

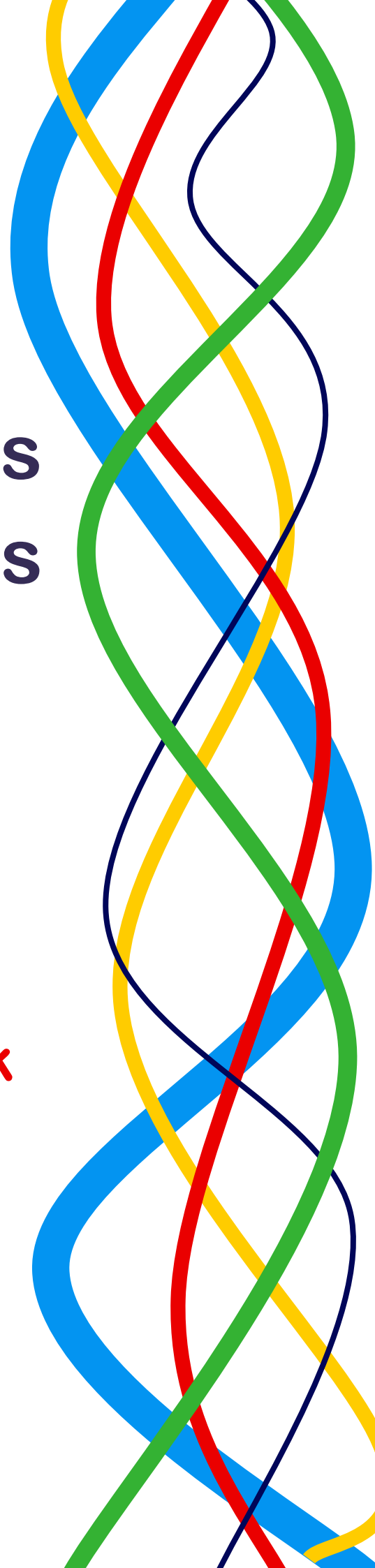
# **Kaleidoscope: new perspectives on the humanities**

**28th-29th May 2011**

**Millburn House,  
University of Warwick**



THE UNIVERSITY OF  
WARWICK



# Welcome!

The organising committee of Kaleidoscope would like to offer you a warm welcome to what we hope will be an exciting, challenging and enjoyable two days of research sharing, experimentation and collaboration.

The Humanities have added greatly to our understanding of the world and the societies in which we live. However, there has been a tendency for the individual disciplines within the wider body to become isolated from each other and society at large.

This event is the result of a year-long programme to address this issue. 2010 saw the creation of the Humanities Research Centre Postgraduate Scholars Programme at the University of Warwick. Nine representatives from across the Humanities departments at the University were united and given the challenge to exchange research amongst themselves as well as produce some output that widened the reach of their individual research projects.

Kaleidoscope: New Perspectives on the Humanities is that output. Its goal is to expand our conversations and widen the dialogue between subjects and disciplines, between art study and artistic practice, between the academy and the wider world. This event will unite researchers, visual artists, writers, students, dancers and all others with an interest in the Arts for two days of discussion, debate, collaboration all around the theme of 'colour'.

We chose this theme for our event because we feel that Humanities study is centred on the things that bring colour to our lives – from visual artwork to radical thinking to music to literature. The Arts are colour, and when the individual disciplines are blended and mixed the richness of the world we inhabit can be captured.

We are excited about the conversations that this event will spark and we are honoured that you have chosen to attend.

The Kaleidoscope Team

(Kate Beats, Simone Brioni, Brian Haman, Joseph Jackson, Malachi McIntosh, Celia Nicholls, Karen Simecek, Frances Smith, Christopher Vernon)

## Saturday 28 May

		A0.26	A0.28	H0.52	Red Square
9.00-10.00	Arrival and coffee				
10.00-10.10	Welcome: Professor Jackie Labbe				
10.10-11.00	Keynote: Professor Paul Smith				
11.00-12.30	Panel 1: Belonging – Colour, Politics and Representation				
12.30-13.30	Lunch				
13.30-14.15	An Introduction to Perception: Professor Paul Hills				
14.15-15.45	Panel 2: Perceiving – Colour and the Visual Arts				
15.45-16.00	Coffee				
16.00-17.30	Panel 3: Being – Identity and Colour				
17.30-17.45	Close				
18.00-19.30	Goodbye to Mogadishu: Somali Art in Italy				
19:30 – late	BBQ dinner				

## Saturday 28 May

### **Welcome: Professor Jackie Labbe (10.00 – 10.10)**

Professor Jackie Labbe's research interests lie in the poetry and prose of the Romantic period and cover issues of gender, subjectivity, genre, and form. As the Director of the Humanities Research Centre at Warwick she will open the event with a welcome to all attendees.

### **Keynote: Professor Paul Smith, “‘Colour: Wittgenstein and the problem of Culture vs. Nature’” (10.10-11.00)**

Professor Paul Smith was a lead member of an IAS-funded interdisciplinary research project entitled “Colour, Experience, and Meaning: Issues of Description, Explanation, and Interpretation in Art History, Philosophy, and Psychology”. The aim of the project was to explore connections between the ways in which philosophers and art historians have addressed the nature of colour experience, and its relation to our understanding of colour. He will present insight from his research to lay the foundation for the interdisciplinary focus of the event.

