Realism, Rationalism, Surrealism, Minimalism | Noir Anxiety | Color and Meaning | Blue Mythologies | Sauerbruch Hutton | Brit-Myth | Into Words | What Color Is the Sacred?
Writings on color from modernism to the present, with contributions from Baudelaire to Baudrillard, surveying art from Paul Gauguin to Rachel Whiteread. Blends Historical and scientific case studies to explain the symbolism, biological, visual, and aesthetic responses to color. This volume is a wide-ranging introduction to the place and power of colour in life and art. Each chapter develops a theme from various disciplines such as physics, chemistry, physiology, psychology, linguistics and philosophy.
Over the past thirty years, visionary anthropologist Michael Taussig has crafted a highly distinctive body of work. Playful, enthralling, and whip-smart, his writing makes ingenious connections between ideas, thinkers, and things. An extended meditation on the mysteries of color and the fascination they provoke, What Color Is the Sacred? is the next step on Taussig's remarkable intellectual path. Following his interest in magic and surrealism, his earlier work on mimesis, and his recent discussion of heat, gold, and cocaine in My Cocaine Museum, this book uses color to explore further dimensions of what Taussig calls “the bodily unconscious” in an age of global warming. Drawing on classic ethnography as well as the work of Benjamin, Burroughs, and Proust, he takes up the notion that color invites the viewer into images and into the world.
Yet, as Taussig makes clear, color has a history—a manifestly colonial history rooted in the West’s discomfort with color, especially bright color, and its associations with the so-called primitive. He begins by noting Goethe’s belief that Europeans are physically averse to vivid color while the uncivilized revel in it, which prompts Taussig to reconsider colonialism as a tension between chromophobes and chromophiliacs.
And he ends with the strange story of coal, which, he argues, displaced colonial color by giving birth to synthetic colors, organic chemistry, and IG Farben, the giant chemical corporation behind the Third Reich.
Nietzsche once wrote, “So far, all that has given colour to existence still lacks a history.” With What Color Is the Sacred? Taussig has taken up that challenge with all the radiant intelligence and inspiration we’ve come to expect from him.
A compelling account of the development of Aura-Soma color therapy by its founder Vicky Wall • Shows how Aura-Soma uses the symbolism, energies, and effect of color to promote growth in consciousness • Explains the nature and use of the dual-colored Equilibrium combinations • Explores the subtle anatomy of the individual to balance the body's chakras
Aura-Soma is an innovative approach to soul therapy that relies on bottles of dual-colored liquids that incorporate plant extracts, essential oils, and the energies and extracts of precious and semiprecious stones. The energetic properties found in the liquids interact with the individual's aura to help support equilibrium in the body, mind, and spirit. The practice of Aura-Soma was developed by Vicky Wall, who drew upon the mystical traditions of the Kabbalah and the medicinal and healing qualities of living plants that she learned from her father. Clairvoyant from childhood, she was able to perceive the subtle energies surrounding an individual. As an adult, this clairvoyant ability was amplified as her physical sight diminished and was eventually lost. Having been an apprentice to a pharmacist in an earlier phase of her life, her understanding of the significance of combining substances resurfaced as she created the first dual-colored Equilibrium bottle. At first she did not know the significance of what she had discovered, but it soon became clear that the oils, extracts, and essences contained in these bottles had remarkable qualities to facilitate perception and self remembering.
The sea, the sky, the veins of your hands, the earth when photographed from space--blue sometimes seems to overwhelm all the other shades of our world in its all-encompassing presence. The blues of Blue Mythologies include those present in the world's religions, eggs, science, slavery, gender, sex, art, the literary past, and contemporary film. Carol Mavor's engaging and elegiac readings in this beautifully illustrated book take the reader from the blue of a newborn baby's eyes to Giotto's frescoes at Padua, and from the films of Derek Jarman and Krzysztof Kieślowski to the islands of Venice and Aran. In each example Mavor
unpicks meaning both above and below the surface of culture. In an echo of Roland Barthes's essays in Mythologies, blue is unleashed as our most familiar and most paradoxical color. At once historical, sociological, literary, and visual, Blue Mythologies gives us a fresh and contemplative look into the traditions, tales, and connotations of those somethings blue. David Batchelor (born 1955, Dundee) is perhaps best known for his vividly coloured sculptural installations of illuminated lightboxes, industrial dollies, and other found objects. These three-dimensional works perhaps belied the fact that the root of his interest is and always has been in drawing, painting, abstraction and the monochrome - preoccupations that are best charted in his immensely varied 2D oeuvre. This exhibition will be the first in-depth survey of David Batchelor's drawings, paintings and photographic work.

