

COLOUR SOCIETY OF AUSTRALIA INC

NATIONAL CONFERENCE 2014



Mystic Mountain in the Carina Nebula. NASA, ESA, and M. Livio and the Hubble 20th Anniversary Team (STScI)

THE GROVE COMMUNITY CENTRE
1 LEAKE STREET, PEPPERMINT GROVE, W.A.



Colour Society
of Australia

Knowledge
Inspiration
Community

OCTOBER 3RD – 5TH 2014
CONFERENCE PROGRAM

Message from the President



Dear Colleagues,

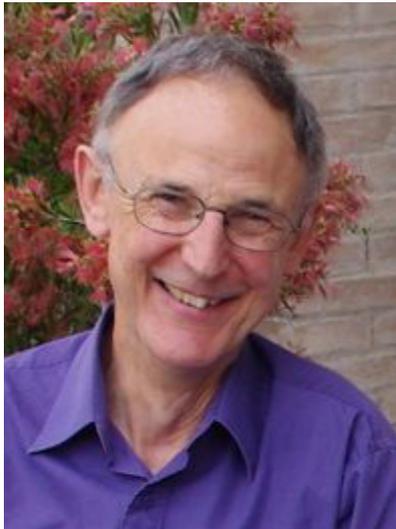
The eagerly awaited 2014 National Conference SPACE, TIME & COLOUR is soon to be launched by the Western Australian Division of the Colour Society of Australia

Colour experts and specialists will share this colourful phenomenon as they take you on a journey through the unique colours of the landscape, the world at night, and the local indigenous culture. You will have the opportunity to participate in workshops and expand your knowledge about colour. This is a wonderful opportunity to meet with members from around Australia, exchange knowledge and enjoy the company of others. Don't miss this colourful experience... we look forward to seeing you there,

Glen Bowden
President,
Colour Society of Australia



Overview



“I cannot really think of a more fascinating subject of study or one that spans such a wide spectrum of knowledge.” That was the view of W. D. Wright, first president of the International Colour Association, expressed in the preface to a collection of his essays on many aspects of colour.

That “wide spectrum of knowledge” will be on display at this conference with speakers from many different disciplines. We would have liked to include the painter Claude Monet in the line-up of speakers because his work, especially his series paintings, would illustrate the conference theme particularly well. The 15 paintings of grain stacks, that he exhibited in 1891, could be perceived as Monet’s attempt to fuse time and space in the static two dimensions of his paintings. He is quoted as telling a visitor to the exhibition that “a landscape hardly exists as a landscape, because its appearance is constantly changing; it lives by virtue of its surroundings - the air and light - which vary continually.”

During the conference we will explore the impact of space and time on the perception of colour - in the landscape, townscape, and interiors - and we will contemplate the physical reality of space and time as revealed in the night sky. We will learn about colour vision in humans and other species and how it evolved over time to bring information about the environment and what is good to eat. We will learn how colour has been exploited in human cultures to convey a wide range of meanings and how these meanings vary from place to place and from time to time. We will consider the possibility of using colour to expand the range of what can be expressed through music. We will learn about colour in art, the way that the emphasis has shifted over time between techniques and ideas, and how time itself can be the subject matter and a fourth dimension for the work.

To complement the formal presentations there will be some hands-on activity, a workshop on natural dyes, and the opportunity to experience space and time directly in guided walks through the built environment, along the coast, and in the Western Australian bush.

Paul Green-Armytage
Chair, Organising Committee

Introduction

BACKGROUND

This will be the fourteenth conference organised by the Colour Society of Australia since its inauguration in 1987. In September of that year a conference and exhibition on the theme “Colour in Design”, already planned for Technology Park near Curtin University in WA, was re-branded as the first national conference of the Colour Society of Australia. Since then there has been a national or international conference every two years:

- 1989 Melbourne. “Colour Renaissance”
- 1991 Sydney. “Colour and Light” – mid-term meeting of the International Colour Association.
- 1993 Adelaide. “Colour in Flux”
- 1995 Melbourne. “Colour Continuum”
- 1997 Perth. “Colour for Life”
- 1999 Sydney. “Colour Interaction”
- 2001 Adelaide. “Colour in Focus”
- 2003 Melbourne. “Colour Communication”
- 2005 Fremantle. “Colour through the Looking Glass”
- 2007 Coolangatta. “Colours of Queensland”
- 2009 Sydney. Eleventh Quadrennial Congress of the International Colour Association.
- 2011 Launceston. “The Future of Colour”

It will be three years since the Launceston conference. It was decided that the national conference be postponed for a year to avoid conflict with the Twelfth Congress of the International Colour Association in Gateshead, UK, which was well supported by members of the Colour Society of Australia. We look forward to welcoming members and friends back to the west where our first conference was held.

THE COLOUR SOCIETY OF AUSTRALIA

The Colour Society of Australia was inaugurated in July 1987 and has divisions in most Australian States. The Society is a member body of the Association Internationale de la Couleur (AIC) and is a member of CIE Australia (Commission Internationale de l’Eclairage). It has representatives on Standards Australia committees and is affiliated with the Powerhouse Museum of Sydney.

Objectives: The Colour Society of Australia membership is drawn from people whose work and interests involve colour. Our objectives are:

- Provision of a forum on colour and its application in science, industry, the visual arts and education.
- Promotion of colour consciousness, both within colour related spheres and in the wider community, by accessing existing educational resources and generating a programme of seminars and demonstrations throughout Australia and New Zealand.
- Fostering of international collaboration in colour.
- Provision of avenues for the acquisition of colour information for all members of the community.
- Encouragement and promotion of research into all aspects and applications of colour.