### **Panel 1: Belonging – Colour, Politics and Representation (11.00 -12.30)**

This panel concentrates on colour as a figure in discourses of identity, focusing especially upon its political appropriation and representative significance: the employment of colour in the service or opposition of political interests. Featured papers draw together a range of disciplines with a common focus on colour's political and social power and include:

- Vedita Cowaloosur (Warwick): “‘Mirror Mirror on the Wall/ Who's the ‘Fairest’ One of All?’” The Depiction of Blackness in Bollywood”
- Ruxandra Eliza Todosi (Nottingham Trent): “Light, Dark, ‘In Between’: Chromatic Symbolism and Visual Eclecticism in Contemporary Islamic Veils”
- Fabio Camiletti (Warwick): “The Revaluation of Enrico Bottini. Soft Patriotism in the Italian 2000s”

### **An Introduction to Perception: “From Surface Colour to Film Colour: Thoughts on the Experience of Renaissance Painting”, Professor Paul Hills (13.30-14.15)**

Professor Hills will revisit the ideas of David Katz about how we experience “surface, film and volume colour” and apply them to paintings by Giovanni Bellini and others as an introduction to the Perceiving panel.

### **Panel 2: Perceiving – Colour and the Visual Arts (14.15 - 15.45)**

This panel seeks to answer several questions: What is the significance of colour for the visual arts? How do painterly perceptions of colour challenge, problematise, and (re)conceptualise notions of colour? The goal of this panel is to ‘unweave the rainbow’ by exploring the many ways in which artists have employed colour as a key compositional component within their works. Four 15-minute papers will be presented as a stimulus for discussion:

- Deborah Harty (Loughborough), “Black as Paradox”
- Margarida Brito Alves (Universidade Nova de Lisboa), “Hélio Oiticica – Through Colour”
- Carinna Parraman (University of the West of England), “After Albers”
- Richard Kenton Webb (University of the West of England), “Experiencing Colour as Paint – Towards a Grammar of Colour”

### **Panel 3: Being – Identity and Colour (16.00 – 17.30)**

This panel is comprised of three academic papers exploring the role of colour in the formation of identity. The panel is interdisciplinary, analysing identity in literature, film and psychology and is designed to prompt discussion of the role of colour in identity construction across humanities disciplines.

- Hoda Mobasser (Edinburgh), “Stereotyping Femininity through the Black and White Thinking Lens”
- Frances Smith (Warwick), “Pretty in Pink? Alternative Femininities in the 1980s Teen Movie”
- Federico Fabris (Bamberg), “‘Conversing with Trees’: Botanical Keywords for a Reassessment of ‘Black’ in Three Black British Novels”

### **Goodbye to Mogadishu: Somali Art in Italy (18.00-19.30)**

In this session the documentary LA QUARTA VIA/THE FOURTH ROAD (2009) will be screened with English subtitles. The film is about the story of the Italian writers of Somali origins Kaha Mohamed Aden. Kaha narrates her memories of Mogadishu, her birth city, and reconstructs its story in Pavia, where she currently lives. The capital of Somalia is divided into five streets, which correspond to different historical periods. 'The fourth road' symbolizes the civil war that is now destroying Somalia.

This screening will be followed by a presentation from the acclaimed Somali-Italian writer Shirin Ramzanali Fazel, author of the novels *Lontano da Mogadiscio* (Roma, DataneWS 1994) and *Nuvole sull'Equatore* (Cuneo, Nerosubianco, 2010). Shirin is one of the first immigrant authors to write in the Italian language and will talk about her literary work, her experience of migration to Italy and the effects of Italian colonialism in her native country.

## Sunday 29 May

		A0.26	A0.28	A1.27	A1.24	Rehearsal Room	Writer's Room
9:30-9:45	Arrival and Coffee						
9.45-10.00	Welcome and introduction						
10.00-11.30	Responding Workshop 1: Brigitte Jurack						
	Responding Workshop 2: “The Abnormal Colour Experience” Monica de Murgia						
	Creative Writing Workshop: Warwick Writing Collective						
11.30-12.15	“ALL YOUR HOUSES”: Vahni Capildeo)						
12.15-13.30	Lunch						
13.30-15.00	Responding Workshop 3: “Sound and Colour” Michael Lightborne						
	Responding Workshop 4: “Experiential Play with Colour” Amy Voris and Natalie Garrett Brown						
	Creative Writing Showcase: Nine Arches Press						
15.00-15.15	Coffee						
15.15-16.30	Plenary						

## **Responding – Experiencing Colours**

These workshops take as their basic premise the fact that colour produces powerful experiences in our lives and plays a great role in how we understand the world around us. Through interaction, participants will be invited to explore the nature of their experience and response to colour through workshops that investigate the effect of colour upon the body through vision, hearing, movement and touch. Using sculpture, dance, video art and multi-sensory experiences, participants will explore creatively their experience of colour in order to challenge their ordinary understanding and perception of colour.

### **Workshop 1: Brigitte Jurack (10.00 – 11.30)**

How can we experience colour? Are we not always already within it? In our skin, in our clothes, within the world? Most of us are fortunate enough to see everything in multi colour - so what is there to experience? The hands on workshop will take its starting point in B. Newman's 'Who's afraid of red, yellow and blue?' (1966/67), Stedelijk Museum, Amsterdam. We will be exploring, how colour can physically affect our sense of self and of others. Workshop participants will engage in constructing large scale coloured surfaces and interactive objects. Additionally digital photography will be used to stimulate experiences.

