

**COLOUR
MADE**

MANIFEST



COLOUR MADE

MATERIAL ENGAGEMENTS
RESEARCH CLUSTER

MANIFEST

CONTENTS

7

CONSTRUCTING COLOUR

Neil Parkinson
Alkesh Parmar
Jo Guile
Smith&Brown
Felcity Aylieff

19

THE COLOUR OF TIME

Johnny Golding

25

COLOUR PHENOMENA

Heike Brachlow
Celia Dowson
Jinya Zhao
Steve Brown
Ming Zhao
Antje Illner
Adi Toch
Jonathan Boyd
Jo Stockham

47

COLOUR MEETS SCIENCE

Sofie Boons
Katherina Vones
Max Warren
Elif Ozden Yenigun
Ahu Gumrah Dumanli-Parry
Sofie Layton
Carolina Ramirez-Figueroa
Michael Rowe
Rebecca de Quin

69

TACTILE COLOUR

Peter Oakley
Wuthigrai Siriphon
Wiebke Leister
Freddie Robins
Fiona Curran
Katie Spragg
Gary Clough

COLOUR MADE MANIFEST

Now in its fourth year, the Material Engagements Research Cluster (MERC) focuses its research on, about, and through materials. With its members coming together from across the whole of the RCA, bringing an extensive gamut of material practices, MERC research enquiries offer a lens on our relationship with the stuff of the world and opportunities to share this knowledge. The idea for an exhibition of research that would have colour as its focus came from conversations at the previous MERC exhibition, *Proliferating Materialities* at Seasons Gallery in Brick Lane, London back in 2023. The seeds were sown by interactions within the group, especially through conversations about collaborative practice between Dr Heike Brachlow, whose PhD addresses the alchemic making of colour in volume glass and Dr Katharina Vones, whose research explores the use of colour-changing smart materials in silicone. Heike and Katharina discussed how their practices might intersect through the use of colour within inherently opposing materialities, contrasting the rigid luminosity of Heike's glass experiments with the soft malleability and chameleon-like colour changes of Katharina's silicone shapes. Through conversations with Dr Steve Brown, who encouraged this idea to grow, the group exhibition *Colour Made Manifest* was conceived. Open to the public from the 11th – 14th of July 2024 at the Pumphouse Gallery in Battersea Park and supported by RKEI funding from the RCA, this publication is a record not only of the participating exhibitors, but also provides an analysis of how their work relates to the theme of colour. The exhibition was curated over four floors, with research that loosely addresses different areas of the theme and aims to foster interdisciplinary dialogue:

Constructing Colour – Floors 1
Charting, Printing, Imagining
& Fictioning Colour

Colour Phenomena – Floor 2
Patination, Volume Colour, Layers,
Reflections & Cesia

Colour Meets Science – Floor 3
Microbial & Medical Colour, Structural
& Synthesised Colour, Chromic & Reactive Colour

Tactile Colour – Floor 4
Weaving, Recalling, Doodling, Knitting
& Shaping Colour

The Colour of Time – Stairwell
Our Resident philosopher Johnny Golding's
spoken piece, situated in a liminal space,
permeating throughout the different floors

Colour, as David Batchelor says, '*is a given of most people's everyday lives, but at the same time lies at the limits of language and understanding*'. For a research cluster such as MERC, who engages with materials, colour offers the exploration of a paradox – while our primary encounter with an object might be to consider its colour, that aspect of it only exists in our individual minds, as a construct. The first and fourth floors of the exhibition focus on not only providing an introduction to the basic tenets of colour as a concept, but also demonstrate how colour can be used in conjunction with material narratives to create rich, tactile interactions. The perception of visual hues is a contingent feature of the combined results of fleeting relationships between light, materials and viewer, with our sensed idea of an object's colour constantly shifting, both physically and conceptually. Bright daylight stimulates the visual cones in our eyes differently to the landscape of a starlit night, which switches sensors to rods that have lower colour perception. Wave forms of artificial light sources alter spectral reflections and their resultant hues, leading to a constantly changing cityscape of colour and reflections. The surface characteristics of a material alter our perception of colour further, through providing dimensional aspects which create textural tonalities and sensorial hues. On the second floor of the exhibition, these dimensionalities are also explored through volume. This could mean translucent forms in all types of geometric iterations acting as filters for ambient light; flat, reflective surfaces that take on the colours of their surroundings; or objects that create complex patterns of colour through incessant layering.

All organisms' internalised versions of their (entirely subjective) colour environments are constructed uniquely, depending on what parts of the electromagnetic spectrum their photoreceptors are attuned to. Human colour sensors began to evolve when we were aquatic creatures responding to the sunlight that could reach us under water, eventually specialising in medium wavelengths, but there is an immense world of alternative perspectives. As Ed Yong prompts:

"Imagine what a bee might say. They are trichromats, with opsins that are most sensitive to green, blue and ultraviolet. If bees were scientists, they might marvel at the colour we know as red, which they cannot see and which they might call 'ultrayellow.' They might assert at first that other creatures can't see ultrayellow, and then later wonder why so many do. They might ask if it is special. They might photograph roses through ultrayellow cameras and rhapsodize about how different they look. They might wonder whether the large bipedal animals that see this color exchange secret messages through their flushed cheeks. They might eventually realize that it is just another color,

special mainly in its absence from their vision. And they might wonder what it would be like to add it to their Umwelt, bolstering their three dimensions of color with a fourth."

In addition to all these vast differences in sensory perception, our memories and experiential associations of colour drive altogether subjective relationships with this phenomenon and how it helps us understand our world. The third floor of the exhibition addresses narratives in which colours emerge from or become a part of scientific investigation. From revealing more-than-human microbial worlds and the invisible processes that take place inside the human body, to synthetic materialities that are imbued with characteristics of livingness, science offers human beings a unique way of using colour to see things more clearly. Playing with the inherent reactivity of a material becomes a part of this process, whether this is through exposing metal to biological chemical reactions or through using human touch to effect colour change reactions.

And so, given how incredibly mercurial and transient colour is, what can it mean as a material manifestation? Through the exhibition *Colour Made Manifest* the Material Engagement researchers offer their own particular perspectives on this enduring and engaging puzzle.

6

Steve Brown & Katherina Vones

COLOUR MADE MANIFEST

Batchelor, D. *The Luminous and the Grey*.
Reaktion Books: London, 2014
Yong, E. *An Immense World*. Random House.
2022

CONSTRUCTING

COLOUR

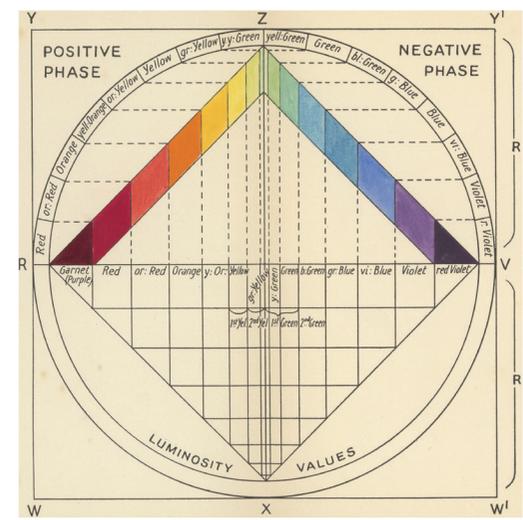
Neil Parkinson

The Geometry of Colour

Scholars have spent centuries trying to fit all the colours of the world, in their infinite variety and complexity, into diagrammatic schemes. As keeper of the RCA's Colour Reference Library (a collection of around 2,000 books devoted to the subject), I look after some of the most precious, ingenious and beautiful examples of these from the 16th century to the present day. Many pre-date the possibilities of modern colour printing and were instead individually hand painted for publication.

Colour can be subject to precise specification (a Pantone number or an RGB code) or it can be viewed as a phenomenon in endless flux, changing in line with the unstable variables of human perception and natural light. Colour diagrams have historically tried to incorporate multiple dimensions to represent all the possibilities of light, shade and saturation. They have grown in complexity over millennia, from Aristotle's linear approach, where all colours arise on a line that travels from black to white, to Newton's colour circle that represents the visible spectrum of light and places it in an artificial loop.

Since the 18th century, many other shapes have been pressed into service to codify colour, including stars, petals, pyramids and cubes: all clever, all imperfect. Some have tried to find a fixed home and definitive name for every variant; others have succumbed to the impermanence of colour, and instead attempted to represent its fugitive, subjective state. This display contains a small selection of impossibly ambitious attempts, reproduced from the original volumes.



Plates from the Colour Reference Library
1805 - 1940, Digital prints

Charles Hayter's scheme for primary, secondary and tertiary colours in his *New Practical Treatise on the Three Primitive Colours* (1826).

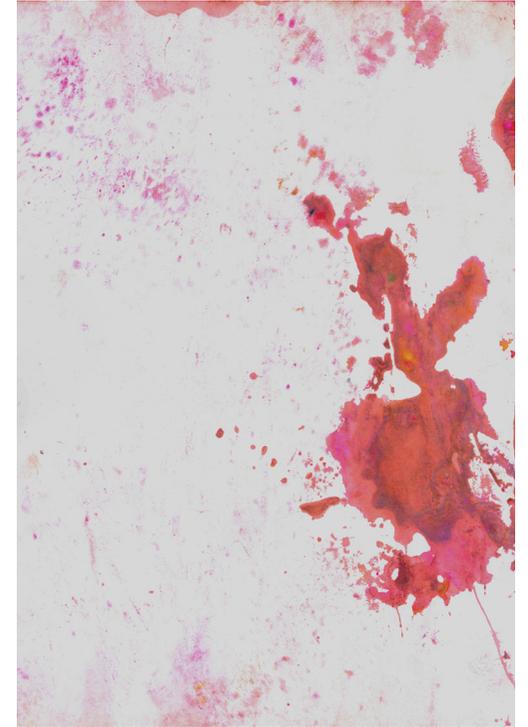
Mary Sargent Florence's mathematical 'Colour Square' from her work *Colour Co-ordination* (1940).

