

The Art of
Red

In this issue, I've brought together 20 artists, all bound by the vibrant thread of the colour **RED**. This concept intrigued me, inspiring a deeper exploration.

Each artpiece in this compilation resonated with me on a personal level, evoking different emotions and sparking a profound connection.

Join me in this visual journey where the power of **RED** serves as a unifying element, weaving a narrative that speaks to the soul, passion, and elevating the essence of artistic expression.

“Colour is stronger than language.
It’s a subliminal communication.”

Louise Bourgeois

HENRI MATISSE



Henri Matisse was a revolutionary and influential artist of the early 20th century, best known for the expressive colour and form of his Fauvist style.

In 1904, Matisse began studying the colour wheel and colour theory text developed by French scientist Michel-Eugène Chevreul. Matisse applied the colour wheel to his work, observing and demonstrating colour relationships.

“The Red Studio” or “L’Atelier Rouge”(1) – a breathtaking work by Matisse. He chooses to use Venetian red to cover more than two-thirds of the canvas, which is completely revolutionary for the time. The choice of such a strong and intense colour, used to fully colour the walls and floor of the studio makes it almost hypnotic, attracting and absorbing the viewer with its power. With floor and walls blended, only divided by a small line on the floor, he builds a space where the format is given almost exclusively by the objects inside the atelier.

The Red Studio actually began not as the red studio. The floor was pink, the walls were blue, and all the furniture was an ochre yellow. However, Henri Matisse, made the very bold, impulsive decision to paint it all in red. And such was the intensity with which he did it, that it is possible to see in the fast and furious brushstrokes, small wires from the brushes that were stuck to the paint and the canvas.

The Red Studio is a painting that Matisse himself admitted that he didn’t quite understand. He said:

“I like it, but I can’t explain it to you...”

This fact makes the work profoundly moving and fascinating.



The Red Studio

1911
OIL ON CANVAS

Matisse once remarked:

“Where I got the colour red—to be sure, I just don’t know. I find that all these things . . . only become what they are to me when I see them together with the colour red.”

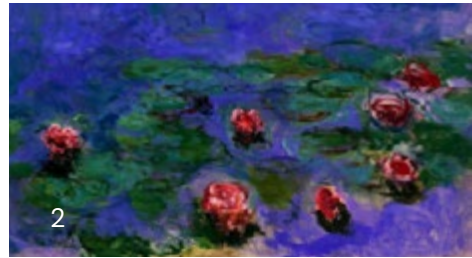
His use of bright hues and simple shapes to convey mood and emotion inspired a great number of modern artists like **Mark Rothko’s** (page 22) **Untitled red canvas** from 1970 or Tom Wesselmann’s vibrant Still Lives, that ignored the rules of perspective.

CLAUDE MONET

Claude Monet was a French painter and founder of impressionist painting who is seen as a key precursor to modernism, especially in his attempts to paint nature as he perceived it.

Colour was at the heart of Monet's artistic vision. He believed in painting the sensations he felt while observing a subject rather than merely replicating its physical appearance. Monet's use of colour was revolutionary for his time, as he broke away from the traditional use of muted colours and somber tones prevalent in academic art. Instead, he employed a vibrant and bold colour palette, using an array of pigments to bring life and vibrancy to his canvases.

Red, known for its dynamic and intense nature, played a significant role in expressing emotions and adding depth to Monet's compositions. The artist used red to convey various aspects of his works, from the vibrant red flowers in his famous "*Water lily*" (2) series to the warm tones of the setting sun



reflecting on the water in "*Houses of Parliament*" (3).

As Monet's colour choices were crucial elements in his art, it is fascinating to delve into how his perception of colours changed with the progression of cataracts later in his life. Monet developed cataracts in the early 1900s, which inevitably influenced his ability to perceive colour accurately.

Although Monet's cataracts altered his perception of colour, they did not diminish his





The Japanese Footbridge

1923
OIL ON CANVAS

ability to create breathtaking artwork. Rather than letting his visual impairment hinder him, Monet adapted his technique and continued to create masterpieces. The muted, hazy quality that emerged in his later works can be seen as a reflection of his evolving perspective on the world.

The **"Japanese Footbridge" (3)** is among Monet's last paintings of this series, made in early 1920s. Twenty

five years earlier, in the late 1890s, the footbridge provided the subject of Monet's first series of paintings of his pond at Giverny. While the paintings in the earlier series are more naturalistic in style, the later works feature dense swirls and loose strokes of colour that almost obscure the form of the bridge. These later paintings also feature a fiery palette of maroons, rusts, and oranges unique within Monet's body of work.