CONFERENCE COMMITTEE

Paul Green-Armytage, chair
Lisa Hannaford, secretary
Barry Maund, treasurer
Janelle Cugley
Annie Hoar
Trudi Pollard
Dianne Smith
Huilin Sun

Program

THURSDAY Oct 2nd

6:30pm

AGM of the Colour Society (non-committee members welcome)

FRIDAY Oct 3rd

8:30am

Registration

9:30am

Welcome - Glen Bowden, Paul Green-Armytage

9:40am

Annie Hoar - Introduction to Colour Chip Project

Annie will introduce this project with a short account of her adventures with Pink.

10:00am

Julian Croudace - Colour in the Australian Urban Landscape

Colour in the landscape has meaning at various levels in our daily lives: we make our decisions based on cues enhanced by colour. In this session we shall hear how landscape architects and urban designers use colour to communicate and define the navigation cues in the public domain that are often taken for granted. In the second half of Julian's presentation we shall be given an insight into the subtle seasonal colour of the Australian landscape and the delights of Australian planting design. As we mature as a society we are continually exploring the elements that are endearing in the changing landscape and we will discuss how the Australian natural colour palette is changing our perceptions.

10:50am

Coffee/Tea

11:20am

Graeme Napier - Colouring the Year: Liturgical Colour, Its Development and Variety

Ever wondered why the clergy wear gold vestments at Christmas, or red on Palm Sunday? Or why one church will use purple when another is using sackcloth? With reference to Mediterranean sea-snails and medieval politics, to clothing laws and one-upmanship, the answers are revealed in this illustrated journey through the spectrum of church fabric and fashion.

12:10pm

David Hunt - Colour Vision in Evolution

Vision depends on photosensitive visual pigments that exist within specialised photoreceptor cells in the retina. To possess colour vision, more than one of these pigments must be present, with each maximally sensitive to different regions of the visual spectrum. Human (and other primate) colour vision depends on three such pigments to give trichromacy, with sensitivity from short wavelength violet to long wavelength red. There is however considerable variation within mammals, with most species possessing a maximum of only two visual pigments.

How good is mammalian colour vision compared to that of other species? The complement of visual pigments has now been established across a wide range of species and in many cases, mammalian (and even human) colour vision is significantly inferior.

1:00pm

Lunch

2:00pm

Paul Green-Armytage - Flowers and Human Culture, Activity and Quiz

This will be a two-part investigation of the roles played by flowers in human culture and of how those roles have changed over time. Flowers play a role as symbols, as a kind of language, and as models for our ideas of beauty. Part one will incorporate some hands-on activity and a quiz. Data collected during part one will be incorporated in the report in part two. We will consider the following:

1. Beauty. For the philosopher Immanuel Kant, “Flowers are free natural beauties”, meaning that there is no concept of what a flower ought to be that can serve as a criterion for its beauty. So what is it about the shapes and colours of flowers that makes them beautiful? Can flowers teach us about colour harmony?
2. Meanings. How are flowers used as symbols? Can we still read the ‘language of flowers’ as understood by Shakespeare or as elaborated in Victorian times?
3. Values. Nineteen million flowers are traded daily at the Aalsmeer flower auction in the Netherlands. What can account for this massive trade in things that do not last and which serve no practical purpose? And can human intervention ‘add value’ to nature?
4. Appreciation. Does knowledge enhance or hinder our appreciation of flowers?

3:00pm

Coffee/Tea

3:30pm

Susanne Strobel - Medical Properties of Plant Colour Pigments Over Evolutionary Time And Space

Susanne will describe the Y.A.N.C.H.E.P Diet concept that evolved from her Community Workshops held at Yanchep Lagoon Beach over a series of Summer Schools. The principle behind this eating style is that live enzymes are beneficial to the digestion and a healthy digestive system maintains a better functioning body. To achieve this without the usual life change stresses, she realised that naturally highly coloured foods, as well as being flavourful and appetising, were bursting with the enzymes that she saw our bodies craving, especially those that had been lost in diets high in over-cooked and processed foods. She determined that variety, represented by colour, was the quickest and healthiest way to create a meal. The rest follows automatically. She will describe the medicinal functions of the main colour pigments with reference to supporting research. The natural colours of a healthy diet, with fresh fruit and vegetables, will be contrasted with the dull colours of a binge eater's diet and the unnatural colours of processed foods which have been treated with coal tar dyes from industrial plants. This 'Salad Days' diet is designed to save us from The Descent of Man by Un-natural Colour Selection.

4:00pm

Barry Maund - Colour Spaces and Animal Colour Vision

One of the distinctive features of colours is that they are systematically related to each other. That is to say, each colour occupies a distinctive place in a colour space, one constructed, for example, along dimensions of hue, saturation and brightness. There is a distinctive structure to the system of colours in this space.

This fact raises interesting questions: (i) whether there could be a system of colours with a different structure? (ii) could there be an arrangement of hues that did not fit the standard hue circle? The answer to these questions, in turn, is relevant to answering certain other interesting questions: do other animals – pigeons, goldfish, ducks, bees, monkeys, dogs -- experience the same colours as humans (more colours, entirely different colours)? Could I experience marigolds in the way you experience violets, and vice versa?

Some theorists have argued for a negative answer to the first set of questions (and hence a negative answer to the second set). In this paper, I shall argue that their reasoning is mistaken. We should keep an open mind to the second set of questions.

