

National Cultural Policy Submission

Tony Twining

Submitted: As an individual

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1. I make this submission as an individual.

1.1 My Instagram handle is @colourtechnique. I own the first codified, concise colour treatise, which can be memorised for ease of reference: *The Seven Techniques of Colour Composition for Artist and Audience*. It is drawn from the observations of Ruskin, Chevreul, Itten and Hughes, and I have been testing its authority rigorously through my own observations since 2016.

1.2 From Venetian palaces to video games, the seven techniques are timeless and immutable.

1.3 In accordance with goal 3 of the original five goals I seek:

THE COLOURIST: An annual, federally-funded painting competition, judged exclusively and transparently against the seven techniques of colour composition, to foster excellence in colour technique and appreciation, with fifty one-time finalists receiving \$20,000 each. "Everyone's a winner, baby".

2. Vincent Namatjira is an aspiring colourist who needs and deserves a universal code of unimpeachable authority to support and consolidate his practice.

2.1 Adele Beydoun, 14, Young Archies 2022, is no less deserving.

2.2 Coupling the code with an annual, national competition, wherein all finalists are fairly rewarded for their efforts, will publicise it and effectively regulate the demeaning, exploitative "art prize" racket.

3. In visual art as in music, technical proficiency is paramount, especially in this second (digital) age of illustration. The era of "anything goes", randomly applying colour to canvas, hoping for the best and calling it art, is long gone. A "story" told or illustrated poorly is quickly forgotten.

4. Finalist's works could be acquired for the distributed national collection of state galleries, NGV, AGNSW, AGSA, QAG, AGWA, TMAG, MAGNT, NGA, to democratise contemporary art acquisitions policy and cure its arbitrary elitism.

4.1 For cost neutrality, the program could be funded from the sale of Blue Poles. The popularity of master colourist Jeffrey Smart's recent show at the NGA proves the public's love of colour technique. Nobody will miss Pollock when they see our first crop of colourists...and Gough will be well pleased with the veritable renaissance that ensues.

THE SEVEN TECHNIQUES OF COLOUR COMPOSITION FOR ARTIST AND AUDIENCE

1. PRECIOUS WHITE: A composed picture contains no more than a single small point or small area of pure white. Observed by Ruskin, this technique lends authority to all pictures.
2. TRUE SATURATION: A small point or small area of pure colour in or with a larger area of the same colour diluted and gradated by admixture with another colour or grey. Observed by Itten, in colour composition, saturation exists only in combination with dilution.
3. CLOSE HARMONY: A pair of colours found close together on a standard colour wheel, blue/green, green/yellow, yellow/orange, orange/red, red/violet, violet/blue. A pairing of different hues of the same colour also qualifies. They are harmonious pairs. They can be used as small composition elements or as an overall colour scheme. Brown/pink is a long-established secondary harmonious pair.
4. COMPLEMENTARY CONTRAST: A pair of colours found directly opposite each other on a standard colour wheel, red/green, yellow/violet, blue/orange. They are complementary pairs. They can be used as small composition elements or as an overall colour scheme. Observed by Chevreul, in practice, the blue/orange pair is often changed to blue/yellow, the red/green pair to orange/green. Red/green and blue/yellow complementary pairs are the most widely used colour composition technique. There are long-established secondary complementary pairs, blue/brown, black/yellow, grey/pink, black/pink and black/violet.
5. CHROMATIC PARITY: Where the constituent colours of harmonious pairs and complementary pairs are of equal chromatic intensity, tint, tone or value. It does not preclude the use of a small point or small area of a pure colour against a large area of its complementary opposite diluted and gradated by admixture with grey. Ruskin noted that adept colourists sometimes changed the green in the red/green complementary pair entirely to grey, relying on what Chevreul identified as the green afterimage of red to make the grey seem green. Likewise the blue in the blue/yellow pair.
6. ECHOING: The repetition of harmonious pairs and complementary pairs in a single picture. Observed by Hughes, echoing is more likely to be found in larger compositions, where there is room for it. The repeated pair need not be in chromatic parity with its parent, it can be a faint echo.
7. CONSPICUOUS BLACK: When black is used as a colour in itself, rather than to make tones by admixture with other colours, or as background in chiaroscuro, it should be easily seen and attract the viewer's attention. Observed by Ruskin, black is most conspicuous when confined to a single area of a composed picture.

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