

**Résumés et notes biographiques (en ordre alphabétique)**  
**—abstracts and bios (in alphabetical order):**

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**Shawna Yang Ryan's *Green Island*: Color Imagery and the Narration of "White Terror"**

Published in 2016, *Green Island* is a narrative that deals with the "White Terror" period in Taiwan—which started with the February 28<sup>th</sup> 1947 massacre under the Kuomintang government and lasted all throughout Chiang Kai-shek's marshal law regime, officially lifted in 1987, after the Generalissimo's death. Spanning Asia and America, superimposing spaces, temporalities and intimacies—"[p]ast, present, and future too swirl together, distinguishable but not delineated by any sort of grammar beyond the one our hearts impose,"<sup>1</sup> Yang Ryan's novel, is, as intimated by its title, replete with references to colors.

My presentation aims at discussing the different manners in which the reader's confidence in the "security of meaning of colour and colour terms" (to use Gunther Kress's and Theo Van Leeuwen's words<sup>2</sup>) is shaken in this narrative. To take the example of the color "green": its most recurrent association in the text is with "island" referring, when capitalized, to the prison island off the Pacific Ocean where political opponents were interned, or to Taiwan itself, which became, during that period, "a kind of prison itself"<sup>3</sup>. This is extended to California where, for instance, a small town harboring a retired Nationalist army general is described as "warm and green" and dismissed as "monochromatic" in contrast to the characters' native "tropical island." Light is also repeatedly "greenish" in this narrative, and interestingly enough, most often when associated to interrogation rooms, prison cells or cheap hotel rooms. "Red" is another color of choice in Yang Ryan's narrative arsenal (to refer to "the People's Republic"—red China," to cultural realities and practices—from "auspicious bridal red" to "red envelope money" or even the "red betel nut spit" on the sidewalks and regularly to "blood").

My purpose is to follow some of the narrative and interpretational threads set into motion by color use and imagery. I intend to explore how Yang Ryan's artistic imagining plays with, as well as questions, common symbolisms and associations—some of them timeless and universal (like "green" communicating verdancy, freshness, growth or even beauty), some others assigned in/by particular cultural and social contexts (like "red" traditionally regarded in many Asian cultures as symbolizing luck, joy, and happiness). Along these lines, I will look into some of the most compelling literal and metaphoric references and descriptions and map out how they function in relation to different character, context and mood creation and expression.

**Nicoleta Alexoe-Zagni's** areas of research include Asian American writing, Ethnic and Postcolonial studies. After having successfully defended a doctoral thesis on self-writing in the works of Maxine Hong Kingston and Shirley Geok-lin Lim (Paris Diderot University 2011), she went on to explore non-Anglophone textual productions only recently recognized as belonging to American literature (Yan Geling). By taking an interest in Ruth Ozeki's writing, she has also been delving into contemporary Japanese-American fictional and self-referential representations.

Following her research at Academia Sinica, Taiwan (summer 2019), she is currently mapping out Taiwanese American literature in English.

She is co-editor (with Sāmi Ludwig) of the critical volume *On the Legacy of Maxine Hong Kingston. The Mulhouse Book* (Lit Verlag 2014) and her most significant recent contribution is as co-editor and contributor to the collection of essays *Women's Life Writing and The Practice of*

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<sup>1</sup> Yan Ryan, Shawna. *Green Island: A Novel*. New York: Alfred A. Knopf, 2016. [Kindle version]. Retrieved from Amazon.com.

<sup>2</sup> Kress, Gunther and Van Leeuwen, Theo. "Colour as a semiotic mode: notes for a grammar of colour." *Visual Communication*. Vol. 1(3), October 2002, p. 344.

<sup>3</sup>Tatlow, Didi Kirsten. "Q. and A.: Shawna Yang Ryan on the 1947 Incident That Shaped Taiwan's Identity," *The New York Times*. Jan. 22, 2016.

<https://www.nytimes.com/2016/01/23/world/asia/taiwan-shawna-yang-ryan-green-island.html?>



Reading: *She Reads to Write Herself* (Palgrave Macmillan 2018).

**Hanno BALZ**, University of Cambridge, UK  
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### **Hostile Take-Over: A Political History of the Color Red**

For much of human history red has been the most symbolic of all colors – and still is the most political. That red has become the sign for revolution and the working class was in fact the result of long lasting social struggle and the contestation of symbolic power. With my paper presentation I want to take a look at the contentious history of the *symbolic social order* and the unsettling experience of the dispossession of the traditional color of the ruling classes. It is for the most part a history of a prolonged struggle in the West, but for the events of taking possession of the color red in the 18th and 19th century I will focus mainly on Germany and France, since it was there where the impact of revolutionary upheaval and of an organized working class were most evident.

When we look at symbolic transformations during late medieval and early modern times we can observe how the exclusiveness of red as a signifier of power and domination had increasingly been coming under scrutiny. Unrests and mutinies were beginning to happen under some sort of red banner while insurgent leaders dared to wear red garments that still were reserved to the nobility or the church.

Eventually, following up on the French Revolution and the European Revolutions of 1848, the red flag was taken over by the masses and therefore, I argue, the symbolic color of the ruling classes for thousands of years had been dispossessed. The working class and its organizations expropriated and appropriated the color that stood for the venerable domination of the ruling class. They turned over the red, so that today the color red had been naturalized as the signifier for social revolt, the working class and communism at large. This very dispossession will be examined in my presentation by looking at the contested *longue durée* of red as a political signifier in history.

**Hanno Balz** teaches Modern German and European History as DAAD Lecturer at the University of Cambridge. Before he came to the UK, he taught at Johns Hopkins University, Baltimore and at the universities of Lüneburg and Bremen (his hometown) in Germany. His fields of research are the history of social movements, cultural and media history, history of anticommunism, and the Shoah and Nazi rule and its legacy. He published extensively on media and terrorism in West Germany. Currently, he is working on his next book on the roots of German anticommunism and is organising an international conference on the history of political colours for 2020.

**Julie BELLEMARE**, Bard Graduate Center, New York City, U.S.A.  
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### **Ferdinand Verbiest's Prismatic Devices and the Science of Color in Qing China**

Printed in 1674 in Beijing, a woodblock illustration depicts what was then the most cutting-edge knowledge about color in China. The image, part of a larger work on scientific instruments for the Kangxi emperor (r. 1662–1722), shows sunlight hitting a triangular glass prism and the resulting color spectrum, juxtaposed with an abstract diagram articulating the relationships between ten primary and secondary colors. Remarkably, it thus illustrates both the optical and material dimensions of color, capturing a pivotal moment in the understanding of chromatic phenomena in China. This paper takes this illustration as a point of departure to examine the work of its maker, Belgian Jesuit Ferdinand Verbiest (Nan Huairan 南懷仁, 1623-1688), at the Kangxi emperor's court,



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as well as his impact on later theories of color in China. Drawing from Verbiest's own treatise and accounts of his creation of complex prismatic devices for the emperor, I question the role of triangular glass prisms in conveying scientific instruction, proposing instead that they were mainly used for entertainment or even proselytization purposes. Yet Verbiest's theories also had a lasting impact on later understandings of optics in China. This paper will in turn examine how one of his nineteenth-century proponents, Zheng Fuguang 鄭復光 (1780–1853) interpreted his theory of light and color, and even reworked Verbiest's color diagram to frame color within established epistemologies. The paper will argue for a global history of optics while also examining the cultural specificities of color theories in Qing China.

**Julie Bellemare** recently received her PhD from Bard Graduate Center in New York City. Her dissertation, “‘A New Creation of This Dynasty’: Enamels, Glass, and the Deployment of Color in Qing China, 1700–1735,” examines the drive toward polychromy in imperial decorative arts, as well as the impact of new vibrant hues and contrasts on emerging discourses of color and vision in Qing-dynasty China. She holds a BA in Art History and East Asian Studies from McGill University, a Postgraduate Diploma in Asian Art from the School of Oriental and African Studies, and an MSt in the History of Art and Visual Culture from the University of Oxford. She has previously worked at the Asian art departments of the Montreal Museum of Fine Arts, Brooklyn Museum, and National Museum of Asian Art.

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**Rose, (hyper)féminité et pouvoir, de Mme de Pompadour à Paris Hilton**

1758 : François Boucher réalise le portrait de Jeanne-Antoinette Poisson, maîtresse du roi Louis XV mieux connue sous le nom de Madame de Pompadour. Le peintre rococo place judicieusement des touches de rose — sur des rubans, ses joues et ses lèvres — afin de connoter le pouvoir de la favorite qui a su imposer son influence sur les arts et la mode en jouant des apparences et de la séduction.  
 2014 : héritière d'un empire hôtelier et star de télé-réalité, Paris Hilton apparaît à Beverly Hills entièrement vêtue de rose et sortant d'une Bentley rose bonbon.

Moquée par les médias qui ne manquent pas de la photographier, elle est comparée à une poupée et réduite superficiellement à sa plastique, ce qui ne l'empêche pas d'asseoir sa supériorité financière et sociale au travers de la haute-couture et de l'automobile de luxe. Quelques siècles séparent Pompadour de Hilton, et pourtant, elles se servent toutes deux du rose avec habileté et stratégie : elles revendiquent leur féminité et leur usage des cosmétiques et de la mode à des fins de séduction, tout en soulignant leur statut social, leur pouvoir politique ou financier, et leur influence. Revendiquée avec un certain excès, cette hyperféminité en rose joue du stéréotype du rose-pour-les-filles en forçant le contraste entre une supériorité de classe et la position inférieure des femmes dans un système patriarcal où elles demeurent dans une posture d'impuissance.

En articulant études de genre, études des couleurs et histoire, il s'agit de mettre en évidence la manière dont le rose et sa symbolique féminine ont pu être utilisés par les femmes dans des stratégies de visibilité de leur pouvoir. En adoptant une approche comparative entre une figure aristocratique du XVIII<sup>e</sup> siècle et une personnalité médiatique du XXI<sup>e</sup> siècle (par ailleurs également héritière d'une fortune), je montrerai comment l'usage de la couleur rose comme marqueur de féminité, dans ses ressemblances et ses différences, a su s'adapter au contexte social et culturel qui modifie la perception et la réception de ses symboliques.



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**Kévin Bideaux** is PhD candidate in arts and gender studies at the Laboratoire d'études de genre et sexualité (LEGS, UMR 8238, University of Paris 8). He is member of the research and teaching group on gender Philomel, and of the colour associations Centre Français de la Couleur (CFC).

He is also a visual artist, sculptor, photographer and painter, winner of the 2018 Icart Artistik rezo Prize, and notably exhibited at Musée de l'Homme (2019-2020), Nuit Blanche (2019), Cochin Institute (2019, 2018), Elephant Paname (2018), Satellite Gallery (2018), Pijama Gallery (2017), Villa Mallet-Stevens (2016) and Vivoequidem Gallery (2016).

His doctoral research focuses on better understanding the uses of pink in the visual arts, marketing, sciences and politics. He adopts an inter- and transdisciplinary approach that crosses the fields of visual art, gender studies and cultural studies. He supports this approach on the knowledge and methodologies used in social sciences. The originality of this subject lies in Bideaux's artistic practice that he integrates at certain points of his thesis in order to nourish the analysis, to open perspectives or to experiment other ways of research.

**Hanna BRINKMANN**, Donau-Universität Krems, Austria

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**Temperature, Sound and Feeling – Describing the Aesthetic Effects of Colors**

Colors are an essential basic feature of many artworks and especially crucial when it comes to abstract art. The description of artworks is strongly based on the description of the effects of colors. In the 18th century, the notion of “effect” became a key concept in art literature often used with regard to colors – as well as lines. The word “effect” evoked a relationship between observable properties of artworks and the responses of beholders. In this talk, I would like to point to the fact that since Goethe's Theory of Colors there is a tradition of describing the aesthetic effects of colors with bipolar adjective terms, such as warm and cold or happy and sad. Such aesthetic and artistic descriptions were integrated in psychological investigations at the beginning of the 20th century. The examples I will present center on Wassily Kandinsky and subsequent scientific studies using his writings. These are theoretical and empirical ones. A case in point is the “semantic differential”, an experimental tool designed in the 1950s to measure association in a controlled manner. The talk will discuss empirical studies on the perception of colors related to art, some of them stemming from the cross-disciplinary research project “Universal aesthetics of lines and colors? Effects of culture, expertise, and habituation” financed by the Vienna Science and Technology Fund (WWTF) (CS15-036). The proposed talk is the result of a collaboration with my colleagues Jane Boddy, Beatrice Immelmann, Eva Specker, Matthew Pelowski, Helmut Leder and Raphael Rosenberg.

**Hanna Brinkmann** is an art historian and she also completed a minor in psychology. From 2013-2016 she was a DOCteam-fellow of the Austrian Academy of Sciences. In her PhD project "The Cultural Eye" she focused on cultural variance in art perception. In 2014 she was a visiting researcher at the DFG Research Training Centre »Visibility and Visualization – Hybrid Forms of Pictorial Knowledge« at the University of Potsdam and at the School for Letters, Arts and Sciences at Waseda University in Tokyo. From 8/2017-08/2019 she was a postdoc researcher in the project “Universal aesthetics of lines and colors? Effects of culture, expertise, and habituation” at the Laboratory for Cognitive Research in Art History (CRaA) at the University of Vienna and from Dec. 2019-Dec. 2020 she was responsible for the Project “Wild Colors, gentle Lines? Engaging with color and line in an interactive children's environment.” Since Sept. 2020 she is a research associate at Danube-University Krems.



**Adam W. BROWN**, Michigan State University, U.S.A.

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### **Shadows from the Walls of Death: Re-Mediating Green**

*Shadows from the Walls of Death: Remediating Green* is a series of artworks that deconstructs the symbolic and superficial use of “green” as a pretense, synonymous with ecological and vegetal health, by recreating a highly toxic pigment called Paris Green and deadly wallpaper, thus ironically re-establishing humans’ material connection to the color green. By synthesizing this hyper-toxic green pigment, far from the images of the idealized pastoral nature, the performance draws its inspiration from the chemist Dr Robert Kedzie who, in 1874, wrote a book of the same title in an effort to raise public awareness about the dangers of arsenic-pigmented wallpaper. The Industrial Revolution of the 18th and 19th centuries had given rise to modern cities removing humans from an entangled connection with nature. While a growing body of genetic, physiological and psychological evidence suggests that humans have evolved biologically and culturally to be attracted to greenness, this human drive to recreate greenness within urban settings led, however, to a series of paradoxes and contradictions: The very chemical processes artificially employed to bring greenness back into people’s lives paralleled the anthropogenic destruction of the environment. Mass produced toxic pigments were used – by artists, in printed wallpaper, and even as a colorant for candy – to replace the ‘nature’ that the Industrial Revolution was eroding. Painters armed with a relatively inexpensive palette of bright prismatic colors – such as Paris Green – emboldened artists to paint symbolic illusions of the natural world.