4:30pm

Discussion of day's topics

4:50pm

Huilin Sun - Walk through space and time to the ocean

Huilin Sun will lead us on a walk from the Grove library to Cottesloe beach to watch the sunset over the Indian Ocean. We will collect objects such as twigs, pebbles and shells which we can use at the Saturday natural dye workshop and display at Sunday's exhibition.

SATURDAY Oct 4th

8:30am

Registration

9:00am

Lisa Hannaford - Manjimup Art Deco: Designing a Colour Palette

My hometown of Manjimup, Western Australia, is struggling with its identity. Due to the collapse of various industries, the region is being developed towards becoming a tourist destination but thus far little attention has been paid to the CBD. My project proposes a revamp for the Art Deco buildings in the main shopping area. I suggest that an organised colour palette, designed specifically for the area, is the best course of action. It will emphasise and highlight the unique architectural character of the town. By discussing the importance of colour as a method of communicating, exploring several case studies on areas harnessing colour from various parts of the world and discussing the successes of these, I present a strong case for the development and educated use of colour within the town of Manjimup. Updating and celebrating these Art Deco buildings will help to restore civic pride within the town, show that the residents care for their heritage buildings and will help to preserve these buildings for generations to come. I will explain how I surveyed local residents to find out how they would want to promote their town to potential tourists and how I used Kobayashi's Color Image Scale to establish palettes that would project the images chosen by the locals. These palettes were then applied to schematic renderings of the streetscape which were displayed during Manjimup's annual Cherry Harmony Festival. The final choice of colour scheme was based on the response to this display.

9:30am

Annie Hoar - Three-Dimensional Space, Time and Colour

Selecting and using colour effectively in three-dimensional built space is different from choosing colour for two-dimensional design. Lighting imposes an influence on the colour appearance of two-dimensional surfaces. Conditions of time and weather change as the earth spins around the sun impacting on seasons, geographical location and the time of day. Light and shadow and colour and time inform our visual perception and experience of space. This presentation is a meander through built architectural space and reflects my experience observing the interaction of space, time and colour.

10:00am

Coffee/Tea

SATURDAY Oct 4th (*continued*)

10:30am

Deborah Bonar - Scribblebark: Aboriginal Art Practice in the 21st Century

The initial focus of Deborah's presentation is the complexity of contemporary Aboriginal art practice in relation to new technologies and the possibilities they offer, particularly with major public art projects. She will then speak of her interest in facilitating community canvases, where members of the public, or schoolchildren, are invited to contribute to vibrant dot paintings. She will conclude with some images from a new body of work she has created for her upcoming exhibition and an exciting new fashion project featuring designs inspired by her connection to country.

11:20am

John Goldsmith - Exploring Space, Time and Colour Via the World at Night

Space, time and colour are key elements by which we can explore our terrestrial and astronomical environments. The cosmos and night-time landscapes can reveal a myriad of colours. Meteors (shooting stars) appear vibrant yellow or green, aurora (southern lights) appear as pure shades of pink/red or green, hydrogen alpha emissions of deep space dust clouds (nebulae) glow red, whilst reflection nebulae appear blue, the Sun appears as a golden yellow colour and the eclipsed moon appears with rich shades of deep copper colours. Landscapes of the night appear as shades of grey to our unaided eyesight, but when photographed with long exposures, reveals full colour. This rich natural splendour provides the focus for an initiative called The World at Night (TWAN). The World at Night is a global network of astronomical photographers who document many of our planet's most important natural, cultural and heritage sites, together with the cosmos. The beauty and diversity of our planet and cosmos is celebrated through TWAN's many international exhibitions (>100 since 2007). TWAN member Dr John Goldsmith provides an introduction to The World at Night and shares his insights into the art and practice of TWAN astrophotography. He explores the surprising combination of space, time and colour that has led to the creation of superb astronomical landscape images.

12:10pm

Organise car pooling for drive to Trudi's studio

1:30pm

Lunch

Trudi Pollard - Journey Of Colour Through The Western Australian Landscape. Workshop.

With Trudi Pollard's guidance you shall explore the wonder of the natural colour from the Western Australian Bush at her studio, built of

SATURDAY Oct 4th (continued)

recycled stone, and her colour garden in the beautiful bushland setting of Bedfordale, overlooking the waters of the Wungong Dam. Trudi has documented more than 280 colours from the Australian Bush and you will see how the colour of magic happens. You will be learning how to dye natural fabrics with a variety of Australian natural dyes and explore the wonderful dye colours that nature can provide. Using 100% natural plant materials, you will learn the basics of effective, sustainable, natural dye practice from a Master Dyer.

4:00pm

Coffee/Tea

4:30pm

Workshop resumes, walk through space and time in the bush

6:30pm

BBQ, look through space and time at the night sky

8:30pm

Return to the city

SUNDAY Oct 5th

9:00am

Registration

9:30am

Huilin Sun - Colour And Culture In China: Tradition, Revolution And Globalisation

Cultural traditions in China go back 7,000 years. With that long history, and in such a large country, colours have accumulated a great richness of meanings. Meanings can be subtly different in different parts of the country and in different strata of society. And the meanings of colours in China can be quite different from those in the West. Traditions were all but destroyed during the Cultural Revolution as new layers of meaning were added. Today China faces the new challenges of preserving traditions in a market economy and dealing with the forces of globalisation. This paper will describe how the meanings of colours evolved in different eras of Chinese history and will analyse their use in different spaces, including architecture, graphic design and ceremonies.