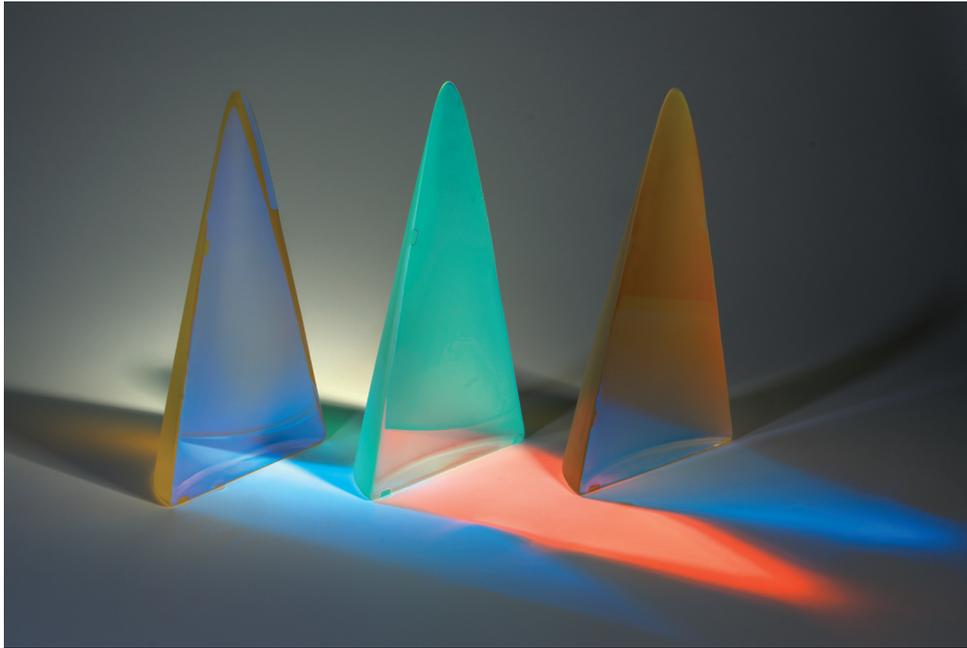
Alkesh Parmar

Holi, also known as the Festival of Colour, is an ancient celebration observed throughout most regions of India on the full moon day, marking the advent of spring and holding deep-rooted significance within Hindu tradition and ecology. The throwing of coloured water and powder signifies rebirth, fertility and prosperity. This exploration delves into the imagery left behind as the festival's pigments and exuberance fade, into what this vibrant material, produced as residue of Holi, can be or develop to become. I am captivated by the residual colours and pigments, ruins and imprints on objects and the urban landscape, that encapsulate the memory of the event. The work intertwines memory of space, myth, and materiality through experimental modes such as site interventions. My process engages with the ephemeral nature of these materials, transforming waste pigments into valuable artefacts that serve as place-markers. Particularly, I am fascinated by the transition of vivid colours to a muted dusky pink, symbolising the ephemeral nature of Holi and its lingering impact on the environment.

Beyond the Powder embarks on an exploration of the ecological, social, and health implications of the festival, laying the foundation for a long-term, practice-led investigation. Through this lens, I aim to create a dialogue around the sustainability of cultural practices and their potential for generating new forms of artistic expression.

Intervention Print 5, 2024
Kaliya Dah Banke Bihari Road
Gulal on paper





12



Jo Guille

Examining our relationship with screens and their integral relationship with glass, I utilise glass's unique relationship with light. Focusing on the relationship between the lens and the eye, I sometimes allow viewers to activate additive colour as they move and interact with the work (*Additive*) and sometimes deploy glass and light to re-show 'something' that is hidden and therefore taken for granted when we interact with technologies (*RGB Clouds*).

Additive examines the nature of colour by breaking the light spectrum, inspired by the question: Does colour exist in the mind or the world? The work is a triptych of three solid glass half-cones, each with a flat surface coated in dichroic glass, respectively displaying Cyan/Dark Red, Magenta/Green and Yellow/Blue, thereby simultaneously representing RGB and CMY. Dichroic glass is employed to shift colour depending on whether light reflects off the glass or passes through it, a phenomenon achieved courtesy of microscopic metal particles being deposited on the clear glass through a vacuum deposition process in an airless chamber. Its form references the cone cells in our eyes – the basis of human colour perception. Dichroic coating on the flat surfaces enables colours to emerge from light refraction rather than pigmentation. As viewers move around the work, the shifting colours invite speculation on the origin of colour itself.

13

In *RGB Clouds* a prism has been subverted from its original function in a video projector, where it was the source of colour by breaks light down into three colours red, blue and green (the primary colours of additive colour mixing, the mixing of light as opposed to the mixing of pigments). The prism's dichroic glass splits light into separate wavelengths and directs pure colour to a fixed point. By putting a glass dome over the prism while it was lit from a light source underneath, the light from the directional points of the prism hit the walls of the glass dome and bounce the light back, thereby meeting in a point that displays a hovering array of holographic colour contained by the glass.

Additive, 2024

Yellow/Blue 23 × 10 × 39cm

Cyan Dark Red 23 × 10 × 39cm

Magenta Green 23 × 10 × 39cm

Cast glass.

RGB Cloud, 2022

23 × 16 × 39cm

Blown Glass

Steve Brown & Martin Smith, with Peter Oakley

Constructing a Constancy of Colours

CBMRYKG, 2017
Prototype on bone china
Double laser printed ceramic pigments
plus screen printed gold

Colour was at the heart of the AHRC research² conducted by Smith&Brown and the company that emerged from it.³ Taking repurposed high quality office laser printing technology they explore the technology's potential as a design into production tool for the tableware industry, utilising high temperature ceramic toner pigments. In this context colour printing is determined by a constructed mathematical colour model, where a limited number of primary toner pigments, Cyan, Magenta, Yellow and Black are sequentially overlaid to create a wider gamut of secondary and tertiary hues, tints and tones. The research that Smith&Brown have continued to conduct explores alternative versions of the four colour model, creating extended ranges by bringing in other pigment colours and chemistries. By developing a double printing technique, they have also developed saturated pigment colours stronger than the conventional 100% deposit of a single print pass with up to 40% additional pigment from each colour.

As a design process the colours that Smith&Brown envision to use make a number of successive transpositional leaps between virtual screen-based hues and actual pigment materials, which are then exposed to heat work of over a thousand degrees centigrade. Understanding these significant step changes is fundamental to having any agency in using colour as a design element. Continued calibration through scanning allows the colour pigments to be sensed at their different stages, as light (viewed on screen), printed (onto paper) and finally fired (into ceramic glaze), with the hues shifting at each progressive stage. These comparisons are then used to develop colour profiles,⁴ which aid the prediction of the effect of transitioning from virtual world additive colours to real world fired-in subtractive colours.

Smith&Brown also worked with Pantone Colour researcher John Fewster to develop a number of chromatic models for ceramic pigments. But printing technology, colour calibration and the development of mathematical models are only one aspect of effectively using colour in design work. As Falcinelli states in *Chromorama*⁵ '...all models [are] only able to define an isolated colour and cannot take account of actual perception in action, as phenomena such as chromatic constancy or simultaneous contrast involve too many variables...' And so it is only through a constant use of colour in practice where something of an understanding of its elusive nature can really be glimpsed (but it is also good to know that you can rely on the technology!)



Felicity Aylieff

Blue is regarded as a calming, soothing colour reminding us of sky and water. In ceramics blue comes from the oxide, Cobalt, and has been used since antiquity to colour porcelain and glass.

For me working in Jingdezhen in China, famous as the historic porcelain capital, it seemed natural that I should look more closely at the potential of cobalt as a painting pigment. Traditionally on porcelain, it is used illustratively to create decorative patterns, referred to as Blue and White ware. My interest has been to explore the ability of cobalt, to produce tonal range. Working with the purity and whiteness of porcelain I have developed a form of 'inglaze' (painted pigment sandwiched between two layers of glaze) Using soft large brushes to create abstract painted marks I flood the surface of my ceramic forms with dilutions of cobalt oxide to create a translucency and range of the colour 'Blue'. Through this process I have been able to achieve depth of tone where the painted marks appear to float, producing a three-dimensional quality to the surface. Cobalt as a pigment, is one of the very few that can withstand high firing temperatures, up to 1400°C using a reduction atmosphere, required for porcelain, and this work. This research is about the fine tuning of process and its relationship with material.

These cups began as the vehicle for testing for larger scale works but have since been produced as a signed limited edition of hand thrown and painted works for an exhibition at the Royal Botanic Gardens, Kew, in the autumn 2024.



Blue Cup, 2024
11 × 8cm
Thrown and glazed porcelain,
hand painted with cobalt blue oxide

Sofie Layton

1 Puig de la Bellacasa, M., 2017.
Matters of Care. 3rd ed. Minnesota:
University of Minnesota Press.

Steve Brown & Martin Smith, with Peter Oakley

2 Extending the Potential for the Digitally
Printed Ceramic Surface [rca.ac.uk/research-
innovation/projects/extending-potential-
digitally-printed-ceramic-surface/](http://rca.ac.uk/research-innovation/projects/extending-potential-digitally-printed-ceramic-surface/)

3 smithbrown.co.uk

4 color.org/profiles2.xalter
(International Colour Consortium)

5 Falcinelli, Riccardo. *Chromorama:
How Colour Changed Our Way of Seeing*.
2022. Penguin. UK.

THE COLOUR

OF TIME

Once, if I remember rightly, 'recalls our Rimbaud,'
my life was a feast

at which all hearts opened and all wines flowed.

