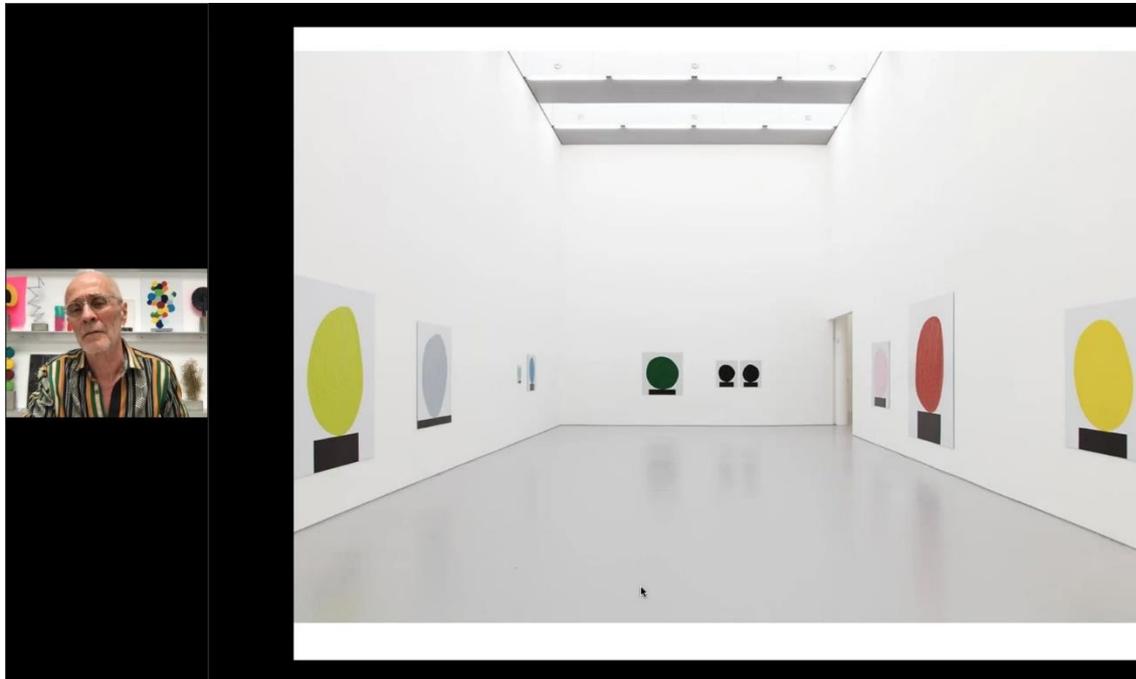
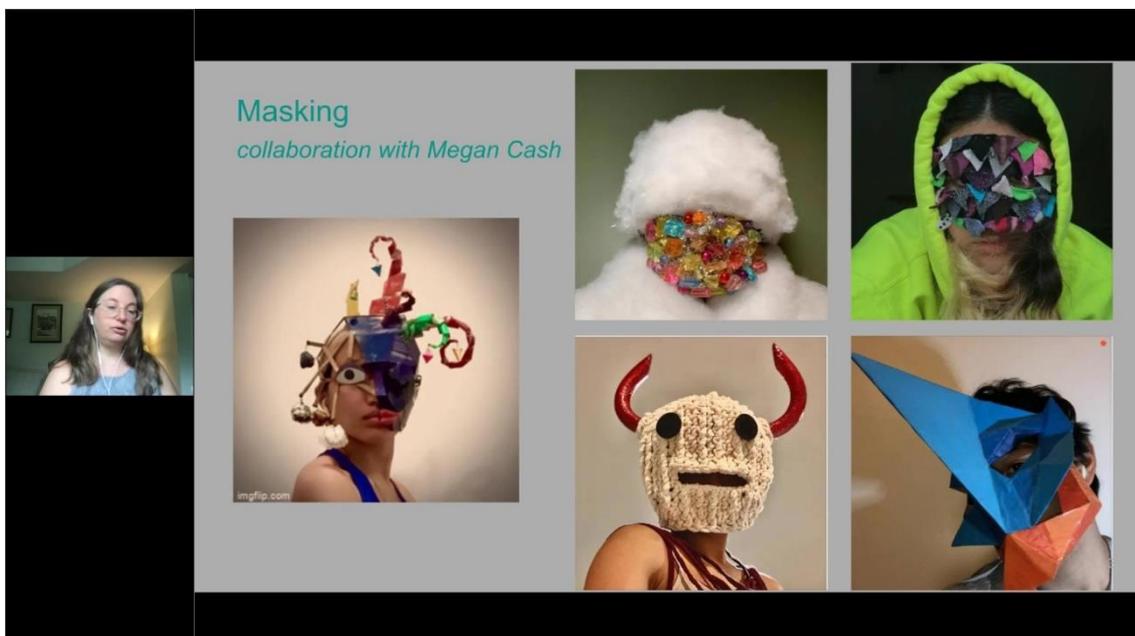