In the performance *Shadows from the Walls of Death*, Paris Green is synthesized in order to reproduce the deadly wallpaper. Finally, a Van Gogh referenced image is painted in Paris Green, only to be further bioremediated and detoxified by bacteria and fungi-based micro ecologies. Micro-ecologies capable of detoxifying arsenic exist due to the ecological principle summarized by Baas Becking hypothesis: ‘Everything is everywhere, but the environment selects.’ Here, these non-human micro ecologies not only help us out of this toxic environmental predicament but also deconstruct ontologies acknowledging only human individuality. As an indexical act this artistic action opens up fields of questioning beyond the symbolic, and emphasizes the importance of a material, epistemological and art politics, since the chemical synthesis of toxic pigments radically altered the course of art history itself. The concept of the Anthropocene demands a form of remediated, indeed bioremediated art that can operate on multiple scales, independent of human belief or desires.

**Adam W. Brown** is an artist and researcher whose artwork is a hybrid among art, science and the humanities that enacts a practice-based research epistemology. The art is made via an intensely iterative process which combines historical, philosophical, political and cultural investigations with scientific methods, practices and deep collaborations. For almost two decades, a dominant conceptual thread in his work has been to unravel the foundations of human exceptionalism by investigating the interstices of myth, metaphor and epistemology where scientific knowledge and research question commonly held assumptions and beliefs. Brown has exhibited in 12 countries, received 3 prestigious awards from Prix Ars Electronica, a Vida 14 award, and most recently the 2020 Grand Prize at the Japanese Media Arts Festival. His work has been written about widely in diverse publications such as the New York Times, Wired, Nature, Sculpture Magazine, Washington Post, Forbes, The Proceedings of the National Academy of Sciences (PNAS), Discover and the Huffington Post.

Brown currently is an Associate Professor at Michigan State University where he created a new area of study called Electronic Art & Intermedia. In addition to an active teaching and research practice, Brown directs the BRIDGE Artist in Residency, a program designed to immerse national and international artists within the creative space of scientific inquiry and research at MSU, connecting the arts, sciences and humanities.



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Colours have been part of human history since time immemorial, probably dating as far back as our very origin as species. Colour played a key role in helping humans distinguish edible plants from those that might be harmful, as a camouflage resource and even as part of our early cultural representations. As such, the meaning of colour has become closely intertwined with human emotions; a resource to which painters, writers and other artist have resorted in order to convey their ideas and express their vision of the world around them. This combination of psychology and colour resulted in the recent emergence of Colour Psychology, a field whose aim is to explore the meaningful relations of colour with our emotions and feelings, and how these might be exploited for a wide variety of purposes. In attempting to solve the shortcomings of this novel field, Diana Löffler, in her PhD dissertation, posited the “Conceptual Metaphor Theory of Colour” (2017). Through it, Loeffler claims that analysing metaphorical representations of colour might reveal how we perceive and respond to colours. From this perspective, colour can be considered as a tool to convey “an abstract and less familiar conceptual domain—the target domain—in terms of another more concrete and familiar conceptual domain—the source domain” (Gelo & Mergenthaler, 2012). The aim of this work is to investigate how colour might be used to conceptualize feelings and emotions in films, and how these depictions may influence the audience in a number of ways. To do so, I analyse how Damien Chazelle’s *La La Land* conceives colour as a conceptualization of the characters’ feelings, how these representations change throughout the movie so as to fit the fluid moods of Mia and Sebastian, and how this influences the way in which the viewer receives the story.

Key words: colour psychology, conceptual metaphor, metaphor studies

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**David Pérez Cavillo** is PhD candidate at the University of Castilla-La Mancha in Ciudad Real (Spain). He did his undergraduate degree in English Studies there and expanded his knowledge by completing a master’s degree in Advanced English Studies at the University of Salamanca. His current area of research is Metaphor Studies, focusing on visual/pictorial metaphors in comics, advertisements and art.

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#### **The Dalit Chromatic Imagination: A Study of the Use of Colour Words in Dalit Memoirs**

Oppressed for Millenia, the Dalit communities of India have only recently found the space to voice their stories. As can be expected, the words in Dalit memoirs paint a dark world where oppression is granted by society as a right to oppressors and protest against injustice is a privilege which has to be



fought for tooth and nail. This paper takes up Omprakash Valmiki's autobiography *Jhoothan: A Dalit's Life* (trans. Arun Prabha Mukherjee 2003) and Manoranjan Byapari's autobiography *Interrogating my Chandal Life: An Autobiography of a Dalit* (trans. Sipra Mukherjee 2018) in order to scan them for their use of colour. As the genre autobiography has a very different narrative style than fiction has, can colourlessness as a tool help the auto biographer to recreate the darkness of oppression? Both Omprakash Valmiki and Manoranjan Byapari belong to two very different regions of India with different political trajectories. Within the Dalit literary corpus, they form differing voices.

This paper compares the two accounts through their use of colours in order to assess how they visually reconstruct their worlds. Has differing experiences of oppression as well as models of resistance led to varying use of colour? Are there mechanisms to convey images without using explicit colour terms? Does monochrome suit focus on oppression better? These are some of the questions that this paper aims to deal with.

**Siddhartha Chakraborti** is an Assistant Professor in the Dept. of English, AMU. He has been an active researcher, with many publications and papers in areas ranging from postcolonialism, education studies, translation studies, digital humanities, Renaissance and Victorian literature. His PhD is in the area of how Postcolonialism has impacted the idea of Imagination. He has been a UGC SAP fellow in JNU, and has been involved in a UKIERI tri-nation project aimed at evolving a syllabus for computer gaming across cultures, in association with Bangor University, Wales, and West Virginia University, USA. He also has extensive teaching experience in the undergraduate level, in both JNU and Delhi University besides NMIMS, Mumbai where he has taught literary theory, popular culture as well as more traditional literature oriented subjects including Victorian literature, Restoration and Romanticism. He has done his undergraduate from Presidency College, Kolkata, and has been the university topper in his graduation from JNU. He has also had extensive seminar and conference experience, both in terms of organisation and presentation. He is a life member of the Indian Association for Commonwealth Literature and Language Studies (IACLALS) and the Indian Association for the Study of Australia (IASA).

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### **The Spiritual Dimension of Colors in Islamic Art: A Hermeneutical Reading through the Lens of Sufism and Expressionism**

In what does the phenomenon of color consist for Islamic philosophy and theosophy? Henry Corbin posed this question in his Erano lecture delivered in 1972. Corbin found an answer to his question in a treatise that Shaikh Muhammad Karim-Khan Kirmani wrote in the 19th century. On an ontological level, Kirmani draws a connection between light and color analogous to the connection between soul and matter, in which the former manifests itself in the latter. Thus, as Corbin successfully demonstrates, Kirmani approaches color as a metaphysical phenomenon from the perspective of Sufi cosmology, where Ibn Arabi's doctrine of Oneness of Being and Suhrawardy's wisdom of Illumination overlap. Nevertheless, the theory of this mystic concerning visions of colored light led Corbin to evoke the "physiological colors" of Goethe's *Farbenlehre*.

Reaching beyond the limits of philosophy and theology, Kirmani attaches the spiritual connotations of colors to archetypal abstract forms and movements. However, for Kirmani, these spiritual connotations can be revealed only through anamnesis (*dhikr*), which according to Corbin "signify something similar to evocation as it used in connection with music or painting." In that sense, Kirmani's treatise offers significant insights into the spiritual dimension of colors in Islamic art comparable to those Wassily Kandinsky put forward in his book *Concerning the Spiritual in Art*.



In this paper I explore how Kirmani's treatise can offer an alternative approach to Islamic art in which the interplay of abstract forms and solid colors can be seen as a spiritual expression rather than a necessity imposed by theological prohibition of the representation of animate figures. In other words, reading Kirmani's treatise in parallel with Kandinsky's, I attempt a hermeneutical reading through the lenses of both Sufism and Expressionism to reveal the spiritual dimension of colors in Islamic art.

**Amany Dahab** is an architect and PhD candidate in Comparative Literature at the University of Western Ontario in Canada. Her current research focuses on the manifestations of the Sufi poetics of immanence in Islamic art and architecture. She aims at initiating a shift towards an expressionist approach to Sufism and Islamic art to avert the shortcomings of the representational paradigm through which they have been approached. Her research interests include African Art, Street Art, Minor Literature, Arabic Diaspora, and the ecological impact of built environment on mobilizing the change of social and cultural patterns.

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**The dissenting RED self in Lyn Hejinian's *Tribunal* and Anne Carson's *Autobiography of Red***  
 "A Human of Mars" in Lyn Hejinian's *Tribunal* (Omnidawn, 2019) opens "I am a human in the absence of others of a yet better red." (11) while the central story in Anne Carson's *Autobiography of Red* (Cape Poetry, 1999) begins in a world described as made of "red dirt" where the character, Geryon, is overwhelmed going to school on his first day: "Children poured around him and the intolerable red assault of grass and the smell of grass everywhere/ was pulling him towards it..." (23) "He stood on his small red shadow and thought what to do next." (24)

This talk will explore the *what next?* behind these two author's uses of red. Red of rage, of rebel, of alien, of liquid earth or of foreign planet Mars—red provides color-based symbolic ramifications for the definition of an alternate, radical self-identity. Both poetry collections center around a novel-like anti-hero/underdog character pondering "The riddle [that] persists: who am I?" (23). They navigate complex interrogations of interior and exterior worlds as their existence is entirely defined by "red"—the color of "dissent", of "fire" for Hejinian's "alien" and Carson's "monstrous" Geryon (based on the Greek story of Herakles who heroically slayed him for his red cattle but who may also be, in her work, a phoenix-like immortal Yazcamac.) Red remains connected to its traditional symbolisms (rage, violence, desire, flesh, blood, love and Marxist politics). Yet in these works red is most significantly related to transformation—a red, deep fire, the life-force of lava, the earth's center bubbling out to form new land, at once a destructive and constructive force. Red, as used in these texts, provides readers with a red-eye, perhaps even blinding, photo-flash reflection of an alternative self, one which is anti-binary, molten, other, as Hejinian's "Human of Mars" states: "I depart, separating from myself and become a red image of it" (23) In the end these characters are "a drop of gold...molten matter returned from the core of the earth to tell you [show us] interior things" (59).

**Jennifer K. Dick** is an author, translator, teacher and poetry event organizer. Director of the English Department, CA member, and Maître de Conférences at the Université de Haute Alsace, she teaches American Literature, Creative Writing and Civilization and is a member of the ILLE research lab. Jennifer's academic research explores the overlapping fields of poetry and visual poetics. Previous work on Carson appears in *Anne Carson: Ecstatic Lyre* (Univ of MI Press, 2015) and *Point, Dot, Period... The Dynamics of Punctuation in Text and Image* (Cambridge Scholars, UK, 2016)



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**“Mehr Farbenlicht!”: color and environment in Paul Scheerbart’s *Glass Architecture***

The fictional work of Paul Scheerbart (1866–1915) explodes with color—purple stars, green skies, and glowing, fantastical bodies populate many of his fantastical worlds. Yet he is probably best known for his somewhat more down-to-earth text *Glass Architecture* (1914), in which he enthusiastically elaborates on the cultural benefits of colored glass architecture. Although Scheerbart has received a certain amount of attention in architectural and science fiction scholarship, his fringe status during his own life and has persisted and he remains an understudied figure of 20<sup>th</sup> century German literature. In this paper I focus on Scheerbart’s intense preoccupation with color, attending primarily to the theoretical basis he offers in *Glass Architecture*. Situating the power of his colored glass in relation to historical theories of “milieu” and “Umwelt” (environment), I hope to show how Scheerbart joins these two perspectives to posit a mutual, color-based attunement between subjects and their surroundings. Through this mutual attunement, what we can ultimately see in Scheerbart’s brightly colored writings is that the environment becomes as much a protagonist as any individual being within it.

**Sorrel Dunn** is a PhD candidate in the departments of Comparative Literary Studies and German at Northwestern University. Her research centers on color and color theory in German literature as a stage for the mutual construction and attunement of environments and observers.

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**Le chromatisme des frères Goncourt**

« 17 Mars 1861. Flaubert nous dit : « L’histoire, l’aventure d’un roman, ça m’est bien égal. J’ai l’idée, quand je fais un roman, de rendre une couleur, un ton. Par exemple, dans mon roman de Carthage, je veux faire quelque chose de pourpre. Maintenant, le reste, les personnages, l’intrigue, c’est un détail. Dans Madame Bovary, je n’ai eu que l’idée de rendre un ton gris, cette couleur de moisissure d’existence de cloportes. »

(Edmond et Jules de Goncourt, *Journal*)

A la manière de Gustave Flaubert dont ils ont aimé à souligner l’évident « chromatisme », Edmond et Jules de Goncourt ont su parfaitement donner à voir et transcrire les tonalités et les teintes du monde dans lequel ils évoluaient. Reste que, de ces bibeloteurs-collectionneurs que furent les frères Goncourt, la critique universitaire aime surtout à discuter le style, cette curieuse hésitation entre « écriture artiste », « impressionnisme littéraire » voire « japonisme ». Or au coeur même de ces trois facettes possibles de leur écriture, se dissimule la question de couleur. Aussi nous proposons-nous de considérer le *Journal* des Goncourt ainsi que certains de leurs romans par le biais de la question de chromatisme, recherchant la manière dont les couleurs s’harmonisent, se complètent, ou au contraire sont utilisées pour des effets de contraste. Le rapport à la couleur serait donc finalement une manière de rendre compte tout à la fois du style des frères Goncourt, et de ce matérialisme qui est le leur lorsqu’ils décrivent leur univers quotidien.

→ because Virginie Duzer cannot attend the conference, her paper will be read.

**Virginie A. Duzer** dirige le Département de Romance Languages and Literatures de Pomona College, California (USA), où elle est Associate Professor of French. Son premier



livre, L'Impressionnisme littéraire, est paru aux Presses universitaires de Vincennes en 2013. S'intéressant particulièrement aux relations entre images et textes dans les avant-gardes, ses recherches actuelles portent sur la couleur

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### **Forecasting the Pantone Color of the Year**

Since 2000, Pantone has picked a "Color of the Year" to capture the zeitgeist of the time. This color influences fashion and design, and is collaboratively chosen by experts from various nations' color standards institutes. Over the last four years, three "Superforecasters" have endeavored to forecast the Pantone Color of the Year before it is chosen, and have memorialized their deliberations in a series of podcasts.

A process of collectively analysing history, current trends in politics, linguistics, and economics, then adding elements of uncertainty and dumb luck are factored to attain a final prediction. With a success rate of 66% where random guessing would achieve an accuracy of less than 10%, the question of "why" is demanded. The backgrounds of the three forecasters include a US Federal Attorney, a Harvard educated political scientist and futurist for existential risk, and a photographer/geopolitical analyst, though they all have a propensity for wearing jeans and t-shirts as opposed to haute couture.

**Scott Eastman** is a PhD student at Lucian Blaga University of Sibiu, Romania, investigating the merits of discourse analysis in geopolitical forecasting. He has a M.F.A. in photography from Washington University in Saint Louis, and a B.S. in art and literature from Willamette University in Salem, Oregon. He consults for Good Judgment Inc. of NY as a forecaster for clients ranging from the US government to corporations, think tanks and NGO's throughout the world, as well as on multiple IARPA projects. His photography has been exhibited in national museums and clients have included the New York Times Elle (UK), and the Romanian Orthodox Church. He is the co-producer of the "NonProphets Superforecasting Podcast" that has over 80 episodes covering topics such as geopolitics, AI, existential risk, and the Pantone Color of the Year, through a forecasting perspective.

