

Royal

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Photography in the Arts

ADAD4019: Ways of Perceiving

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Lecturer: Ryan Moule

Imagined Display Involving Curation and Space

Royal

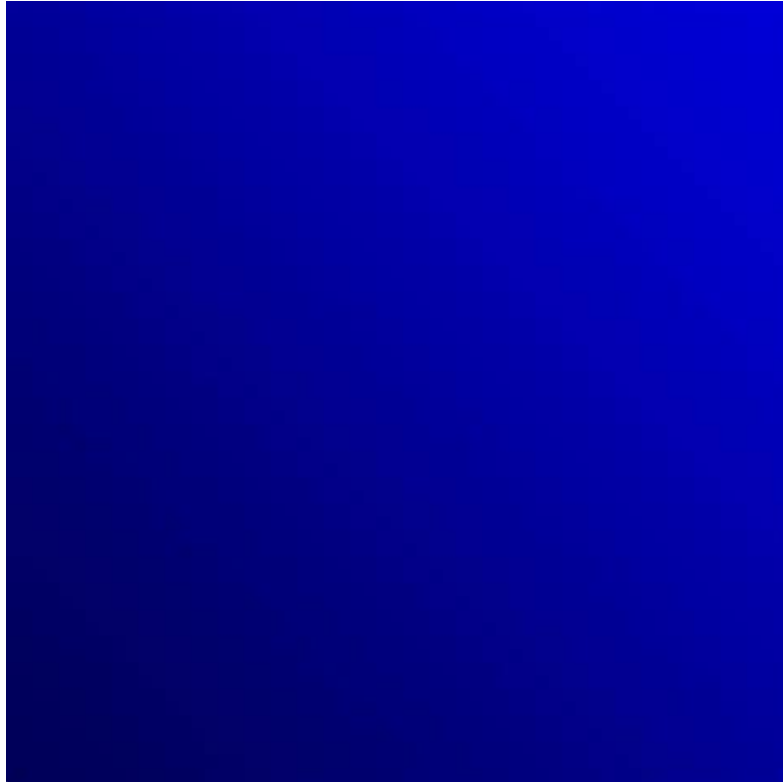


Figure 1: Owl, I (2018). *Royal Blue Colour*. [Image] Effy Moon.

What is colour? A concept that makes us determine the outcome of life, our physical and mental ability to picture what colour has changed throughout the centuries, past, present, and future, and how the world of colour has impacted our society today? When it comes to the concept of our feelings, we never fully understand how they impact the mind as well as the body. Psychologically speaking colours and emotions have been presented since Goethe (1810), *Theory of Colours*, responding to emotional aspects such as warmth, excitement, it is not just about the perception of colour.

Blue has ways of playing with the concept of our thought patterns, gazing upon the colour itself tranquilises all behavioural aspects of the mind, turning what was once happiness into a state of pure sadness, tranquillity, and calmness, *“the fundamental or basic materials received by the eye were really different bits of colour, which the eye proceeded to combine into the various tonal relationships characteristic of the laws of colour perspective”* (Rothko, 1940-1941, p.93). It is not just blue itself; it’s about having a personal connection with the colour; what it can represent to a person, as discovered through science of our minds process the concept of fear, love, or even sadness, it charms us, makes us cry, smile or laugh. How do you feel?



Figure 2: Jade (2020). *Finding the Brainy Genes That Make Us Human* By Columbia University's Zuckerman Institute. [online] Made With Love From San Francisco.

Blue goes all the way back to Catholic religions and their decisions to colour-code for saints, the Virgin Mary was given a robe now known as 'navy-blue', representing trustworthiness and innocence which was seen in a positive light, this same blue was later on adapted by the police in 1829 to convey an essence of trust. During the 14th century, poet Geoffrey Chaucer (1385) conducted a poem which often included '*blewe*', in his poem he originally stated, "*with teres blewe and with a wounded herte,*" which translates to "*with tears blue and with a wounded heart,*" by reading this text you understand that blue itself associates with the concept of tears and sadness. Lighter shades of blue are associated with calming elements like sky and water.

Gill Philips constructed an article '*Connotative meaning in English and Italian Colour-Word Metaphors*' (2006), consists of reasons for associating the colour with the aspect of emotions, breaking the dynamic of each colour individually and expanding their true literal meaning. All colours are used and understood nonetheless through our dysfunctional concept of thought and body, considering *out of the blue* the following selection of corpus citations, "*er indeed the directive was promulgated as the minister said but I don't think it was a bolt out of the blue, it was of course something that we around for some considerable time before that and of course that excuse hardly applies to the delay is establishing the European parliamentary constituency committees, er as the minister er will know very well,*" (Philips, 2006: 71), showing that *out of the blue* is used as a term in the conventional idiomatic phrase with a stable set of features, letters, phone calls and other collaborating words.