EDUCATION REPORT – NEC meeting, 13.9.2021

The 2nd Annual Inter-Society Colour Council (ISCC) Symposium on Color Education, [Perspectives in Color Education](#), was held on Saturday, June 26, 2021, hosted by the Joint AIC/ISCC Colour Literacy Project. It was a one-day virtual event featuring a variety of perspectives on teaching colour, presented by educators across a wide range of disciplines. (My review of the 1st ISCC Symposium on Colour Education, held in June of 2020, can be found [here](#)).



In his keynote address for the morning session, *Why color?*, artist and author **David Batchelor** gave an illustrated survey of artworks from the last thirty years of his career. These include some interesting excursions into light art and very large-scale installations using transparent colour, in addition to his more typical very minimal sculpture and painting that he described as “putting colour on shelves”.





Subtractive color mixing as a support for color memory
 Agata Kwiatkowska-Lubańska
 Academy of Fine Arts in Cracow, Poland

COLOR IMPACT 2021



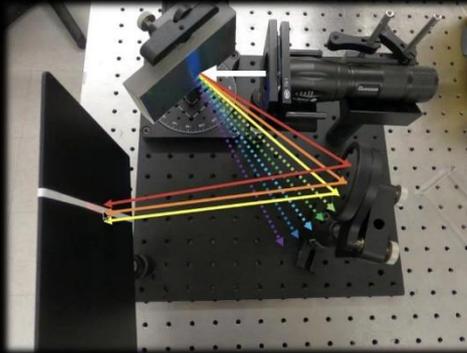
Developing colour memory

An experiment planned for 2020/2021 was designed to test whether the ability to remember colours improves, stays the same or weakens with successive exercises.

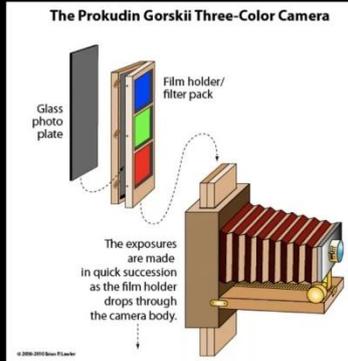
The 9 colours were presented sequentially in groups of three colours each. At the beginning, the colours were those belonging to the primary group; subsequent sets were less clear.