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**"C'est jaune, c'est moche et ca ne va avec rien..."**<sup>4</sup>

Utiles ou futiles, agressives ou transgressives, les couleurs fluorescentes sont souvent mal connues et encore peu étudiées en histoire de l'art (si ce n'est pour constater leur mauvaise conservation !). Dans cette présentation entre science et culture, nous retracerons une brève histoire de la fluorescence. Partant de la description scientifique et de l'histoire industrielle des pigments, nous aborderons ensuite leurs usages en art et en design.

Bien qu'existant dans la nature, les couleurs fluorescentes ne sont apparues en peinture qu'au milieu du XX<sup>ème</sup> siècle. Utilisées pour signaler un danger ou pour agrémenter le monde de la nuit, elles ne passent pas inaperçues. Un peu de physico-chimie est nécessaire pour comprendre leur pouvoir d'attraction: les pigments ou colorants fluorescents absorbent de la lumière à une longueur

<sup>4</sup> "C'est jaune, c'est moche, et ca va avec rien, mais ca peut vous sauver la vie" *slogan publicitaire de l'agence Loewe Strateus pour la campagne de la Sécurité Routière afin de promouvoir le gilet jaune et le triangle de sécurité dans les voitures.*



d'onde et en réémettent à une autre longueur d'onde. Ce phénomène les rend plus visibles que les couleurs habituelles.

En science ou dans les domaines techniques, ces couleurs sont aujourd'hui largement utilisées principalement comme aide à la visualisation (colorant pour microscopie, détections de fuites). Dans les domaines culturels – mode, design, art – elles gardent une connotation technique, ludique ou artificielle qui leur confère une place à part. En art, les teintes fluos ont commencé à émerger fin des années soixante et sont souvent associées au Pop Art. Fait moins connu, certains artistes ont utilisé des techniques issues des laboratoires de biotechnologies pour produire des être vivants fluorescents (Alba d'Eduardo Cac). Dans le domaine textile, ces couleurs sont principalement destinées aux activités sportives ou festives. Plus récemment le gilet jaune, accessoire de sécurité, est devenu l'emblème de ceux en manque de reconnaissance.

En rendant visible l'énergie cachée que ces matières ont absorbée, ce coup de flash sur la fluorescence mettra en évidence toute sa complexité.

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**Carole Ecoffet** is a *Chargée de recherche* at CNRS in Institut de Science des Matériaux de Mulhouse ( IS2M – UMR7361) in the Alsace (France). She has a diploma of Ecole Nationale Supérieure de Physique et Chimie Industrielle ( ESPCI) and a PhD in Physical Chemistry for the University of Paris XI obtained in 1993. Her research concerns interactions between light and matter and more specifically photopolymerization. She is also involved in dissemination of scientific culture and gives lectures for a general audience. Interested in creativity and imagination she works also with schools of art and design and analyzes the possibilities of dialog between artists and scientists.

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**Manar El Shorbagy**, Ph.D. is an Associate Professor of Political Science, currently teaching at the American University in Cairo, Egypt. Her scholarly interests revolve around U.S. and Egyptian politics. She has refereed articles in Academic Journals in both English and Arabic. Her most recent publications are two book chapters. One is titled "Kefaya and the New Politics of Anti-Americanism" in: *Global Perspectives on the United States*, 2017, ed. Virginia R. Dominguez and Jane Desmond, University of Illinois, and the other is entitled "Egyptian Women in Revolt: Ordinary Women, Extraordinary Roles," in: *Egypt's Tahrir Revolution*, 2013, ed. Dan Tschirgi, Walid Kazzuha and Sean McMahon, Lynne Rienner Publishers. She contributes two weekly political commentaries in Arabic to the Egyptian *Al Masry Al Youm* newspaper, and the UAE-based- *Al Bayan* newspaper.

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**L'expérience sensorielle chromatique en architecture (Bechar comme cas d'étude)**

Le lien entre l'architecture et l'homme est un lien complexe, c'est l'enveloppe dans laquelle il vit et se



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développe. La perception de cette enveloppe se fait à travers nos sens. La traduction de cette perception se fait à travers nos sensations. Mais la vue reste le sens le plus important car le premier à nous fournir des informations sur notre environnement. La couleur, sans doute est l'une des premières informations à être captée par ce sens. Les chercheurs dans le domaine de la couleur affirment que celle-ci est un phénomène difficile à circonscrire, pour la simple raison de sa proximité, elle est insaisissable parce que trop proche. Pour d'autres, elle est fautive de troubles si elle est mal employée. A leur tour les architectes dissocient le concept des couleurs de leurs projets par crainte de se compliquer les tâches mais sans doute les couleurs sont un moyen de communication qui reflète des émotions. Leur rôle, en architecture dépasse la simple application décorative pour atteindre des buts qui tentent de transformer l'espace architectural et de créer son identité. Dans des recherches précédentes nous nous sommes intéressés à la question du caractère chromatique d'un site et nous avons essayé de comprendre les facteurs qui se tiennent derrière ce caractère. Notre cas d'étude était Bechar une ville du sud Algérien qui a une situation géographique et historique particulière. Son architecture d'origine basée sur le type de bâtiment appelé « Ksour » a subi l'impact de la succession de plusieurs époques historiques. Nous avons remarqué que la relation entre les habitants et les couleurs de leur environnement est interactive est leur perception de ces couleurs ne peut se limiter au sens de la vue. Il existe des réactions et des préférences conductrices des choix des couleurs chez les habitants liés à leur propre expérience sensorielle architecturale dans leur environnement. Dans cet article nous présentons une partie de notre recherche sur les couleurs de la ville de Bechar (Algérie), mais du point de vue de l'impact de l'expérience sensorielle architecturale chromatique sur les émotions des habitants. Nous essayerons de comprendre l'origine de leurs réactions et de leurs préférences.

Mots clé: Expérience sensorielle chromatique, caractère chromatique, relation architecture /couleurs

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### **The “soft” power of color. Pink, affect, gender difference**

About thirty years ago color became an omnipresent, hyper-visible technology of gender differentiation - from pink or blue gender reveal parties during the pregnancy, and dressing new born babies systematically in either pink or blue to clearly distinguish the boys from the girls, to immersing toddler girls in a pink empire of princesses, fairies and ponies while bathing boys in a sea of dark blue, bright red, black and metallic colored vehicles, pirates and swords. Given that the now so familiar idea that pink is for girls and blue is for boys only dates back to the 1950s, and the pinkification of girl culture only reached global dimensions in the 1990s, color's power to naturalize gender difference is a force to reckon with.

In my contribution, I will hone in on the bright pink cheeks of fictional character fairy Princess Lillifee and her ever expanding fan base of little girls to theorize color as “soft” power, addressing the ubiquitous, often trivialized presence of gender coded colors in children's lives on the one hand, and the strong affective attachments to gender stereotypes that color foster on the other. My focus on the “history of the presence” of color will allow me to get a better grasp of these two seemingly opposing notions of color, here the belief that color is superficial, a mere coat of paint that pretties a commodity, there the understanding of color as essence affecting, possibly even changing, core gender and sexual identity. I argue that these two notions of color are not incidental but work in tandem to reaffirm and renegotiate color's gendered, racial and classed histories.

Keywords: Color, soft power, surface, affect, gender difference



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**Dominique Grisard** is a historian by training and teaches Gender Studies at the University of Basel, Switzerland and directs the Swiss Center for Social Research. She is presently finishing a book-length project on „Pink“ which weaves a history of gender, sexuality and whiteness through and around color. Long standing research interests are the gendered and racial economies of skin color, the politics of beauty, the history of intimacies and sexualities, girl cultures, 19th and 20th century European prison cultures, 1970s left-wing political activism as well as gender relations in arts institutions.

Grisard has published widely on left wing terrorism in 1970s Europe and female political prisoners in Switzerland. More recently she has published on the pink triangle and lgbtq+ historiography, the use of pink in male prisons, on the color socialization of children, the sexualization and pinkification of girl culture, and on pink princess boys. Grisard is the author of *Gendering Terror* (2011), a history of (counter)terrorism in 1970s Switzerland, and the editor of three anthologies on gender theory: *Verschieden Sein* (2013), *Gender in Motion* (2007), and *Gender and Knowledge* (2004).

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### **Keynote: Greenness: Sketching the Limits of a Normative Fetish**

Are we ‘green’? The entanglement between symbolic *green*, ontological *greenness* and performative *greening* poses challenges across disciplines that provide an epistemological panorama for playful debunking: ‘green’, symbolically associated with the ‘natural’ and employed to hyper-compensate for what humans have lost, needs to be addressed as the most anthropocentric of all colours. There has been little reflection upon greenness’ migration across different knowledge cultures, meanwhile we are green-washing greenhouse effects away. Indeed, a morbid odour clings to the charm of the pervasive trope of greening everything, from mundane ‘green burials’ to transcendental ‘greening of the gods’, and even ‘green warfare’, taught in Military Studies. Despite its, at first sight, positive connotations of aliveness and naturalness, the term ‘green’ incrementally serves the uncritical, fetishistic desire to metaphorically hyper-compensate for a systemic necropolitics that has variously taken the form of the increasing technical manipulation of living systems, ecologies, the biosphere, and of very ‘un-green’ mechanisation. Paradoxically, green plays a central role in human evolution and self-understanding – as colour, percept, medium, material biological agency, semantic construct, and ideology. In its inherent ambiguity, between alleged naturalness and artificiality, employed to reconcile humans with otherness as such, greenness urgently needs to be disentangled from terms—both putatively non-technological—such as ‘life’ and ‘nature’.

**Jens Hauser** is a Paris and Copenhagen based media studies scholar and art curator focusing on the interactions between art and technology. He’s currently a researcher at University of Copenhagen’s Medical Museion, following a dual post-doctoral research position at the Faculty of Humanities and the Faculty of Health and Medical Sciences. Hauser is also a researcher at the Art/Science Chair at École Polytechnique Paris-Saclay, a distinguished affiliated faculty member of the Department of Art, Art History and Design at Michigan State University where he co-directs the BRIDGE artist in residency program, an affiliated faculty member at the Department for Image Science at Danube University Krems, a guest professor at the University of Applied Arts Vienna, and a guest professor at the Department of Arts and Sciences of Art at Université Paris I Panthéon-Sorbonne. Hauser has been the chair of the European Society for Literature, Science and the Arts’ 2018 conference in Copenhagen. At the intersection of media studies, art history and epistemology, he has developed a theory of biomediality as part of his PhD at Ruhr University Bochum, and holds a degree in science



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and technology journalism from Université François Rabelais in Tours. His curated exhibitions include *L'Art Biotech* (Nantes 2003), *Still, Living* (Perth, 2007), *sk-interfaces* (Liverpool 2008/Luxembourg 2009), the *Article Biennale* (Stavanger 2008), *Transbiotics* (Riga 2010), *Fingerprints...* (Berlin 2011/Munich 2012) *Synth-ethic* (Vienna 2011), *assemble | standard | minimal* (Berlin 2015), *SO<sub>3</sub>* (Belfort 2015) *WETWARE* (LA 2016), *Devenir Immobile* (Nantes 2018), *{un}/split* (Munich 2018), *MATTER/S matter/s* (Lansing 2018), *Applied Microperformativity* (Vienna 2018), *UN/GREEN* (Riga, 2019), and *OU \ / ERT* (Bourges, 2019), among other co-curated exhibitions and performance projects. Hauser serves on international juries such as Ars Electronica, Transitio and Vida, and as an evaluator for several national science foundations. He has also been a founding collaborator of the European culture channel ARTE since 1992, has produced numerous reportages and radio features for German and French public broadcasting services, and widely published essays in art books.

**Lena HENSEL**, designer, Meissen Porcelain manufacture, Germany  
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**PORCELAIN, your colours: Porcelain and colour as transforming entity**

The original colour of porcelain has always been white. Nevertheless, from the first beginnings porcelain production was accompanied by the research of colours, glazes and intense experiments to invent new expressions by coloured surfaces. These colours exist only in connection with the material and only „going through fire“. As „specific“ material colours, they stand as an opponent to abstract colouring systems and the digital understanding of colour usage. There are countless reference points in porcelain producing countries as China, Japan, Korea and with the beginning of the 18th century also Europe, that let us follow a transformation of form and colour through different cultures in approx.. The stories and reflections are often poetic and always reflect cultural and spiritual identity. I will give an introduction into chosen examples and examine the special connection of form, colour and cultural circumstance.

*By telling the colourful story of porcelain, we get to know a lot about the transformation of the cultural meaning of colour and the connection between form and colour. We as designers of porcelain are taught to „decorate“ forms by colour usage. My thesis „Porcelain Your colours“ puts the question: Isn't the material and specific surface quality „colour“ so essential, that the designprocess could be thought the other direction: form follows colour?*

**Lena Hensel** has studied sculpture in Nuremberg (Germany) and Cracow (Poland), finishing with a diploma in sculpture, then working as a freelance artist in Cracow and Berlin with several scholarships and exhibitions. In 2015 she started her Masterstudies in the Department for „Product Design, Applied Arts - Porcelain, Ceramic & Glass“ at the Burg Giebichenstein Kunsthochschule in Halle (Germany), where she specialized in porcelain and especially in the connection of porcelain and colour and its history. Since 2018 she has been working as Designer of porcelain, colour and decoration at the Meissen Manufacture. She has organized several exhibitions and given lectures at conferences.

**Andrew HUSSEY**, School of Advanced Study, University of London  
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**‘Listen to the colour of your dreams’: Lettrisme, Isou and the ‘Hypergraphic Novel’**

The movement called *Lettrisme* was founded in Paris in 1947, by the Franco-Romanian artist Isidore Isou (1925–2007). One of the central tenets of *Lettrisme* is that societies develop not because of the



human instinct for survival but because of the desire to create. More than this, if creativity is the highest form of action, and art its most visible form, then humanity is in charge of history. In this way, the artist takes the place of God, the first creator or artist.

This philosophy takes visual form in the so-called ‘Hypergraphic Novels’ created by Isou. - a new form of artistic expression that would take writing, painting and thought beyond even Joyce’s *Finnegans Wake* (Joyce’s book was an endless inspiration for Isou). The most important of these is *Les journaux des dieux* (1950).

This hypnotic work consists of 50 plates of multicoloured diagrams, drawings and musical notation that forms an ‘unreadable’ but fascinating puzzle. Isou composed the book with help of his friend Maurice Lemaître, who used the skills he had acquired during his apprenticeship making prints in the École des Arts et Metiers. Central to *Les journaux* is the meanings which Isou gives to his use of colour. For Isou colour is both the language of the unconscious and the religious mystic. This explains why to hold *Les journaux* in your hand is to feel a visionary intelligence, conveying a religious significance.

