

ART 125 _ SILKSCREEN

COLOR THEORY LUMINARIES

SCREEN CREW,

Please refer to the links below for information on three of the 20th centuries most reknowned color theorists. These links will provide you with a bit of background thinking by these 20th Century leading-edge thinkers on all things color. I am slo posting this information in your SCREEN COLOR QUIZ Learn Folder on the GDrive. Questions on this material could appear on your upcoming QUIZ so please make certain you are aware of the specific material I have highlighted/accented.

Johannes Itten

https://www.getty.edu/research/exhibitions_events/exhibitions/bauhaus/new_artist/form_color/color/

From this reading please note the following:

The study of color at the Bauhaus was shaped by a diverse body of previously developed artistic, psychological, and scientific theories of color, tested and innovated through practical exercises. Johannes Itten's reinterpretation of romantic painter Philipp Otto Runge's color sphere (*Farbenkugel*) (fig. 29) formed the basis of color instruction in the Preliminary Course

Itten identified seven fundamental categories of contrast: hue, light-dark, cold-warm, complementary, analogous, saturation, and extension. The color star modeled several of these.

Itten once wrote - "The kingdom of colors has within it multidimensional possibilities only partly to be reduced to simple order. Each individual color is a universe in itself."

Josef Albers

https://www.schirn.de/en/magazine/context/josef_albers_interaction_of_color_peter_halley_color_theory/

From this reading please note the following:

Perhaps "Interaction of Color" is therefore better than any biography: Here the linchpins of his work, his work as an academic prior to developing any theory, his enthusiasm both for analytical questioning as well as for entirely tangible experiments and, not least, Albers' talent – much lauded by his students – as both a teacher and an artist, are brought together in concentrated form in one work.

Of all his artworks, “Homage to the square” from 1959 is probably the best known – this composition of colorful, interlocked squares is another invitation to the observer to discover the interaction of the relevant colors in a continually unvarying form with his or her own eyes.

Albers once wrote - “In visual perception a color is almost never seen as it really is – as it physically is. This fact makes color the most relative medium in art.”

Faber Birren

<http://www.wonderfulcolors.org/blog/birren-color-theory/>

From this reading please note the following:

A common thread throughout Birren’s work is that the power of color depends on a person’s perception of it. Different environmental conditions can cause a certain color to look different to the human eye, or more accurate, the human brain. Birren calls this field of study Perceptionism.

Do you smell certain scents when you see certain colors? What about taste – does a color make you feel like you can “taste” it? Some people experience one of the other four senses when they see specific colors. For example, colors like cool green and aqua blue are considered as “good smelling” by some people.

This association between a sense, such as sight, with a different sense, such as taste, is called synaesthesia. Faber Birren discussed the phenomenon in his book, “Creative Color: An Approach for Artists and Designers.

Birren once wrote - "Color rings the doorbell of the human mind and emotion and then leaves."

PDT