GRATING MONOCHROMATOR

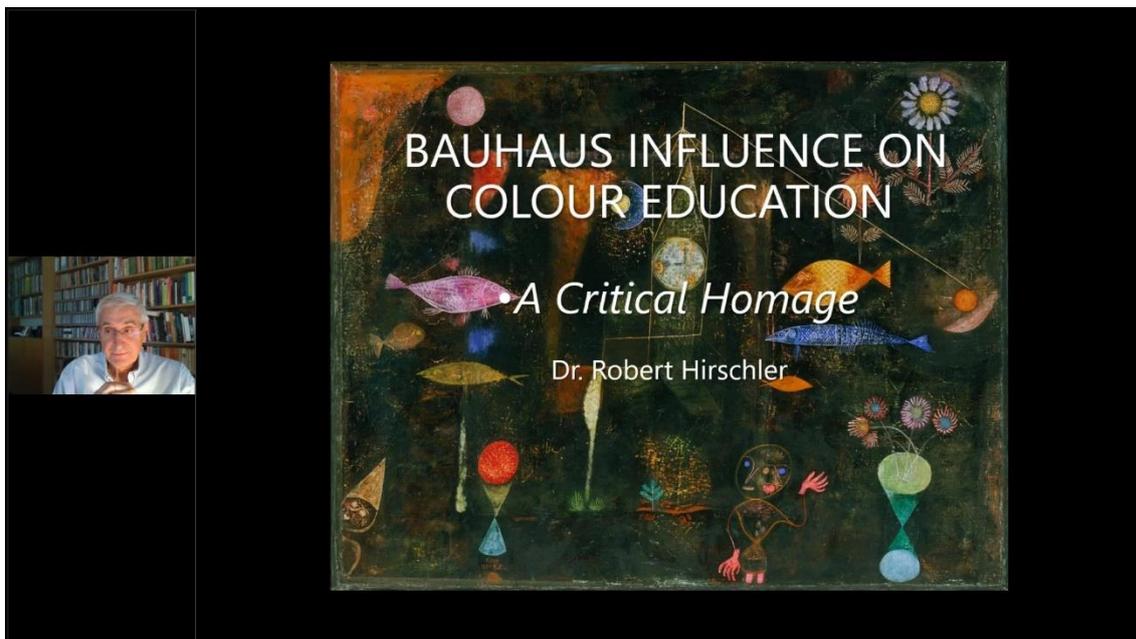


21

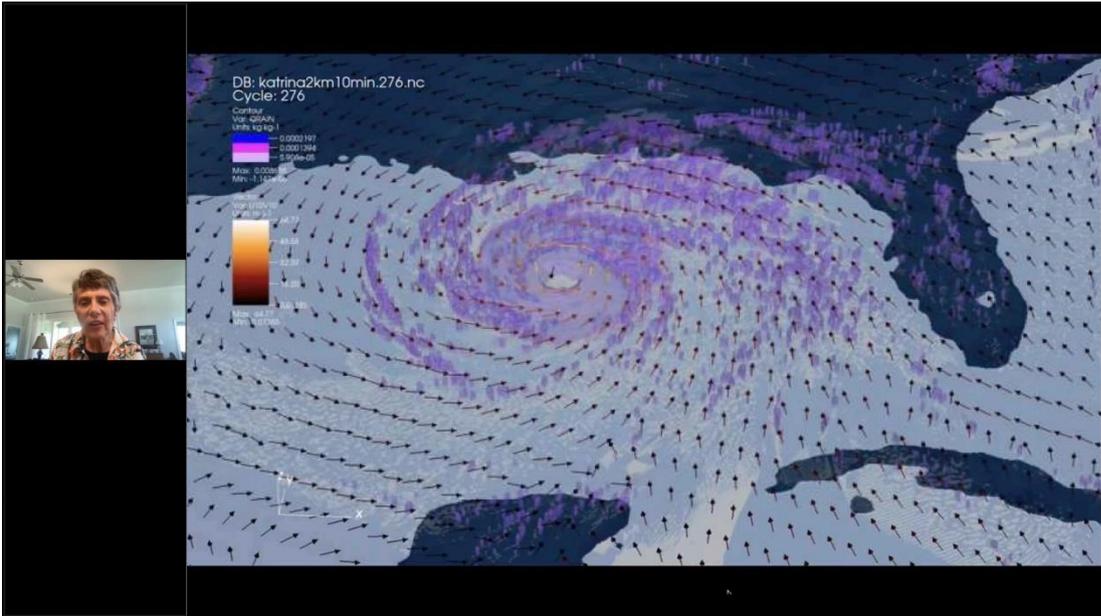


Sergey Prokudin-Gorskii | 1909

The morning session continued with four presentations on novel approaches to colour education in very different areas. In *Insight On Site* by **Jennifer Logun** showed a range of exploratory and experiential approaches to teaching colour at the Pratt Institute that she tried after the latter decided to abandon its exclusive reliance on exercises using Color-aid papers and gouache. **Agata Kwiatowska-Lubanska** then gave a presentation on *Subtractive Color Mixing as a Support for Color Memory*, in which she showed that experience of paint mixing in her classes, despite her students' preference for purely digital colour, improved her students' ability to relocate a memorized colour from a large set of samples. In *Connecting Optics Learning Outcomes Through Color by Use of a Monochrometer*, **Jennifer Kruschwitz** described two devices, incorporating a prism and a diffraction grating respectively, that were simple to build, easy to use, and enhanced classroom learning with hands-on activity. Finally in *The Art of the Three Color Process*, **Rebecca Michaels** described the hostile response of her students, who had all been educated up to that point in traditional colour theory with its red, yellow and blue "primary colours", on first encountering a colour wheel structured around modern additive and subtractive primaries. Rebecca first assisted the students' understanding of the theory by means of experiments using projectors, and then had them create photographs that emulate early three-exposure techniques.



The highlight of the symposium was undoubtedly the presentation by Chair of the AIC Study Group on Color Education, **Robert Hirschler**, who spoke on *Bauhaus Influence on Colour Education: a Critical Homage*. Confusion over the subject of colour theory at the Bauhaus is understandable given that the key studies are spread over at least three languages, and even in English the most detailed investigations are excellent but unpublished theses. Nobody is better qualified to shed light on this subject than Robert, who elucidated a much richer tapestry of "Bauhaus colour" than would be imagined from the familiar texts written by Albers and Itten decades after their tenure at the Bauhaus. Robert concluded that despite being admittedly poor theorists, the Bauhaus colour teachers made a lasting contribution to colour education by presenting practice before theory.