The aim of this paper is to explain this phenomenon. Its argument is that this is because *Lettrisme* was not founded in Western Rationalism, but rather the Kabalistic tradition of the Jewish Orient where Isou - like his near-contemporary Marc Chagall - had his roots. Again like Chagall, Isou saw colour as as a dream language; most importantly this is how Isou and brought the culture of Jewish mysticism to the Western avant-gardes, an argument which fundamentally changes our understanding of movements such as Situationism which were directly founded in *Lettrisme*.

**Andrew Hussey** is Professor of Cultural History at the School of Advanced, University of London. He was formerly Dean of the University of London Institute in Paris (2006—2014). He was awarded an OBE (Officer of the British Empire) in 2011 for services to Anglo-French Cultural Relations. He is the author of many articles and books, including *The Game of War*, *The Life and Death of Guy Debord* which was international book of the year in the *Times Literary Supplement*. His latest book, *Speaking East, The Strange and Enchanted Life of Isidore Isou* will be published by Reaktion in 2021. He lives in Paris.

**Beatrice IMMELMANN**, University of Goettingen, Germany

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In this talk, I intend to examine an experimental survey that was conducted by the artist Wassily Kandinsky and his students of the wall painting workshop at the Bauhaus Weimar in 1923. In his theoretical writings on art, Kandinsky had assumed there to be direct correspondences between basic colors (yellow, red, blue) and forms (triangle, square, circle). He drew a parallel between the *aesthetic effects* of color and form in order to render attributions among the corresponding visual elements. In the survey, he operationalized this assumption. People affiliated with the Bauhaus were instructed to fill in the three given forms with one color each, and to explain their choice in a short statement. Twenty-six completed questionnaires have only recently been restored and published.

I will analyze these questionnaires – altogether twenty-seven, including one that was previously known – and Kandinsky’s approaches to empirical research in a first part. In a second part, I will discuss Kandinsky’s fascination for experimentally investigating universal color associations in regard to his abstract art. The proposed talk is the result of a collaboration with my colleagues Hanna Brinkmann, Jane Boddy, Helmut Leder and Raphael Rosenberg as part of the cross-disciplinary research project “Universal aesthetics of lines and colors? Effects of culture, expertise, and habituation”, financed by the Vienna Science and Technology Fund (WWTF).



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**Beatrice Immelmann** is Lecturer at the Department of Art History at the Georg-August-Universität Göttingen where she is focusing on Visual Culture Studies and Digital Art History. She is pursuing a PhD in Art History at the University of Vienna. In her PhD-thesis *Visual Resonance – Vibrations in the context of perceptual physiology, art theory, and aesthetics 1700–1925*, Beatrice investigates the conception of aesthetic experience as a resonant relationship between artist, artwork, and beholder in art theoretical discourses. She focuses especially on European avant-gardes aesthetics. Beatrice had Fellowships by the University of Vienna, the German Center for Art History in Paris, and the Vienna Doctoral School in Cognition, Behavior and Neuroscience, and she was pre-doc assistant in the research project *Universal aesthetics of lines and colors? Effects of culture, expertise, and habituation* funded by the Vienna Science and Technology Fund.

**Hadley Welch JENSEN**, Bard Graduate Center/American Museum of Natural History  
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**Topographies of Color: Reactivating Indigenous Knowledge in Navajo Dye Charts**

Navajo dye charts have served as a vital tool in the visual documentation and representation of localized knowledge about cultures and colors in the North American Southwest. Originally created in the 1950s by Mabel Burnside Myers (1922-1987), a Navajo weaver from Pine Springs, Arizona, dye charts were later disseminated for the tourist market but originally provided an important material record of Indigenous ways of knowing the landscape and its natural colorants. This paper will be the first to address the production and circulation of dye charts, particularly as a mode of visualization and subsequent preservation of Indigenous knowledge systems about natural dyes, ecology, and ethnobotany. It will also examine the afterlives of these objects in anthropology and natural history museums, their relevance to Native communities today, and their dual position as objects of intercultural innovation and as products of Native agency. An ethnoaesthetic contextualization of dye charts will also privilege a reconstruction of the Native histories surrounding their production and dissemination, and their expression of Navajo weaving traditions today.

Ultimately, this paper will provide a critical history of Navajo dye charts as they inform our understanding of postcolonial representation, Indigenous ecologies, the marketing of the American Southwest and its crafts, and histories of intercultural exchange, with an emphasis on the recovery of Native agency in their production. An analysis of these dynamics is essential for understanding, reconstructing, and contextualizing an important node in the ethnographic representation of Navajo culture.

**Hadley Jensen's research** addresses the intersections between art, anthropology, and material culture. She is currently Postdoctoral Fellow in Museum Anthropology, a joint appointment between Bard Graduate Center and the American Museum of Natural History (AMNH) in New York. Her doctoral dissertation, *Shaped by the Camera: Navajo Weavers and the Photography of Making in the American Southwest, 1880-1945*, examines the visual documentation of Navajo weaving through various modes and media of representation. Jensen's current exhibition and book project is the first to showcase the AMNH's collection of Indigenous textiles from the greater American Southwest. Through her work she strives to advance interdisciplinary methodologies to better understand processes of making. In addition, she has hands-on experience learning Indigenous weaving and natural dyeing practices, which has strengthened and enlivened her work as an academic researcher, curator, and teacher.



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### **Color Lines Deconstructed in Southwestern Mixed Heritage Prose Texts and Visual Arts**

This presentation is to focus on a rather ignored area related to Native American literature: mixed heritage identity re-formulation through fiction and its possible correlations with colors that denote ethno-racial boundaries. I am to address the function of colors in literary texts that have been created in the blended space of Indigenous story-telling and Western type of writing as well as the perception and reconceptualization of colors signifying racial demarcation lines in the Colonial discourse. Leslie M. Silko, Scott Momaday, James Welch, Paula Gunn Allen, Louis Owens and Joy Harjo are traditionally (and also self-)categorized as Native American writers. However, all of them come from Indigenous and Anglo-American mixed families and in different ways explore the challenge to the Colonial concept of stigmatized “half-and-half” notions of identity and the sense of “conflicting blood.” They have developed Postcolonial fictional counter-narratives, where the characters’ de-stigmatized identity is actually shifting to a more homogeneous sense of the self. A similar trend is observed in visual arts, thus I call for art pieces by contemporary blended heritage artists, like Diego and Mateo Romero, Roxane Swenzell, Wil Wilson and Marla Allison. Reading recent Southwestern fiction and observing visual arts, I have increasingly felt that there is a significant paradigm shift from the demarking colors of a polarized binary-world (red, white) to a different color-sensibility that reflects both the unity and multiplicity of ancestry, knowledge archives, personalities, possible life paths and altered visions of the human and natural environment.

**Judit Kádár** is the Director of International Relations at the University of Physical Education in Budapest, Hungary. She taught American and Canadian culture studies for 25 years, with a focus on ethnic and multicultural studies. She published a textbook (*Critical Perspectives on English-Canadian Literature*, 1996), has received some research grants (FEFA, FEP, FRP/CEACS, JFK, Fulbright) and hold a temporary lecturing position at GCSU (Georgia, USA, 2009), taught and did research at UNM (Albuquerque, USA, 2012-3). As for research, she studied the psychological and sociological implications of the gone indigenous passage rites (Othering/indigenization) in US and Canadian literature and has published *Going Indian: Cultural Appropriation in Recent North American Literature* (2012). She obtained her habilitation at ELTE University of Budapest. Currently she explores mixed blood narratives, identity negotiation in literature and visual arts. She co-edited an E-journal on mixed heritage US and Canadian literature and visual arts (*Americana*) and contributed to *The Routledge Companion to Native American Literature* (2016). Her book in progress is entitled: *Dawn Runners, “Blood Trails”: Ethnic Positioning in Southwestern Mixed Heritage Writing* (Lexington Books, 2021).

**André KARLICZEK**, Friedrich-Schiller-Universität Jena, Germany

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### **The Evolution of Color**

In the tradition of ideological materialism since Descartes and the experimental philosophy of the 17th century, modern physics has become a leading science, especially since the second half of the 19th century. Our present-day thinking about nature, and especially about color, is therefore characterized by an understanding in which a thinking subject can recognize an objective external world independent of him, which was generally constructed by a creator according to eternally uniform laws. In such a world, seeing and understanding are synonymous: reality is conveyed directly visually - we see what is out there. Since then, the pitfalls of every color-theoretical discussion have been grounded in this naively positivistic worldview. These pitfalls can then be



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characterized and dissolved only in a reflection on the development and possibilities of knowledge and cognition at all which is possible on the basis of a still to be written history of perception.

The lecture starts with a resumé of the changing understanding of what researchers in the history of science each know and think about color for a particular period of time, and reflects it on the nowadays conviction of the evolutionary and ontogenetic conditions of human perception. It should be clear that any ontological discourse about what color is or can be can only be guided and mediated on the basis of the possibilities and construction of human perception. The abolition of the dichotomy between *res extensa* and *res cogitans* is a necessary precondition for this, which then also leads to a critical reflection of the basic scientific feasts so dear to us. The lecture expressly does not make a new attempt at an alternative constructivism, but characterizes perception and thinking to be evolved natural necessities in the sense of an evolutionary and ecological-ethological concept of affordance. In this concept, colors become learned perceptual preferences, that is, special interpretations of recurrent neuroelectric stimuli that have had special significance for our survival so far, such as ripe fruits or the color of faces, which is important for the social behavior of primates. So, seeing color is only an evolved and therefore inherited processing and differentiation of visual stimuli that are useful to our way of life. And because perception has to be necessarily flexible to deal with the changing conditions of the environment, so is our color-seeing as well. That is why the permanent use of luminescent screens with their hyper realistic colors will change the way we perceive light and, moreover, the colors of nature will soon lose their magnificent appeal to us.

**André Karliczek** studied history of science, prehistory and biological anthropology at the Friedrich-Schiller-Universität in Jena. From 2007-2011 he was an employee at the Laboratory of Enlightenment and at SFB 482 'Event Weimar-Jena. Culture around 1800'. In 2011-2014, as a scholarship holder of the Gerda Henkel Foundation, he did his doctorate with a thesis on theoretical biology and medicine "The Models of the Living." In 2014-2017 he was the head of the subproject "The Material Side of Colors" in the BMBF collaborative research project "Color as actor and storage" (FARBAKS). From 2017-2019 Karliczek worked for the innovation project "cultur3D" funded by the ERDF and the Thuringian State Chancellery for the three-dimensional digital preservation of cultural heritage. Since 2019 Karliczek is a member of the German Optical Museum. His work focuses on the development of color standards in the early sciences, the theoretical medicine of the Enlightenment and the epistemic significance of evolutive and ecological influences on visual perception. Inter alia he is co-editor of the anthologies *Cognitive Value Color* (Erkenntniswert Farbe), *Farre. Color Standards in the Early Sciences*, and *Talking Color* (Gesprächsstoff Farbe), and author of numerous color-historical and color-theoretical contributions.

**Ange-Frédéric KOFFI**, Ecole cantonale d'art de Lausanne, Suisse  
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### L'Afrique couleur - Couleur d'Afrique

« Le drame du peuple noir est celui d'un peuple qui subit la fatalité de l'image. »

Sylvie Chalaye, *Nègre en Image*. 2002

Couleur de peau, couleur de terre. L'Afrique est par essence associée à „l'empire des couleurs“. Une couleur propre, celle des danseurs lors des cérémonies rituelles, celle des maisons peintes en couleur ocre ou des maisons multicolores, celle des masques peints, celle de la terre rouge et de la végétation luxuriante, celle des animaux au pelage sculptural, celles des oiseaux au plumage scintillant. Une couleur importée, celle, innombrable, des pagnes. Mais a-t-elle une couleur spécifique ? Quelle image se fait-on de l'Afrique ? Essayant de déchiffrer ces couches colorimétriques, je nous invite à déambuler ensemble, en nous interrogeant sur ces tonalités qui font l'*Afrique en couleurs*. Par mon



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questionnement sur l'image et par mon expérience photographique, je tente partager un mouvement et un dynamisme présents dans la société africaine et qui inconsciemment, passe entre autres par la couleur. bercé par la notion de déplacement, je vais à la rencontre des couleurs et des formes qui font persister cette oasis. De Malick Sidibé à Victor Omar Diop, de Mario Macilau à Bruno Hadjih, tout en passant par Viviane Sassen et Pieter Hugo l'image de l'Afrique oscille entre noir profond et teinte saturée, image du réel et du portraitiste. A la recherche d'une esthétique, nous traiterons de l'oeuvre de Francois-Xavier Gbré qui utilise l'écriture architecturale « comme témoin de mémoire et des changements sociaux ».

Le débat est ouvert, car je n'apporte pas de réponse définitive. Ma connaissance actuelle est trop parcellaire pour prétendre objectiver l'image africaine dans son ensemble.

**Ange-Frédéric Koffi** est titulaire d'une licence d'histoire de l'art et de philosophie à la Sorbonne et d'une licence des Beaux-arts à la Haute école des arts du Rhin (HEAR) à Mulhouse. Maîtrise à l'Ecole cantonale d'art de Lausanne (ECAL, 2020). Expositions de photographies, participation à la Biennale de la photographie de Bamako (Mali, 2017) et co-commissaire de l'exposition *I was here, I saw here* à la Filature à Mulhouse (2020). Il est Membre du Conseil national de l'enseignement supérieur et de la recherche artistiques et culturels (CNESERAC) et du Haut Conseil de l'évaluation de la recherche et de l'enseignement supérieur (HCERES). Ses publications sont : *Le Grand Voyage - Version Courte* (HEAR, 2017) *Sinner Man* (Bâle, Cballmer édition, 2018) et *Adama* (à paraître en 2020). Il a fait une communication au colloque international de l'Université nouvelle de Lisbonne sur *Le musée comme guillotine de l'art* (juin 2019) et en fera une à celui de l'Université d'Amiens sur *La photographie comme traduction du réel?* (mars 2020), de l'Université de Haute Alsace sur *L'Afrique couleur - Couleur d'Afrique* (avril 2020) et au Congrès annuel de l'African Literature Association (ALA) à Washington sur *Sans images, pas de vérités* (mai-juin 2020).

**Marjan KOOROSHIA**, Swedish School of Textile, University of Borås, Sweden

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### **Creating a New Culture Through Design: A sustainable method of colour use in textile printmaking**

The use of colour is often one of the most important features in textile design. One textile technique that heavily relies on the use of colour is textile dyeing and printing. Recently, the impact of the textiles dyeing and printing industry on the environment has become a major issue. Almost every part of the production process has a potentially negative impact, from careless use of water to over use of chemicals for colouring textiles. To counteract and possibly control this, we must make a change. While change can be thought of from a management perspective, it can also be addressed as a design problem. The latter presents the perspective from which this paper is developed.

This paper aims to suggest new methods for colour use in the textile design process, thereby contributing to what may be a new culture of colour use through the act of design. The paper further proposes new ways of thinking of the relationship between colour and culture, not regarding the historical relationship between colour and culture which has been interpreted, for example, in relation to colour psychology, specific geographies, materials, activities, and symbolism; rather, in terms of a new way of thinking about the design process: the culture of sustainable use of colour in the textile printmaking process. Three case studies are provided that cover the theoretical and practical implications of the sustainable textile printmaking process. The first case study references a project by Lynn Tallvod, "Made to Fade," which examines how to extend the lifetime of a garment through natural printing in combination with flat piece garment construction. The second case, "Disclosed Colour" by Julia Svantesson, considers the use of overlapping colours textile printmaking



process. The third case, “Colour transitioning through bioplastic” by Jessica Rijkers, investigates printmaking using only one silk screen. The projects discussed in this paper have explored new printmaking processes that not only have resulted in new and original textile designs but also suggest new methods and associated cultural and methodological shifts in sustainable designs in the textile and fashion area.