10:00am

Michael Wilcox - The Temporary Colours of the Artist

The craft of painting was of paramount importance in the Middle Ages and there was no distinction made between painters and craft-workers. The idea that the artist should be seen as a gifted genius with insights denied the rest of us would have been incomprehensible. Alongside the

SUNDAY Oct 5th (*continued*)

rough daubings of today goes an almost complete ignorance of technique and materials, an approach fostered by most teaching establishments. Colourants which are known to fade or otherwise deteriorate are in great demand and find their way into a wide range of work. The reasons why the average five year old painting is in a far worse condition than many that are five hundred years old will be discussed. Few of the colours of today will be the colours of tomorrow.

10:50am

Coffee/Tea

11:20am

Marlene Sarroff - Chromatic Interventions

In the twenty first century visual artists are experimenting and carrying out investigations on colour. The artist today creates immersive environments using new approaches, through constructions that can shift the viewers' perception of place and self, creating new and innovative ways to experience colour through artistic pursuits. They defy easy categorization and experimental works have extensively changed the concept of colour in art. Also science and technology are providing the contemporary artist with a new medium that, through experimentation, can change our experience of how colour is observed.

My focus for this paper is to explore a spectrum of creative processes and intellectual inquiry that has lead to new forms of expression. Artists' experimental chromatic investigations in colour, space, and time, can take the form of innovative chromatic structures, environments, interactive installations, ephemeral interventions and light environments that give a direct experience.

12:10pm

Lindsay Vickery - Representing Sound with Colour in Music Notation

In recent times there has been gradual migration of music notation away from the monochrome standard that existed since the beginnings of printed music in the 16th Century, towards the full colour palette afforded by modern printers and computer screens. This expansion of the possibilities for the musical score has provided the opportunity to represent parameters of musical phenomena that were previously poorly captured by traditional Western music notation: most importantly continuously evolving parameters such as timbre and amplitude, and the depiction of complex sound events such as those found in electronic music.

The musical score is a time-critical form of visualisation. Sight-reading and eye-movement studies suggest that approximately 3 cm of score is the upper limit that can be accurately read as a representation of one second

SUNDAY Oct 5th *(continued)*

of sound. For this reason there is a strong imperative for scores to employ symbols that signify sonic events with maximal efficiency. One important goal in such efficiency is “semantic soundness”: graphical representation should make inherent sense to the reader without the need to learn and memorise new symbols.

Research at The Visual Perception and Aesthetics Lab at the University of California Berkeley since 2012 suggests that there is a high degree of correlation between mappings of colour-to-sound – that there are systematic relationships between colour and a range of musical phenomena including timbre, pitch, tempo, intervals, triads and musical genres in non-synaesthetes. This phenomenon, in which cross-modal activation is present in the population at large, has been described by Martino and Marks as “weak synaesthesia”.

This paper explores the implications of recent research into colour-to-sound mappings for the application of colour in musical scores with a particular focus on the representation of timbre segmentation for instruments and electronically generated sound as a tool for creating “semantically sound” scores and for the analysis of sound recordings.

12:50pm

Lunch

1:50pm

Louise Wells - Colour In My Life

Colour plays a major role in the work of a visual artist. By setting guidelines, restrictions or codes and then allowing the works to develop, some surprising and contrasting artworks can result.

In this presentation I will show examples of my work where, firstly by my own selection and then by chance, colour combinations appear in the development of the work; colours that wouldn't necessarily be put together by conscious selection. This is often used in my work to represent themes of hidden or untold stories.

The main focus of my presentation will be “The Time of My Life” a textile work where a colour code, a time frame and physical dimensions were chosen and the visual outcome was determined by this. A year long self-directed “Colour Project”, where I worked exclusively on textile samples in a different colour each month, will also be featured.

2:20pm

Rebecca Baumann - Experiencing Colour in Four Dimensions

Rebecca will talk about her work in sculpture, installation, and performance. She will describe a number of her projects, including “Automated Colour Field”, “Improvised Smoke Device”, and “Confetti International”. The work is sometimes ephemeral and typically involves the audience in new experiences of space and time. A major theme of

SUNDAY Oct 5th (*continued*)

the work is the relationship between colour and emotion, especially the emotion of happiness. Rebecca will talk about her philosophy of art and how her research in psychology, sociology, colour theory and art history informs her process and has led to the development of new ideas.

3:10pm

Coffee/Tea

3:40pm

Dianne Smith - Reflections and Discussion with reports from Annie Hoar, Paul Green-Armyage, Huilin Sun, Trudi Pollard

Dianne will chair this session and lead the discussion. The session will include reports from Annie, Paul, Huilin and Trudi. Annie will comment on what was produced in the "Colour Chip Project". Paul will elaborate on the issues raised in part one of "Flowers and Human Culture" and will present the data collected during the activity. Huilin will report on observations made during the walk to the ocean. Trudi will comment on the display of work produced during her workshop. Dianne will invite other speakers to respond to any further questions and will present her own reflections on the conference as a whole.

5:00pm

Close

6:30pm

Pre-dinner drinks in foyer

7:00pm

Dinner

The dinner will be the climax of the conference, an unforgettable experience of space and time in gastronomy. The menu has been planned with courses to represent different parts of the world and different periods in history - a time traveller's adventure through kitchens around the world.

Guests welcome.

10:00pm

Close

10:30pm

Clean up

Speakers



Julian Croudace

With over 15 years of professional experience in NSW, Victoria and WA, Julian has concentrated on integrating environmental management with landscape architecture to implement innovative design solutions across complex natural systems. This core focus has proven appropriate to a wide variety of large scale urban design and environmentally sustainable projects from inception through to completion and is recognised through many awards received at state, national and international levels.