Our lives are saturated by color. We live in a world of vivid colors, and color marks our psychological and social existence. But for all color's inescapability, we don't know much about it. Now authors David Scott Kastan and Stephen Farthing offer a fresh and imaginative exploration of one of the most intriguing and least understood aspects of everyday experience. Kastan and Farthing, a scholar and a painter, respectively, investigate color from numerous perspectives: literary, historical, cultural, anthropological, philosophical, art historical, political, and scientific. In ten lively and wide-ranging chapters, each devoted to a different color, they examine the various ways colors have shaped and continue to shape our social and moral imaginations. Each individual color becomes the focal point for a consideration of one of the extraordinary ways in which color appears and matters in our lives. Beautifully produced in full color, this book is a remarkably smart, entertaining, and fascinating guide to this elusive topic. From Egyptian wall paintings to the Venetian Renaissance, impressionism to digital images, Philip Ball tells the fascinating story of how art, chemistry, and technology have interacted throughout the ages to render the gorgeous hues we admire on our walls and in our museums. Finalist for the 2002 National Book Critics Circle Award.

An experimental approach to the study and teaching of color is comprised of exercises in seeing color action and feeling color relatedness before arriving at color theory. This book begins by considering responses by French artists to the First World War, showing how Purism, Dada, and early Surrealism are related to the ethos of post-war reconstruction. The authors then discuss the language of construction in places as dissimilar as France, Germany, and the Soviet Union; the contrasting demands of the utility and decoration of objects and paintings; and the relationship of surrealism to questions of sexuality and gender and to Freudian theory. The book concludes by addressing the widespread debate over realism in art: whether it represents an alternative to the elitism of the avant-garde or whether avant-garde art should play a role in the development of a modern realism. With case studies on such figures as Hitchcock, Godard and Almovodar, this anthology is devoted to the subject of colour in film and its history, production and technology. It is suitable for students starting a film studies course.

Sauerbruch and Hutton are unique among contemporary architects in their redefinition of colour as an essential material of architecture. The polychromatic treatment of their buildings created over the past twenty years reflect and concentrate the colours, forms and energies of the contemporary city. Simultaneously image and sculpture, ornament and text, they allow the complex technical reality of a building to disappear behind a powerful aesthetic experience. Beside Sauerbruch Hutton's renowned buildings such as the GSW Headquarters in Berlin, the Federal Environmental Agency Dessau or Munich's Brandhorst Museum, this book also shows their more recent work. Highlighting the sensual force of colour, Noshe's vibrant photographs reveal the architects' search for the expression of an architecture of sustainability that transcends both technical perfection and energy-efficient performance. Words by Jonathan Glancey, Louisa Hutton and Matthias Sauerbruch complement the photographs. The world sees Britain through the antics of Monty Python's Flying Circus, the stiff-lipped, painfully class-conscious societies depicted in Gosford Parkand Remains of the Day, and the scathing diatribes of American Idol's Simon Cowell. The images being projected from the island nation of England are so disparate these days that it's hard to know what to think of the British. Chris Rojek explores this dilemma, looking at the myths, misconceptions, and stereotypes of the British. Drawing upon a wide range of sources in pop culture, politics, art, and history, Rojek examines how Britons are viewed both at home and abroad. From Austin Powers to King Arthur and Albion, and from Big Brother to international opinion polls, Rojek investigates what it means to be British in a globalized, multicultural world. Brit-Myth deftly avoids extreme nationalism or abstract scholarship, offering a new conception of Britishness that transcends race and emphasizes the integral role of individualism and nonconformity in British identity. Full of thought-provoking insights and engaging anecdotes, Brit-Myth will entertain both Anglophiles and those who want to learn more about the land under the Union Jack. The central argument of Chromophobia is that a chromophobic impulse - a fear of
