

7B Image Studies: Visual Experience and the Shape of Meaning in Images

Laurel Beckman
Department of Art

Lecture # 6

HOW WE USE COLOR, PATTERN AND OPTICAL PHENOMENA

Review of color in pigment

Color in Photography

Color in the Digital Environment

Color in Print

Color and Narrative

Symbolic, as Attributed to the Feminine, Emotive and Irrational

Color in Media

Rainbows, Gradients

Motif, Certainty and Insanity in Pattern

Pattern and Decoration (Motif and Color)

Red (danger/sexuality), Yellow (journalism), Blue (moods)

video:

Kar Wai Wong (Wong Kar Wai), *In the Mood for Love*, 2000 film,

<https://www.youtube.com/watch?v=6qqdeSIm0I8>

Sydney Opera house projection mapped extravaganza

Talk Alone video by Sarah Zucker, music TALsounds, 2015,

<https://www.youtube.com/watch?v=fkv9YtlZMus>

Jen Stark, *Papermation*, 2005, <https://vimeo.com/2328234>

SonicWater.org, *Sonic Water Documentation, cymatics*, 2013

-
1. **Review of color theory basics (properties, models, primaries, etc)**
 2. Color wheel
 3. **Color in film photography**
 4. Film cameras
 5. Layers of 35mm film
 6. Color enlarger, color neg and it's positive, diagram of emulsions response to light
 7. Darkroom for chemically processing photographs
 8. James Clerk Maxwell, *Tartan Ribbon*, 1861, first permanent color photograph
 9. Louis Ducos du Hauron, 1877, subtractive color photo, can see red/yellow/cyan on edges
 10. Anonymous snapshot of Casa Susana, a 1950-1960's cross-dresser retreat in New Jersey
 11. William Eggleston, *Untitled (Car Wreck)*, from 'Seventies vo 2' c1970, *Untitled (Topiary Trees, Hollywood)*, 2000; photographs
 12. Zoe Strauss, from "10 Years", 2001-2010, photo essay book
 13. Catherine Opie, *Untitled #1 (ice houses)*, 2001, chromogenic print, 50"x40"
 14. **Color in Printing**
 15. Relief printing processes (woodblock, linoleum, potato, letterpress), process, tools

16. Linoleum block prints
17. Amanda Sweet, Counterpoint: Retrograde Inversion, 2015, linoleum block print on Shoji paper scroll, 18x22 inches
18. Swoon, 2013, installation photo from Brooklyn Museum exhibition
19. Intaglio printing process, process, tools, samples
20. George Cruikshank, The Cholic, 1819, hand colored etching 8x10"
21. Anish Kapoor, from the "Shadow II" series of etchings, 2008
22. Planographic (offset) printing process, presses
23. Silk screen printing process
24. Electrostatic (laser printing and copiers) printing process
25. Starbucks logo in 1, 2, 3 Flat (or spot) color printing
26. SandyPress Limited, overlapping transparent inks
27. Halftone dot
28. Sten+Lex, Totti-WOLF, 2010; and Lyon, 2010, printed material, stencil and paint, Rome, IT
29. Subtractive Print primaries CMYK (cyan, magenta, yellow, black)
30. CMYK, 4 color process, the reproduction of "full color" using drum scanner, halftone screens, angles
31. Comic book page showing screen tints, also known as ben-day dots
32. Phil Zimmerman, from *Options for Color Separation*, 1980, hand colored separations, no dots
- 33. Color in the digital environment**
34. Sydney Opera house projection mapped extravaganza, video
35. Various digital capture and display devices: cameras, scanner, computer monitor
36. Digital cameras' sensors, rgb Bayer filter illustration
37. Color laser printer (cmyk), 'Light-jet' printer (film emulsion based)
38. Ink jet printers use cmyk inks
39. Stochastic patterns of ink jet printing
40. HSV slider in Photoshop
41. Curves & levels in Photoshop
42. Channels in Photoshop
43. Channels in Photoshop
44. Bryce landscape with applied Photoshop adjustments in Hue, Saturation, Value, Color Halftone, Pixelation
45. Digital color manipulations
46. Digital color manipulations
47. Tracey Moffatt, Fourth, 2001, photograph
- 48. Color in Use: expression, meaning, race, pleasure**
49. Anonymous market mural, Los Angeles, CA 1998
50. Ndebele house painting, South Africa and Zimbabwe, unknown artists and date
51. Carmen Hensey, colorful apt. building in San Francisco
52. "Hue and Cry Over Color of Homes", *LA Times* newspaper article, September, 1998
53. Parking lot interventions
54. Tattoos, including by Koray Karagozler
55. International & interstellar currencies