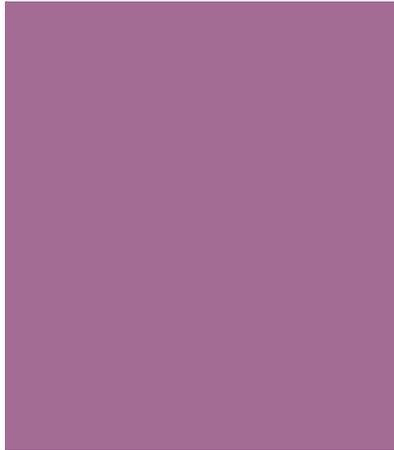
Julian's core philosophy in practicing landscape architecture is to contribute to a diverse range of communities through close collaboration, active participation and effective communication. His goal in every project, regardless of scale or scope, is to deliver creative, timeless and holistically integrated solutions.

Interpretation of colour is an inherent consideration in designing hospitable hard and soft landscapes. Every person has a slightly different concept on what colour means to them, how it influences their choices and their sense of place in their journey through the landscape. Julian will be presenting his experiences in designing landscapes for all walks of life, the pleasure that planting design and amenity can bring and what commonalities have influenced the way his work has evolved.



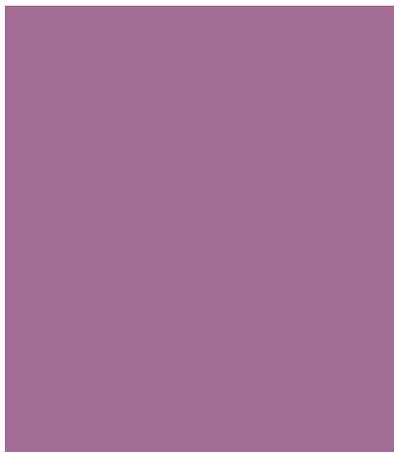
Graeme Napier

The Reverend Graeme Napier joined St George's Anglican Cathedral in Perth as Precentor in October 2010. From 2002, Graeme served as senior Minor Canon of Westminster Abbey, London, responsible for worship and liturgy in the Abbey and its associated churches and chapels. Prior to his position at the Abbey, he was Acting Rector of the parish of Christ Church St Laurence, Sydney, where he had also served for a number of years as Assistant Priest. Graeme trained for the priesthood at St Stephen's House, Oxford, and was ordained Deacon and Priest in the Diocese of Moray, Ross & Caithness, Scotland. He has a BA in Mathematics & Philosophy, a BA in Philosophy & Theology and an MPhil in Philosophical Theology from Magdalen College, Oxford.



David Hunt

Professor David Hunt graduated with a BSc in Zoology in 1964 followed by a PhD in Genetics in 1967, both from the University of Sheffield, UK. After several moves, he took a lectureship in 1974 at Queen Mary College, University of London, but it was not until 1988 that he moved his research interest into the field of visual science. This led to a move in 1992 to the UCL Institute of Ophthalmology in London, with a final move to the University of Western Australia in 2010. His early work in vision was largely confined to the molecular evolution of primate colour vision but he has subsequently looked at colour vision in a range of animal species that include the lampreys, a number of deep sea fish species, limbless amphibians, snakes, several species of birds, and a number of mammals. The latter extend from new and old world monkeys, lemurs and dolphins to the monotremes (platypus) and marsupials. He has also worked closely with Moorfields Eye Hospital in London and has been responsible for the identification of the genes and mutations that are responsible for a number of inherited blinding disorders in human patients.



Paul Green-Armytage

Paul Green-Armytage is chair of the WA Division of the Colour Society of Australia. He studied architecture in the UK, graduating in 1964. He had some ten years' experience as a practising designer – as an architect, exhibition designer and set designer for television – before taking up a position, in 1976, as senior lecturer in charge of the first year program in design at what is now Curtin University. Early in his academic career he developed a research interest in colour and has been addicted to colour ever since. He has contributed papers at 17 national and 26 international conferences, served as a member of the executive committee of the International Colour Association and as president of the Colour Society of Australia. After 20 years he stepped aside from his role as controller of first year studies in Design at Curtin in order to concentrate more on his research. Just before retiring from full time teaching he was awarded his doctorate, the title of his thesis being “Colour, Language and Design”. He has retained his association with Curtin as an adjunct research fellow.



Susanne Strobel

Susanne Strobel hails from a family tree with quite a few teachers hidden in the foliage. She majored in literature and languages, ancient and modern, graduating from Munich University in 1970 with the German equivalent of M.A. Dip. Ed., and spent the next two decades teaching mainly English to Germans in Bavaria and German to Australians in Perth. She was the first appointed lecturer, in Western Australia, to hold German Certificate Courses and exams on behalf of the Goethe Institute.

Thanks to the wide spectrum of German secondary education in the sixties, she also enjoyed six years of solid grounding in biology and chemistry. This served her in good stead when she embarked on her own mature-age fossicking, regarding the biologistics of our very human and yet, ultimately, evolution-based colourful feeding habits.

