

New Colour Guide



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Reviews

This book is really gripping and fascinating. Of course, it is actually play, nonetheless an interesting and amazing literature. You will not feel monotony at anytime of the time (that's what catalogs are for about if you request me).
(Delbert Gleason)

NEW COLOUR GUIDE



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Hunter and James, 0. Soft Cover. Condition: New. Limited to just 500 numbered copies, our copies have been signed by the photographer This is the 8th book from John MacLean, and is of the same high standard we have come to expect from him. The book is on Aaron Schumans Best Photobook list 2012 New Colour Guide In our day-to-day lives, colour is largely secondary to form by practical necessity: the shape of a tree is more immediately important than its colour. In art history, colour has rarely been considered a worthwhile subject, but has been a discourse continually expanded by visual artists. New Colour Guide (NCG) is not intended as a means of understanding colour (even if that were possible), but rather a project where colour was chosen to guide and structure my process of image-making. Why? Because, in a contemporary culture where images that cannot be explained by words are mistrusted, colour remains defiantly ineffable, mysterious and uniquely able to highlight the enigmatic nature of human visual perception. NCG leads the viewer through a photo-world of schools, markets, offices and museums; forests, rivers and skies; artist's studios, laboratories and crime-scenes. It is populated by parents, children, teachers, pupils, tourists and spectators. Colour here overlaps art and science; it is added and removed by both the people photographed and the photographer. Outside, only the winter season persists; snow provides a background for colour but can erase it too. We see that colour can rise from abstraction to suggest narrative and meaning; it can infer value through hierarchies, provide form, depth and resonance and be connected with feelings of order and disorder. Crucially these qualities are only palpable to the viewer because they have acquired the necessary experience and conditioning from early childhood to interpret colour. Colour can create context..



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