Same Place


1899



Different Story

1923

GEORGIA O'KEEFFE



Georgia O'Keeffe was American painter who was among the most influential figures in Modernism, best known for her large-format paintings of natural subjects,

She is best known for her large-scale studies of flowers, painted as if looking at them through a magnifying glass. However, since the early 1920s the vast oil works have been dogged by erotic interpretations and, despite O'Keeffe's six decades of vigorous denial that her paintings were in any way sexual, it remains a commonly held assumption to this day.

The theory that her flower paintings were actually close studies of the female vulva were first put forward in 1919 by Alfred Stieglitz, the photographer (who later became O'Keeffe's husband).

Georgia O'Keeffe has produced a number of paintings of the canna lily plant, primarily abstractions of close-up images. The painting "**Red Canna**" from **1924 (4)** is part of this series. The artist explained that she wanted to

reflect the way she saw these flowers, expressing herself through the use of vibrant colours like red, yellow and orange. The intense red tones evoke a sense of energy and warmth, inviting viewers to contemplate the inherent beauty and complexity of nature. She transforms a simple flower into a transcendent symbol, resonating with the vibrant pulse of life.

I paint because colour is significant.

Georgia O'Keeffe's use of red is an integral part of her artistic legacy. Beyond being a visual element, red becomes a language through which O'Keeffe communicates emotion, energy, and the profound beauty she finds in the world around her. Whether depicting flowers, landscapes, or abstract forms, O'Keeffe's manipulation of red transcends mere representation, transforming her works into vibrant expressions of life's complexity.







Red and Pink

1925

1941
Red Hills and Bone

KAZUO SHIRAGA

Kazuo Shiraga was a Japanese abstract painter and the first-generation member of the postwar artists collective Gutai Art Association. He is known for his dynamic performance paintings.

The art of Kazuo Shiraga vis as much about performance as it is about painting. There is an undeniable energy in Shiraga's abstract compositions, which puts process at the forefront of its aesthetic. His gestural marks possess an intense materiality, almost acting as a metaphor for the Shiraga's exceptionally physical technique (7), a method utilising the artist's entire body to execute:

“I want to paint as though rushing around a battlefield, exerting myself to collapse from exhaustion.”

While the palette and mood of his works evolved over time, they are united by a vigorous energy and a facture so dramatically rich and textured as to be almost sculptural.





Suiju

1985
OIL ON CANVAS

This performative approach not only defied traditional artistic conventions but also allowed for a visceral and spontaneous interaction with colour.

Shiraga's palette is rich in vibrant hues that captivate the viewer's attention. Shiraga's use of colour goes beyond the visual; it embodies an emotional resonance. The intensity of his colours reflects the artist's commitment to expressing raw, unbridled emotion.

In his works, Shiraga often used red, specifically crimson – a rich, deep red colour, inclining to purple. This

“The reason I liked it [the crimson] was that it somehow seemed to reek of blood ...”

particular hue added raw emotions, intensity and boldness to his already dynamic and passionate artworks.






“I want to paint as though rushing around on a battlefield, exerting myself to collapse from exhaustion.”

Untitled
1964, OIL ON CANVAS

MARK ROTHKO



Mark Rothko, was the highest representative of American abstraction. With his painting he wanted to achieve an ambitious utopia: to express the most basic universal emotions. And for many he got it.

Mark Rothko sought to make paintings that would bring people to tears. he said. "And the fact that a lot of people break down and cry when confronted with my pictures shows that I can communicate those basic human emotions....If you...are moved only by their colour relationships, then you miss the point."

"I'm interested only in expressing basic human emotions - tragedy, ecstasy, doom,"

Mark Rothko saw red as a dominant colour in his work, associating it with elements such as fire and blood, and thus with themes of life, death, and

spirituality. For Rothko, red was not just a cheerful or happy colour, but rather one that could evoke a sense of tragedy, ecstasy, and doom.

Rothko's interest in colour and its emotional impact can be traced back to his influences, such as **Henri Matisse** (→ page 4). He was inspired by Matisse's painting "**The Red Studio**" (1) which ignited his exploration of pure colour.

According to Bonnie Clearwater's, *The Rothko Book*, Rothko said that looking at the painting,

"you became that colour, you became totally saturated with it as if it were music".



