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By emphasizing color's materiality, the way in which it was produced, exchanged, and used by artisans, artists, and craftspersons, contributors draw attention to the disjuncture between the beauty of color and the blood, sweat, and tears that went into its production, circulation, and application as well as to the complicated and varied social meanings attached to color within specific historical and social contexts.

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The Materiality of Color by Andrea Feeser, 9781138310193, available at Book Depository with free delivery worldwide.

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The communities closest to the refinery are predominantly populated by people of color, and those communities and their health are disproportionately affected. Texas Cancer Registry data from 2017 reported that Black people in Jefferson County, which includes Port Arthur, had cancer rates 15% higher than average Texans, and cancer mortality rates nearly 40% higher than the state average. 1

The purpose of this essay collection is to recover color's complex and sometimes morally troubling past. By emphasising color's materiality, and how it was produced, exchanged and used, contributors draw attention to the disjuncture between the beauty of color and the blood, sweat, and tears that went into its production, circulation and application as well as to the complicated and varied social meanings attached to color within specific historical and social contexts.

Although much has been written on the aesthetic value of color, there are other values that adhere to it with economic and social values among them. Through case studies of particular colors and colored objects, this volume demonstrates just how complex the history of color is by focusing on the diverse social and cultural meanings of color; the trouble, pain, and suffering behind the production and application of these colors; the difficult technical processes for making and applying color; and the intricacy of commercial exchanges and knowledge transfers as commodities and techniques moved from one region to another. By emphasizing color's materiality, the way in which it was produced, exchanged, and used by artisans, artists, and craftspersons, contributors draw attention to the disjuncture between the beauty of color and the blood, sweat, and tears that went into its production, circulation, and application as well as to the complicated and varied social meanings attached to color within specific historical and social contexts. This book captures color's global history with chapters on indigo plantations in India and the American South, cochineal production in colonial Oaxaca, the taste for brightly colored Chinese objects in Europe, and the thriving trade in vermilion between Europeans and Native Americans. To underscore the complexity of the technical knowledge behind color production, there are chapters on the 'discovery' of Prussian blue, Brazilian feather technique, and wallpaper production. To sound the depths of color's capacity for social and cultural meaning-making, there are chapters that explore the significance of black ink in Shakespeare's sonnets, red threads in women's needlework samplers, blues in Mayan sacred statuary, and greens and yellows in colored glass bracelets that were traded across the Arabian desert in the late Middle Ages. The purpose of this book is to recover color's complex-and sometimes morally troubling-past, and in doing so, to restore a sense of wonder and appreciation for our colorful world. With its nuanced and complex depiction of how color operated within local contexts and moved across the globe, this book will appeal to art historians, social and cultural historians, museum curators, literary scholars, rhetoric scholars, and historians of science and technology.

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Since the earliest days of cinema, film has been a colorful medium and art form. More than 230 film color processes have been devised in the course of film history, often in close connection with photography. In this regard, both media institutionalized numerous techniques such as hand and stencil coloring as well as printing and halftone processes. Apart from these fundamental connections in terms of the technology of color processes, film and photography also share and exchange color attributions and aesthetics. This publication highlights material aspects of color in photography and film, while also investigating the relationship of historical film colors and present-day photography. Works of contemporary photographers and artists who reflect on technological and culture-theoretical aspects of the material of color underline these relations. Thematic clusters focus on aesthetic and technological parallels, including fashion and identity, abstraction and experiment, politics, exoticism, and travel. Color Mania contains a general introduction to color in film and photography (technique, materiality, aesthetics) as well as a series of short essays that take a closer look at specific aspects. An extensive image section illustrates the texts and color systems and continues the aesthetic experience of the various processes and objects in book form. Exhibition: Fotomuseum Winterthur, Switzerland (07.09. - 24.11.2019).

How is technique political?

Garland of Visions explores the generative relationships between artistic intelligence and tantric vision practices in the construction and circulation of visual knowledge in medieval South Asia. Shifting away from the traditional connoisseur approach, Jinah Kim instead focuses on the materiality of painting: its mediums, its visions, and especially its colors. She argues that the adoption of a special type of manuscript called pothi enabled the material translation of a private and internal experience of "seeing" into a portable device. These mobile and intimate objects then became important conveyors of many forms of knowledge—ritual, artistic, social, scientific, and religious—and spurred the spread of visual knowledge of Indic Buddhism to distant lands. By taking color as the material link between a vision and its artistic output, Garland of Visions presents a fresh approach to the history of Indian painting.

Color speaks a powerful cultural language, conveying political, sexual, and economic messages that, throughout history, have revealed how we relate to ourselves and our world. This ground-breaking compilation is the first to investigate how color in fashionable and ceremonial dress has played a significant social role, indicating acceptance and exclusion, convention and subversion. From the use of white in pioneering feminism to the penchant for black in post-war France, and from mystical scarlet broadcloth to the horrors of arsenic-laden green fashion, this publication demonstrates that color in dress is as mutable, nuanced, and varied as color itself. Divided into four thematic parts – solidarity, power, innovation, and desire – each section highlights the often violent, emotional histories of color in dress across geographical, temporal and cultural boundaries. Underlying today's relaxed attitude to color lies a chromatic complexity that speaks of wars, migrations and economics. While acknowledging the importance that technology has played in the development of new dyes, the chapters explore color as a catalyst for technical innovation that continues to inspire designers, artists, and performers. Bringing together cutting-edge contributions from leading scholars, it is essential reading for academics of fashion, textiles, design, cultural studies and art history.

Film culture often rejects visually rich images, treating simplicity, austerity, or even ugliness as the more provocative, political, and truly cinematic choice. Cinema may challenge traditional ideas of art, but its opposition to the decorative represents a long-standing Western aesthetic bias against feminine cosmetics, Oriental effeminacy, and primitive ornament. Inheriting this patriarchal, colonial perspective which treats decorative style as foreign or sexually perverse filmmakers, critics, and theorists have often denigrated colorful, picturesque, and richly patterned visions in cinema.

Condemning the exclusion of the "pretty" from masculine film culture, Rosalind Galt reevaluates received ideas about the decorative impulse from early film criticism to classical and postclassical film theory. The pretty embodies lush visuality, dense mise-en-scène, painterly framing, and arabesque camera movements-styles increasingly central to world cinema. From European art cinema to the films of Wong Kar-wai and Santosh Sivan, from the experimental films of Derek Jarman to the popular pleasures of Moulin Rouge!, the pretty is a vital element of contemporary cinema, communicating distinct sexual and political identities. Inverting the logic of anti-pretty thought, Galt firmly establishes the decorative image as a queer aesthetic, uniquely able to figure cinema's perverse pleasures and cross-cultural encounters. Creating her own critical tapestry from perspectives in art theory, film theory, and philosophy, Galt reclaims prettiness as a radically transgressive style, shimmering with threads of political agency.

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