### **Workshop 2: “The Abnormal Colour Experience: What We Can Learn From Synaesthetes and the Formerly Blind”, Monica de Murgia (10.00 – 11.30)**

Experiencing shape and colour is something that is often taken for granted. The visual experience is whitewashed with memories, thoughts, and ideas of what “should” be present, instead of what is actually there. This workshop will explore the phenomenology of synaesthetes (those who have synaesthesia) and the process of formerly blind adults learning to see and how these “abnormal” experiences can further our understanding and experience of colour. Attendees will create a multiple sensory study of their own, and compare creations. The workshop challenges attendees to dissect an original source of inspiration and to draw another sensory reaction from the original image.

### **Workshop 3: “Sound and Colour”, Michael Lightborne (13.30 – 15.00)**

This workshop will explore the relationship between sound and colour through a brief illustrated history of the light synthesizer and attempts to visualise music, followed by a practical workshop using custom made visualisation software. Michael has worked with Dr. Andrew Le Gear to design a simple yet effective environment for converting sound performance into colour. This will allow attendees to perform/construct a short abstract colour film by making a variety of sounds. Attendees are encouraged to bring along musical

instruments, electrical appliances, and other devices that will make noise (any kind of sounds, the stranger the better!).

**Workshop 4: “Experiential Play with Colour: Movement as Process”, Amy Voris and Natalie Garrett Brown (13.30 – 15.00)**

This workshop will offer movement explorations to enhance awareness of all the perceptual senses as a way to respond to colour from an embodied place. Informed by the perceptual-response cycle as located in the field of Experiential Anatomy this workshop will explore the way that colour emerges as a phenomenon within a 'family' of sensations. Grounded in a phenomenological approach to being, the workshop will pose questions as to how the dynamic, looping and very moving nature of 'responding' to sensory stimuli is analogous to the creative process itself. The workshop seeks to be an open space for a variety of modes of creative response (e.g. writing and drawing) and is open to all. Prior movement experience is welcomed but not necessary.

**Creative Writing Workshop: Warwick Writing Collective (10.00-11.30)**

This workshop will invite attendees to develop their creativity through imaginative and playful activities centred on producing a piece of creative writing on the theme of colour. Expect to be pushed, challenged, stretched and immersed in the process of scripting an original piece of work while challenging your preconceptions of the creative writing process. All ability levels are welcome – and art analysts are especially encouraged to attend.

**“ALL YOUR HOUSES”: Vahni Capildeo (11.30 -12.15)**

“ALL YOUR HOUSES” is an ongoing collaboration between the Trinidadian artist Andre Badoo and poet Vahni Capildeo. The work combines Vahni’s words with Andre’s images and was inspired by the French Caribbean poet Aimé Césaire’s groundbreaking epic poem the *Cahier d'un retour au pays natal*. Vahni’s poetry layers place and memory and dwelling and migration and interweaves with Andre's photographs of vacant urban spaces in Port of Spain, Trinidad to create an exploration and presentation of absence, disappearance, feast and decay. Originally presented in an outdoor show at Alice Yard in Trinidad, the performance of ALL YOUR HOUSES will transport the audience to the in-between space its text and images evoke.

**Creative Writing Showcase: Nine Arches Press (13.30 – 15.00)**

Nine Arches Press is a Midlands-based, independent poetry imprint established by Matt Nunn and Jane Commane in 2008. This session will see four Nine Arches Poets, Roz Goddard, Matt Nunn, Matt Merritt and Maria, read poems connected to the theme of colour, sometimes making straightforward and obvious links, at other times making more tangential or



unexpected connections to theme. This will be a chance to hear a range of contemporary poets and discover what different colours mean to them, how colour infuses their writing and how the full spectrum appears within their poetry.

**Plenary (15.15 – 16.30)**

This closing session will be an opportunity for researchers and practitioners to come together and share their experiences of interdisciplinary work, either over the course of the event or the course of their careers. Our goal is to use this session to explore how we define disciplines, how these definitions affect and/or constrain our work, how the idea of the 'discipline' has altered in an age of digital information networks, and how we can break free of traditional disciplinary boundaries to create new insight.

## Abstracts

### **Margardia Brito Alves**

#### **“Hélio Oiticica – Through Colour”**

In the scope of the Brazilian Neo-Concretismo of the 1960s, the traditional art categories were questioned by a significant number of artists who explored the relation between body, space and artwork. It is in this context that Hélio Oiticica (1937-1980) stands out, having conducted a personal research on colour and its different modes of perception. Pairing with artists such as Paul Klee, Piet Mondrian, or Kasimir Malevich, Oiticica refused to understand colour as a mere attribute or characteristic, defending that it should be valued as a fundamental point of departure for a pictorial practice. In his perspective, colour consisted of a “presence”, an “entity on its own right”. As he defended in «Cor, Tempo, Estrutura» (1960), colour and structure should be inseparable, such as time and space – the four elements that would melt into an artwork, as dimensions of a single experience. After exploring a geometric abstraction which took form in painting series like *Sêcos* (1956) or *Metaesquemas* (1957), and following his monochromatic *Série Branca* (1959), Oiticica set for the tridimensional, constructing increasingly complex spatial structures. These strong coloured constructions established a new and profoundly sensorial relation with the spectators – who had to move around or across the artwork, being turned into participants. In fact, throughout his research, Oiticica described a trajectory from painting to the construction of environments and to performance, that testifies a process of *spacialization* of the artwork – which, in his case, also corresponded to a *spatialization* of colour.

### **Fabio Camiletti**

#### **“The Revaluation of Enrico Bottini. Soft Patriotism in the Italian 2000s”**

Moving from Giulio Bollati's analysis of the construction of an Italian identity in the nineteenth century, the paper will focus on Roberto Benigni's recent speech on the Italian national anthem in the course of the last music festival of Sanremo. Showing how Benigni's speech enacts an (unconscious?) recuperation of rhetorical strategies elaborated in nineteenth-century literature, I show how it can be considered as a perfect example of what I decide to call 'soft patriotism'.