One evening
I sat Beauty on my
Knee
– And found her
Bitter
– And I reviled her.

I armed myself against justice.

I fled. O witches, O misery, O hatred!
It was to you that my treasure was entrusted!
I managed to erase in my mind all human hope!
Upon every joy in order to strangle it
I made the muffled sound of
– of the wild beast.

I called up executioners in order to bite their gun-butts as I died.
I called up plagues, in order to suffocate myself with sand and blood.
Bad luck was my god.
I stretched myself out in the mud.
I dried myself in the air of crime.
And I played some fine tricks on madness. [And spring...?]

And spring brought me
The hideous laugh
Of the idiot.

Arthur Rimbaud (1873), *A Season in Hell*

Johnny Golding The Colour of Time

the colour of time {supposing that/ supposing if}. Suppose one could dream in one colour only. Would yours be primary, say red or yellow? Or a more complicated multi-tonal affair, say Viennese Truffle or Mandarin Midnight Blue? Would the dream-colours enter your mind as pixelated stop-starts or sleekly contiguous morphs? Well, to grasp the delicacy of the matter, one need only understand one tiny thing: strawberry.

strawberry. For the question becomes (or indeed, always has been): how does one account for the colour of life – its condition, the condition of life, including one's own life, its harshness or coolness? the thicknesses of its blood, the tones of its savagery, the levels of its anger, the severities of its crime? Where the sacred and profane rub up against the mediocre, its syntheses, intensities, values discarded, de- and re-terroritorialised, disembodied and re-configured. The colour of aesthetics, the colour of a stylistics of existence.

scarlet red. we might wish to call this 'colouring' a kind of economy: one caught in the nether regions of nodal points, fuzzy logics and rhizomatic relativities; a kind of webbing or weave except that it contains no matter, no volume, no weight – but still is able to make a 'something' tangible, systematic, without resorting to a system or any overt tangibility. Old school philosopher types wrap this as a kind of 'duration', but I prefer to think of it more akin to a portal. A shape-shift, a teeny slice or peep into its topologically singular secret chambers.

sky blue {or the uses and abuses of kneeling}. Perhaps it is safer to say that colour and condition has to do with faith and trembling- and that they themselves have more to do with the necessity to submit – and not only that! but to know how and when, without knowing 'why' exactly, and without knowing to whom or even to what one 'kneels'. On the other hand, perhaps this kind of faith has nothing to do with kneeling or any other form of submission, and I've just been carried away with trying to explain what happens when I sniff out the uncharted twilight paths in a manner according to my custom, especially when night stealths towards day: the stillness of air! the light! the dew! the quietness of tone! the possibility to connect a this with a that! Perhaps what I am mentioning has only a tiny micro slice to do with submission – but I mention it anyway, for no other reason than that the combination of light, and touch, and sound, and smell compels me to inhabit my body differently; now aligned/maligned with a stranger series of curiosities, hungers, expectations, promises, threats. This has very little to do with losing (or conversely, with finding) 'my' self. It's a peculiar submission;



perhaps even a peculiar mastery – this gutter-ground gift, this instant eventness of desire and pleasure and discipline and wandering: this holy place of the bended knee. (But perhaps I am confusing the formal requirements of Philosophy and Art and Religion with their bastardised cousins, greed, hunger, curiosity, sex).

ecce homo {ecce homo[sexual]}. well today: today I am part thief, part iron-claw, transformed in the first instance as a swift and shadowy runner, skimming the surface of greasy back alleyways with goods close to hand! Nothing stops me: not sirens, not wounds, not the filthy dirty air! Nothing impedes my rush! But at the slightest sniff of danger, I can transform! Oh, I can transform into – a blue flower! Or maybe a nasty coral reef! Or perhaps just some old rusty tractor, digging and banging and digging some more, same place, same time, same rhythm. And I think to myself isn't it just grand how the ground gives way under my – imagination! Maybe this is what it means to colour code time in the age of relativity and technological change? I want to say: yes (but not exactly).

It is a delicate game we are playing, after all.



24

COLOUR

PHENOMENA

The Colour of Time - In the Belly of the Beast, 2024
image: Shira Wachsmann

Heike Brachlow

Visualising colour mixing & D-ellipse

Colour in transparent glass is different to colour in most other materials: brighter, more changeable, and affected by the environment. This is due to the optical properties of glass: transmission, reflection and refraction of light.

During my PhD research about the interaction of colour, light and form, I have developed my own bespoke glass colours, which consist of subtle tones of polychromatic colours, colours that change in different types of light. More recently, I have started mixing existing glass colours that are available to buy in billet, frit or powder form.

Visualising colour mixing comprises a paper and a series of cuboid samples that explore how to predict the resulting hue when mixing two colours in glass. This method can be useful when formulating glass colours mixed from batch and colouring agents (mostly sand, soda & lime, the raw materials that make up glass, with oxides added for colouring), or when mixing existing glass colours.

D-ellipse is a polychromatic object, i.e. an object that changes in different types of illumination. It also changes in hue depending on the thickness of glass: purplish-blue around its outer edges, to a deep rose in the thicker middle.

D-ellipse
6 × 21 × 11cm
kiln cast glass, ground and hand-finished

Superimposition samples
12 elements
6 × 6 × 3cm – 6 × 6 × 6cm





Reflections Platter, 2023
31 × 15 cm
kiln cast glass

Sky Vessel, 2023
28 × 25.5 cm
kiln cast glass

Celia Dowson

Atmospheres

Celia Dowson's work looks at the relationship of fluidity and form in cast glass and ceramics. She is primarily focused on the vessel as a form, where material depths and texture are explored through the integration of colour blending and tone techniques. Her work is made through cross applying approaches used in both ceramics and glass reapplying them within each other. The final visual qualities concern everyday objects and how they can be elevated through the transformative nature of materials. These visual qualities reflect aspects of landscape; material movements, texture and colour. The final pieces look to create a contemplative space to reflect upon notions of flow, reconnecting our lives and the objects we use to the rhythms of the atmosphere.

The two works showcased here were recently exhibited in a solo exhibition titled 'Atmospheres'. This was an exhibition of glass that researched the movement and diffusion of light and colour within landscape. The collection came into shape through close observation of water's depth, its ability to reflect light and transform with colour in relationship with the sky. The work showcases the continuum of colour, its unfixed and intangible nature, how it floats on the surface of water and dissipates, changing with the movements of the atmosphere. Here glass is used as a medium which reflects similar material qualities around colour flow and translucency and how it too transforms with light throughout the day and in relationship to its surroundings.

Jinya Zhao

Jinya Zhao's practice-based research delves into the transformative potential of glass art through the innovative concept of 'synaesthetic touch.' This approach seeks to bridge sensory experiences, fostering a deeper emotional and perceptual engagement with the artwork. Her exploration involves three primary elements: blown glass objects, flat framed pieces, and a gallery space.

Central to both her artistic practice and research is the element of colour, a cornerstone of the human visual experience. Colour functions as a conduit between the visual and tactile senses, engendering a synesthetic experience where sight merges with touch. Zhao's investigation into colour and perception within the realm of blown glass has expanded our understanding of how art can activate and intertwine various senses.

In broad terms, Zhao's PhD research aims to leverage the intersections of colour theory, sensory perception, and emotional engagement in glass art, using 'synaesthetic touch' as a tool for both artistic exploration and audience interaction. The approach situates her work within a broad field of visual and sensory inquiry, with findings that hold cross-disciplinary relevance. Consequently, this study significantly enhances the field both methodologically and conceptually.