56. Damien Hirst, Mars Probe Palette of Earth Colors, 'test card' used to calibrate 'Beagle 2' Mars probe's cameras and spectrometer instruments 2003, 3"
57. Katharina Grosse, New Orleans, 2008, acrylic on house walls, ground, floor
58. Olafur Eliasson, Green River, various cities, 1998-2000, pigment in rivers
59. Cindy Sherman, Untitled #140, 1985, photograph
60. Yoshimoto Nara, Handsaw, 1999, color pencil and acrylic, 460x300mm
61. Betye Saar, The Liberation of Aunt Jemima, 1972, mixed media 12x8x3"
62. Robbie Conal and Deborah Ross, Stop the Killing poster
63. David Hammons, How Ya Like Me Now?, 1988, installation
64. Laylah Ali, video clip & Untitled (Greenheads), 1998, gouache 13"x9"
65. Kerry James Marshall, Lost Boys, 1993, collage and acrylic 104"x120"
66. Kerry James Marshall, Plunge, 1992, collage and acrylic
67. Matthew Barney, The Order book cover, Cremaster

68. Rainbows

69. Rainbow fragment on a droplet of tree sap, from Color and Light in Nature, Lynch, Livingston, Cambridge Press 2001
70. Rainbow Afro wig, rainbow balloons
71. Chakra and rainbow tie-dye
72. NBC peacock logo, Apple Computers logo
73. Rainbow People "tribe" 1960's, Greenpeace ship, National Rainbow Coalition (Jesse Jackson's group before he de-emphasized the name due to mix up with Gay/Lesbian symbolic rainbow
74. Gay/Lesbian "flags", rainbow decals with happy face, Mickey Mouse, American flag, Rainbow painted restaurant exterior, 2000, Los Angeles, CA
75. Rainbow backdrop behind Occupier, 2011
76. Jiang Zhi, Rainbow #2, 2006, digitally manipulated c print (photo), 120x180cm
77. Xiyang Rainbow Bridge, Magong, Taiwan, 2012

78. Camouflage

79. Surprise
80. *Macrotilix Maia* moth's wing patterns
81. Abbott Thayer, WWI monochrome versus camouflage soldier study, early 20th century
82. Abbott Thayer, Peacock in the Woods, camouflage color theory, early 20th century
83. Norman Wilkinson, camouflaged (Dazzle) British WW1 ship
84. Octopus in nature camouflaging themselves, from Smithsonian magazine, 1999-2013
85. *Macrotilix Maia* Moth confuses predators
86. Andy Warhol, Self Portrait, 1986, acrylic and silkscreen 80x80
87. Real tree camo design

88. Motif

89. Max Ernst, The Hat Makes the Man, 1920, pencil, ink, water color 14x18", accents and pauses
90. Whirlygig patterns from *Emigre* magazine, c.1995
91. Phillip Taafee, Painting with Teeth, 2002, mixed media 44x54"
92. Phillip Taafee, Cape Vitus, 2007, mixed media, 117x97"
93. Eleanor Antin, Carving: A Tradition, 1977, sculpture/performance documentation
94. Alan Schechner, Barcode to Concentration Camp Morph, 1994
95. QRC- mobile tagging marketing