Blue may replicate truth and constancy; however, certain attributes are derived from the constancy of the sky or related to the real or imagined aspects, interestingly noted that different colours have terms often used to express the metonymical relations between bodily experiences and colour. Imagine what it would be like adding music into this concept, it is possible to hear the sounds of music within colours, Kandinsky (1925) once said that he

could hear “*high trumpet notes as lemon yellow and in shades of blue he heard, flutes (light blue), cello (dark blue), double bass (deeper blue), and a deep organ (deep, solemn blue)*”, (Kandinsky, 1925, *The Sound of Colours*), for him colour as a child was strings of instruments, learning to play piano and the cello, listening to twelve tone music which gave his artistry ‘improvisation’ and ‘composition’.

Beginning the tour on a positive note, Mark Rothko’s ‘*White and Greens in Blue*’ (1998), a painting of all blue depicting a reflection of emotions from behaviour, depression, lost, empathy, it is all hung at a scale of 90.2cm x 69.9cm for a real eye-catching tale into the mind of Rothko. Known for his work within the field of colour Rothko had envisioned many of his artwork on irregular and rectangular regions which he then discovered as a profound emotion through the art of painting. Crossing onto shades of blue, Anish Kapoor’s sculptures are placed as the final pieces of this cultural phenomenon, “*colour is one of the potent signifiers of the complex of meanings which the makers of the product wish to see clustered around their product,*” (Kress, G. and Jacob van Leeuwen, T. 2002: 363). Kapoor has created formed pigments which turn themselves inside out, reflecting the abstract of an in-depth presence and absence, various colours including blue are then inserted to reflect the idea of an outer surface, ‘*Blue Flower*’ 50cm x 50cm x 50cm and ‘*The Chant of Blue*’, the dimensions and size of this may vary due to space. These sculptors represent his generation, a vast scale and amongst various colours across a series of his work depicting passionate artistry.



Figure 3: Rothko, M (1998). *White and Greens in Blue*. [painting] Artsy

What is a story? Tranquillity is one of the many emotional traits within blue, Derek Jarman's documentary, *'Blue'*, (1993) showcasing his self-reflection on AIDS, a small space to absorb the tale of one. A large-scale screen, a chance for the audience to sit and engage with Jarman's powerful story, *"the crux of curatorial practice in contemporary art is the construction of artistic meaning through the exhibition"*, (Acord, S.K. 2010: 447). He created a body of emotional pain, suffering from experiences he lived and felt which turned into artwork speaking to a community living with AIDS, speaking to a whole new generation back when the unquestionable seemed questionable. You will experience the power, then the sadness that follows Jarman's inspiration, Yves Klein's *'IKB 79'* (1959) a 1397mm x 1197mm x 32mm white framed representation of what can be said without words. Klein created this piece using a dynamic method using milk protein called casein, and applied blue paint with a roller, quite similar to gouache. When the paint dried the pigments would appear and hover

over the surface of the painting which creates a rich texture, and unusual depth. The emotion that leads this painting is through the eye in which you seek, as you look at blue you will see the words within, what is it trying to say?