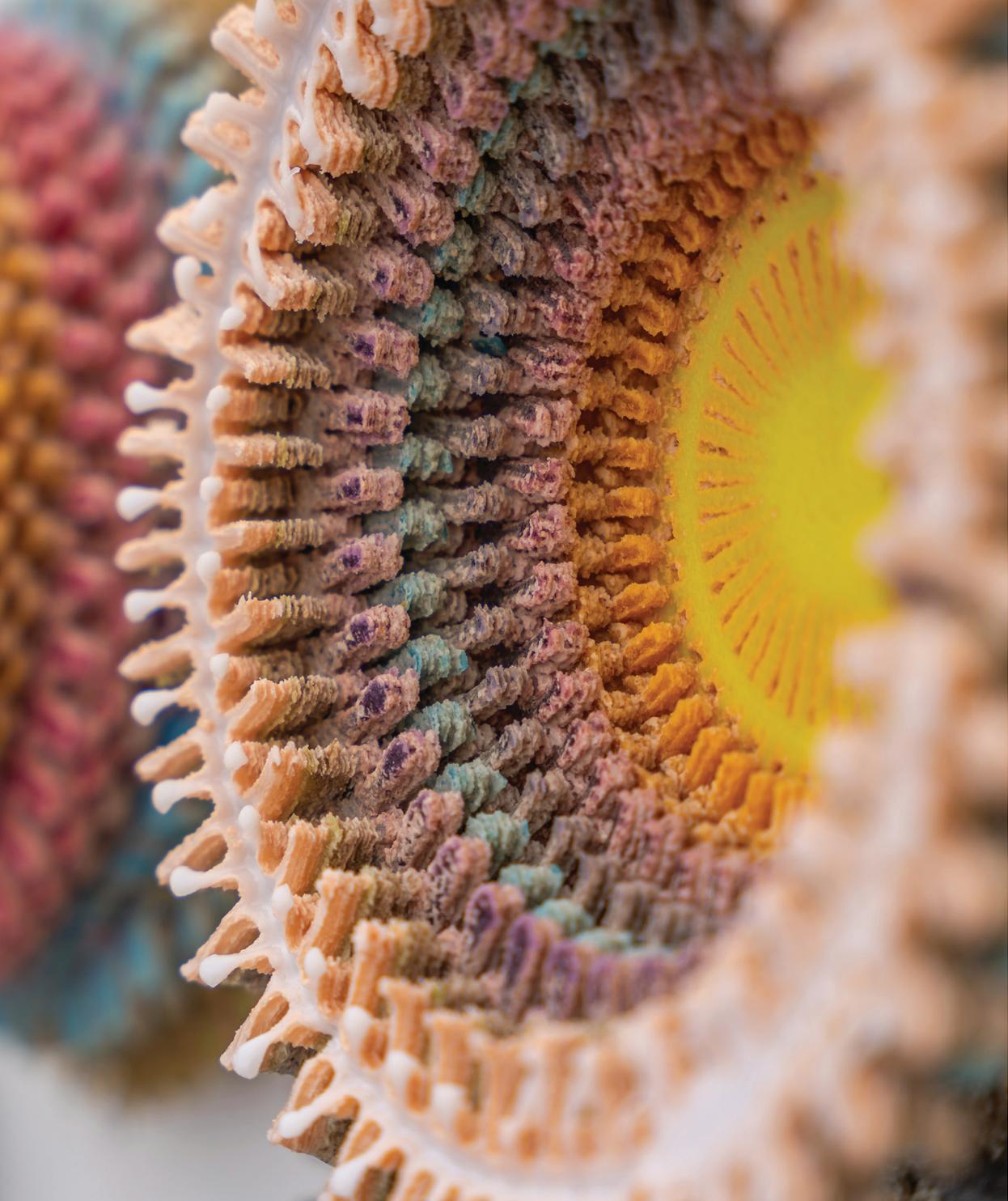
30

Water Vapor Reflection, 2024
29 × 48 × 29cm
Blown Glass

The Other Dreaming, 2023-24
28 × 28.5 × 8cm
Glass powder painting and kiln-formed

Celestial Horizon, 2023-24
28 × 28.5 × 12cm
Glass powder painting and kiln-formed





Steve Brown

Set the Controls to the Heart of the Sun

Reality shifts, a new world appears ... cones become rods ... red becomes black ... *'watch little by little the night turns around'*⁶... reality is constructed. To consider the idea of 'colours and how they manifest' is to look behind the curtain and see Oz⁷ frantically pulling on levers to maintain the illusion ... through a mirror, chess pieces can talk⁸... set the controls to the heart of the sun.

If our 'reality' is a subjective uniquely constructed umwelt⁹ arrived at through a continued imagining and reimagining of the world, then perhaps we can access Darko Suvin's novum¹⁰ by using prompts and portals to de-familiarise and open up new versions of reality ...

... *perceive* and ask why is the apple falling

... imagine the journey of the waves of photons bouncing off this glass work and into your eye, comprehended as colours (photons are strange things, part stuff part movement¹¹ invisible yet of sight). The colour phenomenon that they induce in our minds is the result of some millions of years constant travelling, trapped seemingly forever within the dense maze of matter at the heart of the sun¹², they finally break free from their haphazard bouncing...they straighten to cross the vacuum of space arriving at the earth 8 minutes later, swerving slightly as they enter the atmosphere ... they then hit some-thing and create an idea in our mind, an idea of colour ... an idea that fixes even though the shower of photons continues to pour and the colour continues to change... the idea of the same red some-things become ideas of black some-things when the Sun is hidden from us and it's photons first bounce on our Moon and the idea that is a night time idea, physically changes our bodies from cone shaped seers to rod shaped¹³ seers ... different physicality, different thinking... if there is no organism with photon receptors in the forest is the tree that falls¹⁴ green?

... new non-human 'eyes' now see for us the idea of colours through deep space and time ... as our perception of reality shifts to include The Pillars of Creation¹⁵... one day all those suns will end, the starlight will go out and the age of light will stop... what then of colour in that universe, how will reality be perceived? ... let's then enjoy the experience of this psychedelic Sci-Fi phenomenon while it lasts ... set the controls for the heart of the sun¹⁶

33

Set the Controls to the Heart of the Sun, 2024
80 × 50 × 12cm
Analogue 3D deep glass prints

Ming Zhao

These two work-in-progress objects reflect Ming's research interests in the interobjectivities of craft objects. These two objects steal the color around them in two ways, one by reflection and the other by transparency. The closed brass wine glass suggests a cancellation of function. If we consider it a surface that can only be used to collect dust, it may be a container of time. The contrast between the polished seal and the rest of the rough part simulates the reflectance of the liquid being filled, while the characteristic lustre of the metal depends on the filling of the electrons of the metal atoms from a microscopic perspective. Meanwhile, introducing an old work attempts to diverge attention to the qualities of an individual object into the tensions of different items. These objects are currently used in Ming's research to inspire thought and drive exploration.

Her research project offers a critique of the dominant two strands of current craft theory: that based on materials, and that concerned with relations with wider arts disciplines and socio-historical contexts. In their stead, the study argues for an ontological approach, focussing on the neglected area of tacit knowledge within crafted objects.

Inspired by the metaphor and aesthetic theory of Object-oriented Ontology and the primary metaphor paradigm – the metaphor of light – of Hans Blumenberg, her research proposes that qualities should be regarded prior to material and function in practising and understanding craft objects.

Therefore, relevant qualities such as transparency, refraction, translucency, solid white, and reflection will be explored in her research. The tangible materials will be brought in later in tension with these qualities.

Glass, 2019
Readymade

Brass, 2024
Soldering tin, readymade





Antje Illner

Color me

me as being
me as your being
me as your curiosity

Adi Toch

Exploring notions of time, transformation and the profundities of nature's mark-making, this mirror was buried in the earth during spring-summer 2023, in London's Coldfall Woods. It is part of an ongoing body of work, in which metal objects are buried for prolonged and varying periods in different locations, allowing the soil's distinctive composition to work on their surfaces. Time is measured in days, months, seasons. The objects emerge with polychromatic patinas, carrying a memory of a place. Forged from materials of the earth, themselves buried, then retrieved – they investigate ritual, temporality and transience.

Mirrors have long held social and spiritual significance. They are haunting objects in their honesty and often reveal what we otherwise fail to see. As echoes of changing time and reality, they reflect both fullness and emptiness, holding not just what is there, but what might be or has been.

Bronze alloys have been historically used across cultures for mirror making. In *Mirrors of Time*, the viewer is invited to experience how shine and visual clarity in metal gradually fade. Colour around us reflects through streaks of mirrored surfaces, obscured by layers of patina, which will enhance over time as we experience ourselves and our reflections changing.

Mirror of Time, Spring-Summer 2023
Buried in Coldfall Woods
Bronze, silver plate



Jonathan Boyd

GLOSS

Gloss: Stuff/Objects/Things

- Stuff, objects, and things are not terms used interchangeably as each of these terms carry their own ontological significance.
- Stuff is diffuse. (Miller, 2013, 1)
- It is related to material culture in its broadness and its beauty lies in its lack of specificity.
- Stuff can loosely name objects (at a distance), but it can also be objects in their relations to other objects.
- Stuff is an emergent term, a pinpointing of the 'stuff' is a shifting slider, multiple components making up a seemingly complex interplay of matters.
- In its oft-ironic usage stuff is the most postmodern of the terms.
- Objects lay in opposition to the subject. (Brown, 2019, 20)
- A dalliance here, within the portfolio, through Object Orientated Ontologies has seen my own arguments crumble and fall to pieces (*JM*, Boyd, 2019, 161).
- Objects lack the diffuse poetics of stuff and grasping of things.
- For these reasons object has proven a term with diminishing returns throughout the research.
- Things is the preferable terminology.
- Things exist in the narrow and broad sense (Heidegger, 1967, 5)
- In this broad sense, rests haecceity or 'thisness' (see Postface, pg. 122)
- Things are always a grasping towards more-that-we-can-sense.
- Things are the senses put through the cognitive poetics of 'making-sense'.
- The thing is the material artefact and its beyond (space/time).
- This is the things thingness. (Heidegger, 1967, 16)
- The things thingness is an embrace of the 'not-knowing'.
- The thing embraces the some-thing, the any-thing and no-thing.
- And no-thing (space) is always filled with stuff. (Laughlin, 2005, 17)
- *We wallow in stuff.*
- *We attempt to divide and control via objects.*
- *We think through things.*

40

...pink...

(alternatively post-face)

or

(an excerpt from a much longer text)

... *jist haud oan... eir's mair tae ging ower...*¹⁷

Over the past five years of research, an experiment has been taking place which has informed all my ideas in subtle and less subtle ways. It is deeply auto-biographical but given its context within this re-search could be understood as autoethnographical due to its revealing of the culture of jewellery and its support in the establishment of many of my thoughts. A jeweller making jewellery and wearing it whilst reflecting on the nature of its wearing in further relation to the making and wearing and emergent becoming <> intra-action of the 'thing' and 'I' (B/I<>M/D(I)/M).¹⁸

Five years ago, my daughter removed a garish pink plastic bracelet, from the cover of a Peppa Pig magazine and put it on my wrist. 'Promise me you will never take this off' she asserted. It has remained on my wrist ever since. And, when a plastic bead breaks (they seem particularly suspectable to the summer-time-cocktail of chlorine and sunshine), it is replaced with a reserve (similarly garish) pink bead made by my children. The bracelet now consists of five dented, bashed, and cracked plastic Peppa-beads from the magazine, and seven polymer clay, handmade beads, of slightly varying shape and size. As the older plastic beads continue to break new handmade pink beads have to be added. Very soon it will no longer have any beads of its origin. A Ship of Theseus¹⁹, or, perhaps, more closely, a Trigger's Broom²⁰ conundrum is occurring. Soon there will be no more beads from the original bracelet. However, I will maintain that it is still the same bracelet that my daughter told me to 'never take off'.

