

Look at the tester paint pot swatches.

Each colour connecting a surface to to a feeling, a material, a memory or emotion.

More often than not the colour is connecting to nature, to something of value or something we give precedence to. The notion of bringing something of the world, the outside world into something domestic, something private.

Think about your own personal connection to colours, your language in relation to colours, what does a colour smell like?

Think about how you can connect 2D,3D materials together, moving on from ideas about surface and structure to that of colour and conditions.

How have other artists approached colour and their choices of this?

What colours speak of now? Of being in the world right this minute, this second.

What natural pigments exist in the world? Coffee, Beetroot, Tumeric, avocado etc..

You may choose to remove any text near the colour, to bring a languageless discussion to colours (why do we have text panels next to artworks in galleries?). you could take the colour out into the world and photograph it next to the vision of nature it purports to be from. IE placing an emulsion of 'muddy puddle' next to (or into a muddy puddle).

You can work with this in 2D surfaces, paper, paint etc or build up something collage based. You can connect it to your work in the ceramics block (Gold, copper, silver etc all materials and all colours).

Keep working on this throughout the term in connection to your materials practice module, bringing a holistic approach to connecting up all your making, writing and research.

Child

Sylvia Plath

Your clear eye is the one absolutely beautiful thing.
I want to fill it with colour and ducks,
The zoo of the new

Whose names you meditate ---
April snowdrop, Indian pipe,
Little

Stalk without wrinkle,
Pool in which images
Should be grand and classical

Not this troublous
Wringing of hands, this dark
Ceiling without a star.