**Marjan Kooroshnia** is a colour researcher and senior lecturer in textile design at the Swedish School of Textiles, University of Borås. Her research area is colour and light, with a focus on how they affect the process of designing dynamic surface patterns. In her PhD. project, she explored the design properties and potentials of smart colours when printed on textiles in order to expand the range of colour-changing effects offered, as well as to facilitate communication regarding, understanding of, and design with smart colours.

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**“An Onslaught of Green / In Kodachrome 64”:  
Middle Eastern Culture as Seen through the Prism of Color in Gjertrud Schnackenberg’s  
“Afghan Girl” (2017)**

In her poem “Afghan Girl,” the American poet Gjertrud Schnackenberg offers her reflections on the eponymous war photograph by Steve McCurry, known worldwide after appearing on the cover of *National Geographic* in June 1985. It depicts a 12-year old girl, later identified as Sharbat Gula, in a refugee tent in Nasir Bash whose eyes stare directly into the camera, and its mesmerizing effect consists in the power of this gaze. The remarkable color of Sharbat Gula’s eyes would for most people be indescribable, yet Schnackenberg undertakes this very challenge: her long poem is wholly based on this color.

One would expect “Afghan Girl” to be restricted to mere ekphrasis and to refer primarily to the Soviet-Afghan war, but Schnackenberg can unite different topics and images within her text. Thus intricate color nominations applied by the poet (e.g., “Light green sea glass / Washed up on a shore / In Canaan,” or “A shade of grey evolved // As camouflage”) not only attempt to describe the gaze of the girl, but also convey meaningful details about the cultural and historical background of the photograph. Color here becomes a prism through which Schnackenberg presents her complex meditation on Middle Eastern culture.

In my talk I thus intend to reflect on how Schnackenberg manages to reunite various facets of Middle Eastern culture through the use of color, while paying attention to her exploitation of King David’s Psalms, the Qur’an, and references to past and present war. How does color enable the poet to tackle the issue of images in Islamic culture and to preserve images from the Old Testament? How can the actual geographical space of the Middle East be traced through color? Does color trigger the discussion of the futility of war and beauty in this specific cultural context, all while transcending it?

**Alexandra Kraeva** is a specialist in American literature and recently defended her Ph.D. dissertation entitled “Images of Time and Space in the Poetry of Gjertrud Schnackenberg.” Her main research interests include the poetry of Gjertrud Schnackenberg, American poetry, Russian poetry, chronotope theory, literature and folklore (fairy-tales in particular), and text and image (more specifically, Christian visual art in poetry). Her research investigates topics related to these areas of research, with an emphasis on Gjertrud Schnackenberg’s poetry. Kraeva is currently teaching English literature, language and cultural studies at the University of Lorraine in Nancy, France.



**Hsiu-chuan LEE**, National Taiwan Normal University, ROC  
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**From Racial Lines to Color Forms: The Politics of Colors in Toni Morrison's Novels**

This paper intends to read American Nobel Laureate Toni Morrison (1931-2019) not only as an author of color but an author attending to colors. My discussion focuses on Morrison's last three novels: *A Mercy* (2008), *Home* (2012) and *God Help the Child* (2014) to tease out a Morrisonian "politics of colors." First, *A Mercy* traces the emergence of racial stratification in Americas in the seventeenth century. It depicts vividly the harmful effect of singling out a "color" from the everyday colors when a girl in one scene is shocked at the sight of the teenage protagonist Florens's black skin and thereby heralds Florens into the institution of black-white racial dichotomy. The danger of reducing colors to indicators of racial hierarchy is also explored in *Home*, in which the protagonist Frank Money's nervous breakdown comes alongside the draining of colors from his perception into a black-and-white screen. And as both *A Mercy* and *Home* dramatize the complicity between racism and "color-blindness," *God Help the Child* explores the possibilities of unfixating colors from racial constraints by projecting an encounter of the "black" in racism and the "black" in the fashion industry: while the former strips "blackness" down to a sense of sociohistorical inferiority, the latter touts a long-term "love affair" with "black."

By reading the three novels together, this paper aims to answer a series of question: What could "black" signify in different sociohistorical contexts? How does the racist ideology of black-white bipolarity disable one's perception of the multiplication and diversification of colors? To what extent does what seem to be a "color hypervisibility" in racism correspond to a kind of "color-blindness"? More importantly, how to differentiate "black" as a color from "black" as a race? How, and what does it mean, to restore colors from designating "racial lines" to their aesthetic fluidity and nuances as "color forms"?

**Hsiu-chuan Lee** is Professor at National Taiwan Normal University, where she teaches Asian American studies, American literature, psychoanalysis and film. She published in *Mosaic*, *Amerasia Journal*, *Ariel*, *Concentric*, *Canadian Literature*, *MELUS*, etc., translated Toni Morrison's *Sula* into Chinese and is a co-editor of *The Subject(s) of Human Rights: Crises, Violations, and Asian/American Critique* (Temple UP, 2019).

**Qingjun LI**, Belmont University, U.S.A.  
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**Interpreting the Use of Color Words in Literature: A Case Study of Kingston's "White Tigers"**

In this presentation, I observe that the use of color words is a great deal more complicated than simply noticing the frequency of their occurrence in a poem, novel or other work. Likewise, while there is certainly the use of color words as symbols in literary works, a lot of times, color language is utilized simply because it is attached to images selected by an author because of their cultural connotation and expression. This presentation points to one example of this latter use of color words in the work of Maxine Hong Kingston.

No comprehensive study has yet been made of Kingston's employment of color language in her principal works although her use of "white" has been noticed in a rather considerable number of literary studies. In this presentation, I focus on the occurrence and employment of "white" in a single chapter from *The Woman Warrior: Memories of a Girlhood among Ghosts*. I argue that use of "white" in the "White Tigers" chapter of *The Woman Warrior*, such as white crane, white tiger, white rabbit, and white horse, is not an intentional use of color symbolism by Kingston, but is owing



to an appropriation of cultural allusions already well-established in Chinese culture. Kingston's use of "white animals," particularly embedded in this chapter, demonstrates her connection with Chinese heritage. I conclude that interpreters should take note of this very different use of "white" than that found in other chapters of *Woman Warrior* such as "No Name Woman" and "Shaman," where the author's intention is to exploit symbolic meanings of color terms.

**Qingjun Li** is Associate Professor of Asian Studies and Chinese Language at Belmont University, Nashville TN, U.S. She was the recipient of 2014-2015 *Virginia Chaney Distinguished Professor* at Belmont University. She holds a Ph. D. in English from Middle Tennessee State University (MTSU). Her dissertation, entitled "Emerging Trends and Voices in Maxine Hong Kingston Criticism: *The Woman Warrior* and *China Men* in Recent Scholarship in Mainland China," focuses on an analysis and comparative study of the reception and interpretations of Kingston's *The Woman Warrior* and *China Men* in recent mainland Chinese scholarship. Dr. Li's research area includes Chinese American literature and Asian Studies. She is author of three books and co-editor of *Encountering China: Early Modern European Responses*. She is author of numerous articles, including most recently, "Chinese and Western philosophy in dialogue," "The Transference of Literary Voice: Christina and Frances Rossetti," and "Oriental Light Shining in Western Darkness: Thoreau's Use of The Mengzi in *Walden*."

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### **Who's That Girl? On the Construction of Madonna's Star Image in Post-Mao China**

Color plays a major role in the process of constructing star image in China. For instance, the communist regime has been in favor of "red, bright, and shiny" when portraying communist leaders, socialist heroes and role models, etc. This has changed in post-Mao China when popular culture from the "capitalist societies" was introduced to China. Focusing on the construction of Madonna's star image in the 1990s China, this paper examines how whiteness and sexuality negotiate with Chinese communist regime's obsession with "red, bright, and shiny."

The earliest major Chinese press coverage of American superstar Madonna can be traced back to 1986, however, it was in the 1990s her popularity in China skyrocketed and some observers even announced the birth of China's Madonna craze. I will begin by recounting the sensational exhibition of nude oil paintings in Beijing in the late 1980s and the popularity of Chinese author Wang Anyi's novel *I Love Bill* in the early 1990s, consider Chinese mass's growing interest in racializing and sexualizing the non-Chinese Other in post-Mao China. Then, I move on to the release of Madonna's 1992 album *Erotica* and coffee table book *Sex* and discuss how Madonna's hypersexualized star image benefited from China's craze of sexualized whiteness, which evolved into a new wave of Madonna craze in China. Drawing on close analysis of visual and textual materials from underground Chinese publications of Madonna photo books, biographies, unfranchised poker cards, and pirate audio-visual products, I will argue, China's 1990s' Madonna craze first and foremost focuses on her whiteness, gender and sexuality, which eventually turns Madonna into a sex object. The racialization and sexualization of Madonna in post-Mao China, I will argue, is a response to the repression of gender differences and sexuality during Mao's China, which consequently challenges Chinese communist's preference of "red, bright, and shiny."

**Chang Liu** received his M.A. in Intercultural Anglophone Studies from Bayreuth University, and then spent a year in Würzburg to study Sinology. Currently, he is working on his PhD at Heidelberg University, studying the cultural and environmental implications of American musical waste in



China in the 1990s and 2000s. Before Germany, he lived in Beijing, serving as the musical affairs officer at the French Embassy. His previous working experience in the music industry led him to his current research interests, which include music culture and industry, music diplomacy, media studies, etc.

**Sarah LOWENGARD**, Cooper Union, New York, U.S.A.

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### **Toward a global history of Turkey Red**

Turkey red is a durable and bright color for cotton and linen fabric. A modern Western viewer might describe it as "basic," "true," or "common" red—the color found on the ubiquitous red bandanna. Its name refers to the region from which it was imported to Europe; a similar color is sometimes designated “Indian red” (*rouge des Indes*) for its sub-continental origin. Against a backdrop of 18<sup>th</sup> century industrialization, Turkey Red met European desires for high quality and broad desirability as a trade and a domestic item.

But the term Turkey Red refers is more than the name for a color, it is also the special process to achieve it. As demands for cotton textiles built, French, British, Dutch, German, Austrian, and Swiss manufacturers, often with government or other patronage, sought methods to make it “at home.” The Mulhouse region was a center of the Turkey red dyeing industry, as were Glasgow and Hard, in the Voralberg region near Lake Constance. Success required more than espionage and trial-and-error experiment. Integrating the Turkey Red process into European dyehouses led and contributed to further investigations into the chemistry and physics of textiles and of dyeing. As the emerging synthetic dye industry of the later 18<sup>th</sup> and 19<sup>th</sup> century invented new processes to make the Turkey Red color and new ways to apply it opportunities in design, manufacturing, and trade for new consumer markets changed and grew as well. Its successes were integral to industrial chemistry of that era.

My presentation will present the trajectory of Turkey red as one that connects old and new worlds (geographic, scientific, and technological) as it moved first east to west and then ultimately became a color for a global market. I will place special emphasis on how changing theories and practices affected design and markets in an equally transitory but always global world.

**Sarah Lowengard** is a New York City-based historian of technology and science whose research focuses on practical and philosophical engagements with color in the early modern West: Her particular interests address the materials sciences of material culture in the 18<sup>th</sup> century. A practicing art conservator for more than 40 years and an artisan colormaker for even longer, her prizewinning monograph, *The Creation of Color in Eighteenth-Century Europe*, was an innovative study of the relationship between developing scientific theories and changing artisan practices for pigment making, textile-and glass-coloring endeavors. Lowengard’s current academic research considers the social, technological, and scientific transformations between now-separated disciplines in the sciences and those that result from 18<sup>th</sup> century encounters between East and West. She teaches at The Cooper Union for the Advancement of Science and Art.

**Sämi LUDWIG**, UHA Mulhouse, France

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### **Territory and Identity in American Local Color Fiction**

Local color has a bad reputation nowadays, like American realism, of which it is a part. Fancy aesthetic theories have exposed “realism” as a phantom and regionalism as a parochial approach that



is not doing justice to more important, overarching issues of American culture. In this paper I'd like to reconsider the concept of "local color" as a useful approach to cultural taxonomy that gives voice to self-determination and variety beyond the binaries peddled by many fashionable proto-structuralist theories. "Color" in that context becomes a useful metaphor of multiculturalism and helps us map human life in ways that showcase the roots of culture in ways that are more truthful than conceptual abstractions that originate in de-territorialized theory.

I will discuss different examples of local color fiction and what they contribute to our understanding of specific people's experience. Though we should not ignore common denominators such as ethnicity, gender, or class, I will question some aspects of the metaphorical transfer of categories across regions—a crucial concern in our world of globalized critical terminology.

**Keywords:** Local color, identity, meaning transfer, contrast vs. variety, American literary realism, experience, ethnic literature, tokenism; William Dean Howells, George Washington Cable, Charles Chesnutt, Joel Chandler Harris, Kate Chopin, Henry B. Fuller, Hamlin Garland, Sarah Orne Jewett, Mary Wilkins Freeman, Henry James, Southwestern Humor, Garrison Keillor, etc.

**Sämi Ludwig** is a *professeur des universités* at the UHA Mulhouse in the Alsace (France). He received his education at the University of Berne (Switzerland) and has published in *REAL*, *AmerikaStudien*, *Mosaic*, the *Cambridge Companion to Toni Morrison*, *The African American Review*, and *The Journal for Asian American Studies*. He wrote a PhD on Maxine Hong Kingston and Ishmael Reed, and a second book is on the convergences of American realism and pragmatist philosophy. Together with Rocío Davis (Pamplona) he edits *Contributions to Asian American Literary Studies*, the only European book series on Asian American cultural studies (LIT, Germany). His third monograph, a study of Major Robert Rogers' play *PONTEACH* (1766) appeared with Wisconsin (2020). In addition to intercultural issues and questions of cognitive and pragmatist approaches to literature, he is also interested in the big picture of literary history, in colonial American culture, and occasionally even tries to understand poetry.

**Michel MENU**, Centre de Recherche et de Restauration des Musées de France (C2RMF)  
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**Keynote: Analyser la couleur des peintres (exemple: Le retable d'Issenheim, Colmar)**

**Michel Menu** est le Directeur du Département Recherche (2001-) et travaille au Palais du Louvre. Ses activités de recherche se focalisent sur l'étude de la couleur des œuvres d'art : Etude de la couleur des œuvres d'art : Au-delà de la caractérisation chimique, l'étude des propriétés physico-mécaniques (couleur, apparence, nano-indentation, rhéologie,...) apporte des informations cruciales pour la compréhension des œuvres en ce qui concerne son élaboration et l'intention des artistes ainsi que pour assurer leur conservation. . Il travaille dans une perspective pluridisciplinaire associant l'ensemble des acteurs pour la compréhension de la création d'une œuvre d'art et sa conservation. Collaboration, travail et écriture, avec des artistes contemporains : Michel Paysant, Sarkis, Pierre Buraglio, Dove Allouche, Marie-Ange Guillemot, Claudie Hunzinger, Jean-Pierre Brazs, Jean-Jacques Rullier, Miguel Branco, Geneviève Claisse, Xavier Lucchesi, Yann Toma, Bernard Caillaud, ....

