Knowledge 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  
www.wissensforschung.tu-berlin.de

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 c. 1640 – 1795
14:30 Coffee Break
15:00 Practices I (Chair: Reinhold Reith, Salzburg)
Ad Stijman (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
18:00 Snacks
18:40 Colours in Nature (Chair: Magdalena Bushart, Berlin)
Karín Leonhard (Berlin):
Painting the rainbow – colour in nature versus colour in art
Ulrike Körn (Los Angeles):
Corrupted colors: a revival of an ancient color concept in 17th century art theory
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 Dijkstra (Twente):
Perception of colours by different eyes
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 Mâguereanu (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 Díalogs de la Pintura (1633) in comparison to Paesche’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
Saturday, 30 June
09:15 Ulrike Boskamp (Berlin):
Primary colours in the 18th century: concepts and uses
10:15 Coffee Break