### **Vedita Cowaloosur**

#### **“Mirror Mirror on the Wall/ Who’s the ‘Fairest’ One of All?” The Depiction of Blackness in Bollywood”**

The calypsonian, Lord Kitchener, sang a famous calypso whose title was “If you’re not white, you’re black.” And indeed, discussions of race, perhaps due to the historical role of

colonisation, almost invariably veer towards the dichotomy between “white” and “black.” The layering in each of these categories is however far more complex. Each category has its own sets of (unspoken, but internally assumed and accepted) hierarchies, which are often transmitted and perpetuated via media and popular culture. Using Indian cinema as my study, I will explore the ways in which the lighter-skinned Indians position themselves black Africans and Afro-Caribbeans. From the mid-sixties, when scriptwriters would not think twice about using the word “habshi”--literally, “slaves”--to describe a black person in their film (such as the 1969 film, *Inteqam*), to the more recent phenomenon such as the inclusion of black background dancers in song sequences with film stars (Shahrukh Khan’s “Dard-e-Disco” in *Om Shanti Om*, 2007) or the soliciting of iconic black musicians to play cameo roles, in order to endorse the film on a larger scale (America rapper Snoop Dogg’s three-minute song sequence in *Singh is Kinng*, 2008, which was aired for the promotion of the film, pre and post release), Bollywood has indeed come a long way in treating its coloured brethren. In my paper, I will explore the different stages of this depiction over the past 5 decades, and analyse the causes and consequences of the change.

### **Federico Fabris**

#### **“‘Conversing with Trees’: Botanical Keywords for a Reassessment of ‘Black’ in Three Black British Novels”**

Thanks to postcolonial thinkers like Homi Bhabha and Kamau Brathwaite among others, words like “hybridity” and “roots” (this latter now usually employed in juxtaposition with “routes”) have long established themselves as customary tools for the study of migrant, diasporic and postcolonial identities. Riding on the fortune of these concepts, the paper argues that Gilles Deleuze’s concept of “rhizome” be also read alongside those of “hybridity” and “roots/routes” in three black British novels: Bernardine Evaristo’s *Lara* (1997), Andrea Levy’s *Fruit of the Lemon* (1999) and Aminatta Forna’s *Ancestor Stones* (2006). In each of the three novels above, the search for roots – better, for family tree’s branches – leads to the uncovering of past and present migrant routes criss-crossing several generations of black Britons. The author’s contention here is not only that these routes do indeed become visible geo/graphically through the construction of an hybrid family tree. Indeed, they also become visible on a textual level, notably with the construction of textual “rhizomes” – here understood as clusters of interweaving narrative voices from distinct generations, each negotiating a specific identity signifier. From this double-perspective, “Blackness” appears to be only one among a number of other cultural signifiers – all of them involved in the text’s rhizomatic, rather than chrono/logical, construction. As a result of this two-levelled reading, “blackness” is shown as being a complementary identity category in these texts – albeit one articulated dialogically across different generations.

## **Deborah Harty**

### **“Black as Paradox”**

The paper will discuss the experience of the perception of black, its cultural associations and subsequent symbolic usage within artworks. One of the features of the colour black is its transitory and contradictory past; symbolically it has neither exclusively positive nor exclusively negative associations. As Reinhardt (1994, p.29) states, “Goodness and badness are associated with black.” Both historically and culturally, black, blackness and the associated darkness have been held to have contradictory significations. Black is often associated with the feminine, “... starting with the Bible which often refers to black as evil, sinful and feminine ...” (Reinhardt in Rose, 1991, p. 86) and in fashion as “... a means of seduction, classic chic and elegance ...” (Gallienne, 2005, p.142). Nevelson states, “Black is the most aristocratic color ... I have seen things that were transformed into black, that took on greatness, I don’t want to use a lesser term” (in Seaman 2008, p.15). However, black can also stand for “... impurity and baseness ...” and in contradiction as a sign of “... respect and sobriety ...” (Gallienne, 2005, p.142). The associations of this colour are often contradictory and fluctuate depending on culture and context. The perception of black’s paradoxical and temporal associations will be discussed with reference to artists such as Goya, Soulages and Reinhardt as exemplars of the contradictory symbolism of black.

## **Hoda Mobasseri**

### **“Stereotyping Femininity through the Black and White Thinking Lens”**

Femininity is being defined as the characteristics associated with the female sex. Collins dictionary refers that the historical, rather masculinist, study of femininity is opposed to the feminist approaches toward the very concept. Consequently, it raises the challenges posed by the latter view to the former one since it attaches passivity, nurturing, co-operation, gentleness, relation to motherhood and the domestic sphere to the females (2000, p.211). Elaborating ‘feminine identity’, feminists reject dominance of biological givens; they emphasize on socio-cultural processes of which gendered differences are being constructed. As Foucault mentions it is important to understand the ways in which our knowledge about sex and sexuality is being produced, transmitted and legitimized (cited in Ramazanoglu, 1993, p.102). Stereotypes are those beliefs and opinions made around the qualities, particularities and behaviors of social group members (2008, p.143). Here the focus is on the stereotyping which not only regards women as the out-group members of the society but also dichotomizes in-group members into good vs. bad. In other words, implications of the black and white thinking style may be traced back to discriminatory attitude toward a group of women against other group members. It may be said that there are two sets of extreme images made of femininity as the beautiful sexy girl versus the smart female wearing jeans. A similar

dichotomy can be explored in the Iranian context which is being made around the presupposed biological femininity based on the black/white thinking style.

