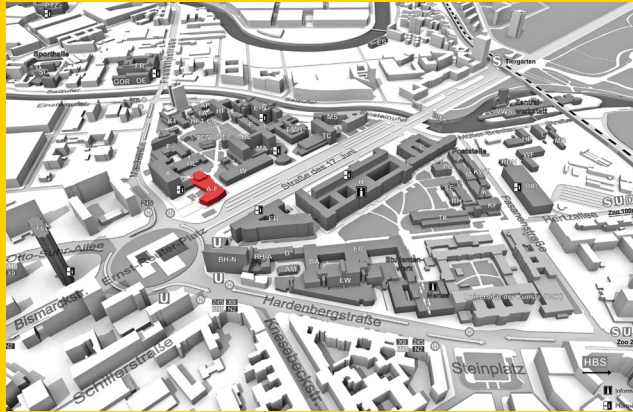


**K**nowledge of how to use, combine, analyze and understand colour has always been widely distributed, if not dispersed. Painters and architects, dyers and printers, pigment producers and merchants, physicists and chemists, natural historians and physiologist, among others, have been dealing with colour, its properties, mixtures, harmonies, meanings and uses.

For long periods, different communities that were concerned with colour and the knowledge about it did not interact – at least so it appears. One of the first to come up with fundamental claims concerning colour in full generality was Newton whose *1704 Opticks* indeed quickly became a common reference point – positive or negative – for most of those who reflected on colour.

The conference shall address those connexions between various fields. In order to further cross-disciplinary discussion, there will be no parallel sessions. The conference will have four keynote lectures and 23 contributed papers, with speakers from 10 countries all over the world.



**Public Transport:**

U-Bahn: Ernst-Reuter-Platz, line U2

Bus: Ernst-Reuter-Platz, lines M45, 245 und X9

S-Bahn: Zoologischer Garten, lines S3, S5, S7, S75

Tiergarten, lines S3, S5, S7, S75

**Organizers:**

Friedrich Steinle (History of Science, TU Berlin)

Magdalena Bushart (Art History, TU Berlin)

Reinhold Reith (History of Technology, Salzburg University)

**Participation:**

Admission free. No registration required.

**Contact:**

[www.kunstgeschichte.tu-berlin.de](http://www.kunstgeschichte.tu-berlin.de)

[www.wissensforschung.tu-berlin.de](http://www.wissensforschung.tu-berlin.de)



# COLOUR HISTORIES

Colour in the 17th and 18th centuries:  
Connexions between Science, Arts and Technology

28–30 June 2012

TU Berlin, Architekturgebäude, room A 053  
Straße des 17. Juni 150/152, 10623 Berlin

## Thursday, 28 June

**12:00** Registration

**13:00** Welcome

**Sarah Lowengard (New York):**

*Analogies, adaptations and disorientations in the mechanization of color-printing processes ca. 1640–1795*

**14:30** Coffee Break

**15:00** Practices I (Chair: Reinhold Reith, Salzburg)

**Ad Stijnman (Amsterdam), Elizabeth Upper (Cambridge):**

*Early modern colour printing 1600–1700*

**Susan Wager (New York):**

*Coloring the Rococo: intermedial reproduction and the invention of color in 18th century France*

**16:20** Coffee Break

**16:40** Colours in Nature (Chair: Magdalena Bushart, Berlin)

**Karin Leonhard (Berlin):**

*Painting the rainbow – colour in nature versus colour in art*

**Ulrike Kern (Los Angeles):**

*Corrupted colors: a revival of an ancient color concept in 17th century art theory*

**18:00** Snacks

**19:00** Public Lecture

**Jenny Balfour-Paul (Exeter):**

*Indigo: not just a colour*

**20:00** Reception

## Friday, 29 June

**09:15** Alan Shapiro (Minneapolis):

*Newton's theory of color and painters' primaries*

**10:15** Coffee Break

**10:30** Colour and Newtonianism (Chair: Friedrich Steinle, Berlin)

**Fokko Jan Dijksterhuis (Twente):**

*Perception of colours by different eyes*

**Gerhard Wiesenfeldt (Melbourne):**

*Practitioners' materials and optical theories: colour in Dutch 18th century natural philosophy*

**Heiner Krellig (Berlin/Venice):**

*Algarotti, Newton, and the advantage of their theory of light for painterly practice*

**12:30** Lunch Break

**14:00** Natural Philosophy before Newton

(Chair: Sven Dupré, Berlin)

**Tawrin Baker (Bloomington):**

*Colour in 17th century natural philosophy textbooks*

**David Brafman (Los Angeles):**

*The putrid and the pure: color theory of a baroque Neapolitan alchemist*

**15:20** Coffee Break

**15:40** Practice and System (Chair: Lissa Roberts, Twente)

**Sachiko Kusukawa (Cambridge):**

*The colour chart of Richard Waller, FRS, 1686*

**Bruno Belhoste (Paris):**

*Dyeing at the gobelins in 18th century: the challenge of Quémizet*

**17:00** Coffee Break

**17:20** Colours after Newton (Chair: Sven Dupré, Berlin)

**Robin Rehm (Basel/ Zürich):**

*"Beauty and perfection of the pure colours": Anton Raphael Mengs and the singularity of yellow, red, blue*

**Olaf L. Müller (Berlin/Krakow):**

*Border spectra in the atmospheric colours of Japanese woodcuts: how much Newton and Goethe were known by Hokusai and Hiroshige?*

## Saturday, 30 June

**09:15** Ulrike Boskamp (Berlin):

*Primary colours in the 18th century: concepts and uses*

**10:15** Coffee Break

**10:30** Meanings (Chair: Regina Lee Blaszczyk, Philadelphia)

**Corinne Thépaut-Cabasset (London):**

*Words of fashion: words of colours in Parisian textile trade in the 17th–18th century*

**Theresa M. Kelley (Madison, WI):**

*Fugitive and variable: color, material practice, and aesthetic contingency*

**Aida Yuen Wong (Boston):**

*Kingfisher Blue in Ming China*

**12:30** Lunch Break

**14:00** Artists' Accounts I (Chair: Ulrich Heinen, Wuppertal)

**Audrey Adamczak (Paris):**

*A dry coloured powdery medium: the art of making pastel and the artistic and technical literature in France Ancien Régime*

**Matthias Vollmer (Berlin):**

*Disegno versus colorito – science versus illusion?*

**15:20** Coffee Break

**15:40** Artists' Accounts II (Chair: Ulrich Heinen, Wuppertal)

**Ioana Măgureanu (Bucharest):**

*Colour: from damnation in the scientific discourse to its recovery in art theory*

**Petra Schuster (Berlin):**

*How knowledge of colour affected value judgements in Siglo de Oro painting technique innovation: Carducho's Diálogos de la Pintura (1633) in comparison to Pacheco's Arte de la Pintura (1649)*

**17:00** Coffee Break

**17:20** Practices II (Chair: Lissa Roberts, Twente)

**Romana Filzmoser (Florence):**

*Color knowledge and color practice in English cosmetic treatises of the 17th century*

**Carole Blumenfeld (Rome):**

*"Daring harmonies of colour": colours for painting sold at market in Rome and Paris (1750–1815)*

**18:40** Closing Remarks

**19:00** End of Conference