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### **An Archaeology of Color:**

#### **Documenting Ancestral Pueblo Color Choices in the American Southwest, 700-1600 CE**

Archaeologists working in the American Southwest have been documenting colorful artifacts and materials for more than 150 years, yet we have only recently begun to piece together a more complete picture of how Indigenous people in the Southwest used color through time and space. Drawing on museum collections and archaeological reports, this paper shows that Ancestral Pueblo people of the 8th to 16th centuries used color in all parts of their lives: to decorate pottery, to paint on cliff faces and the walls of rooms, to adorn fabric, and to create brilliant ornaments. Our research shows that, regardless of medium, Ancestral Pueblo color choices varied widely; rather than following a linear trajectory from simple to complex, color in the American Southwest ebbed and flowed, with different individuals and communities using color—and relating to colorful materials—in deeply meaningful ways.

From the 8th to 13th centuries, most communities used various bichrome color combinations such as black paint on red- or white-slipped pottery, or red paint on walls plastered with brown or white clay. In the 1000s-early 1200s CE, though, elites in Chaco Canyon, New Mexico, and in the Sinagua area of northern Arizona began to use polychrome extensively to facilitate positions of religious or ceremonial leadership, creating bright ornaments and painted wooden paraphernalia from colorful materials obtained from distant sources and from special locations within the broader landscape. By the 1300s CE, the use of polychromy by religious specialists had expanded into Ancestral Pueblo society as a whole, ushering in an era of creative experimentation with color and artistic techniques. Many aspects of color that are well known from historic and contemporary Indigenous people in the Southwest seem to have fallen into place in the 14th-17th centuries, as Pueblo ancestors began to develop new ritual practices and transformed their world in ways both colorful and profound.

**Marit K. Munson** is ...\* bio ?

**Kelley Hays-Gilpin** is...\* bio ?

**Alejandro NADAL RUIZ**, University of Zaragoza, Spain

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#### **Colour and Creole Consciousness in Jean Rhys's *Wide Sargasso Sea***

One of the defining features of the Caribbean-born writer Jean Rhys (1890-1979) is her multifarious identity. Indeed, she was a white Creole of British descent born in Dominica, which at that time was a colony of the British Empire. In Rhys's fiction, this hybridity in terms of cultural identity is enhanced by the use of colour. As Elaine Savory marks, "because of Rhys's particularly complex cultural identity, her use of colour, both painterly and as skin shade, not surprisingly, is idiosyncratic" (86). In her renowned novel *Wide Sargasso Sea* (1966), Rhys lends the colour palette to the main internal narrator, Antoinette; she is a Dominican-born white Creole who, from the attic where she has been incarcerated by her English husband, reminisces her childhood and adolescence in Dominica while providing a colourful description of Caribbean landscape and crafts. There is little research that focuses on the connection between colour and this protagonist's expression of cultural identity through memory retrieval. Hence, this paper aims to demonstrate that the contrast between bright and dull colours contributes to enhancing Antoinette's Creole consciousness and ultimately reveals that she favours her Caribbean side to the detriment of her English origins. As regards methodology, I have used memory studies through a close reading of some key passages in which the female character-narrator recalls the colours of her native land. As for results, it has been found



that Antoinette brings to the fore the vividness and intensity of Dominica's bright colours in order to show how attached she feels to her Caribbean roots. Such luminosity has been noticed to stand in sharp opposition to the lack of life and hostility suggested by the dull colours of England as retrieved by the protagonist. By examining the relationship between colour and the expression of cultural identity, this paper attempts to foreground the paramount role of colour in Jean Rhys's fiction as a powerful tool to display the complexity of Creole identity.

**Keywords:** Jean Rhys; memory; colour; cultural identity; Creole consciousness.

**Alejandro Nadal Ruiz** is a research fellow (FPU) in the Department of English and German Philology at the University of Zaragoza. Member of the research group "Contemporary Narrative in English" (<http://cne.literaturereseach.net/>). My main research interests are as follows: Rewritings and appropriations of classic texts, modernist and postmodernist fiction, memory studies, and trauma studies.

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### **I see red. Do you see red too?**

In this paper I shall be taking you on a brief stroll through a variety of issues relating to colour within the context of teaching language and culture to students of English Studies at tertiary level. From the wealth of research and visual materials available I have selected a few topics for comparison across cultures, including perceptions of colour and beauty ideals, through the evolution of colour terms, idioms and symbolism in our daily lives. These issues are often related to religion, spirituality and healing, but can frequently be traced back to pragmatic considerations, such as what pigments are naturally available to the culture in question.

If "colours are the mother tongue of the subconscious" (as Carl Gustav Jung [1875-1961] wrote on his development of art therapy), there can be no better topic to motivate the student in the multi-lingual classroom. I am currently teaching a class of 21 students of 10 different nationalities with the goal of engaging in cross-cultural dialogue, allowing them to take another step along the path to "an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other's global perception." (Council of Europe).

**Alison Nagel** is a lecturer in English at the Albert-Ludwigs-Universität in Freiburg, Germany. With a B.A. in Linguistics from the University of York, England and an M.A. with distinction in English Language Teaching from the University of Reading, England, she began her career teaching English across many different age-groups and at many different levels in institutions across Europe and Asia. Her particular area of interest now lies in exploring new ways of presenting language and cultural content to students in a university context. Themes she has explored include language, culture and identity, multi-lingual approaches to advertising, linguistic and semiotic landscapes, and intercultural communicative competence.

**minus9h Jaycee NAHOHAI**, Zuni, U.S.A.

email? → Ostmann?\*

**Keynote: Title?**

abstract\*\*\*



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**Jaycee Nahohai** is a Zuni artist ....\*

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### **Chameleon colour change seems to be for social signaling**

Chameleons are animals, which can change the colour of their skin. It has been believed that the reason for it is camouflage, which is important in nature against natural enemies. In nature not being seen can mean staying alive. Newest research using nanotechnology has showed that the colour change in chameleons is not due to pigments but to crystals in the skin layers which reflect the light in different wavelengths (colours). The change in colours is managed through the change in distance between crystals. Hence it is reversible, whereas in dyes it is not reversible. The reversibility makes it usable in everyday life without restrictions. When colour changes occur, there may be combinations of yellow, blue, orange green and black colours or tints. The colour changes of chameleons in brighter habitats show brighter colours. On the contrary, the colour changes in the darker habitats have been mostly towards the complementary colours. Thus the main reason of the colour change in chameleons seems to be not the camouflage but social signaling.

**Kazim Hilmi OR** is an eye surgeon. He has a PhD in Forensic Medicine, a Master in Vision, Artificial Vision and Low Vision Rehabilitation, and Proficiency in Arts (Photography / PhD equivalent in Arts). He is fellow of International Council of Ophthalmology, a Fellow of European Board of Ophthalmology, an Artist of International Federation of Photographic Art, and individual Member of the Turkish National Committee on Illumination (ATMK) and the German National Committee on Illumination (DNK-CIE), and an individual Member in International Colour Association (AIC). He also has an "Associate Degree" in Media and Communication.

**Charlaine OSTMANN**, UHA Mulhouse, France  
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### **Colorful/Colorless: the Zuni art of coding colors**

"A tribe of artists" was the definition given by the Zuni painter Kenneth Seowtewa when talking about his people. At Zuni, this New-Mexican tribe located at the frontier with Arizona, Cardinal Colors representing the 6 directions are sacred. They are portrayed as symbols of the most traditional forms of art, and such color always carries a code. For instance, yellow, symbolizes the Mountain Lion, protective deity of the North. This is so inherently connected to Zuni identity that color can be merely suggested for the meanings to be thought. For the artists, it's a way to preserve knowledge within the tribe, to teach the new generation, away from the prying eyes of the outsiders. It's a way to communicate known only by the initiate, which allows the Zuni to secretly communicate in plain sight.

Yet the emergence of new artists confronts these codes, and attach tradition to other values, such as the colored material, the savoir-faire of a family recipe, or the gesture to pay respect to the earth, which provides ingredients. Still a coded-tool, colors becomes a way to redefine tradition, a way to update old codes and create new ones.

Based on interviews of Zuni artists and the scrutiny of Zuni art, this analysis endeavors to explore the many ways colors is a tool for communication, to decipher some of the countless codes exhibited and/or hidden on artworks.



**Charlaine Ostmann** is writing a PhD thesis at the Université de Haute Alsace, Mulhouse, on “Indigenous and International Influences on the Zuni Color System” as a study of the evolution of the Zuni traditional palette. She is working on the concepts of colour as expressed by Native American art such as fetish carving, pottery making, painting and oral histories. In 2019 she obtained a scholarship to undertake a field trip at Zuni, where she met artists and observed their savoir-faire during interviews and workshops. Her avenues of research include Native American/ Zuni oral literature and artworks, myths and legends, Native American color research, color theories and anthropological and ethnological studies on the Zuni tribe.

**Jamie K. OXENDINE**, Lumbee, North Carolina, U.S.A.

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### **SOUTH EAST WOODLAND AMERICAN INDIAN DESIGNS & BODY DECORATION: Pre-Contact and Contact**

This presentation will concentrate on the amazing and remarkable designs and body decoration of the South East Woodland Native Americans of natural, animal and spiritual origins. Of all the cultural areas of the Indigenous People in the New World that have been designated by scholars none other had more extensive and exquisite designs and body decoration as the Nations of the South East of what would become the United States. The South East Peoples took art designs and body decoration much higher than any other Native Nations of North or South America.

The audience and participants will gain a much-needed knowledge of a beautiful part of the South East Nations - a part that fascinated and awed the European Explorers and later European and American Colonists. We shall investigate the who, what, where, when, how and why in regards to the use and meaning of designs and materials in everything from pottery to gorgets to body modification in symbols, styles, colors, carving, painting, tattooing, hair styles, skin manipulation and more. Of special interest and discussion will be the reasons for changing the human body and what aspects were used more than others due to various reasons ranging from sustenance needs to Spiritual Teachings to just pure atheistic value. Several examples of designs and adornment will be offered for examination.

**Jamie K. Oxendine** is a Native American of the Lumbee Tribe of North Carolina, Author, Educator, Historian and Speaker, Mr. Oxendine is the Tribal Administrator for the Haliwa-Saponi Indian Tribe of North Carolina, USA. He is an Editor at [www.PowWows.com](http://www.PowWows.com) and the Author of *SOUTHEASTERN WOODLAND DESIGNS* (2018). He has been an Adjunct Professor of Native American Studies at Bowling Green State University, Ohio State University, University of Toledo, Lourdes University, and worked as the Native American Liaison & Education Consultant for Ohio University. Jamie has served on the Board of Trustees for the Ohio Humanities Council, Board of Trustees for the Fallen Timbers Battlefield Preservation Commission and Governor Appointee to the Ohio Historic Site Preservation Board. He has also sat on the ACCESS Grants Panel with the National Endowment For The Humanities.

**Matthias RANG**, Naturwissenschaftliche Sektion am Goetheanum, Dornach, Switzerland  
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### **From Ontology to Description. Experiments and their Interpretation from Newton to Goethe and further towards recent optics**

Isaac Newton never believed to have proven his theory of light corpuscles. Indeed he was more aware of the difficulties of deriving a theory from experiments than most of his contemporary peers,



and he already had a clear distinction between nature and models. Yet in his care he was not going far enough for Goethe. What Newton claimed to have proven in his experiments was for Goethe still a malicious theory. From a physicist's point of view I try to investigate how Newton already made possible a modern, operational interpretation of experiments that was further carried on by Goethe and that leads from ontological towards descriptive statements.

In this contribution we will have the opportunity to build up and watch some optical experiments to demonstrate colour phenomena from an empirical basis. With the phenomena in front of us, Newton's and Goethe's argumentation can be investigated by example and by experiment rather than theoretically. Special attention will be paid to the analytical power of Newton's arguments, as well as to the synthetic approach of Goethe's treatment of complementary spectral colours (which Goethe called 'harmonische Farben'). The key issue will be an understanding of colour phenomena that do not sustain Newton's historical interpretation but one that combines his innovations with Goethe's innovations within the framework of recent experiments.

**Matthias Rang** is a physicist and has special research interests in the field of colour and optics. He received his physics diploma in the field of near-field optics at the Max Born Institute for Nonlinear Optics and Short Pulse Spectroscopy in Berlin and was a guest scientist at the University of Washington in Seattle (USA) in 2006. His PhD at Bergische Universität Wuppertal was investigating the phenomena of complementary spectra and complementary colour phenomena. Since 2007 he has a researcher position in the Natural Science Section at the Goetheanum (CH).

Together with the artist Nora Löbe he created the exhibition *Experiment Colour* with many interactive exhibits on colour phenomena in nature, art and science. The exhibit has been on display in several places in Switzerland, Germany, Sweden, and Great Britain.

**Léna REMY-KOVACH**, University of Freiburg, Germany  
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### **The Only Color the Spirits Can See: Red in Artistic Installations Memorializing Missing and Murdered Indigenous Women and Girls**

In the United States and Canada, Indigenous women are the group most at risk for domestic and/or sexual violence. They experience physical assault at rates far exceeding women of other ethnicities and locations. Starting in Canada, the term of Missing and Murdered Indigenous Women and Girls (MMIWG) came to encompass thousands of cases of violent deaths and suspicious disappearances. Indigenous artists and collectives are finding avenues for community healing and social change in art. For the traveling installation *Walking With Our Sisters*, 2000 pairs of moccasin vamp (the beaded top piece) are placed on the floor, on bright red carpeting. For *The REDress Project*, Métis artist Jamie Black hangs mismatched red dresses in public spaces such as museum gardens and university campuses. *Red Embers* displays red banners, embellished with jingle cones and ribbons, in Allans Gardens, Toronto. These experiential exhibits require incomers to walk the path of loss. Surrounded by unfinished, empty pieces of clothing, visitors envision the impact of the missing women's absence.

Red is the only color the spirits can see. It is also the color of blood, and therefore represents the interconnection of human lives while also alluding to the violence perpetrated against Indigenous women. In my presentation, I will examine the significance of the color red in these installations, and explain how instrumental these collaborative projects have been for developing public awareness of systemic violence against Indigenous women. I will then reflect upon their function in the processes of memorializing victims' lives, as well as haunting North American public spaces and collective memory.



**Léna Remy-Kovach** is a doctoral student at the University of Freiburg, Germany. She holds B.A.s in both English and Italian Studies and an M.A. in American History from the Université de Strasbourg, France, as well as an M.A. in Indigenous and Canadian Studies from Carleton University, Canada. Her Ph.D. thesis focuses on the notions of healing and (re)conciliation in contemporary Gothic Indigenous literature from Turtle Island (Canada and the United States.) Her research projects include the commodification of Indigenous monsters in Euro-American horror TV series, the use of classic European monsters in Indigenous literature about colonialism, and the imagery of hunger and cannibalism in recent Young Adult fiction by Indigenous writers.