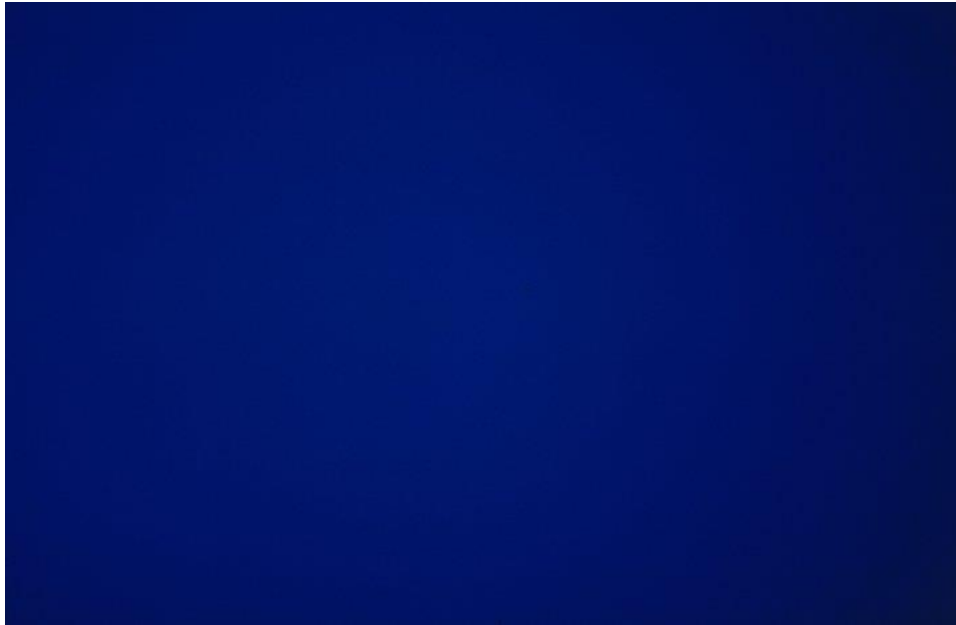


Figure 4: Jarman, D (1993). *Blue*. [Film]. Tate

As one comes an ending think of your happy place wherever that may be, Alexander Mourant's (2017) '*Aomori*' series mixes landscapes with analogue processing, exploring natural imagery through the tones of blue. For my I have found my happy place within '*Blue Trees*', and '*Forest II*' together side-by-side, white framed at 106cm x 86cm, this represents a deeper reflection of nature itself and how time shelters us from the gentle light of our happiness, "*it belongs to the good life: it is part of the furnishing which the world gives to the rich and the beautiful*", (Berger, 1972: 135).

I want you to think back, a time of childlike wonder experiencing colour on a screen, the adventures of Walt Disney. *Walt Disney's Fantasia* (1940), a revolutionary classic combining Western classical music with visual imagination, the eight animations sequence of colourful

and surrealistic pieces, depicting good and bad from the beginning of time. An animation of drama, anxiety and sudden movements, *“rational choice theory holds that people choose, without emotion, outcomes that will generate positive emotion,”* (Arkush, D 2008: 1280), not everything has a negative outcome, think positively. Strokes of light and various colours including blue have a strong connections who see colour and music as something of spontaneity, meaning you see the colours as the music plays.



Figure 5: Shields, M. (2021). *How Animators Created the Elaborate “Ave Maria” Sequence for “Fantasia.”* [online] Film School Rejects.

A vintage blue record player with a selection of classic songs associated with blue, for you as the audience to have a deeper connection to the colour itself, feel royal within yourself, a mental component in order to respond to the emotion within, *“the mind is able to relax, but in poetic reverie the soul keeps watch, with no tension, calmed and active. To compose a finished, well-constructed poem, the mind is obliged to make projects that prefigure it. But for a simple poetic image, there is no project: a flicker of the soul is all that is needed,”*

(Bachelard, 1985: 6). The power of music can leave someone in a state of relaxation, and in 3,000 people have a strong connection with music and colour, the terms referred to is chromesthetes where those special can see the colours as the music is being played. This exhibit is an experience of fascinating feelings and effects of colour and music within our behavioural personality, “*colour will always be interpreted in a new way*”, (Judd, 1994:205), having changed throughout centuries colour is now associated with music, feelings, emotions, our behaviour, colour never fails to surprise us when it comes to art there are no limits.

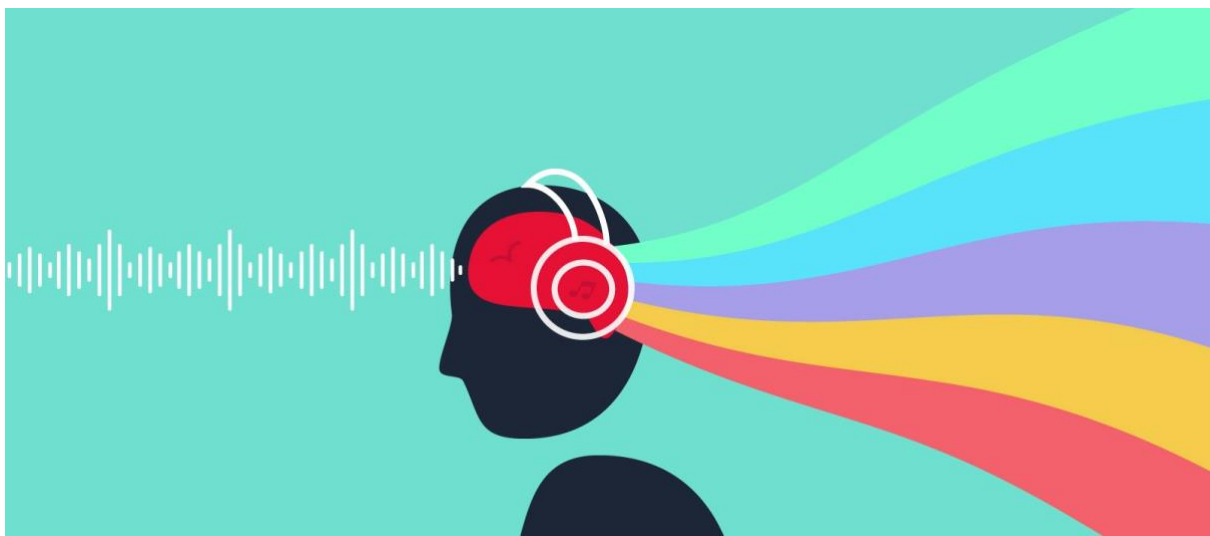


Figure 6: Studio, L.D. (2020). *Unusual Music Albums For The Creative Mind*. [online] Medium.

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Exhibition Map:

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