96. (more) Patterns

97. Gustav Klimt, The Accomplishment, 1905, oil
98. Takashi Murakami, PO+KO Surrealism (green), detail, 1999, acrylic on canvas and board, 110.25"x165.5"
99. MC Esher, Circle Limit 2, 1959, 5 color woodcut 16" diameter
100. North African (Ghadames) domestic interior, patterns painted on walls with pigment mix of cows blood, egg, palm oil, from *Nest* magazine Spring 2002
101. Nelson Woo's house (in Hong Kong) from *Nest* magazine, Fall 1998
102. Chris Ofili, Open, 1993, oil, polyresin, acrylic, elephant dung
103. Fred Tomaselli, New Jerusalem, 1998, leaves, photocollage, acrylic and resin on wood, 60"x60"
104. Ross Bleckner, Falling Birds, 1994, mixed media
105. Kim Dingle, United Shapes of America III (Maps of the US Drawn by Las Vegas Teenagers), 1984, oil on panel 48x60"
106. Carter Potter, unknown title, c.1995, film strips
107. Yayoi Kusama, Infinity Mirrored Room-Love Forever, 1994 installation
108. Polly Apfelbaum, Mojo Jojo, installation detail, 2001, velvet, fabric dye, approx 20x16'
109. Polly Apfelbaum, Flatterland Funkytown, 2012, dyed synthetic velvet, and detail
110. Polly Apfelbaum, Face (Geometry) Naked (eyes), 2016, installation
111. Cayetano Ferrer, Remnant Recomposition, 2014, casino carpet, seam tape, variable dimensions
112. Fossih Keiso, They Shoot Belly dancers, don't They?, 1998, installation detail
113. Kelly Nipper, Interval (detail A & B), 2000, C-print 40x50" each
114. Bridget Riley, painting, unknown title & date
115. Jim Lambie, ZOBOP, 2000, site-specific installation with colored vinyl tape
116. Linda Besemer, Fold #9 Section d'or, 1998, acrylic paint and curtain rod 48x72
117. George Legrady, Making Visible the Invisible, 2005-2014 Seattle Central Library, 6 LCD Screens on glass wall, 45" x 24'
118. DNA patterns, microphoto x-ray
119. SonicWater, Cymatic Patterns, 2013
120. A zebra
121. Striped ties, prisoner clothing, lighthouse, sheets & pajamas
122. Pest fumigation tent on house
123. Jen Stark stop action animation using only paper
124. Crop Circle, 1998, England
125. Security envelopes, patterns inside
126. Marbled paper, red and black, oil, water, paper
127. Prisoner decorated cell, N.Y. Times, 4/18/99
128. Bruce Conner, Ink Blot Drawing, 1995, ink on paper, 9.5x8.5", a real Rorschach ink blot
129. InkBlot-like billboard under surface, New York, 2005
130. Floral pattern detail, notice the slight irregularities in an otherwise even pattern, lending interest
131. West African Yoruba, starch resist textile
132. Navaho textile
133. Isfahan/Imam (Shah) mosque interior, Iran
134. William Morris, 1876, textile design, and, book illustration/illumination, c.1880

135. Yellow uses/meanings, stereotypes

- 136. Blue uses/meanings, cliches**
- 137. Red uses/meanings, cliches**
138. Seeing Red, *National Geographic* 11.2000
139. Zoe Strauss. Blue and Red Motel, Atlantic City, NJ, 2007, inkjet print, 12x18"
140. Chicago Women's Graphics Collective, Untitled, 1972-3 poster from Cuban original
141. Orlan, A Mouth for Grapes , 1990, photograph 20x32", from the 4th operation/performance, TheMouth of Europa and figure of Venus
142. Lyle Ashton Harris (w/Thomas Allen Harris), Brotherhood, Crossroads and Etcetera #3, 1994, unique Polaroid 24x20"
143. Stop sign
144. Red (great) hats
145. Barbara Kruger, Installation at Mary Boone gallery, NYC, 1991, silkscreen
146. Andy Warhol, Still Life (w/hammer and sickle), 1976, acrylic and silkscreen, 72x86"
147. Philip Guston, The Studio, 1969 painting
148. Camile Grey, Lipstick Bathroom (from Womanhouse), 1972, mixed media installation
149. Judy Chicago, Menstruation Bathroom (from Womanhouse), 1972, mixed media installation
150. Sister Corita Kent, My People, 1965, silkscreen approx 20x30"
151. Felix Gonzales-Torres, Untitled (National Rifle Association), 1990 offset lithography prints
152. A few films that use color thematically

----- Lecture 6 notes

color models review

Color in Photography

Traditional (emulsion/analog) photography is a hybrid additive + subtractive process. The emulsion responds to light (rgb), but is material and is printed in an analog environment (cmyk).

In Digital Photography:

Digital cameras have a sensor (CCD or CSMO) that converts light into electrical charges. Sensors use filtering to see and capture the light in its three primary colors. Once the camera records all three colors, it combines them to create the full spectrum. If a digital photograph is printed (on paper or other surface), it then enters the world material and thus of subtractive color.