### **Carinna Parraman**

#### **“After Albers”**

In colour studies there is a difference between the physical wavelength of colour as proposed by Newton, and the perceptual relationship of colour as described by Goethe. Newton’s experiments in *Opticks* (1704), demonstrated the transition from early history to new developments in scientific enquiry, the measurement and the physical properties of light (colours of the rainbow), and which still has an impact on how we think about and describe colour today. Goethe’s *Farbenlehre* (1808) demonstrated a keen interest in colour perception and the psychological and artistic attributes of colour appearance; he begins to develop ideas towards bridging the gap between art and science. French chemist Michel-Eugène Chevreul’s experiments with combinations of coloured and woven threads assisted in developing his theories on simultaneous contrast. Albers, inspired by Goethe and Chevreul developed a teaching curriculum that has inspired and educated many art students of the twentieth century. Nearly half a century later, the colour studies by Josef Albers can still be considered as a challenge to the understanding and communication of colour appearance. Colour perception in art, design, science and technology remains an issue in how we measure, describe, identify common terms, and understand the complex relationships and illusory nature of colour. In his portfolio of screenprints and supporting book, the “Interaction of Colour” Albers provides a series of carefully executed colour plates, as a teaching aid for art students. The paper will discuss key challenges in the colour studies by Albers, his relationship and understanding of other colour theorists and practitioners: Chevreul, Goethe, Wittgenstein, Itten, Weber and Fechner, Bezold.

### **Frances Smith**

#### **“Pretty in Pink? Radical Femininities in the 1980s Teen Movie”**

Judith Butler argues that subjects are continually compelled to produce heteronormative gender identity, where each sex is differentiated from that other sex which it desires. This is then the premise of Butler’s heterosexual matrix. In colour, this dichotomy is extrapolated to the gender interpellation of girls and boys, where the “pinkification” of girlhood both creates an increasingly restrictive model of femininity, and compels boys’ nascent masculinity to eschew all trace of the colour. A Butler-informed analysis of 1986 Teen Movie *Pretty in Pink* (Dir. Howard Deutch, USA) promises to undermine this otherwise absolute gender polarity. A romantic drama whose resolution – the reunion of lower class Andie with “richie” Blane - occurs at the ever-present high-school prom, *Pretty in Pink* at first sight presents itself as a mainstream genre product. The paper will demonstrate conversely how Andie’s strategic

deployment of pink throughout the film portrays a complex negotiation of feminine identities; at once domesticated in her mastery of traditionally feminine pursuits, and delighting, through the costume of excess, in the mockery of middle-class, respectable femininity. Indeed, Andie's pink self-fashioned prom dress provides access not only to the Teen Movie's proprietary idealized gendered and classed gateway to adulthood, the prom, but also demonstrates her subcultural, post-punk identity. Combining Butler's work and close textual analysis of Andie's costumes will then enable an articulation of multiple femininities, a position which disputes Butler's model and reveals the complexity of meaning apparent in the critically-dismissed teen genre.

### **Ruxandra Eliza Todosi**

#### **“Light, Dark, ‘In-Between’: Chromatic Symbolism and Visual Eclecticism in Contemporary Islamic Veils”**

As part of the broader discourses on contemporary controversial symbols, fashion practices and religious conduct (read: propriety), the Islamic veil is currently undertaking multiple phenomenological deflections and visual enrichments, arguably moving away from its initially simple, stable, clear sphere of displayed meaning: modesty, dignity, temperance, faith.

From the dark, somber, fully-enveloping covering means still widely popular in countries such as Saudi Arabia, Iran or Afghanistan, the stride to purely decorative Western-Eastern veils (or styles of veiling) — brightly-coloured, multi-patterned, often conspicuously-displayed (e.g., in crimson reds, blatant yellows or animal prints) — blurs the distinction between consumerism and tradition, fashion and religion, modesty and vanity.

My endeavour aims to review the chromatic semiology (and subsequent cultural significations) of contemporary Islamic veils, chiefly by exploring two thematic directions:

1. The use of traditional blacks/whites, and their association either with specific regional customs/practices (e.g., the Afghan chaadar), the wearers' age (younger women being generally more prone to opt for light/bright colours, while the elderly ascend towards graver, darker tones in tandem with their social status), or faith-revolving life events (e.g., the purely white head coverings donned during the Hajj or Mecca pilgrimages);
2. The chromatic vernacular of Western-aculturated Islamic garments, with a focus on more ambiguous (conceptually, culturally, socially, psychologically) colour palettes, as reflections of the volatile negotiations taking place between distinct cultures.

In exploring the Islamic veil's chromatic heterogeneity, this paper will also advance a series of case studies exploring the high-end fashion creations of Eastern-Western hybrid designers such as Nitya (Paris), Rouge Couture (Dubai), A-f-a-a-f (London), or Hanayen Abaya Factory (Dubai).

### **Richard Kenton Webb**

#### **“Experiencing Colour as Paint – Towards a Grammar of Colour”**

For the practicing artist most colour theory is theory with very little practical application to the reality of the stuff of paint / pigment and how it behaves in relationship to a surface when it is used in making paintings.