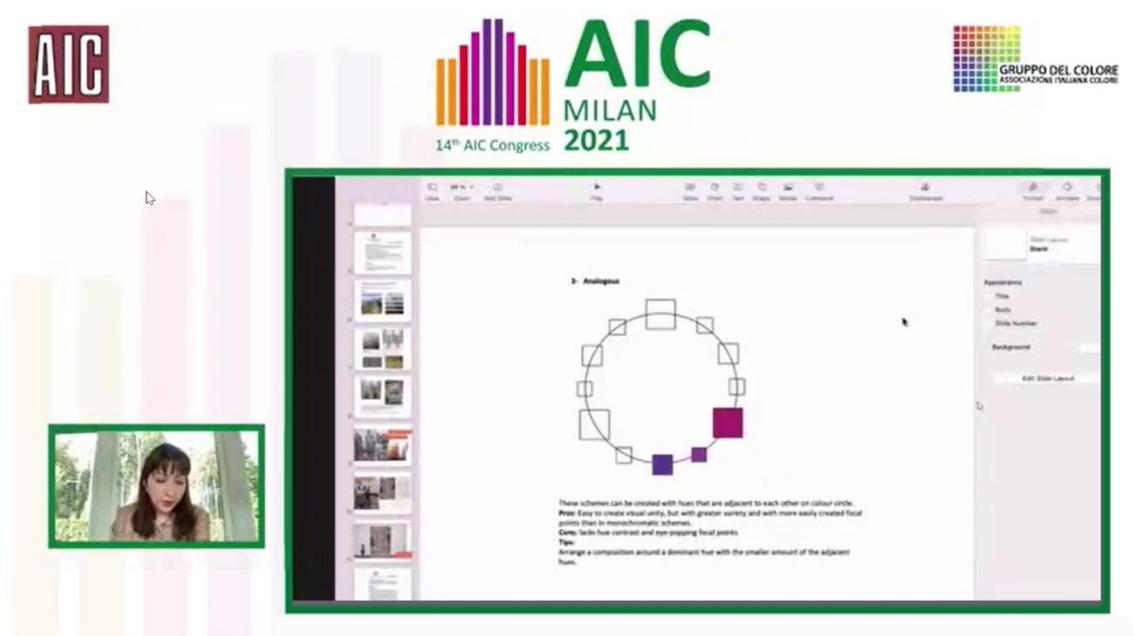


Colour Fundamentals	Colour Perception
	Colour Theory
	Colour Combination
	Colour Relativity
Colour Application	Colour Language
	Designing a Colour Plan
	Colour Trends
	Colour in Visual Communication
	Colour in Audiovisual Design
	Colour in Product Design
	Colour in Fashion Design
	Colour in Space & Environment
	Colour in Art
	Colour & Wellbeing
	Colour Quality Control
Technical Aspects of Colour	

Orange Cube

Three shorter presentations completed the program. In *Applying Albers Concepts to Visualizations* **Theresa-Marie Rhyné** described how she had used the Albers *Interaction of Color* iPad app to build color schemes for scientific data visualizations, using data generated from computational model runs of simulated hurricanes as her example. Next **Ingrid Calvo Ivanovic** gave a repeat of her Color Connections Sydney 2021 presentation *Colour Design Training Itinerary: A Framework for the Future of Colour Education*, and then **Maggie Maggio** gave an *Update on the ISCC/AIC Colour Literacy Project*.

The **AIC/ISCC Colour Literacy Group** continues to meet regularly and up to now has been most active in beta testing of our “Eye-opener” series of hands-on exercises for teachers of primary school students, as well as acting in a consultative role with a British maker of children’s education videos. In order to accelerate progress, the group has recently formed six smaller working groups each focusing on a specific topic. The topics selected are: (1) ‘Traditional Colour Theory’ – problems, effects, extent; (2) Perception/ Colour Effects; (3) University Level Working Group; (4) Glossary of colour terms (5) Website and poster competition; and (6) beta test/STEAM exercises/curriculum development.



The AIC Study Group on Color Education had a session at **AIC 2021** on September 1st chaired by Robert Hirschler and Maggie Maggio, in which a series of speakers gave five-minute presentations talking about their experiences teaching colour in the pandemic. The speakers were: **David Briggs** - *"Understanding and Applying Colour" online*; **Robin Kingsburgh** - *Teaching the Science of Colour Asynchronously*; **Marjan Kooroshnia** - *Colour theory and practice at the swedish school of textiles*; **Kazim Hilmi Or** - *Effect of colour use on the success of presentations in virtual meetings during pandemia*; and **Pablo Diego Manye Solari** - *Distant Colours*.

David Briggs,

Education Officer,

Colour Society of Australia