Color in Print

Color Re/Production in Printing, Printing Processes and Color

Flat Color, also known as 'Spot Color': printing a solid, or 'flat' of a single color.

Halftone Dots:

A halftone is the reprographic technique that simulates continuous tone imagery through the use of dots, varying either in size, in shape or in spacing.

Because printing presses with conventional ink/rollers are not "smart", they can not deduce where a original continuous tone image that is being reproduced is lighter or darker. A continuous tone image is a photograph or a charcoal drawing or anything that contains gradations in value. Because of the technology, continuous tone images must be broken down (converted) to a halftone pattern, most commonly dots, in order to appear "real". It is an optical illusion, but one that has wide acceptance and is an immediate signifier that an image that has been mediated. Halftone dots are measured in LPI- Lines Per Inch, which means lines or rows of dots contained within a vertical inch. 65-85 LPI is the common newspaper setting, 110-150LPI for most magazines, 200-above for fine printing. The lower the number, the less dots in the vertical inch & the coarser the image appears.

CMYK (Process Color in Printing):

Cyan, Yellow, Magenta, Black are the 4 primary colors in printing. An original color continuous tone image (such as an emulsion photograph or painting) is scanned, then color separated into 4 negatives that

register the individual C/Y/M/K information, and converted to halftone pattern. These colors are printed separately, on top of each other, in translucent inks. The effect is, again, an optical illusion, the printing presses way to reproduce full color. NOTE: New digital presses use another system, called a stochastic pattern, which is more random, but still uses the CMYK.

Ben-day dots give illusion of a tint, offering a 3rd color when only 2 are used. Used extensively in comics and popularized in painting reminiscent of comics by Roy Lichtenstein.

Color in the Digital Environment

Digital interpretations of all facets of color are complex. All on-screen or virtual color technology is additive (rgb) based. On-screen color contains a depth/layering that hard copy or print cannot reproduce; on-screen images are luminous and backlit. Printed digital color, on the other hand, is within the material world- which is a subtractive color model, and thus participates in the rules of a CMYK environment.

1st fish image-

original image/gray scale conversion/high contrast bit map
1/2 tone b&w/inverse of org/diffusion screen pattern
curves- 3 curve adjustments

2nd fish image-

original image/posterized/contrast & brightness adjustment
rainbow gradient/blend to white/colorized
contrast, brightness, gradient blended

color and the "media", yellow journalism

Rainbows, used symbolically as promising, optimistic, inclusive

Color in the world

Color used to decorate personal, social, and civic environments; elaborate, mundane, symbolic

Color/Hue used as a signifier of meaning, race

Camouflage in theory, in nature, in art; the appearance of disappearance

Patterns and (Physical and Optical) Movement - action, stop motion, implied, actuated

Motif: a recurring theme, subject, idea; a distinctive and recurring form, shape; a dominant idea or feature. Pattern: in art: a design or form that contains a repeated element

Motif examples

Random and deliberate motifs and patterning, decoration, investigation, as a manifestation of in/stability (body/mind/time)

textile, paper pattern designs

Artists explore Pattern and Decoration; as associated with optical pleasure, ritual, the interior, the feminine

Yellow, Blue, Red-uses/stereotypes

yellow- racist, hope, cowardice

blue- moody, pure, raunchy

red- mortality, sex, passion, caution, anger, urgency

A few films that use color thematically:

Red, Blue, White, trilogy of films by Krzysztof Kieslowski, Poland

Hero, Zhang Yimou, China

Cries and Whispers, Ingmar Bergman, Sweden

Happy Together, Wong Kar-Wai, Hong Kong

Pleasantville, Gary Ross, USA

Far From Heaven, Velvet Goldmine, both by Todd Haynes, USA

City of Lost Children, Jean-Pierre Jeunet, France

all the films of Pedro Almodovar, Spain, including All About My Mother; Tie Me Up, Tie Me
Down; Women on the Edge of a Nervous Breakdown; Bad Education

My Life in Pink, Alain Berliner, French

Wings of Desire, Wim Wenders, Germany

The Wizard of Oz, Victor Fleming, USA

Daughters of the Dust, Julie Dash, USA

Jour de Fete / Jaques. Tati, France