This is jewellery not as the object, as the material artefact, but as a type of intra-play with 'memory(ies) of haecceity'. That is, whether the ship is still the same ship after all of its boards are replaced, or whether Trigger's broom is still his broom after '17 new heads and 14 new handles', or whether my bracelet eventually has all new beads, it continues to carry a sort-of 'thisness'. The jewellery is not confined to human memory, or to its material properties but also acts as part of an 'entire assemblage in its aggregate that is a haecceity, it is this assemblage that is defined by a longitude and latitude, be speeds and affects... that cease to be subjects to become events, in assemblages that are inseparable

41



from an hour, a season, an atmosphere, an air, a life.' (Deleuze & Guattari, 2004, 289). This is meaning in affective ever-changing flux. It doesn't have to be made of its original materials for me to experience its individuation and its intra-activity with all flows of matterly stuff. It is memory (as nostalgic {why can non-conservative nostalgia only flow in one direction} flux). It is an open-ended potential of emergent relations.

Within its wearing there is perhaps a deliberate 'knowing', a sort of meta-modernish narrative. The wearing of a cheap pink plastic bracelet whilst holding the position of 'Head of Jewellery and Metal' and 'Reader in Jewellery' (whatever ever this might mean or entail) at the Royal College of Art, could be understood as an ironic critique of the materialist European Contemporary jewellery scenes of the nineteen eighties, nineties and early noughties, as well as those instructional institutional and hierarchical roles (this is deliberate and knowingly undertaken), but it is also a secretive, familial, and deeply romantic gesture. It is critical and ironic whilst loving and meaningful.

In its wearing it supports my ongoing argument that jewellery recedes from view like text. It becomes part of my body, and when it's very rarely removed (because the cord has snapped) I feel its absence, its absence becomes a startling presence, like a ghost appendage, my awareness of my body being different is increased, my wrist strangely feels heavier without it. This is not a visual feel, but a skinly affect.

This short reflection is a daily/hourly/minutely rumination on 'wearing' casting a 'knowing' across this all my other work which may otherwise be absent. It counters the question that (B/I<>M/D(I)/M) relations are not grounded in the symbiotic wearing and starts to answer the question, of 'but isn't it still just a body wearing a thing?' It gives a type of living recognition to the ideas that have emerged through practice in relation to the thingly interactions of body <> (im)materiality <> difference (identity) <> meaning (B/I<>M/D(I)/M). It is 'jewellery thinking' in its living-with, that is a shared being/becoming/emergent knowing. It is a 'jewellery thinking' as an onto-epistemological 'thing'ing.

Jo Stockham

After spending 9 months in Rome at the British School in 2022, my senses became attuned to the many varieties of marble which form the bricolage which is the city. I had taken with me many sheets of marbled paper never used by my bookbinding father. The green ground in the work is one sheet of this. Experimenting with marbling my own paper I created over 100 sheets and explored the particular alchemy that is marbling. The brown/black marbled paper which I made is not good marbling in a craft sense. It holds the space of a printed cut stone taken from an architectural magazine. All the elements of the work move in different directions, literally and metaphorically. It is movement which links the practice of marbling with the practice of digital scanning and printing. Something is stilled and captured.

The relationship between so called natural and artificial colour and the habits of reading and association we bring to colour fascinates me. Black and white film is often used as an index of the past or the heightening of colour is used to suggest different forms of unreality. We think of ancient Roman and Greek sculptures as the colour of stone when in fact many were brightly painted. My work brings together a British Roman statue of Venus from St. Albans Hertfordshire, abandoned to be melted down perhaps for perceived licentiousness, with an acid-coloured thermoplastic.

The fluidity of plastic which the writer Roland Barthes explores in his essay *Plastic* (1957).²¹

Plastic is 'less a thing than the trace of a movement'. It is 'undone' by its colours; 'Of yellow red and green it keeps only the aggressive quality, and uses them as mere names, being able only to display the concepts of colour'. Barthes also jokes that the names of many plastics such as polystyrene echo the name of mutable mythic figures such as Polyphemus a giant cyclops

Esther Leslie's 'Synthetic worlds' describes the production of synthetic dyes from coal 'deriving complex compounds from reactions produce substitutes, analogues, imitations and duplicates' which 'seem to remain forever synthetic'.²²

I am interested in the possibility of printing with recycled plastics and paper. Using images which have themselves been recycled across cultures, time and space, blurring categories of opposition and combining contradiction. The work of Katherina Vones has influenced this new direction in my work.

Some thoughts on colour space-time. Se (lf)
Wooden fire screen/table, marbled paper, digital prints, 3D print, glass sheet



Steve Brown

- 6 Shangyin. Li. *Poems of the late T'ang*. (1970) Penguin. UK – Translated by A.C. Graham
- 7 Frank, B.L. (1900). *The Wizard of Oz*. USA
- 8 Carroll. L. (1872) *Through the Looking Glass*. UK
- 9 Yong. E. (2023) *An Immense World: How Animal Senses Reveal the Hidden Realms Around Us*. Penguin. London.
- 10 Suvin. D. (1979) *Estrangement and Cognition*. London
- 11 Green. L. (2016) *15 Million Degrees*. Penguin. London
- 12 Ibid
- 13 Livingstone. M. (2014) *Vision and Art: The Biology of Seeing*. Abrams. NY
- 14 en.wikipedia.org/wiki/If_a_tree_falls_in_a_forest_and_no_one_is_around_to_hear_it,_does_it_make_a_sound
- 15 nasa.gov/universe/nasas-webb-takes-star-filled-portrait-of-pillars-of-creation
- 16 Pink Floyd. (1968) from *A Saucerful of Secrets*

Jonathan Boyd

17 Recent research, most specifically ... this is not a house ... (2019) has experimented with the use of Doric (a Scottish dialect from the Grampian region in Scotland). When writing in Doric, where the 'wh's' are replaced with 'f's' taking on an asemic-ish secrecy. Rhythm and cadence replace meaning to those outside of this broad dialect.

18 *Body*. (Whatever a desiring or affective body might be/consist of). *Im<>Material*. (Taking for granted the inseparability of the immaterial and material and embracing non-anthropocentric possibilities). *Difference* {or *différance*}. (Understood as the underlying principle of identity) *Meaning*. (This differs slightly from *Maker<>Wearer<>Viewer* as this postis communication exists as only one dimension of meaning-making).

19 The Ship of Theseus is a philosophical paradox stemming from Greek mythology. In the myth the Athenians would commemorate Theseus the founder of Athens by sailing a ship on a pilgrimage to honour Apollo. Year after year the ship would be maintained and parts that had previously broken would be fixed or replaced. The paradox asked whether the ship can still be the same ship after all of its components are replaced

20 Famously, British situation comedy *Only Fools and Horses* (1996) took the ship of Theseus paradox and applied it to the loveable comedic 'fool' character and road sweeper, Trigger; 'This old brooms had 17 new heads and 14 new handles in its time.' 'How the hell can it be the same bloody broom then?' 'There's the picture. What more proof do you need?' (bbc.co.uk/comedy/onlyfools/quotes/quote11.shtml)

Jo Stockham

- 21 yaleunion.org/wp-content/uploads/2013/12/barthes-plastic.pdf
- 22 Esther, Leslie *Synthetic Worlds Nature, Art and the Chemical Industry* London, Reaktion Books 2005 p7

COLOUR MEETS

SCIENCE

Sofie Boons

NAuNO and NAgNO Beads

NAuNO and NAgNO Beads are the result of a collaboration between Sofie Boons and Jodie Melbourne. They combined forces to develop a range of novel and attractive materials consisting of dispersed gold and silver Nanoparticles in resin. The optical appearance of the created pieces is determined by the properties of the Nanoparticles contained inside: quantity, shape, substance, size and degree of dispersion.

Gold and silver Nanoparticles are tiny particles which are invisible to the naked eye. A larger quantity of these individually invisible particles, when added to a resin, however, affects the light waves that pass through the resin, resulting in the optical properties that the material possesses. By altering the size and shape of these particles, the colour of the resin changes. The colour also depends on the quantity of particles and on the degree of dispersion in the resin, which all affects the light waves passing through the resin. The light in which the resin is perceived also has an effect on the colour it displays. The beads containing 80 nm gold Nanoparticles will appear brown in ambient light, purple when the light is transmitted and will have a blue shadow.

Sofie and Jodie have spent over a year on the research on how to develop the resin containing these gold and silver Nanoparticles and they have experimented with different quantities and different sizes of Nanoparticles. The result is a range of different coloured beads displaying remarkable optical properties. While developing this material, questions arose surrounding the value of materials and how these values can be explained and communicated. This use of tiny quantities of gold and silver needed a suitable classifying system and therefore, a hallmarking system for the material was developed. A one mm hallmark is stamped on a piece of metal that is contained in every bead, explaining the size, shape and quantity of the particles inside the bead. Every bead also has its own certificate, explaining more details of the material and certifying its authenticity.





Katharina Vones

Microjewels and the Chromic Pigment Library

The jewellery objects, material samples and video presented in this exhibition form part of a body of practice-led research that took place over the span of five years, and focuses on how smart materials and microelectronic components could be used to create synergetic digital jewellery objects and wearable futures that reflect changes in the body of their wearer and their environment through dynamic responses. Laying the foundations for a theory of Interactive Craft through evaluating different aspects of creative practice that relate to responsive objects with a close relationship to the human body, is at the centre of this enquiry.