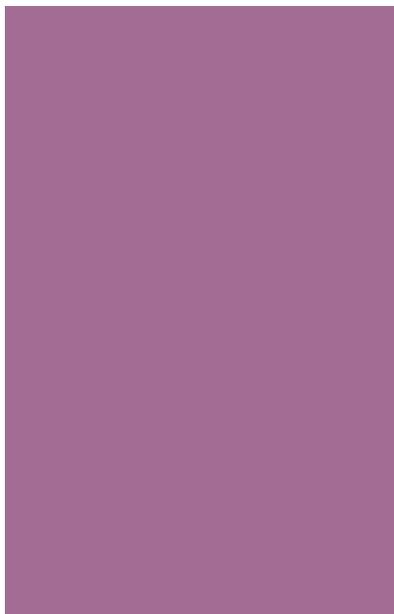


Barry Maund

Barry Maund graduated from the University of W.A., first in Physics, and then in Philosophy, before completing his Ph.D., in History and Philosophy of Science, at Cambridge University in 1969. After a variety of academic positions, Barry was appointed to the Department of Philosophy in 1982, where he taught and researched in Philosophy of Science, History of Philosophy and Philosophy of Perception. He is now Senior Research Fellow (Honorary) in the same Department.

Barry has published numerous articles in Philosophy, and two books: “Colours: Their Nature and Representation”, (Cambridge U.P.), and “Perception” (Acumen Press). He is the author of the entry on colour in the Stanford Encyclopaedia of Philosophy.

His interest in Colour has deepened, over many years, and particularly through his contact with members of the Colour Society of Australia, and its W.A. Branch. He has attended and given papers at many conferences on Colour. His interest in colour is concerned, largely, to understanding the nature of our experience of colour, and how it contributes to our understanding of visual perception.





Lisa Hannaford

Lisa Hannaford is a jack of all trades within the field of design, having worked as a visual merchandiser, window dresser, interior designer, interior decorator, event planner, and curator. She is currently the Secretary of the WA Division of the Colour Society of Australia, lectures at Edith Cowan University in Environmental & Spatial Design, and is developing a homewares business on the side. Following a successful Masters thesis project, Lisa is continuing her work developing the streetscapes of the town of Manjimup working in conjunction with the local shire council. Though in the early stages of her career, Lisa has developed a strong sense of style and a keen eye, with many accolades under her belt.



Annie Hoar

I am a Interior Designer and design educator. My work received a commendation in the Dulux Colour Awards in 1995. I came to appreciate the built environment early in my working life as an architectural draftsman and subsequent building designer. It was later, whilst studying Interior Design, that I met Colour. Colour and Light are two intangible 'building elements' not always understood in the disciplines of Interior Design and Architecture – you can't cut them or shape them or stack them or paint them – so began my chromatic journey of discovery and application.



Deborah Bonar

Deborah Bonar is a Perth-based artist and graphic designer. She has created a unique and easily identified personal style, painting with lyricism and delicacy, producing work of immense visual power and complexity. Her acrylic paintings are bold kaleidoscopes of vigorous lines and dots. Deborah's spontaneous prismatic colours dance upon the canvas, reflecting a sense of positive energy, optimism, balance and harmony. Her artwork demonstrates the importance of place in our consciousness, in forming cultural identity and in capturing and fascinating our imagination. It symbolises the continuation of ancient pathways, journeys taken, migration, destinations and meeting places.

Deborah has exhibited widely in WA, winning the Cossack Art Award (Indigenous) in 2011. She is represented in private and public collections including the City of Perth, Tronox, Exxaro and Credit Suisse Art Collections. She



Deborah Bonar *(continued)*

recently completed a Percent for Art Project, Healing and Wellbeing for the South Metropolitan Area Health Service.

Through collaboration, she has created notable public artworks for the Fiona Stanley Hospital titled “Welcome to Country”, the Munday Wall at Cooling Brothers; and the Port Coogee-Beeliar Boodjar artwork for Australand.



John Goldsmith

John Goldsmith is an author, researcher and astronomical photographer. He is the creative developer behind Celestial Visions (www.celestialvisions.com.au) and is a member of The World at Night (www.twanight.org), an international network of astronomical landscape photographers.

John Goldsmith’s PhD research, at the International Centre for Radio Astronomy Research, Curtin University, investigated cultural astronomy and the documentation, communication and sharing of Aboriginal sky knowledge. His PhD research, “Cosmos, Culture and Landscape”, features the outstanding :Ilgarijiri- Things Belonging to the Sky” Aboriginal art exhibition and collaboration between radio astronomers, Aboriginal Elders and artists, associated with the Square Kilometre Array radio telescope project, Murchison Radio Observatory. His research also investigated Aboriginal sky knowledge associated with Kandimalal, the 300,000+ year old meteorite crater known as Wolfe Creek Crater, in the East Kimberley of WA.

Goldsmith’s digital imaging has featured in many exhibitions and events including Astrofest, UWA’s 100th anniversary celebrations (Luminous Night), UWA’s Second Life project, the opening ceremony of CHOGM (Perth) and the De Laeter Science engagement scholarship video production project (Cosmology Gallery). His PhD research features timelapse and 360° spherical imaging. Since 2009, Goldsmith has curated Western Australia’s astrophotography exhibition, showcasing Western Australian astronomical photography at the annual Astrofest astronomy festival.



Trudi Pollard

Trudi Pollard is seen as a pioneer and the foremost expert on Western Australian natural dyes. Trudi has been working, studying, lecturing and teaching in the areas of textile arts and ceramics in more than 30 years of creative practice. Her work has a strong focus on colour from the earth's minerals and plants using designs and techniques that reflect both primitive and contemporary art. She observes insects, shells, fish, flowers, and stones with particular interest in their intricate patterns, colours and detail. With her background in ceramics and specialties in glaze technology and natural dyeing, she is fascinated by the combination of natural dyeing, flora and geological make-up, along with an area's history and the underpinning anthropological story behind nature's rich visual tapestry, which provides her with never-ending creative inspiration.