No. 5/No. 22

1949

However, there is a visible change in Rothko's colour palette, when comparing his earlier works, such as **"No. 5/No. 22" (10)** to more recent. Thus, in Rothko's **"Black in deep red" (11)** you see movement, the shades of red seem to flow together, and the black abruptly stands out. Vibrant red bordering the bottom box as the stark black blends into the box brings the colours to life with vibrant energy. Mark Rothko had personal struggles in life that ultimately lead to his suicide in 1970. The black seems to almost "swallow the red" as stated in John Logan's play "Red".

Commonly misunderstood is the idea that Rothko's gradual movement to shades of black reflected his own movement toward a final tragedy.

**"Red, yellow, orange —
aren't those
the colours of an inferno?"**

Rothko understood his early work to be as much of a study of human pain as his darker palette. More important than mere self-expression, Rothko hoped to say something universal about the human condition in his paintings.



Black in Deep Red

1957





FRANCIS BACON

Francis Bacon was an Irish artist and one of the most unique, engaging figurative painters to emerge during the post-war period. Bacon is known for his raw, unsettling imagery.

Francis Bacon's visceral, macabre portraits express the widespread anxieties of post-war Europe and the artist's own personal demons. Bacon painted howling abstracted faces and crucifixes in claustrophobia-inducing settings, made all the more ominous with his discomfiting palettes. He often took inspiration from art historical forebears such as **Van Gogh** and **Velázquez (12)**, translating

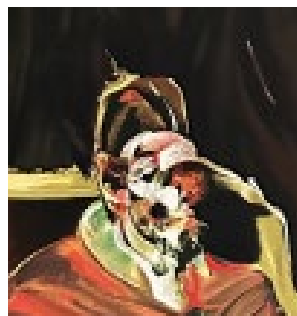


12
Velázquez



13
Bacon

their dramatic compositions for the chaotic modern age. Bacon's own violent relationships served as a darker, more personal reference point. In his iconic painting, "**Study for a Portrait of Pope Innocent X after Velázquez, 1989**" (13), Bacon transforms Diego Velázquez's classic portrait into a terrifying figure. The Pope's face, rendered in a palette of **red and deep maroons**, becomes a haunting embodiment of existential dread and inner torment.





Second Version of Triptych 1944

1988
OIL, ACRYLIC

Part man, part beast, these howling creatures first appeared in "**Three Studies for Figures at the Base of a Crucifixion**" (14), which Bacon painted during the Second World War. One critic described that picture as a reflection of "the atrocious world into which we have survived". In the second version, painted in 1988, Bacon changed the background colour from bright orange to dark, **crimson hue**, and placed more space around the figures, plunging them into a deep void. The reasoning behind Bacon's creation of the 1988 copy of a 1944 painting is unclear. Perhaps, both works mirrored

the the destructive effects of war: the 1944 painting being more intense in colours and spacing of figures, display the horrors of that time; and the later triptych with darker red hues, resembling, dried blood, evoke a sense of reflection on the enduring impact of war. However, the theme of the crucifixion had been a feature of Bacon's oeuvre since as early as 1933. This work might be related to Bacon's persistent feelings of guilt about his sexuality. Could Second Version Of The Triptych 1944 have been designed to rid Bacon of his anguish? We'll never know for sure...

PHILIP GUSTON



Philip Guston was a highly influential Canadian American artist known for his distinctive style and deep exploration of human existence.

For years, Guston had been creating paintings that were abstract and lush. Suddenly, he deviated, yearning to break free. Thus began the paintings of political and social satire with primarily with red tones. In his works, red often represented intense emotions such as anger, passion, and violence. It became a powerful tool for depicting the chaotic nature of human existence.

“I got sick and tired of
all that purity!
I wanted to tell stories!”

Guston’s use of red is perhaps the most striking element of his palette. Whether employed in bold, gestural strokes or as a dominant force in his compositions, red becomes a visceral conduit for emotion. The intensity of red in Guston’s works is palpable, evoking a range of feelings from passion to existential contemplation.

His painting “**Painting, Smoking, Eating**” (15), stands as a testament to Guston’s distinctive colour palette. At the time Guston created this painting, he was going through a period of intense self-reflection and introspection. He was questioning the relevance and of his own artistic practice. Therefore, the painting became a metaphor for the struggles, doubts, and complexities of the creative process itself. Guston’s use of a vibrant red, delicate pink, and muted grey colour palette intensifies the painting’s unsettling atmosphere. The artist employs cadmium red, a vivid, warm, and opaque shade, to evoke strong emotional responses, drawing the viewer into the inner workings of the artist’s mind.