Through identifying four distinct categories of wearable object, the *Taxonomy of the Wearable Object* is formulated and – clearly delineates the current existing conceptual, technological and material perspectives that govern the relationships between different types of wearable objects. A particular focus is placed on exploring the concept of *Digital Enchantment* and how it could be utilised to progress towards developing the *Uncanny Object* that appears to possess biological characteristics and apparent agency, yet is a fully artificial construct.

The role of alchemical practice is analysed in this context, offering a paradigm for experiential knowledge generation through engaging in cross-disciplinary collaboration. This is supported by a practical body of work centred on conducting extensive experiments with smart materials, with a particular focus on using chromic pigments in silicone. The resulting outcomes take the form of colour samples, investigational prototypes, video explorations and the *Microjewels* collection of digital jewellery and wearable futures that responds to external and bodily stimuli whilst engaging the wearer through playful interaction.

51

Max Warren

In and Around

The cosmic patina is an emergent spectrum built from nanometre scale oxide layers and fused silver particles. A chaotic visual expression brought about by heat and chemical reactions. This process is not fixed; the metal is unsealed; any lacquer or wax layer would destroy the fragile oxides and their effects on our perception of colour. The surface remains in flux, colours building or diminishing with time and the ongoing chemical interactions between object, environment and viewer.



In and Around
Box made from copper and silver dust

Elif Ozden Yenigun

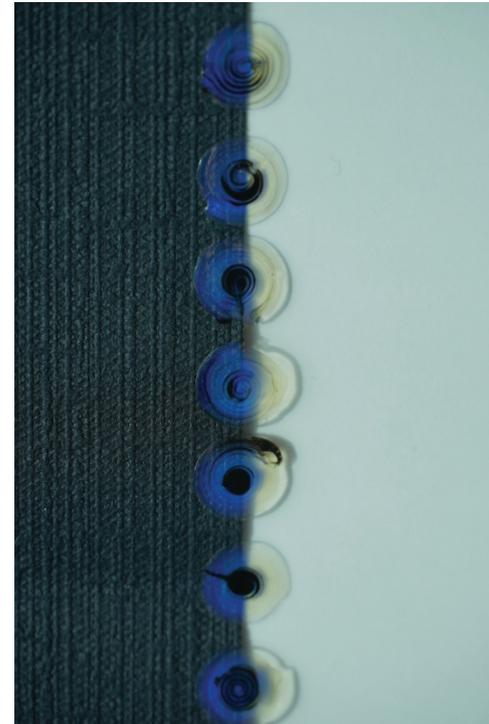
Wings of Light

In collaboration with Ahu Gumrah Dumanli-Parry

Colour That Lasts is a collaboration between RCA and the University of Manchester, which explores sustainable structural colouration in textiles. The team work with nature derived biopolymer – a cellulose derivative (HPC) extracted from plants. HPC can form liquid crystalline forms in water solutions creating a highly malleable material. By fine tuning the temperature and composition and fabrication conditions, we can achieve a full-colour palette ranging across the whole visible spectrum. Our art work *Wings of Light* showcases a series of 3D printed HPC sequins embroidered onto textiles revealing the interaction of light with different microscopic orders. A short video is produced for the installation piece displaying the production process and our interpretation behind the creation of *Wings of Light* will accompany the exhibited tangible materials meets design research.

54

Wings of Light from Colour that lasts project
Series of 3D printed HPC sequins
embroidered onto textiles



55



Sofie Layton Blueprint Bodies

During the pandemic, like so many other people, I began to explore low tech ways of making artworks without a studio or workshop facilities. I experimented with the cyanotype process, one of the earliest forms of photography, first developed by Sir John Herschel in 1842.

The first photographic botanical collections were made by Anna Atkins who produced a compendium of cyanotype seaweed specimens. Within my own cyanotype experiments, I draw on Atkins' methods, mixing medical images with seaweed, bell jars and glass Petri dishes which refract the light along with the medical paraphernalia of syringes and gauze bandages. This blue collaging process becomes a form of care and forms a series titled *Gestationality* (2022)

By re-appropriating medical imagery and by having a tactile relationship with this internal physiological landscape, I investigated new ways of looking at and touching our medicalised selves. Through the alchemical cyanotype process, I have explored loss and grief within the gestational landscape through the materialisation process. As Maria Puig de la Bellacasa wrote, 'the haptic holds promise against the primacy of detached vision, a promise of thinking and knowing that is 'in touch' with materiality, touched and touching'.¹

This research uses medical images normally seen as digital forms on a screen. Viewed on the computer in black and white, they are biological specimens, detached images that exist in a virtual space. Reversed and printed as cyanotypes they are surfaced and given form and a new presence.

We are born with our future anatomical realities buried deep within our cellular structures. Our genetic codes determine our congenital beginnings and these blueprinted sequences become the architectural foundation of our future physical selves. Differentiation is sometimes detectable in the developing baby, hearts that don't form or grow properly can be revealed during the ultrasound scan.

This research examines the translation of the medical image as a form of reparation and care, a reappropriation of the detached medicalised body and the colouring in blue, of the liminal space that exists between gestation and grief.

Gestationality ii
V.E 2/10 Cyanotype, 2021
700 x 500cm
Japanese Shoji paper, Somerset paper
with cyanotype chemicals

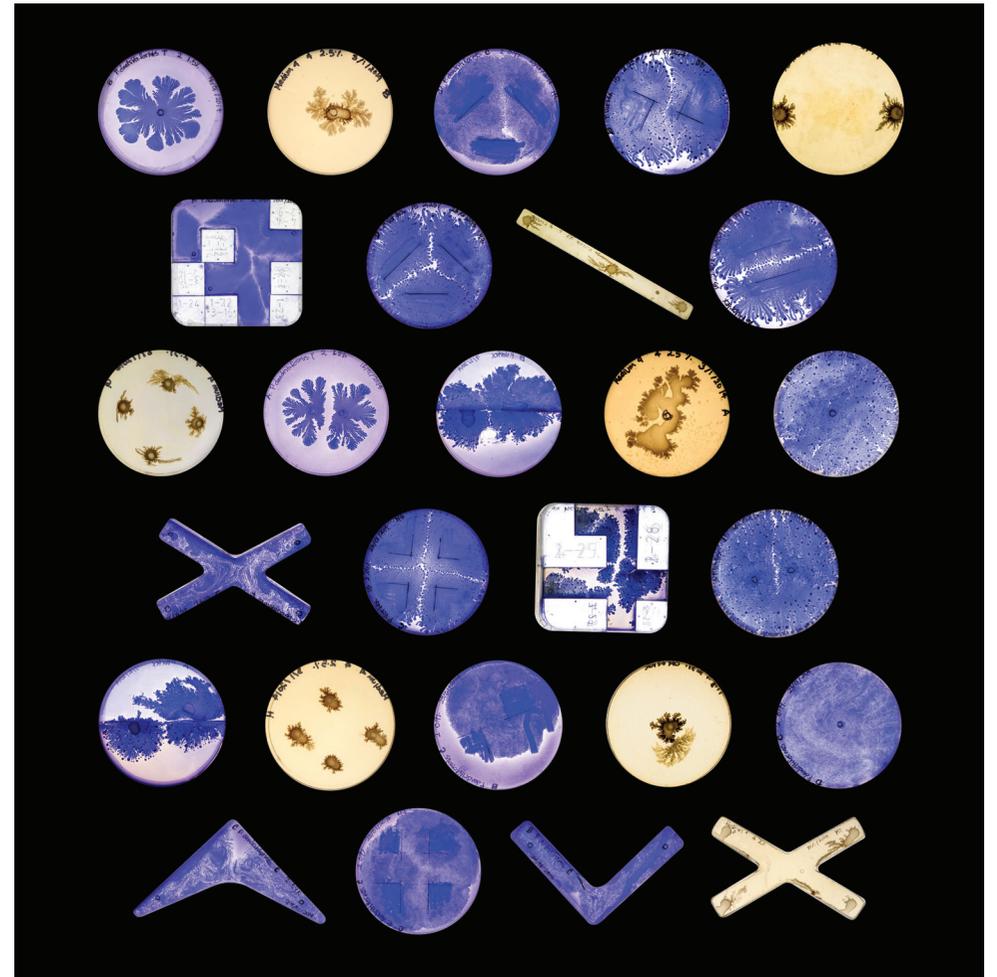
Carolina Ramirez-Figueroa

Blue Blue Brilliant Blue is part of a research exploration investigating the potential and implications of integrating living systems into the processes of design and fabrication of architecture. This study is encompassed within my PhD research titled 'Biomaterial Probes: Design Engagements with Living Systems.'

This image forms part of a series of design and laboratory experiments that examine the various mechanisms through which bacterial communities organise in space. Despite their simple configuration, bacteria are considered to be organisms with a limited capacity to generate complex spatial behaviours. However, recent research has demonstrated a highly complex and specialised organisation in bacterial colonies. This new conceptualisation of bacteria makes them an intriguing medium for understanding morphogenesis, or the way in which organisms generate complex patterns. In this series of experiments, the objective was to further explore notions of design as a concert of agents. Under this framework, the chemical environment, physical conditions, bacterial organisms, and design all play a significant part in the generation of natural shapes. The role of the designer shifts from that of an autocratic giver of form to one who manages a complex negotiation between all the elements involved.

The image presents different *Paenibacillus* and *Bacillus* cultures, in which forms are influenced by the negotiation of various factors. Chemical conditions are controlled to facilitate the expression of specific features, such as the reach and density of the branches. Additionally, I created physical structures designed to introduce mechanical disturbances in the environment. This exploration revealed a number of qualities in the assemblage that impact the resulting pattern.

