

## Kleur. & visie

During 2010 the Board transformed the Association into a Foundation. With the new structure we expect to be able to react better on developments and to improve cooperation with partners in the field of colour through transparency and a recognisable position. The long history and efforts of the former Dutch Association for Study on Colour (Kleurenstudie) has formed the basis for a professional platform and community, which will be continued under the new name: Stichting Kleurenvisie – the Dutch Platform for Colour.



Kim van Savooyen (left) and Louise Buvelot (right), Directors.

Two issues of our in-house magazine were published in 2010:



*Kleur breed uitgemeten* (Colour in all its shades) Contributions included the power of green in dreams; coloured memory; colours of the hereafter; the role of colour when searching for images; colour without material does not communicate (on the restricted usefulness of colour standards in the textile industry). There was a feature on raw colour, visual research on vegetables, with colour maps, mixing ratios and botanic families to display nature's wealth of colour and to put it into a new context.



*Kleur en Lucht* (Colour and Light) Contributions included a thesis on colour constancy by Arjan Gijsenij, considering a new paint recently introduced by Sikkens that is not colour consistent: the spectator is continually surprised by the 'moving colours' concept. Ellen de Vries, a light architect, gave insights into the way colour and music move her to a deeper awareness. The University of Mainz showed that the colour temperature of a light source can influence the taste of wine. Striking results of research by FOM Institute with Twente University showed that the colour of light could be changed by using a nano sieve.

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The Color Cafe in January was a meeting in the format of several *Pecha Kucha* presentations. The key-note speaker Floor van Dusseldorp presented his latest publication '12 colour propositions for urban planning', in which he formulates fundamental definitions for outdoor use of colour.



At the professional studio Beurskens, in April, we held 'Colour Caught' on colour in photography, imaging and prints. The question was how to catch a colour and make the reproduction in the right way, i.e. how to manage colour.

As 2010 was the year of light, on 22<sup>nd</sup> October at the eve of the Dutch Design Week we organised our second Colour Day in Eindhoven, the 'light city' (because of Philips Lighting), hosted by Van Abbe Museum and Designhuis. It became apparent that red is not an exciting colour for everyone. A room lit totally in red made some people very happy, while others became nauseous. Evidently more research is needed!



Mark Stolk lectured on 'Colour Vitamins', sharing his knowledge of scientific data and a direct practical experience. This synthesis raises new questions, not only about colour, but also how we are able to experience colour more fully. Chretien van Campen presented his new book, *Gekleurd Verleden* (Coloured History), exploring colour through the story of Proust with engaging stories on synaesthesia. Marike de Kruiff, light designer and creative lighting director of Philips Design, showed designs in which light and colour become meaningful, opening many possibilities for coloured light.

### Contributions and Cooperation

The Dutch Colour Group contributed several media items, such as interviews for local and national radio and television, answering questions, and match-making related to colour.

In research for the exposition about De Stijl, more information was needed about the paints and varnish used on furniture made in this period. Valerie Guillaume, one of the curators, consulted our library with the De Stijl expert Hans Vrijmoed. The expo De Stijl | Modriaan was held from December 2010 till March 2011 in Centre Pompidou, Paris.

A similar contribution was made in research for the book *Colour in Time*, which presents essays, statements, interviews and case studies on the use of colour in all aspects of daily life.