corruption or contamination through color - lurks within much Western cultural and intellectual thought. This is apparent in the many and varied attempts to purge color, either by making it the property of some "foreign body" - the oriental, the feminine, the infantile, the vulgar, or the pathological - or by relegating it to the realm of the superficial, the supplementary, the inessential, or the cosmetic. Chromophobia has been a cultural phenomenon since ancient Greek times; this book is concerned with forms of resistance to it. Writers have tended to look no further than the end of the nineteenth century. David Batchelor seeks to go beyond the limits of earlier studies, analyzing the motivations behind chromophobia and considering the work of writers and artists who have been prepared to look at color as a positive value. Exploring a wide range of imagery including Melville's "great white whale", Huxley's reflections on mescaline, and Le Corbusier's "journey to the East", Batchelor also discusses the use of color in Pop, Minimal, and more recent art. Giving an overview of the history of color theory from ancient and classical cultures to contemporary contexts, this book explores important critical principles and provides practical guidance on the use of color in art and design. Going beyond a simple recitation of what has historically been said about color, artist and educator Aaron Fine provides an intellectual history, critiquing prevailing Western ideas on the subject and challenging assumptions. He analyses colonialist and gendered attitudes, materialist and romanticist perspectives, spiritualist approaches to color, color in the age of reproduction, and modernist and post-modernist color strategies. Highlighted throughout are examples of the ways in which attitudes towards color have been impacted by the legacy of colonialism and are tied up with race, gender, and class. Topics covered include color models, wheels and charts, color interaction and theories of perception, with over 150 images throughout. By placing under-examined tenets of color theory such as the color wheel and color primaries within the Western industrial context that generated them, Fine helps you to connect color choices to color meanings and apply theory to practice. One of USA Today's "100 Books to Read While Stuck at Home During the Coronavirus Crisis" A dazzling gift, the unforgettable, unknown history of colors and the vivid stories behind them in a beautiful multi-colored volume. "Beautifully written... Full of anecdotes and fascinating research, this elegant compendium has all the answers." —NPR, Best Books of 2017 The Secret Lives of Color tells the unusual stories of seventy-five fascinating shades, dyes, and hues. From blonde to ginger, the brown that changed the way battles were fought to the white that protected against the plague, Picasso's blue period to the charcoal on the cave walls at Lascaux, acid yellow to kelly green, and from scarlet women to imperial purple, these surprising stories run like a bright thread throughout history. In this book, Kassia St. Clair has turned her lifelong obsession with colors and where they come from (whether Van Gogh's chrome yellow sunflowers or punk's fluorescent pink) into a unique study of human civilization. Across fashion and politics, art and war, the secret lives of color tell the vivid story of our culture. "This passionate and majestic compendium will leave you bathed in the gorgeous optics of light." —ElleColor The Secret Lives of Color周围 us: the lush green hues of trees and grasses, the variant blues of water and the sky, the bright pops of yellow and red from flowers. But at the same time, color lies at the limits of language and understanding. In this absorbing sequel to Chromophobia—which addresses the extremes of love and loathing provoked by color since antiquity—David Batchelor charts color's more ambiguous terrain. The Luminous and the Grey explores the places where color comes into being and where it fades away, probing when it begins and when it ends both in the imagination and in the material world. Batchelor draws on neuroscience, philosophy, novels, films, and artists' writings—as well as his own experience as an artist working with color—to understand how we see and use colors. He considers the role of color in creation myths, industrial chemistry, and optics, and examines the particular forms of luminosity that saturate the modern city. Following this inquiry into the hues that we face every day, he turns to one that is both color and noncolor: grey itself, which he reveals is as much a mood, feeling, and existential condition as a shade that we experience with our eyes. Deftly argued, always thought-provoking, and ever entertaining, The Luminous and the Grey is a beautiful study of how we see and feel our multicolored world. "In association with the Lemelson Center, Smithsonian Institute, Washington, D.C."A richly illustrated, expansive mid-career survey of the stand-out American artist's pioneering and influential work, with each copy featuring a unique silk-screen cover printed in Owens's studio Since the early 1990s, Laura Owens (b. 1970) has challenged traditional assumptions about figuration and abstraction in her pioneering approach to painting. Created in close collaboration with the artist on the occasion of her mid-career survey at the Whitney Museum of American Art, this inventive and comprehensive book features an incisive introduction by Scott Rothkopf, critical essays, literary texts, and short commentaries on a variety of subjects related to Owens's broad interests, which range from folk art