The artwork reflects the inner conflict within the artist, communicating a sense of deep frustration and anxiety, that Guston was going through.



15

Painting, Smoking, Eating

1972
OIL ON CANVAS





Riding around

1969
OIL ON CANVAS



Painter's Forms II

1978
OIL ON CANVAS

JAMES ENSOR

James, Baron Ensor Belgian painter and printmaker whose works are known for their bizarre fantasy and sardonic social commentary. Ensor is considered a forerunner of the Expressionist movements

James Ensor, the Belgian master of symbolism and expressionism, forged a unique artistic path in the late 19th and early 20th centuries. His works, rich in symbolism and vibrant hues, stand as intricate explorations of the human condition and societal critiques.

Ensor gradually developed a visual language entirely of his own. He experimented with light, line and colour, while macabre motifs like carnival masks and skeletons began to make an appearance.

In his **“Self-portrait with Masks”(16)**, Ensor presents himself as the sole beacon of sanity in a sea of insanity, full of human-like masks, mask-like humans, and a few creatures that resemble neither masks nor humans. Ensor employs a rich and vibrant colour palette, with **red** taking on a particularly intense role. His vesture



of **red**, the same scandalous scarlet painted on the masks' lips, may suggest that he represents the truth that the masks claim to speak but in reality do not.



Death and the Masks

1897
OIL ON CANVAS

Ensor's art often leans into satire and grotesque imagery. The distortion of figures, exaggerated features, and the use of masks contribute to a sense of absurdity. This satirical element challenges societal norms and questions the authenticity of roles people play in society.

Among the many threads woven into Ensor's artistic tapestry, symbolism and the expressive use of red emerge

as vibrant motifs, infusing his paintings with a profound visual language that transcends the ordinary.

His canvases serve as mirrors reflecting the intricacies of societal roles, the theatricality of life, and the profound mysteries of existence. The expressive strokes of red, whether as a vibrant life force or a poignant reminder of mortality, amplify the emotional resonance of Ensor's art.

The strange masks

1897
OIL ON CANVAS





Death and the Masks

1897
OIL ON CANVAS

LOUISE BOURGEOIS

With a career spanning eight decades, Louise Bourgeois is one of the great figures of modern art. She is best known for her large-scale sculptures and installations.

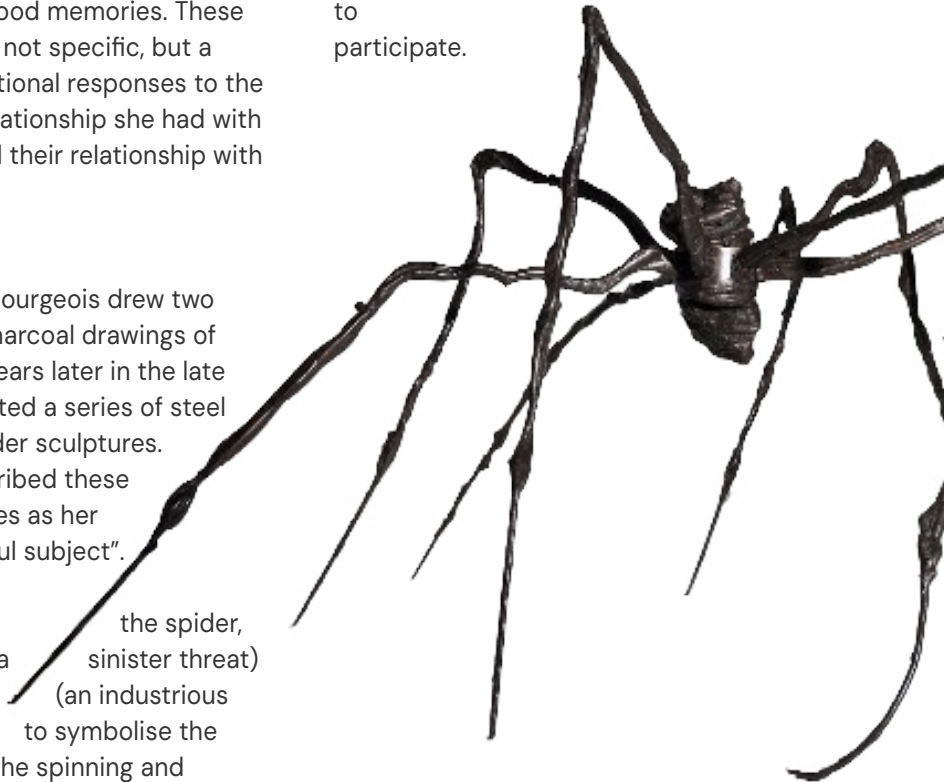
Whatever materials and processes Louise Bourgeois used to create her powerful artworks, the main force behind her art was to work through her troubled childhood memories. These memories were not specific, but a layering of emotional responses to the complicated relationship she had with her parents and their relationship with each other.