Finding a meeting place to begin in a discussion on paint as colour I propose the agreed order of split light we see in the rainbow. Which as yet has not changed from red to violet. This is the first difference; difference in order; then there is the difference in type for the artist – ‘spectral-like ‘ and ‘earth-like’ colours : ‘Spectral-like’ meaning like we see in the rainbow and ‘Earth-like’, like colours that we don’t see in the rainbow spectrum but are there in the landscape., this is the second difference. A duality of colour. Taking the Semetic alphabet of 22 letters as a structure to lay a palette from I select 44 hues of pigments from red to violet to signify a pigment spectrum; 22 earth-like and 22 spectral-like. From these 22 pairs (Alphabet) I select another 3 pigments that are similar hues but different. Making 176 pigments in my colour Grammar. These make up my two colour-boxes. From this palette the artist can then explore and experience the difference and similarity within these 22 colour families.

## Biographies

**Margarida Brito Alves** (Portugal, 1972) holds a BA in Architecture (2000) from Universidade de Coimbra (UC), an MA (2006) in History of Contemporary Art from Universidade Nova de Lisboa (UNL) and has recently completed her PhD in History of Contemporary Art, also at UNL. Both her MA and PhD dissertations were supported by a fellowship from Portugal's Foundation for Science and Technology.

Her PhD thesis studies the transformation of the concept of space in 20<sup>th</sup> Century Art, taking the concepts of heterogeneity, tridimensionality and performativity as complementary perspectives. She is an Invited Assistant Professor at the Department of Art History at Faculdade de Ciências Sociais e Humanas (Faculty of Social Sciences and Humanities) of UNL, where she teaches graduate and master level courses in the area of Contemporary Art and Culture. She is a research associate of Instituto de História da Arte (History of Art Institute). She is the author of *A Revista Colóquio / Artes* (Lisboa: Colibri, 2006), a book which was awarded the José de Figueiredo Prize 2006 (ex-aquo), attributed by the Portuguese Academia Nacional de Belas-Artes (National Academy of Fine Arts).

**Fabio Camiletti** is Assistant Professor in Italian at the University of Warwick. He studied at the Scuola Normale Superiore di Pisa (MA, BA, PhD), at St John's College, Oxford (visiting studentship), at the University of Paris 4-Sorbonne (Masters, PhD) and at the University of Birmingham (PhD). In 2008-10 he was Fellow in Literature, Art History and Psychoanalysis at the Berlin Institute for Cultural Inquiry. His specialism is nineteenth-century European literature from a comparative perspective. His research interests include Dante, Leopardi, Aby Warburg, courtly/romantic love, literature and psychoanalysis, quotations and literary theory, and studies on memory and the semantics of history in modern times. His latest book is entitled *Dante's Book of Youth: The Vita Nova and the Nineteenth century (1840-1907)*, to be published by igrs books (London).

**Simone Brioni** is a Ph.D student and assistant teacher at the University of Warwick. His research 'The Somali Within: Questions of Identity, Language and Resistance in Minor Italian literature' analyses the writings by Italian authors of Somali origins. Simone has directed the documentaries *La Quarta Via* (ITA, 2009) and *Aulò* (ITA, 2010), which focus on the relationships of Italy with its former colonies. He is the organiser and artistic director of the festival of migration literature 'OLTREilMARGinE', which is held in Brescia, Italy. He has translated in English the volumes *Giovanni Fontana: Testi e Pretesti* (Brescia:



Fondazione Berardelli, 2009) and *Lamberto Pignotti: La poesia ve lo dice prima, la poesia ve lo dice meglio* (Brescia: Fondazione Berardelli, 2010). His monograph *J.G. Ballard: Il futuro quotidiano* is scheduled for publication in 2011 by Prospettiva Editrice, Roma.

**Vahni Capildeo** is a Contributing Editor for the *Caribbean Review of Books*. After a Research Fellowship at Girton College, Cambridge, Capildeo's sense of the living language was deepened forever by her time in the offices of the Oxford English Dictionary. She is glad of an enduring connexion with the North of England, following stints at the Universities of Sheffield and Leeds. Capildeo has since worked as a volunteer in Oxfam Head Office and a Lecturer at the University of Kingston-upon-Thames. Her poetry and prose has been widely anthologized, most recently in *Identity Parade* (Bloodaxe) and *Trinidad Noir* (Akashic). Current influences include India's *Almost Island* and collaboration with Trinidad-based artist/urban observer Andre Badoo. *Dark & Unaccustomed Words* is the most lyrical and playful part of a three-part project exploring the boundaries of the human and the natural, and the oceanic or musical possibilities of poetic form. *No Traveller Returns* (Salt, 2003) is an oblique autobiography, where voices and places, past and present, are layered with a shinethrough effect. *Person Animal Figure* (Landfill, 2005), a shapeshifting dramatic monologue, is at the heart of *Undraining Sea* (Egg Box, 2009; Forward Prize Highly Commended poem). A companion volume of essays is to follow.

**Vedita Cowaloosur** is a second year PhD candidate in the Department of English and Comparative Literary Studies at the University of Warwick. Her research interests include the history and continuity of linguistic and cultural nationalism in India, as reflected in literature, media, and popular culture, and representations of bhasha (indigenous Indian languages) in Indian English literature.

**Federico Fabris** graduated in English and American Studies at the Ca'Foscari University of Venice, with a thesis entitled "Writing Self into Community: Caribbean Migration Novels in Post-War Britain". He is now part of the English Literature Department of the University of Bamberg, where he teaches and works on his PhD thesis on contemporary European novels of migration. He is also co-editor of *Trickster*, the University of Padua's Intercultural Studies Online Review.