Huilin Sun

Huilin Sun is an artist, entrepreneur and educator. She studied Graphic Design in Beijing and Visual Arts in Western Australia. She founded the pioneering hiking company 'Beijing Hikers' in 2001 and has been teaching at the University of Western Australia since 2010.



Michael Wilcox

Michael Wilcox has experienced a wide and varied background, which has included periods as a professional artist, a conservator of art works and an engineer.

His research into pigments and light physics at Curtin University, Western Australia, led to the book "Blue and Yellow Don't Make Green". This publication changed the way that countless artists, designers and craft workers now mix and use colour. "The Wilcox Guide to the Finest Watercolour Paints" then followed. This book led to many changes in the pigments used in artists' paints. Other books were published including a series of Colour Notes, each designed to examine a particular aspect of colour mixing and use. "Colour Harmony and Contrast for the Artist" offered a sound basis and further insight for the thinking artist. The most recent publication is "Glazing" - with an emphasis on the craft of painting. The intention of this book is two fold. One, to enhance our appreciation of the work of earlier artists and two, to demonstrate that these

Michael Wilcox *(continued)*

techniques, once learnt and practiced, can dramatically enhance the work of today's artist.

Specialist mixing palettes, artist's paints, workbooks and courses have been developed and the School of Colour now operates on an international basis. The School will continue to develop based on the firm belief that art and science must once again come together. The first time that they assisted each other led to the Renaissance, the second to the Impressionists. What will the third merger bring to artists, designers, craft workers, decorators and all users of colour?



Marlene Sarroff

The work of Marlene Sarroff is concerned with materials and process. She uses ordinary industrial materials and then implements a process to manipulate and re-invent the materials, so that, as new work evolves, it stays true to the materials at the same time. Materials such as bubble wrap, corrugated cardboard, rubber, PVC plastic, elastic, cardboard boxes and tapes, and found objects are used at various times. The process is repetitive and a random form of patterning and a sense of serialization is developed through the actions of folding, winding, wrapping and taping, creating three dimensional wall works and installations. The work always contains a shifting sense of order and disorder, and an emphasis on impermanence, a metaphor for life itself.

Marlene's qualifications include a Master of Art (Honours) from Sydney College of the Arts, University of Sydney and a Bachelor of Art Theory from the College of Fine Arts, University of New South Wales. She has exhibited her work regularly since 1995 in solo and group shows. She has worked on commissions for hotels in Sydney, Melbourne, Bangkok, Hong Kong, and Shanghai; hospitals in Sydney; Hillsong Church in Sydney; Hyundai Headquarters in Seoul; Jennings Corporate Head Office in Sydney; Macquarie Apartments in Sydney. And her work is held in public and private collections in Sydney, Melbourne, Perth, Gold Coast, Coffs Harbour, London, Dubai, Dusseldorf, Basel, Paris, Boston, Los Angeles, and Grenoble.



Lindsay Vickery

Dr. Lindsay Vickery is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. He is also a highly regarded performer on reed instruments and electronics, regularly touring as a soloist and with ensembles in many parts of the world. His research interests include music notation, non-linear formal structures, interactive music, new media and music analysis. Vickery is coordinator of Composition and Music Technology at the Western Australian Academy of Performing Arts.



Louise Wells

Louise Wells is a Perth-based textile artist who has a passion for colour and finds pattern in architecture and nature a continual influence. Her work is often inspired by our untold or hidden stories, the ones we keep close to our hearts. She is fascinated by the contrast and way these often conflict with the person we see. Only through enquiry do we discover the complexity of the journey people have travelled.

Louise uses a variety of techniques such as screen printing, stamping, block printing, shibori, hand dyeing and transfer printing to create pattern and texture on silk and cotton fabrics, usually in bold and vibrant colours. Many of her works involve stitching layers of selected fabrics together and then cutting away sections to reveal hidden, sometimes surprising layers of colour and pattern beneath the surface. Sections, blocks and repetition are frequently used to represent time, recurring themes and events in our lives. Raw, cut and frayed edges are used to create texture. References to chenilling, patchwork and Bojagi can often be seen in her work.

Louise has exhibited in numerous exhibitions and her work is held in both public and private collections.
See www.louisewells.com





Rebecca Baumann

Rebecca Baumann is an artist with a growing reputation across Australia and overseas. She was born and educated in Perth where she lives and works. She has a BA in Fine Art from Curtin University of Technology. She has held solo exhibitions in Brisbane, Perth, Fremantle and Poznan in Poland and participated in a number of group exhibitions. Her work has been seen at the Gallery of Modern Art in Brisbane, Starkwhite in Sydney and Auckland, Perth Institute of Contemporary Art, the Art Gallery of Ballarat, the Lawrence Wilson Art Gallery at the University of Western Australia, Shepparton Art Museum in Victoria, Tsangaandarium Art Gallery in Ulaanbaatar, Gertrude Contemporary Art Spaces in Melbourne, the Gallery of Modern Art in Brisbane, the Museum of Contemporary Art in Sydney, the Australian Centre for Contemporary Art in Melbourne, and the Juno Gallery in Berlin. She has received Development Grants from the Department of Culture and the Arts in 2013 and 2010, and an Emerging New Work Grant from the Australia Council for the Arts in 2011. She won the Art & Australia/Credit Suisse Private Banking Contemporary Art Award in 2011 and the Qantas Spirit of Youth Award in 2009. In 2012 she had in International Studio and Curatorial Program Residency in New York, and in 2010 she had a Culturia Residency in Berlin.