The spider

In 1947 Louise Bourgeois drew two small ink and charcoal drawings of a spider. Fifty years later in the late 1990s, she created a series of steel and bronze spider sculptures. Bourgeois described these spider sculptures as her "most successful subject".

Bourgeois uses both predator (a and protector (an industrious repairer), the spider, sinister threat) to symbolise the mother figure. The spinning and

weaving of the spider's web links to Bourgeois's own mother, who worked in the family's tapestry restoration business, and who encouraged Louise to participate.





The Family

2007
GOUACHE ON PAPER

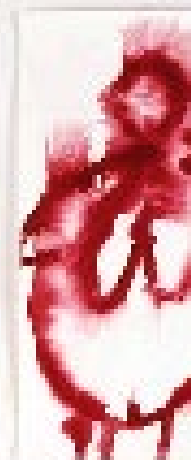
Bourgeois's use of the colour red is a recurring characteristic of her artistic practice. The artist employed the colour often in her work in order to refer to the extremes of human emotion.

Her collection of 21 vivid red works "**The Family**" (18) explores the themes that recurred throughout Bourgeois's career, focusing on the cycle of life, birth and death, growth and decay, as well as the complexities of familial relationships.

Bourgeois's work approaches it with honesty, revealing the pain, struggles, and issues of identity and dependency. Influenced by her own experiences of

motherhood, childhood drama, and the early loss of her mother, Bourgeois confronts her mortality by expressing the primal connection between mother and child. The raw **blood red paint** was allowed to bleed and coalesce, leaving a range of organic, accidental marks that complement the corporeal nature of the imagery.

“Red is an affirmation at any cost – regardless of the dangers in fighting – of contradiction, of aggression. It's symbolic of the intensity of the emotions involved.”





ANISH KAPOOR

Anish Kapoor, Indian-born British sculptor known for his use of abstract biomorphic forms and his penchant for rich colours and polished surfaces.

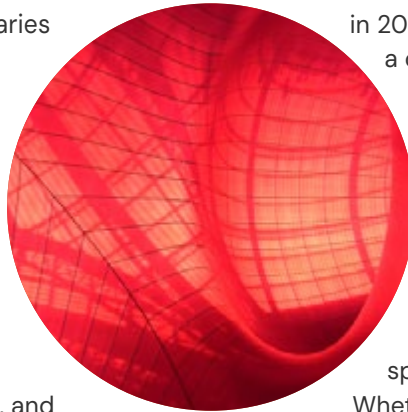
Anish Kapoor, has become synonymous with monumental and thought-provoking sculptures that challenge traditional notions of space, form, and perception. His works often invite viewers to engage both physically and intellectually, creating immersive experiences that transcend the boundaries of traditional art.

At the heart of Kapoor's artistic practice is a profound exploration of materiality. His sculptures, often monumental in scale, play with form, colour, and texture. Kapoor's innovative use of materials such as polished stainless steel, wax, and pigment creates surfaces that shift and reflect, blurring the boundaries between object and environment.

One of the distinctive features of Kapoor's work is his masterful use of colour. Among his palette, the **colour red** stands out the most, adding layers of meaning and emotion to his creations.

Unveiled at the Grand Palais in Paris in 2011, "**Leviathan**" (18, 19) is a colossal installation that engulfs visitors in a sea of deep red. The colour, chosen with Kapoor's characteristic precision, transforms the interior into an immersive experience that defies conventional notions of space and perception.

Whether immersing visitors in the crimson sea of "Leviathan" or strategically employing red in other iconic works, Kapoor invites audiences to engage both visually and emotionally with the visceral impact of this powerful hue.









CHIHARU SHIOTA



Berlin-based Japanese artist Shiota Chiharu is a performance and installation artist. Confronting fundamental human concerns such as life, death and relationships.

Shiota's works often feature intricate webs of scarlet red thread, which serve to visually connect various objects and spaces, creating a sense of unity and interconnectedness.