and needlework to comics and wallpaper. Reflections by more than twenty of Owens's fellow artists, collaborators, assistants, dealers, family members, and friends offer an array of perspectives on her work at different periods in her life, beginning with her high school years in Ohio and ending with her current exhibition. A rich trove of more than a thousand images, drawn from the artist's personal archive and largely unpublished before now, includes personal correspondence, journals, academic transcripts, handwritten notes, source material, exhibition announcements, clippings, and installation photographs. Strikingly, each copy also features a unique silk-screen cover printed in Owens's studio, giving readers the opportunity to own an original work of art. Together, all of these elements provide a rare and intimate look at how an artist might make her way in the world as well as how art gets made, movements take hold, and relationships evolve over time. A multidisciplinary look at the role of color in contemporary aesthetics. These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based. One of the great innovations of the Impressionists was their radical use of colour: their application of strokes of complementary or contrasting hues captured the shifting effects of light and foregrounded the nature of vision. Using colour as the lens through which to magnify the movement's intricacies, this catalogue sweeps us from Manet's rich blacks, through green and blue landscapes of Monet and Cézanne, to the sensuous pinks of Renoir. Along this journey, scientific discoveries and emerging definitions of modernity are explored, illuminating the profound innovations of the Impressionists and the shifting preconceptions of their art. A guide to color theory and application for the beginning student, COLOR BASICS provides a versatile reference for art students. With a modular, two-page spread format, COLOR BASICS uses strong visual examples from art and design and the natural world. These days, we take for granted that our computer screens—and even our phones—will show us images in vibrant full color. Digital color is a fundamental part of how we use our devices, but we never give a thought to how it is produced or how it came about. Chromatic Algorithms reveals the fascinating history behind digital color, tracing it from the work of a few brilliant computer scientists and experimentally minded artists in the late 1960s and early '70s through to its appearance in commercial software in the early 1990s. Mixing philosophy of technology, aesthetics, and media analysis, Carolyn Kane shows how revolutionary the earliest computer-generated colors were—built with the massive postwar number-crunching machines, these first examples of "computer art" were so fantastic that artists and computer scientists regarded them as psychedelic, even revolutionary, harbingers of a better future for humans and machines. But, Kane shows, the explosive growth of personal computing and its accompanying need for off-the-shelf software led to standardization and the gradual closing of the experimental field in which computer artists had thrived. Even so, the gap between the bright, bold presence of color onscreen and the increasing abstraction of its underlying code continues to lure artists and designers from a wide range of fields, and Kane draws on their work to pose fascinating questions about the relationships among art, code, science, and media in the twenty-first century. A tie-in to major exhibition at the San Jose Museum of Art offers a comprehensive survey of the new fluidity of modern design, a style that emphasizes a turn away from hard edges and angles to celebrate an amorphous, organic, and curvaceous design. Color Chart celebrates a paradox: the lush beauty that results when contemporary artists assign colour decisions to chance, readymade source or arbitrary system. Midway through the 20th century, long-held convictions regarding the spiritual truth or scientific validity of particular colours gave way to an excitement about colour as a mass-produced and standardized commercial product. The Romantic quest for personal expression instead became Andy Warhol's 'I want to be a machine'; the artistry of mixing pigments was eclipsed by Frank Stella's 'Straight out of the can; it can't get better than that'. This book, and the exhibition it accompanies, is the first devoted to this pivotal transformation, and features work by some forty artists ranging from Ellsworth Kelly and Gerhard Richter to Sherrie Levine and Damien Hirst. What is it about ruins that are so alluring, so puzzling, that they can hold some of us in endless wonder over the half-erased story they tell? In this elegant book, Robert Harbison explores the captivating hold these remains and broken pieces—from architecture, art, and literature—have on us. Why are we, he asks, so suspicious of things that are too smooth, too continuous? What makes us feel, when we look upon a fragment, that its very incompleteness has a kind of meaning in itself? Is it that our experience on earth is inherently discontinuous, or that we are simply unable to believe in anything whole? Harbison guides us through ruins and fragments, both ancient and modern, visual and textual, showing us how they are crucial to understanding our current mindset and how we arrived here. First looking at ancient fragments, he examines the ways we have recovered, restored, and exhibited them as artworks. Then he moves on to