**George ROQUE**, CNRS, Paris, France  
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#### **Keynote: Réévaluation du symbolisme des couleurs**

Parmi les sujets les plus directement liés au problème complexe de la relation entre couleur et culture figure le symbolisme des couleurs qui est encore souvent considéré comme universel, notamment par les psychologues. Je tenterai de montrer dans cette communication que tel n'est pas le cas. Pour ce faire, je discuterai d'abord le caractère supposément arbitraire des symboles chromatiques, puis j'analyserai leur principal processus de formation; je discuterai ensuite le rapport entre les couleurs et les émotions et enfin j'aborderai le rôle que jouent les signifiés chromatique dans la signification des peintures.

A philosopher and an art historian, **Georges Roque** is honorary senior researcher at the Centre National de la Recherche Scientifique (CNRS), Paris. Main books on color: *Art et science de la couleur. Chevreul et les peintres, de Delacroix à l'abstraction*, Nîmes, Éditions Jacqueline Chambon, 1997; second revised ed., Paris, Gallimard, 2009; *La vie nous en fait voir de toutes les couleurs* (written together with a biologist, Cl. Gudin), Lausanne, L'Age d'homme, 1998; *La Stratégie de Bonnard. Couleur, lumière, regard*, Paris, Gallimard, 2006; *Quand la lumière devient couleur*, Paris, Gallimard, 2018; *La cochenille, de la teinture à la peinture. Une histoire matérielle de la couleur*, Paris, Gallimard, 2021. Proceedings of the international symposia he organized and edited : *L'expérience de la couleur en France après 1945*, *Verba Volant* n°3, 1992; *Michel-Eugène Chevreul : un savant, des couleurs* Paris, Muséum National d'Histoire Naturelle/EREC, 1997; *El color en el arte mexicano*, Mexico, UNAM, 2003; *Rojo mexicano. Coloquio internacional sobre la grana cochinilla en el arte*, Mexico, Museo del Palacio de Bellas Artes, 2017. He also organized two exhibitions: *L'expérience de la couleur en France après 1945*, Marseille, Galerie de l'École d'art, 1990; *Rojo mexicano. La grana cochinilla en el arte*, Mexico, Museo del Palacio de Bellas Artes, 2017. Among his published papers, about 70 are related to color aesthetics (chromatic systems of painters, harmony, national colors, ethics, gender, and so on).

**Kusumika SARKAR**, Aligarh Muslim University, India  
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**Learnings through Lalon's Livid Lyrics: A Study of Achromatic Minstrel Poetry from Bengal**  
Popular poetry especially in folk manifestation has always been rich in colors. Whether in the celebration of seasons, harvest, nature or wildlife or of love or in vivid tales of bravery and heroes, cultures celebrate the hues and shades that make up the beauty of life. It is therefore of some interest that in a hugely popular form of rural folk poetry in Bengal, *Lalongeeti* we find a complete absence



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of color or color related terms. In a survey of over 50 popular songs that this paper covers there is only a single mention of the word black. There literally are no other colors whatsoever.

However, that does not make these poems non visual. The poems are rich in imagery without referring to colors. This involves the use of achromatic techniques including metaphors, metonymies, personifications and hypallages. The paper will therefore try and categorize the wordplay techniques used by the poet in the creation of poetic imagery. Further, the paper will try and determine if the techniques convey a sense of color without explicitly stating them.

Through this study the paper will try and inquire into how languages communicate color sense. While it may be expected that the use of color terms is the obvious and direct means for communicating the idea of color, in reality the sense of color in language is conveyed through multiple ways and images with brain filling in data from preset notions. This creates endless possibilities for culture specific interpretations of figurative languages and adds to the joy of creating and participating in literature.

**Dr. Kusumika Sarkar** is an assistant professor in the Department of English, Women's College, Aligarh Muslim University (AMU). She has done her PhD in Afro-American Literature from AMU. She is guiding research on the Liberation War of Bangladesh with a focus on gender, on travel narratives, on representation of Bengal in English Fiction amongst others. She has seven publications in journals, book chapters and proceedings besides participating in over 25 conferences, workshops and short-term courses. She has also created content for EPG Pathshala. She is the TCI of Women's College NCC, 3 UP Battalion and believes in empowering women from the margins. Recently she has been awarded a GIAN project.

**Giulia SIMONINI**, Technische Universität Berlin, Germany  
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**The Many Lives of the *Munitioni*. The Glass Cake Collection in St Peter's Work: A Huge Color Chart between Art and Science**

In 1848, James David Forbes (1809–1868), inventor of the seismometer, gave a lecture at the Royal Society of Edinburgh on the classification of colors. With the help of the decorative artist David Ramsay Hay (1798–1866), he manufactured a copy of Tobias Mayer's trichromatic triangle using colored mosaic tesserae he had received from the "Vatican fabric of mosaic". Forbes intended to have "a suite of colours in more perfect and durable materials than any pigment" for the use of naturalists. Forbes was not the only English scholar who took an interest in the Vatican collection of glass cakes. The English explorer and anthropologist Francis Galton (1822–1911) visited the St Peter's *fabbrica* of mosaics two times, in 1869 and again in 1886. Like Forbes, he wished to use these colored enamels for establishing a stable color terminology for the sciences. His attempt remained, like Forbes' one, possibly unaccomplished. Yet their descriptions of the glass cakes in St Peter's work unveil a stunning color collection shrouded in mystery.





Historical accounts give discordant information about the number of glass cakes in St Peter and the creation of this collection. Allegedly, it was expanded at the end of the 16<sup>th</sup> century under Pope Sixtus V and, by 1750, the *munitioni* (stocks) reached the number of 15,000 nuances. The enlargement has been attributed to the arcanist Alessio Mattioli (?–1755), the sole manufacturer of an opaque vitreous paste and a purple color made with gold. Originally, the enamel sampler was not used as imagined by Forbes and Galton but served as the reference for administrative and art-technological purposes during the replacement of frescos with mosaics in the Basilica of St Peter. It was a huge color chart deployed by glass manufacturers, factors, contractors, and mosaic painters working for the Basilica.

This paper has three main goals. It aims at providing a historical overview of this magnificent collection with several first-hand accounts of travelers and visitors of the mosaic *fabbrica*. It intends to stress the technological significance of this collection for the development of similar color systematizations in other painting techniques. Finally, it sets out to emphasize the transdisciplinary interest that this sampler sparked in the 19<sup>th</sup> century.

**Giulia Simonini** is a Ph.D. candidate with a research project on color charts in 18<sup>th</sup> century supervised by Prof. Dr Friedrich Steinle (Institute for the History of Science, TU Berlin). She is also a graduate conservator, art historian, and a freelance paleographer. Previously, she worked as assistant to Prof. Dr Rafał Makąła, Prof. Dr Aleksandra Lipińska in the pilot project *Loitz Netzwerk* (TU Berlin), Dr Florian Schmaltz in the research group *History of the Max Planck Society*, and Prof. Dr Sven Dupré in the research group *Art and Knowledge in Pre-Modern Europe* (Max-Planck-Institute for the History of Science, Berlin). She authored: *Daniel Weiman & Libri picturati A 16–31*, Archives of Natural history 45.1 (2018); *Organising Colours: Patrick Syme's Colour Chart and Nomenclature for Scientific Purposes*, XVII-XVIII [En ligne], 75 | 2018; *Archivbestände der Kaufmannbankiersfamilie Loitz. Stand und Perspektiven der Forschung* (in: Geld, Prestige, Verantwortung. A. Lipińska, D. Feest, A. Pufelska (eds.), 2020, pp. 331-352); *Syme's colour chart in Botany: Origin and Impact* (in: *Nature's Palette. A Colour Reference System from the Natural World*. forthcoming).

**Nadezhda STANULEVICH**, Peter the Great Museum of Anthropology and Ethnography, Saint-Petersburg, Russia

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### **Photography – Postcard – Colour: formation image of the World**

A photograph may be a registration of visible reality, but at the outset, colour rendering depended on perception, vision and skill of *retoucher*. Monochrome photographs from the 19<sup>th</sup> century come in various shades of brown and orange. An appetite for natural colours resulted in intensified experiments with colour theory, photographic chemistry and technics.

The second half of the 19<sup>th</sup> century is characterized by a passion for learning about other nations and countries. Photograph's size and price reduction and the possibility of replication by the photomechanical process has created a whole network for the exchange of “parts of the world”, for example collecting card-de-visit, passion for stereoscopic photography, entering postcards. The world was actively perceived through the prism of these photographs and their colour played an important role. The canonical images were created through the ethnographic subjects and types of places. The colour on the postcards influenced the viewer's ideas about the territories previously closed for travel. For example, in Japan, foreign photographers started work in 1859; China's coastal cities became available to Europeans since 1860. Polychrome world easily implies the atmosphere and suggest immediate access to that place with its weather.



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According to Russian photographer Sergei Prokudin-Gorskii (1863-1944), colour photography remains in the memory, if not forever, at least for a very considerable time. Prokudin-Gorskii started to use repeating the halftone process for each subtractive colour (today called the “CMYK colour model”) for making postcards with his own colour separate negatives since 1905. His postcards with views of Russia stood out favourably against images with a predominantly blue or purple tint. With his younger son, Prokudin-Gorskii founded a company “Société de Photochimie Elka” (later renamed to “Gorsky Frères”) in Nice in 1924. Before the 1950s, they specialized in commercial printing for Nestlé, Fléchet, *L’Illustration* and *Figaro*.

**Nadezhda Stanulevich** is a photo historian. She defended her Ph.D. entitled *Sergey Prokudin-Gorskii and his contribution to the development of colour photography* in 2019. Most of her peer-reviewed articles focus on the history of photographic techniques or museums collections. She has been a Curator for Photography at the Russian Academy of Fine Arts Museum, then a Chief Curator at the Kozlov Museum (Institute for the History of Science and Technology, Russian Academy of Sciences) between 2012 and 2019. Since September 2019, she is a Researcher at Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera).

The paper for the conference is the part of her interest in systematisation information about the development of colour vision, colour printing, and colour photography in the long 19th century, especially the addition of facts about the contributing of Russian scientists, chemists, printers, and photographers to the development of colours.

**Astrid STARCK-ADLER**, professeure émérite, Université de Haute Alsace, Mulhouse, France  
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**Le Traité des couleurs de Goethe et son influence sur Kandinsky et Rudolf Steiner**

*Le Traité des couleurs* (1810) de Goethe qu’il rédigea à son retour d’Italie a ceci d’innovant qu’il conféra une place primordiale à l’œil dans l’expérience sensorielle de la couleur. Sa théorie basée sur la polarité des couleurs et le contraste entre le clair et le foncé se retrouve dans son cercle en quatre parties fondamentales : à gauche, le côté positif ou pur, formé des jaunes et des rouges, à droite, le côté négatif ou obscur, formé des bleus et des pourpres. Les couleurs du côté positif « évoquent une atmosphère d’activité, de vie, d’effort », le jaune est « prestigieux et noble » et procure une « impression chaude et agréable » ; les couleurs du côté négatif « déterminent un sentiment d’inquiétude, de faiblesse et de nostalgie », le bleu lui-même « nous donne une sensation de froid ». « Un des travaux les plus importants » aux yeux de Kandinsky, le traité de Goethe exerça une influence déterminante sur les peintres du début du 20<sup>e</sup> siècle, ceux du *Cavalier bleu*, du *Bauhaus* et sur Rudolf Steiner, le fondateur de l’anthroposophie et l’architecte du Goetheanum (1913) de Dornach, près de Bâle. Dans son traité, *Du spirituel dans l’art, et dans la peinture en particulier* (1911), Wassily Kandinsky, estime lui aussi que le jaune et le bleu sont opposés, à l’image du noir et blanc. Ainsi, « le bleu profond attire l’homme vers l’infini, il éveille en lui le désir de pureté et une soif de surnaturel ». A l’attribution émotionnelle des couleurs, il ajoute les sonorités. Rudolf Steiner préconiser d’ « apprendre à penser en couleur, en formes, tout comme on pense en concepts ». Le Goetheanum reflète, à travers ses peintures et ses neufs vitraux d’une couleur différente, le cheminement de l’homme en marche vers l’élévation et la spiritualité.

Ipésienne, agrégée d’allemand, titulaire d’un doctorat de 3<sup>e</sup> cycle (Strasbourg) et d’une habilitation (Sorbonne), **Astrid Starck-Adler** est professeure émérite de Langues et littératures germaniques et yiddish à l’Université de Haute Alsace. En 1985, elle y a introduit l’enseignement pionnier du yiddish alsacien, dernière branche vivante du yiddish occidental. L’UHA a créé pour elle une chaire



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de yiddish, la seule en France à ce jour. A Bâle, elle a introduit l'enseignement pionnier du yiddish ancien et oriental. Parmi ses nombreuses publications sur la littérature des pays de langue allemande et sur la littérature du yiddish occidental et oriental, elle citera sa thèse de doctorat sur la « Lecture plurielle du roman *Malina* d'Ingeborg Bachmann » (Peter Lang, 1987), son d'habilitation sur « *Un beau livre d'histoires. Eyn shôn mayse bukh*. Fac-similé de l'editio princeps de Bâle (1602). Traduction du yiddish, introduction et notes » (Schwabe Verlag 2004), la revue sur le yiddish alsacien qu'elle dirige, *Les Cahiers du CREDYO*, revue du Centre de Recherche, d'Etudes et de Documentation du Yidich occidental – alsacien (Mulhouse 1995-) et son dernier article sur « *Le Manuscrit de Cambridge (1382)* », paru dans *L'expérience des frontières et les littératures de l'Europe médiévales*, ed. Sofia Loden Vanessa Obry, Champion, 2019.

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**Finding signifiers and their possible interpretations using colour: Case studies on the painting 'Secrets' by Luc Tuymans**

It is widely accepted that painters use colour to convey meaning. But how do they do it? We have been carrying out in-depth investigations of the artistic methods used by an internationally renowned contemporary Flemish painter Luc Tuymans using Computer Vision, Pattern Recognition and AI. Our approach compares the source image, supplied by the artist, with its painting, with the goal of detecting the centres of interest that the artist has created in order to capture and guide the gaze of the viewer. These centres are the principle carriers of meaning - beyond the factual meaning given by the objects or scenes being depicted. An example of this approach is the introduction of a focal point [1].

In order to practice this comparative approach, we first need to crop the original image to isolate the area that appears in the painting and then stretch or shrink the painting algorithmically to fit it on the original source image. Next we perform image processing to analyse one aspect of the painting, for example the edges, and construct difference maps showing where the painter has deviated from the source. [2] This yields centres of interest which help to discover meanings, including those that may be experienced only subconsciously, for example, anger, sadness, or joy.

This paper discusses new cases studies following this methodology, focusing on the role of colour. It uses a well-known painting by Tuymans, called *Secrets*. We construct colour difference maps based on colour histograms of both the original source and the painting, and use these histograms to segment and detect centres of interest. We next interpret these centres - in interaction with the painter - to explore their meanings. In the case of 'Secrets', they have to do with the denial of gruesome facts by the person being depicted and conveying the feeling of darkness and despair about his actions. The results of this analysis are shown in an exhibition at the BOZAR cultural center in Brussels starting 3 april 2021.