Bacillus subtilis are Gram-positive, rod-shaped bacteria commonly found in soil and the gastrointestinal tract of ruminants and humans. *Bacillus subtilis* can produce a variety of pigments, including yellow, orange, or red pigments; some are even capable of producing melanin, although they are typically non-pigmented under standard laboratory conditions. *Paenibacillus* are rod-shaped, Gram-positive, endospore-forming bacteria that possess flagella, enabling them to slide easily on hard surfaces. *Paenibacillus* are particularly difficult to grow; they duplicate quickly and grow as a transparent film on hard media. The only way to 'visualise' them is to stain them with Brilliant Blue R staining solution, commonly used in microbiology. Staining binds a colouring agent to specific proteins present in the bacteria, with the caveat of killing the organism in the process.



Synth Morph and the absence of colour explores the potential of colour to fabricate hard, inorganic structures. Drawing inspiration from biomineralisation processes, the study investigates how complex structures can be fabricated through bacterial processes. Bacterial-induced biomineralisation is a natural process by which bacteria facilitate the formation of minerals, often precipitating calcium carbonate through biochemical reactions. However, one of the key challenges of this prospect lies in the precise control of the chemical and mechanical conditions in the environment.

The series of structures depicted in this exhibition were produced using SynthMorph. SynthMorph is a computer-aided design software designed to implement some of the basic notions behind recent theories in the development of shape in organisms. The software, created in Processing, is designed to evolve shape through a precise combination of morphogenetic effectors.

SynthMorph was used as a tool to probe concepts of fabrication and natural shape. The experiments revealed a correlation between bacterial strands and crystal geometry. Each structure represents a different attractor system, providing various variations on the chemical environment. Understanding the connection between environment, bacterial activity, and crystallisation allows for consideration of graded-density, transparency, and permeability in materials.

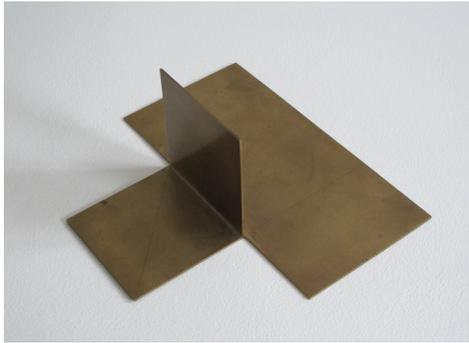
60

Synth Morph and the absence of colour, 2012–2017
Powder 3D printing



61





62

Michael Rowe *MakeBake*

MakeBake is an ongoing emergent project that has its origins in a series of investigative artworks exploring the container-contained relation in metal vessels. The project began as a work investigating the making of a quotidian food product, bread baking, treated as an assemblage: a bread bun baked on a metal plate.

MakeBake was then shelved and after a period of two years was found to have undergone a chemical transformation between the brass and the bread, resulting in the decay of the bread bun and the formation of a patina.

This unexpected development led to an interpretation of the patina as evidence of an emergent, in-between 'resultant thing', as opposed to the conventional reading of it as a decorative finish. This material transformation in turn conjured further anomalous and contradictory narratives pertaining to metal which, normally overlooked and thus dormant, are here made manifest.

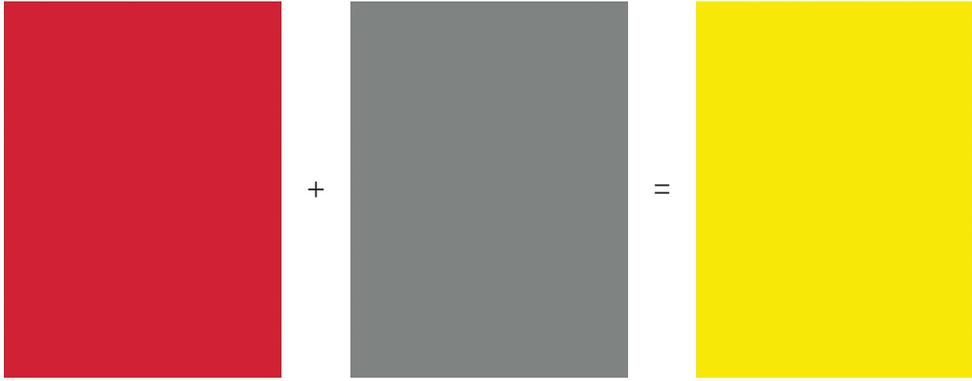
Two of the most recent narratives concern colour and are presented here following the image of 'MakeBake: the object', the site of their origination:

RED + GREY = YELLOW looks at significant yet overlooked differences between the mixing of colour pigments and the mixing of metal alloys.

Disgusting Rust / Prized Patina exposes the very different values we assign to patina as the corrosion product of metal oxidation, depending on the social, historical, or cultural context in which it is viewed.

MakeBake is an ongoing artwork in the *Thinking Thoughts/Thoughting Things* envelope of projects.

63



64



65



Rebecca de Quin

A drinking set comprising a silver jug and two beakers presented alongside a coloured copper background element. The piece is designed both for use and as an object of contemplation. Its title suggests a set piece or still life scene that might allow the viewer time to observe and consider the cylindrical forms in relation to the coloured, faceted surfaces of the background. Shadow-like shapes reflecting the outline of the vessels are seen on these surfaces, back and front. As the viewer's moving gaze animates the piece, visual relationships between the objects and the illustrative detail on the panel appear or fade from view.

In this piece, I see colour as both present and missing. Colour exists in a conventional sense on the surface of a folded copper sheet, having been induced by use of traditional metal colouring techniques. The silver vessels might by comparison be seen as colourless, the surfaces having been finished to a sheen that does not in itself appear coloured but rather reflects tones from colours in the surroundings. The composition illustrates my ongoing interest in colouring the surface of non-precious metal objects in order to be able to combine them with silver forms. For me, such combinations create opportunity to re-evaluate conventional attitudes towards silver such as the way in which we value it for its monetary worth and shininess, as an investment, a prize or a religious tool and to suggest alternative ways to enjoy hand-made metal objects in the home.

66

Tableau, 2021
Hallmarked sterling silver and red brass



TACTILE

COLOUR

Peter Oakley & Wuthigrai Siriphon

The samples on display were created as part of the Thai Textile project (2019–2022), which was funded through the Global Challenges Research Fund and RCA Research & Innovation. The materials for the textile sample collection were woven on hand looms at Thammasat University's textile workshops, using sustainably sourced cotton, hemp, and silk. The yarns were either undyed or had previously been dyed using regionally available dyestuffs: Cassia fistula fruit, Garcinia dulcis bark, indigo, lac, Maclura cochinchinesis heartwood, mango leaves and bark, mangosteen peel, Senna siamea, or combinations of these.

Six sets of the Thai Textile samples and their support records exist; three are kept in Thailand and three in the UK. The samples have been displayed in multiple exhibitions as well as being used as an educational resource in sessions with Thai students and Thai rural craft weavers, to help facilitate the adoption of more sustainable practices around material sourcing and local agriculture.



70

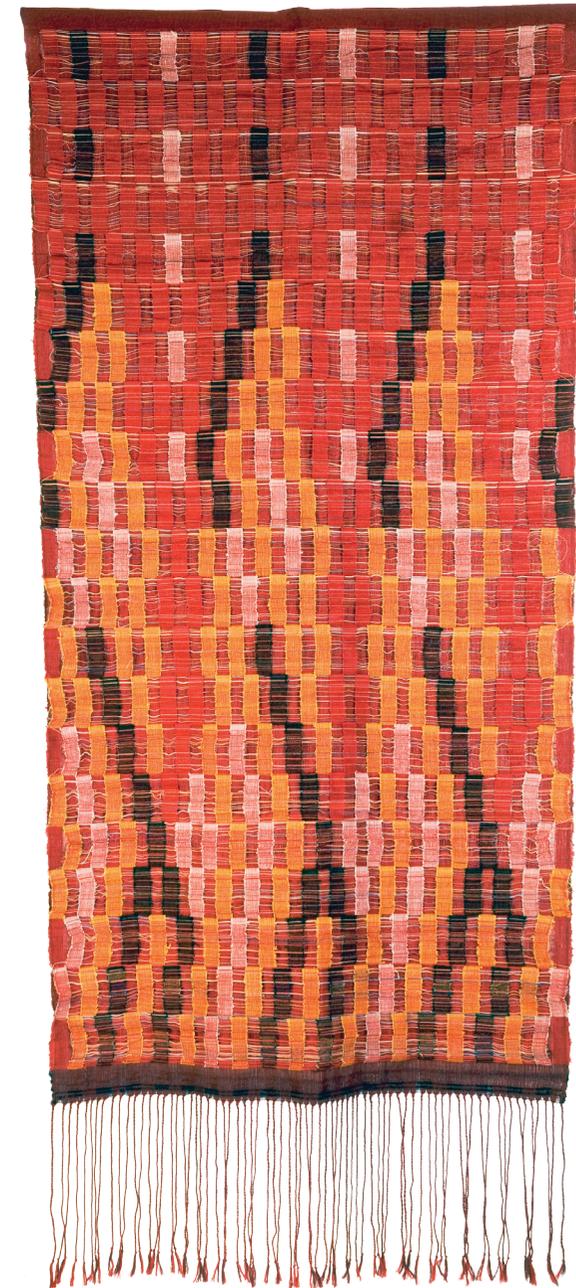
Thai Textile Samples
2019 – 2022



71

Dr. Wuthigrai Siriphon

The piece explores the colours traditionally employed in Esan (northeast Thailand), through their application in an abstract composition. The work is a double weave cotton panel with enlarged and pixelated sections that emphasise the motifs, inspired by local Esan textiles.