modernist architecture and the ways that it seeks a fragmentary form, examining modern projects that have been designed into existing ruins, such as the Castelvecchio in Verona, Italy and the reconstruction of the Neues Museum in Berlin. From there he explores literature and the works of T. S. Eliot, Montaigne, Coleridge, Joyce, and Sterne, and how they have used fragments as the foundation for creating new work. Likewise he examines the visual arts, from Schwitters’ collages to Ruskin’s drawings, as well as cinematic works from Sergei Eisenstein to Julien Temple, never shying from more deliberate creators of ruin, from Gordon Matta-Clark to countless graffiti artists. From ancient to modern times and across every imaginable form of art, Harbison takes a poetic look at how ruins have offered us a way of understanding history and how they have enabled us to create the new. Artist Carroll Dunham (b. 1949) is one of the most acclaimed and innovative painters of his generation. But he is also an astute writer who has engaged with a wide variety of artists in the form of reviews, catalog essays, and interviews. Collected here for the first time, Into Words reveals the true depth of Dunham’s writing. From reviews of Pablo Picasso and Jasper Johns to a gonzo Peter Saul interview, to an appreciation of Kara Walker’s films and reflections on his own practice, Dunham writes about what is made and why it matters with real wit and candor. Into Words is an invaluable reader for anyone interested in contemporary art and culture. With an introduction by Scott Rothkopf, chief curator of the Whitney Museum of American Art, and a publisher’s foreword by Paul Chan. The controversy surrounding Carl Andre’s Equivalent VIII, made of 120 firebricks, gives an idea of the difficulty some people have in seeing such works as art. This book aims to show not only how “The Bricks” can be seen as art, but that sculpture such as this is some of the most interesting and imaginative work to come out of the 1960s. The term Minimalism has been applied to this type of art. Although the artists involved did not regard themselves as a group, the work is typically abstract, three-dimensional, modular, geometric, preconceived in design and industrial in execution. This introduction examines the implications of these characteristics. Looking in particular at the work of five key artists—Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt and Robert Morris—the author highlights some of the important differences in the development and direction of each artist's work. This thought-provoking publication also looks at the varied types of criticism and interpretation to which Minimalism has been subjected over the years. It ends by discussing how Minimalism, which has had a huge influence on subsequent art, continues to inform the work of contemporary artists. “A fresh, intelligent, and insightful assessment of Sam Gilliam’s lifetime achievements as an artist. Binstock accomplishes this through his penetrating critical examination of Gilliam’s artistic development, innovations, and the complexities of his contribution both as an abstract and African-American artist.”—Valerie J. Mercer, author of Explorations in the ‘City of Light’ ”Sam Gilliam: A Retrospective, which gives focus and definition to an artist critical to our understanding of how contemporary painting has evolved in this country, is a highly welcome publication.”—Leslie King-Hammond, Dean of Graduate Studies, Maryland Institute College of Art “Sam Gilliam: A Retrospective is a thorough and serious assessment of a magisterial career. Metically examining Gilliam’s ideas, aesthetics, influences, artistic process, and impact on other artists, it illuminates his brilliance and the important role played by his work in the recent history of American painting.”—Maurice Berger, Fellow, The Vera List Center for Art & Politics, The New School “Finally a comprehensive study of one of our most significant artists! Jonathan Binstock’s erudite account of Sam Gilliam's innovations in the world of art fills a considerable void in our understanding of painterly abstraction. The art works themselves-cerebral, sentient, and fascinating-consume us and make this book a visual delight.”—Richard J. Powell, John Spencer Bassett Professor of Art and Art History, Duke University “Binstock's writings on Sam Gilliam's art over the past four decades have placed the artist in the forefront of contemporary American art. In this new book, he recounts Gilliam's rise to an artist of international prominence and offers a concise history of contemporary art in Washington. A must read.”—David D. Driskell, author of Two Centuries of Black American Art "This comprehensive text celebrates one of America’s hidden national treasures. Gilliam's steadfast and unswerving commitment as an artist shines through his works, as in this account of them by Jonathan Binstock. What emerges here is a full-on profile of an artist and a black American."—Lowery Stokes Sims, President, The Studio Museum in Harlem “John Cage's Color and Meaning is full of ideas. . . He is one of the best writers on art now alive. --A. S. Byatt, Booker Prize winner Batchelor coins the term “chromophobia”--A fear of corruption or contamination through color--in a meditation on color in western culture. Batchelor analyzes the history of, and the motivations behind, chromophobia, from its beginnings through examples of nineteenth-century literature, twentieth-century architecture and film to Pop art, minimalism and the art and architecture of the present day. He argues that there is a tradition
of resistance to colour in the West, exemplified by many attempts to purge color from art, literature and architecture. Batchelor seeks to analyze the motivations behind chromophobia, considering the work of writers and philosophers who have used color as a significant motif, and offering new interpretations of familiar texts and works of art. Applying feminist and postcolonial psychoanalytic theory to traditional noir films & the neo-noirs of recent decades, the authors uncover a rich array of unconscious worries and desires about ambiguous sexual, racial, and national identities.

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