We believe that our approach is valuable for art historians, curators, art educators and indeed the artists who are eager to learn more about the impact of the unconscious decisions they made in the act of painting. The approach also sheds light on the role of colour in painting, both for creating centres of interest and for conjuring up meanings related to these centres.

[1] Steels, L., B. Wahle (2020) Perceiving the focal point of a painting with AI. Case studies on works of Luc Tuymans. In: 12th International Conference on Agents and Artificial Intelligence. Scite Press, Setubal, Portugal.

[2] Aslam, S. and L. Steels. (2021) Identifying centres of interest in paintings using alignment and edge detection Case studies on works by Luc Tuymans In: Proceedings of FAPER 2020: International Workshop on Fine Art Pattern



Extraction and Recognition, in conjunction with 25th International Conference on Pattern Recognition.

**Sinem Aslan** studied computer science at Ankara University and Ege University in Izmir (Turkey), focusing in her Ph.D on model-based visual dictionary techniques for image understanding applications. She held a visiting position in BUSIM laboratory at Boğaziçi University (Istanbul) and in the Imaging and Vision Laboratory (IVL) at Department of Informatics, Systems and Communication at University of Milano-Bicocca. Since May 2018 she has been working as a visiting postdoctoral researcher in ECLT of University of Ca' Foscari. With the emphasis on the areas of computer vision and machine learning, her current research interests focus on semantic segmentation. More recently she has worked on developing computer vision based solutions for cultural heritage problems, such as recognizing ancient coins, and on the analysis of the artistic methods using in paintings collaborating with Prof. Luc Steels.

**LucSteels** is ICREA research professor embedded in the Institute for Evolutionary Biology (IBE - UPF/CSIC) in Barcelona. In the nineteen seventies he studied linguistics at the University of Antwerp (Belgium) and computer science with specialisation in Artificial Intelligence at M.I.T. (US) under the guidance of Marvin Minsky. In 1983 he founded the Artificial Intelligence Laboratory of the Free University of Brussels (VUB). With his group he achieved early breakthroughs in symbolic programming, knowledge-based systems, evolutionary computation, neural information processing, and behaviour-based robotics. In 1996 Steels became the founding director of the Sony Computer Science Laboratory in Paris which made major contributions to language emergence, citizen science, and computer music. Part of his research on language evolution was focused on the origins of colour terms and colour categories and more complex colour expressions, such as 'slightly blue' or 'light green'. He explored these questions with his team using experiments with physical robots playing language games in which colour languages emerge from scratch [1,2]. More recently Steels has been focusing on computational experiments in meaning and understanding, leading the EU FET-proactive project MUHAI. More specifically he is investigating how narrative networks get constructed by viewers of paintings or listeners of music.[3]

[1] Steels, L. and T. Belpaeme (2005) Coordinating Perceptually Grounded Categories through Language. A Case Study for Colour. Target article. Behavioral and Brain Sciences. 28 (4). 469-490.

[2] Bleys, J., Loetzsch, M., Spranger, M. and Steels, L. The Grounded Color Naming Game. Proceedings of the 18th IEEE International Symposium on Robot and Human Interactive Communication (Ro-man 2009).

[3] Steels, L. (2021) From audio signals to musical meaning. In: Miranda, E. (ed.) Handbook of Artificial Intelligence for Music: Foundations, Advanced Approaches, and Developments for Creativity. Springer Verlag, Berlin.

**Tom STEINERT**, Universität Weimar, Germany  
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### Colour as an Indication of Authenticity

In some cases, the analysis of pigments allows to reveal a painting as a forgery since a specific colour formulation did not yet exist at the alleged time of the painting's origin. Here, authenticity is a question of colour chemistry.

Until recently, in Germany official certificates sometimes were printed on paper bearing the lettering ›Originalpapier nur, wenn dieser Hinweis im Gründruck erscheint‹ (›Original paper only if this line appears in green print‹). This served to prevent the document from an – intentional or unintentional – confusion with a photocopy. Here, authenticity is a question of physiology, or colour perception.

But this example is only a pale reflection of the manifold endeavours pursued during the last



200 years in order to create easily recognizable indications of authenticity with the help of colour. For the production of duty labels, revenue stamps, paper money, and, later, postage stamps, a variety of particular forgery-proof, multi-colour printing processes have been developed, which are largely forgotten today, but noteworthy in respect likewise of technology and aesthetics. The compound-plate printing process, for example, which had been invented in 1818, resulted in printed matters with a specific appearance, which soon was widely recognized as a mark of authenticity and trustworthiness. Therefore, this appearance later was imitated with the help of ordinary printing processes whenever reliability and genuineness were to be suggested.

Also in the latest issuings of banknotes, colour particularities have remained a main aspect of security printing. One observes that even in the current period of facile full-colour offset printing, colour remains an easily recognizable and important indication of authenticity.

**Tom Steinert** holds a diploma (2003) and a doctorate (2012) in Architecture from Bauhaus University Weimar. Between 2004 and 2019 he has been working as a research fellow at Bauhaus University Weimar, the Berlin University of Technology, and Kassel University. His doctoral thesis was accorded the Wolfgang Metzger Award, and the Theodor Fischer Award. His research is situated at the intersections between architecture and urban design, art history and visual culture, psychology of perception and artistic positions, and the histories of science and ideas.

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**Keynote: Resisting Racialized Color: U.S. Artists Challenge the Visual Regime**

At least since the 1970s (in a post-Civil Rights Movement era), artists in the United States have systematically challenged “official narratives” that too often have erased or misrepresented people of color. The racialization of color has a long history globally (mostly imagined by imperialist and settler colonial elites). This paper will provide an outline of racialized color terms in the U.S. and examine in depth a few artists (such as African American photographer Carrie Mae Weems and Korean American performance artist Nikki S. Lee) who critique the visual regime of color and offer alternatives.

**Hertha D. Sweet Wong** is Professor of English and Associate Dean for the Division of Arts and Humanities at UC, Berkeley. An affiliated professor with American Studies, Art Practice, and Gender and Women’s Studies, she served as Chair of the Department of Art Practice for six years. She is author of *Sending My Heart Back Across the Years: Tradition and Innovation in Native American Autobiography* (Oxford UP, 1992) as well as numerous articles on Native American literature, autobiography, and environmental non-fiction. She is editor of *Louise Erdrich’s “Love Medicine”*: A Casebook (Oxford UP, 2000) and co-editor of *Reckonings: Contemporary Short Fiction by Native American Women* (Oxford UP, 2008) and *Family of Earth and Sky: Indigenous Tales of Nature from around the World* (Beacon, 1994). Her latest book, *Picturing Identity: Contemporary American Autobiography in Image and Text* (U of North Carolina P, 2018), examines late 20<sup>th</sup> and 21<sup>st</sup>-century American subjectivity as it is represented in visual-verbal forms: story quilts, artists’ books, comic books, experimental autobiographies, word paintings, and photo-autobiographies. Such visual-verbal self-narrations provide a formal interart focus for examining questions about the possibilities of self-representation and self-narration, the boundaries of life writing, and the relationship between image and text. Currently, she is working on indigenous writers and artists’ literary and artistic modes of political intervention.



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### **A Contrastive Study of Chinese and English Non-basic Color Terms from the Perspective of Cognitive Semantics**

Color terms, as the products of human perception, categorization and encoding of color with natural language, are words and expressions denoting the color attributes of things, including hue, brightness and saturation and form a relatively independent yet dynamic lexical system of natural language, which were viewed as the best-case argument for linguistic relativity prior to Berlin and Kay's universalist tradition, have been a concern of some of the best minds in the linguistic discipline and remain one of the leading issues in the linguistic studies of the day. This paper makes a contrastive study from the perspective of cognitive semantics of Chinese and English non-basic color terms, the subcategories of color terms, in their representation, cognitive motivation and cultural connotation, aiming to answer the following three research questions:

1. What are the representation forms of Chinese non-basic color terms?
2. What are the cognitive motivations involved in the naming of Chinese non-basic color terms?
3. What are the most frequently used non-basic color terms in Chinese and English? What Cultural preference do they reveal?

It is found that there are more representation forms in English non-basic color terms than in Chinese, and that there are unique representation forms in Chinese non-basic color terms. The major cognitive motivations of the non-basic color terms in English and Chinese are metaphor, metonymy and conceptual integration. The use of cultural-specific terms to capture fine distinctions of color reveals from one aspect how the Chinese and the English subcategorize color concept and construe color experience as meaning as well as the close relationship between linguistic categories, cognitive capacity and ethnic traditions.

**Yahong Xue** is a professor of English at Jilin University, China, who got her PhD degree at Northeast Normal University majoring in English Linguistics with research interests in cognitive linguistics, systemic functional linguistics and ecolinguistics. Her doctorate thesis focuses on a contrastive study of the subcategories of English and Chinese Color Terms. Her recent publication includes *A Study of Nature Metaphors from the Perspective of Ecolinguistics* (Shandong Foreign Language Teaching, 2020), *A Study of Chinese Non-basic Color Terms from the Perspective of Cognitive Semantics* (Book Chapter) (John Benjamins Publishing Company, 2020), *A Frequency Study of [AN] Nominals in Chinese: Length Patterns and Hidden "De"* (Linguistic Sciences, 2018).

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### **The Seen and the Obscene: Women, (In)Visibility, and Color From the Handmaids' Uniforms to Melania's Wardrobe**

This paper will examine the role of colors in either bolstering or limiting women's active role in politics and in public life. When Hulu's *The Handmaid's Tale*, a series based on Margaret Atwood's 1985 eponymous novel, premiered in 2017, women in the United States wore red cloaks to protest the crackdown on reproductive rights and individual liberties. The mediatization of the story was instrumental in cementing the garment's popularity, especially among millennials. The outfit reflects a long tradition of taking inspiration from popular culture in protests, which I propose to look at to understand the extent of the garment's amplification of women's visibility, both in the urban



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landscape and in public life. The color of the handmaid garment allows women's bodies to evolve from “seen” objects to a “visible” presence when used as a protest tool. Although the red color is originally associated with women’s reduction to their biological identity (menstruation and giving birth) in the novel and the series, handmaid protests challenge the concept of “obscenity” associated with the female body, by underlining the “obscene” mechanisms that make this objectification possible in the first place.

For women in politics, color can be a sign of invisibility. Thus the second part of this paper will look at media and social media’s coverage of US First Ladies, female politicians, and eminent women who attended the United States Presidential Inauguration on 20 January 2021, to explore the extent of women’s invisibility shaped by fashion choices in general, and color in particular. On top of the institutional hurdles that block or slow down women’s careers, women in politics are largely stymied by a legacy of media representation that shapes their public image around their looks. Media’s focus on colors donned by women in politics frequently associates them with traditional gender roles, like motherhood, stereotypes, like the trophy wife, or protocol duties, as is the case of First Ladies. When they explore their political performance, media often reflect a prevailing tokenism, whereby women and minorities’ presence in political systems largely dominated by white men is only a perfunctory presence that supersedes their performance.

Key words: women/feminism/fashion/color/politics/popular culture

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### **From Macro to Micro: examining saturated colours in landscape architecture in contemporary urban environments**

As well as the colour inherent in building façade, the colour of landscape architecture is also an essential component in urban environments. In recent years, it is worth noting that more and more landscape projects have begun to involve bright and vibrant colours as a prominent feature in the design. As part of undergoing systematic research on this increasing use of saturated colours in landscape architecture, this paper introduces the methods and findings that focus on the colour palettes.

In the research, we have collected samples of saturated colours appeared in landscape architectures around the world between the year 2000 and 2018. Over 1100 colour samples in RGB value have been collected and classified to a colour category developed by Mylonas et al. (2010) based on colour naming on perceived colour. In this way, we can exam the colour clusters based on colour languages such as red, green, yellow, light blue and purple. Based on the presentation of colour palettes and quantitative analysis, we argue that the use of saturated colours in landscape architecture can be interpreted from different levels.

At the macro-level, namely viewing the colour palette from a region or a country, we find the similarity in the most frequently used colours in different geo-locations. Moreover, apart from a few exceptions, there seem to be no correlations between hues and regions or countries (tested in Chi-



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square). The results indicate that trend of using saturated colours could be under the influence of the globalisation, which yields to a similar preference and understanding of colour.

On the other hand, we notice that at the level of individual projects, there are colour palettes that are contextually tailored and highly reflective in the perspective of local culture and identity. This paper argues that it is inevitable to see similar colour expressions in different places around the world today due to globalisation and its impact on culture and design. Nevertheless, at the micro-level, designers should take into account of messages from the site and create unique colour expressions for the place and local communities as a way to preserve the sense of place under the impact of globalisation.

**Beichen Yu** has an MA in Urban Design from the University of Sheffield. She started her PhD research at the University of Edinburgh in 2015. Her research focuses on colour design in urban public space and how saturated colours interact with contemporary urban settings from the design perspective.

**Simon Bell** is a Senior lecturer in landscape architecture in the Edinburgh School of Architecture and Landscape Architecture, University of Edinburgh and Chair Professor of Landscape Architecture at the Estonian University of Life Sciences. His research interests include the relationship of people to places, their health and well-being and their role in the design.

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**Re-Claiming Red: Eugenic Sanatoria and Strategies of Resistance in *Madonna Swan: A Lakota Woman's Story***

This presentation will address the meanings of red and ways to subvert them in eugenic sanatoria for Indian TB patients on the basis of *Madonna Swan: A Lakota Woman's Story*. Published in 1991, *Madonna Swan* is a mediated autobiography, which gives a vivid account of medical practices aimed at treating Native American patients struggling with TB. Madonna Swan's narrative aptly demonstrates the extent of the tuberculosis epidemic in Native American population and the role that boarding schools and Indian sanatoria played in the spread of the disease. Grounded in eugenic health practices and following health regime established by eugenic doctors, sanatoria for Indian TB patients failed miserably as institutions designed to fight the epidemic. Rather than providing treatment, they served as places designed to confine infected (Indian) populations and, by refusing to reduce the extent of the epidemic in Native communities, were implicated in eugenic projects. The "color of tuberculosis" which Madonna repeatedly alludes to is red. It is not only the color of blood but also the color of flags put on the houses on the Lakota reservation to mark families in which members have been diagnosed with tuberculosis. The book explores the meanings of "red" and their slippery nature; the color is also racially coded and invokes both the eugenic rhetoric of white supremacy as well as the project of purifying races of the weak and the sick. Madonna's narrative, however, does not only describe the misery of the inmates and what looks like a victory of the white eugenic health regime but also her own as well as Lakota people's strategies of resistance to eugenic practices. These strategies are contingent on a return to traditional values and social structures.

**Joanna Ziarkowska** is an Assistant Professor at the University of Warsaw, Poland. *Her Indigenous Bodies, Cells, and Genes: Biomedicalization and Embodied Resistance in Native American Literature* was published in 2020 with Routledge. She is the co-editor of *In Other Words*:



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*Dialogizing Postcoloniality, Race, and Ethnicity* (2012) and has published several articles on Native American literature.

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