

**SCHOOL OF FINE ART AND MUSIC**  
**Winter Semester 2015**  
**ARTH\*3200**  
**COLOUR: PRACTICE AND MEANINGS IN WESTERN ART**



**INSTRUCTOR:** Dr. Martina Meyer  
**TIME:** Tuesday & Thursday, 4:00-5:20  
**LOCATION:** MacKinnon Building, Room 114  
**OFFICE:** Johnston Hall, Rm. 113A  
**PHONE:** Ext. 58476  
**EMAIL:** meyer@uoguelph.ca  
**OFFICE HOUR:** TBA

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**CALENDAR DESCRIPTION:**

This course explores the role colour has played in the work of selected artists and periods (Offered in odd-numbered years.)

***Prerequisite(s):*** 10.00 credits including 2.00 credits in Art History

**COURSE DESCRIPTION:**

According to David Batchelor, author of *Chromophobia* (2000) colour, though bound up with the fate of culture has been systematically marginalized. Yet, ever since antiquity, sculptors have used coloured materials and tints to give a lifelike quality to three-dimensional portraits and statues. Nonetheless, the term "sculpture" tends to evoke images of white marble. This course will provide a comprehensive examination of a broad historical range of sculptors' use of polychrome to enliven figural works. We will investigate polychrome in Classical Greek through contemporary sculpture, along with individual discussions of specific extraordinary works, from Old Kingdom Egypt to the present day—including sculptures whose polychrome has only been recently discovered, analyzed, or reconstructed through advanced technical evaluation. By considering polychrome sculpture from different periods side-by-side we will be able to consider a full range of possibilities concerning the appearance, function and reception of ancient polychrome sculpture.

**LEARNING OBJECTIVES:**

- students will become familiar with colour theory and the use of colour as a means of expression together with applicable terminology
- students will gain an understanding of colour as a fundamental biological response, while exploring the optics of colour
- students will recognize individual and cultural differences to both the emotive and the symbolic character of colour
- students will become familiar with the relationship between art and technology and how this is manifest in a chronological analysis of colour production and application

**REQUIRED TEXT:**

Philip Ball, *Bright Earth: Art and the Invention of Colour*, University of Chicago Press, 2003.

Reprinted 2008 by Random House.

Additional Readings on Coureslink and Online.

**Recommended Texts:**

David Batchelor, *Chromotopia*, 2000, Reaktion Books: London.

David Batchelor, *Colour*, 2008, MIT Press .

**FORMAT**

This course is devised as a *lecture/seminar* hybrid. As a result, students are expected to contribute to the focus of the course in terms of analysis, discussions, and weekly critical reviews and presentations. All students are to have read and prepared notes on the assigned articles and chapters for effective class participation.

**METHOD OF EVALUATION:**

Midterm (TBA).....	25%
Term Project.....	25%
Writing assignment (TBA) .....	25%
Final exam ( <b>Take-home final exam distributed on the last day of lecture</b> ).....	25%