Wiebke Leister

Echoes and Callings

Photographs from collaboration with Japanese Noh mask maker Hideta Kitazawa at his Tokyo studio in April 2018, documenting the process of carving the mask of a female demon. With small horns, clenched teeth and glowing eyes, the Namanari mask has a terrifying but also terrified appearance that reminds of the woman she once was, overflowing with both pain and fury when being betrayed, now looking for revenge.

The images were first used during the performance 'Echoes and Callings' at Kings Place in London, which combined live collage projection and sound improvisation to evoke the out-of-body existence of female demons (Noh Reimagined, 30 June 2018, Wiebke Leister, David Toop, Yukihiro Isso, 20min).

The performance maps the transformation crescendo of an angry woman into a fierce demoness by manipulating photographs of masks and facial expressions through folding, layering and cutting to conjure up her expressive range through still images. The collages combine views onto different sides of the mask at different stages during the making process with other photographs of Hannya Noh masks and enacted expressions. Combining the marks of carving the mask with the gestures of collaging the images in a live performance context, the work maintains a somewhat provisional and searching agency in which the colour yellow acts as a leitmotif for the rising of angered terror in the mask's expression.

The collages were published together with a performance script for possible future staging as 'Echoes & Callings: A Hannya Manifesto' by Ma Bibliothèque in May 2023, and has since been performed as a spoken word piece in several contexts (92 pages, 45 images, edition of 150 with riso print).

Echoes and Callings, 2018
24 × 30cm
inkjet prints of collages

Echoes and Callings: 'Yellows', 2023
24.8 × 19cm
proof prints of book pages
12 × 19cm, on book cover



V
YELLOWS

DEMONESS Angry yellow—
wrathful hopeless foreboding yellow.

CHORUS Grievously alarming, treacherous yellows.
(shouting)

DEMONESS Pain betrayal defeat,
Defence attack release.
Raging yellow—
not sunflower yellow, not straw yellow.

CHORUS Scornful contemptuous yellows.
(shouting)

DEMONESS That rise over her cheeks, over her brows,
into her pupils,
Break through the skin.
Glaring yellow—
dangerous demonic diabolical yellow.

CHORUS Metallic stare, blazing yellows.
(roaring)

RECITER Flash in the dark that fuels her anger,
spurns her pulse,
Blinded by yellow.

DEMONESS Screaming yellow—
protruding horns, forked tail,
triangular yellow.

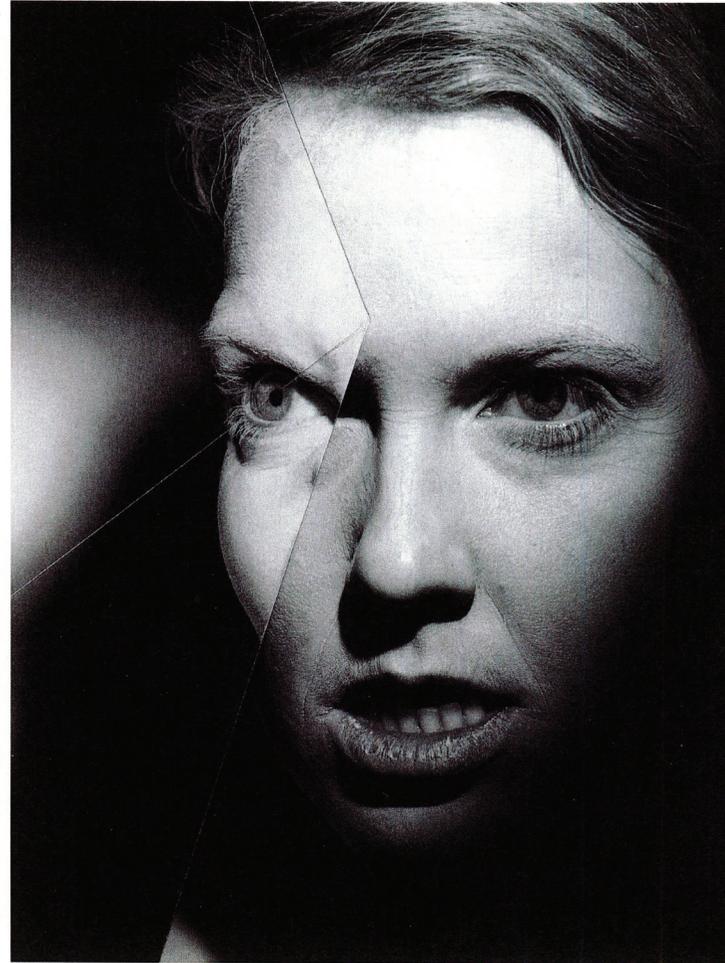
CHORUS Raiding flames, burning yellows.
(shouting)

RECITER That fork her tongue, extend her fangs,
 tint her scales,
 Breathing fierce fires of death.

DEMONESS Biting yellow—
 despairing miserable contemptuous
 yellow.

CHORUS Spitting sulphur, striking yellows.
(screeching)

RECITER An open mouth, an assault, a scream,
 Yellowing sight.



Freddie Robins

These works are part of a playful and intuitive exploration of colour and material as part of my ongoing research into softness. I am looking at the natural colour of the softest fibre available, the camelid fibre of vicunas and alpacas. I also see this range of colours echoed in the natural objects I have collected whilst walking in the Essex landscape, stones found on our family farm, and shells from the coastal foreshore nearby. The works shown are constructed from found photographs portraying camelids and representations of softness. These are combined with the collected stones or shells and soft knitted or wrapped yarn. They sit within cherry wood box frames, the wood coming from the farm. I emphasise the muted browns and greys from the natural colour palette through the use of contrasting coloured knitting in mustard yellow, shrimp paste pink and tangerine orange. I love naming the colours. Using words to conjure a colour in the mind. The frames are sat upon cones of sparkling, metallic lurex yarn. The natural and the synthetic, the matt and the shiny, the soft and the hard.

One of the main reasons that I love working with yarn is that you can work directly with colour. Colour is held within a yarn. All the time that you are working you are handling colour. You do not need to apply colour. The colour is already there. The colour fills your eyes, you are totally immersed in it. There is nothing between your hands and the colour, bringing you pleasure at every stage of the making process. My studio is full of yarn. It meets me at the door. I am surrounded by yarn and by colour.

Alpaca, 2021
61 × 30 × 4 cm
mixed media, knitted alpaca yarn on cardboard





Fiona Curran

My research engages with Paul Virilio's concept of grey ecology and the ways that screen-based technologies are impacting our embodied engagement with our environment through the flattening of space, the compression of time and the accelerating manipulation of perception and attention. Through a studio practice that foregrounds the use of colour, I work with processes of collage and assemblage across a range of materials and sites.

For me, colour is a space that I can enter and build from, sometimes literally in terms of layered or three-dimensional forms, structures and installations, but also in terms of a broader relationship with the world as I experience it. Colour functions as a placeholder, a sensory record of an encounter. It is both an organisation and a condensation of feeling and a marker or trace, like an afterglow that continues to travel beyond the original moment. I like to think of colour in this way, not simply in visual terms, but as a physical presence that we move through continuously. In this sense colour becomes an environment that may open us to new ways of thinking ecologically.

83

To its own quiet place, 2022
46 × 33.5 × 3.3cm (framed)
Wool and linen tapestry



Creag a' Chleirich (distance)
Scrambling up Creag a' Chleirich (detail)
 ceramic and ceramic pigments



Katie Spragg

Colouring the Landscape

The research in this exhibition builds upon a technique I developed during a series of residencies with Hauser & Wirth last year that attempts to capture the essence and palette of vast natural landscapes in clay. View towards *Creag a' Chleirich* (distance) and *Scrambling up Creag a' Chleirich* (detail) use coloured clays to observe the ways plants colour the wider landscape, in this instance in the Cairngorms in Scotland, while new pieces explore how this technique and palette translates when engaging with others creatively through 'Clay for Dementia' workshops. In this research I am knotting different facets of my practice even tighter, thinking about how working with people with dementia can become more practice-based and closely linked to my studio work. The artworks shown here are new and exploratory, the beginnings of connections that explore embodied knowledge, memory, landscape and colour. They are made by me and by participants to the Clay for Dementia workshops I facilitate for people with dementia and their companions at the Garden Museum, London.

Translation has emerged as an important theme in this work; how can I translate the colours of a landscape into a palette of coloured clays? How does the configuration of colour from a photograph translate into mark-making with material? How does my technique of 'daubing' coloured clay translate when shared with and practiced by people with dementia? How does embodied memory and knowledge translate into the creation of ceramic artworks?

I recently took part in the *Body-based practices* course led by Camilla Groth at the University of South-Eastern Norway, which connected theory and practice to the relationship between embodied cognition and making practices. This course provided a theoretical framework for me to begin to consider the role of embodied memory and knowledge for people with dementia when *making with clay*; layering theory with seven years of observation and lived-experience. During my time in Norway I began creating 'embodied drawings'; shaky pen sketches capturing a fragmented and fleeting view of the landscape as I travelled through it by bus. These landscape moments have been screen-printed onto hastily rolled pieces of coloured clay, positioned at the edges, moving quickly to the periphery. They reference plates in Oslo's National Museum; landscape views immortalised as transfers on ceramic tableware. Assembled together they create something between an observed, remembered and imagined landscape; perhaps connecting to people with dementia's experience of memory.

Gary Clough

The work explores colour through a direct approach to the term manifest applied to list, instruction or correspondence. The work is created through working directly onto the moiré side of found envelopes with a limited pallet of 9 coloured pens. The ink adapts, evolves and changes in response to the existing patterns and paper qualities of the envelopes initially sourced in Japan in 2022. The work draws reference from areas as diverse as tapestry and image identification aspects of the traditions of the Ishihara tests.



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88



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