**Natalie Garrett Brown** is currently lecturer in Dance at Coventry University where she is associate head for Performing Arts and course director for MA Dance Making and Performance. She is associate editor for the Journal of Dance and Somatic Practices and she is on the editorial board for the Dancelines section in Research in Dance Education. She has just

completed her Somatic Movement Educators Training in Body-Mind Centering with Embody Move Association.

**Roz Goddard**'s fourth poetry collection is *The Sopranos Sonnets & Other Poems*. She is a former poet-laureate for Birmingham, her work is permanently displayed in BMAG's newest gallery. Her poetry has been broadcast on BBC Radio 3 and 4. She runs writing workshops and courses, including for the Arvon Foundation and mentors individual writers. She is currently studying for an MPhil in writing at Glamorgan University. More details of her work can be found at [www.rozgoddard.com](http://www.rozgoddard.com).

**Deborah Harty**'s doctoral thesis presents the findings of the practice-led research, which sought, through engagement with processes of *drawing* and phenomenology (notably Heidegger 1962 and Merleau-Ponty 2002) and/or psychoanalysis (notably Csikszentmihalyi 1990, Bollas 1987), to address this question. The research has been specific to the translation, through drawing, of *luminary* into drawings. The *experience* researched and translated, through *drawing* into drawings, is identified as *luminary* and refers to the author's experience of a night sky. The research identified the elements of *luminary* as; externalelements – luminosity, blackness and vastness; internalelements – awareness of being, awareness of the continuum of time and fluctuating state of consciousness.

**Paul Hills** is well known for his publications on colour, on Italian Renaissance art, and on the poet and painter David Jones. After studying at Cambridge, he took an MA and a PhD at The Courtauld. During his time as lecturer at Warwick University, from 1976 to 1998, he directed the History of Art programme in Venice. In 1981 he curated the retrospective exhibition of *David Jones* at the Tate Gallery and he has continued to write catalogue essays on Jones and on such contemporary artists as Simon Lewty, Ana Maria Pacheco and Antoni Malinowski. He has been a visiting professor at the Institute of Fine Arts, New York; Villa I Tatti, The Harvard Center for Renaissance Studies; and the Royal College of Art. In 2003 Hills was appointed Andrew Mellon Visiting Professor at The Courtauld, and took up a permanent post in 2004. His books include *David Jones* (Tate Gallery, 1981), *The Light of Early Italian Painting* (Yale, 1987), and *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250-1550* (Yale, 1999).

**Brigitte Jurack** has been based in the UK since 1998. A founding member of the artistic group Foreign Investment, Jurack's work is located within the context of sculpture and performative actions (happenings). Awarded with prestigious fellowships (Henry Moore Fellowship, ICI Visual Arts, Prince of Wales Bursary, IMMA and EKWC residency awards),

Jurack has exhibited internationally most recently at the Irish Museum of Modern Art, Dublin; the Object Gallery, Sydney and Gallery Format, Oslo.

**Jackie Labbe's** research interests lie in the poetry and prose of the Romantic period and cover issues of gender, subjectivity, genre, and form.

**Michael Lightborne** is a sound and video artist, photographer and filmmaker based in the UK. In 2010 his work 'Elevator' was shortlisted for the Open Prize for video art. His video work has been exhibited in various galleries around the UK.

Website: <http://www.michaellightborne.com>

**Matt Merritt's** second collection is *hydrodaktulopsychicharmonica*. His debut full collection, *Troy Town*, was published by Arrowhead Press in 2008, and a chapbook, *Making The Most Of The Light*, by HappenStance in 2005. He studied history at Newcastle University and counts Anglo-Saxon and medieval Welsh poetry among his influences, as well as the likes of R.S. Thomas, Ted Hughes and John Ash. He was born in Leicester and lives nearby, works as a wildlife journalist, is an editor of Poets On Fire, and blogs Polyolbion.

**Hoda Mobasseri** was born in 1979 in Tehran, Iran. She was the recipient of a Chevening Scholarship to University of Edinburgh, 2009-10 and has undertaken studies of women's sexual politics in heterosexual intimate relationships in Iran. She currently runs educational courses for women and families alongside researching and translating Muslim feminist scholars' works.

**Monica de Murgia** teaches fashion design at the Fashion Institute of Design and Merchandising, LA, California and also works as a freelance Art consultant. Monica completed her MA in *Fashion & Textile Studies: History, Theory, Museum Practice* at the Fashion Institute of Technology (FIT) in 2008. Monica is currently working on a book length manuscript exploring the invention and instrumental years of the American fashion industry.

**Nine Arches Press** was set up by Matt Nunn and Jane Commane in 2008 in the West Midlands and has now published sixteen collections of poetry.

**Matt Nunn** was born in West Bromwich in 1971 and works as a freelance poetry workshop leader and freelance writer. His work has taken him into many obscure places. Amongst other things he is the co-editor of *Under the Radar* and Nine Arches Press. He lives with his wife and son in some kind of bliss in Solihull.

**Maria Taylor** is a poet and reviewer from Leicestershire, who has been published or has work forthcoming in *Under The Radar*, *The TLS*, *Staple*, *Tears in the Fence*, *The Coffee House* and others. She has a collection forthcoming with Nine Arches Press in 2012.

**Frances Smith** is in her second year of her PhD in Film and Television Studies researching the representations of the gender and class in the Hollywood teen movie.