Dianne Smith

Dr Dianne Smith is Associate Professor and Director of Research and Graduate Studies in the School of Built Environment at Curtin University, Western Australia. Her research focuses on the person-environment relationship, interpretation and meaning—with particular reference to discriminatory design—and the impact of colour and light on the experience of place. She is currently investigating design in relation to occupation, health and wellbeing. Dianne recently co-edited two books, “Life from the Inside: Perspectives on Social Sustainability and Interior Architecture” and “M2 Models and Methodologies for Community Engagement”. She has participated in key professional and academic bodies including national board of Design Institute of Australia (DIA) and IDEA (Interior Design/Interior Architecture Educators Association); as well as being associated with the Colour Society of Australia for many years in Queensland and Western Australia.

Registration Information

CONFERENCE FEE (full 3 days)

CSA Member	\$270.00
Non Member	\$300.00
Concession	\$220.00
Student	\$110.00

CONFERENCE FEE (day rate)

CSA Member	Friday	\$95.00	Saturday	\$110.00	Sunday	\$95.00
Non Member	Friday	\$105.00	Saturday	\$120.00	Sunday	\$105.00
Concession	Friday	\$80.00	Saturday	\$95.00	Sunday	\$80.00
Student	Friday	\$40.00	Saturday	\$55.00	Sunday	\$40.00

CONFERENCE BANQUET

Sunday the 5th of October, 2014.

Price includes food and drinks. Partners are welcome to attend.

Please advise any dietary requirements by contacting coloursocietyofwa@gmail.com

\$95.00 per person.

Cancellations will only be accepted if received in writing by September 12, 2014 and a \$50 cancellation fee will be deducted from your refund. There will be no refund or cancellations made after September 12, 2014. Cancellations or alterations to registrations must be made in writing by email: coloursocietyofwa@gmail.com or post: PO Box 1360, Subiaco WA 6904. The Conference Committee reserves the right to alter the program or specific presenters without notice, however it is intended to run as advertised.

OPTIONAL POST CONFERENCE SEMINARS

Michael Wilcox - A Day Of Colour
Saturday 11th of October 10am to 4pm

Michael Wilcox - The Technique Of Glazing
Sunday 12th of October 10am to 4pm

For those attending the conference:

One seminar \$62.50

Both seminars \$97.50

For those **not** attending the conference

One seminar \$125.00

Both seminars \$195.00

How to Book

Please register through the official online registration form found on the www.coloursociety.org.au website or via the form on the following page. This form can be scanned and emailed to coloursocietyofwa@gmail.com.

Payments can be made by:

-Cheque/Money Order payable to 'The Colour Society of Australia, W.A Division'

Please post to Colour Society WA Division, PO BOX 1360 Subiaco WA 6094

-Bank transfer

EFT in AUD to: 736037 acc 070047 Westpac Bank

Please put your name in the narration that will appear on the Colour Society's statement.

Please note that the Colour Society of Australia does not have facilities for credit card.

Registration Form

Space, Time & Colour: National Conference of the Colour Society of Australia 2014

Please print this page, fill out and mail/scan & email. Addresses found on previous page.

Surname: _____ Title: Mr, Mrs, Ms, Dr, Professor, (other) _____

Given Name: _____ Position: _____

Organisation: _____

Postal Address: _____ Postcode: _____

Phone: () _____ Mobile: _____

Email Address: _____

REGISTRATION DETAILS

CSA Member	<input type="checkbox"/>	Full fee	\$270.00
Non Member	<input type="checkbox"/>	Full fee	\$300.00
Concession	<input type="checkbox"/>	Full fee	\$220.00
Student	<input type="checkbox"/>	Full fee	\$110.00

CONFERENCE FEE (day rate)

CSA Member	<input type="checkbox"/>	Friday	\$95.00	<input type="checkbox"/>	Saturday	\$110.00	<input type="checkbox"/>	Sunday	\$95.00
Non Member	<input type="checkbox"/>	Friday	\$105.00	<input type="checkbox"/>	Saturday	\$120.00	<input type="checkbox"/>	Sunday	\$105.00
Concession	<input type="checkbox"/>	Friday	\$80.00	<input type="checkbox"/>	Saturday	\$95.00	<input type="checkbox"/>	Sunday	\$80.00
Student	<input type="checkbox"/>	Friday	\$40.00	<input type="checkbox"/>	Saturday	\$55.00	<input type="checkbox"/>	Sunday	\$40.00

CONFERENCE BANQUET

<input type="checkbox"/>	1 Person	\$95.00	Special dietary requirements: _____
<input type="checkbox"/>	2 People	\$190.00	_____
<input type="checkbox"/>	3 People	\$285.00	_____
<input type="checkbox"/>	4 People	\$380.00	_____

OPTIONAL POST CONFERENCE SEMINARS

<input type="checkbox"/> A Day Of Colour	Conference Attendees:	Non-Conference Attendees:
<input type="checkbox"/> The Technique Of Glazing	<input type="checkbox"/> One seminar \$62.50	<input type="checkbox"/> One seminar \$125.00
	<input type="checkbox"/> Both seminars \$97.50	<input type="checkbox"/> Both seminars \$195.00

TOTALS

Conference Fee: _____ Total Fee to be paid: _____

Banquet Fee: _____ Cheque/Money Order enclosed

Optional Seminar Fee: _____ EFT Reciept Number: _____