**Paul Smith** has been a professor in the History of Art department at the University of Warwick since 2005, having previously been a visiting professor at the University of California, Berkeley, and a scholar at the Getty Research Institute. Professor Smith's research interests include art history and philosophy: later nineteenth-century French painting and its links with art theory, criticism and literature, Wittgenstein's aesthetics and the writings of Adrian Stokes and Wollheim, and he has a special interest in novels and stories concerned with French art c.1820-1900. He has published on Impressionism, Baudelaire, Manet, Seurat, and Cézanne, and has a book forthcoming on Cézanne's way of seeing. This work tries to explain the distinctive appearance of Cézanne's paintings in terms of ideas about perception advanced by philosophers, such as Merleau-Ponty, and more recently, neuroscientists: how our potential to grasp objects and move towards them is bound up in what we see. It will also attempt to show particularly how Cézanne's colour, and its extraordinary cohesion and richness in particular, might be explained by related ideas.

**Shirin Ramzanali Fazel** is an Italian writer of Somali and Pakistani origins, author of the novels *Lontano da Mogadiscio* (Roma, DataneWS 1994) and *Nuvole sull'Equatore* (Cuneo, Nerosubianco, 2010). Shirin was born in Mogadishu, Somalia where she attended Italian schools. At the age of 18, after the "coup d'état" of Siad Barre, she left her country and in 1971 she arrived in Novara (Italy) with her young husband, an Italian citizen, and her little baby girl. A year and a half later she gave birth to her second child. Since 1976, due to her husband's job, they moved for several years across different continents: Zambia, Saudi Arabia and the U.S.A., but she always kept her "home" in Italy, where she collaborated with different women's group associations who dealt with social and immigration problems. Her first autobiographical book, *Lontano da Mogadiscio*, was published in 1994. This book was the first literary work to be written by an immigrant writer without the help of an Italian co-author. Her short story "Il segreto di Ommdurmann" appeared in Italian in *Studies in Southern Africa*, Johannesburg (1995). In 1994-95 and in 1995-96 she was a member of the panel of the first Eks & Tra writing contest for migrant writers. Shirin has just completed a novel, *Nuvole sull'Equatore*, to be published soon. It deals with the question of "meticciano," a crude reality of the past Italian colonial government and life in Somalia.

**Amy Voris** is a dance artist based in the West Midlands. Her current practice is inspired by authentic movement and by collaboration with other artists. She regularly works with composer James Buchanan and photographer Christian Kipp and has ongoing creative relationships with dance artists Regula Voegelin, Meghan Flanigan, Satya Dunning, Natalie Garrett and Caroline Salem. She was a founding member of Rose's Thoughts Dance Company (choreographer Ruth Segalis, London 1996 - 2003). Amy currently lectures in Dance at Coventry University and is training in Integrative Bodywork and Movement Therapy with Linda Hartley.

**Ruxandra Eliza Todosi** is a first-year doctoral researcher in Art and Design, under the auspices of the Nottingham Trent University. Her prior academic education includes a Bachelor's degree in psychology and a Master of Arts in Cultural Anthropology. More recently, her interests have converged towards transdisciplinary analyses of national/multinational aesthetic symbols and afferent psycho-social representations. She is currently concerned with the sartorial niches, connotational permeability and cultural (de/re)formations of the Islamic veil within a Western European context.

**Carinna Parraman** is senior research fellow at The Centre for Fine Print Research, University of the West of England, Bristol. Her motivation for research in colour is based on her artist background and in mixing pigmented colour for traditional printmaking. Her research has developed through long-term usage of digital imaging software and print hardware; experience of photomechanical methods for image making; an in-depth knowledge of the field of digital inkjet printing; and recently in collaboration with industrial companies including Hewlett Packard Laboratories, RolandDG and Renishaw - an ongoing dialogue to develop new creative approaches for 2D inkjet printing and 3D fabrication. Her PhD, *The Development of Alternative Colour Systems for Inkjet Printing*, considered how the inkjet printer could be considered as an innovative and creative device. She has recently completed a four-year cross-disciplinary European project on colour, entitled CREATE (colour research for European advanced technology employment). The project supported young researchers in many disciplines from science, technology, appearance, fine art, textiles and design. A new network has been devised to assist in the continuation of colour research across Europe ([www.uwe.ac.uk/create](http://www.uwe.ac.uk/create)). Her fine art practice is based on the investigation of the perceptual impact of assimilation and contrast, which she describes as colour in flux. As Albers suggests "in visual perception a colour is almost never seen as it really is".

**Warwick Writing Collective** is an ongoing collaboration between Nick Tipple and Naomi Alsop – both scientists by training but writers by trade. They seek to always challenge and

stretch aspiring writers to create works with an unexpected extra dimension.

**Richard Kenton Webb** took his degree at the Slade School of Fine Art (1978-1982) before completing an M.A. at the Royal College of Art in London in 1986. Travel scholarships to Italy (1983), Paris (1985) and Florence (1999) had a profound impact on his work. He settled in Gloucestershire in 1986 when he won a year's painting and teaching fellowship at Cheltenham Art College. Since this time he has exhibited widely in Britain, with four one man shows with Benjamin Rhodes and numerous group exhibitions, most recently *The Nature of Landscape* at The Surface Gallery in Nottingham. He is represented in the Unilever Collection and in private collections in Europe, Iceland, North America, Japan, Mauritius and Australia. His most recent one man show, *The Colour Orange* runs from the 16<sup>th</sup> May to 25<sup>th</sup> June at The Abbey Walk Gallery in Grimsby.

Richard is currently a Senior Lecturer in Drawing and Applied Arts at the University of the West of England. In the past he has taught at The Slade School of Fine Art (for 16 years); the Prince's Drawing School; and the Byam Shaw School of Art. He has written a number of papers on colour, the most recent of which, *Lost in Translation: The Nature of Pigmented Colour*, will be published in 'The Colour Journal' this year.