The entangled webs of red thread can be seen as an expression of the complex connections between people like in her work "**Between us**" (20) or as invisible ties that bind us to our past, our memories, and our traumas as in the "**The Web Above Us**" (21) installation.

The use of red in Chiharu Shiota's art creates tension between life and death, connections and isolation, power and vulnerability. The colour red, with its rich symbolism and emotional resonance, adds layers of depth to Shiota's already complex and thought-provoking installations. Through the poetic power of red threads, Chiharu Shiota invites viewers to unravel the stories woven into the fabric of their own lives, creating a space for contemplation and introspection within the visceral beauty of her art.

“Red is the colour of blood and symbolises for me human relationships, how we are all connected to one another. In a way, they both speak of the same thing: how we as humans are always a small part of something much bigger...”



20

Between us

2020
RED WOOL, CHAIR



21

2023

The Web Above Our Lives



ZHONG LIN

Zhong Lin is the self-taught Malaysian photographer. She is known for her splendid, surreal, and sensuous style.

Zhong Lin's lush and vibrant images invite viewers into dream-like worlds, where reality is refracted through the lens of imagination. Lin's visuals, influenced by her multicultural upbringing in Malaysia, reflect a diverse array of inspirations.

Lin's unique use of colour in her photographs, especially the **deep reds**, evokes a cinematic quality.



Atmospheric and tinged with sensuality, they look like they could be a scene from one of Wong Kar-Wai's films.

Her works often feature a connection of natural elements – flowers, insects, animals, or fruits – with the human world. In such way, Zhong Lin creates another universe of fairy worlds and allows us to dive into them.



The pandemic created a pause in Zhong Lin's schedule. This gave her the time to begin a personal creative project to shoot, edit and share a new image every day. In Project 365, the resulting images are rich, vivid and speak to the depth of her talent, creativity and hard work. Unable to travel as usual, Lin adapted her plans to photograph and collaborate with people in Taiwan.

Project 365
The last image
2021





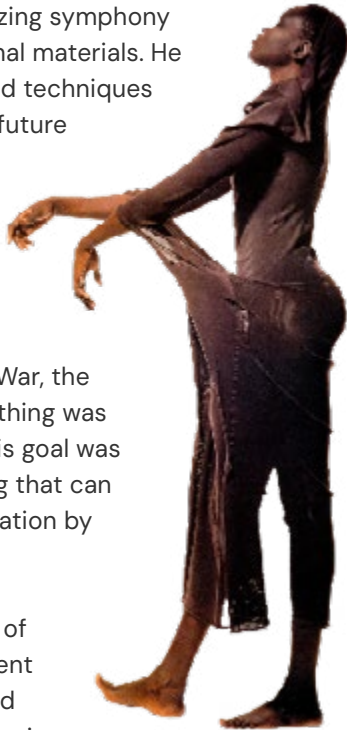
ISSEY MIYAKE

Issey Miyake was a Japanese designer recognized worldwide for his contemporary, industrial and innovative apparel designs, fragrances and exhibitions.

Miyake's work cuts the edge of science and fashion, combining the two into a harmonizing symphony using unconventional materials. He created designs and techniques that will endure to future generations.

For Issey Miyake, who grew up in a war-torn Japan after the Second World War, the functionality of clothing was always a priority. His goal was to produce clothing that can be worn in any situation by everybody.

At the intersection of Miyake's commitment to sustainability and technological innovation lies the **A-POC project (22)**. It sought to challenge and redefine



traditional garment production methods. The project's core concept was revolutionary: to create entire garments from a single piece of cloth using computer-programmed knitting machines. The process significantly reduces fabric waste and energy consumption.

Miyake's palette often incorporates red, to make a visual statement, infusing his designs with a sense of vitality.

However, Miyake's exploration of red goes beyond its traditional symbolism. His use of the colour becomes intertwined with innovative material experimentation, pushing the boundaries of conventional fashion. His designs exemplify a fusion of cultural reverence and technological advancement.



A Piece of Clothes

1997

“I believe there is Hope in Design.
Design evokes Surprise and Joy in people.”

Issey Miyake





Issey Miyake SS 1999 show

VIVIENNE WESTWOOD

Vivienne Westwood was the iconic and provocative British fashion designer. Renowned for her audacious designs and unwavering commitment to pushing boundaries.

Vivienne Westwood's illustrious career began in the 1970s when she emerged as a central figure in the punk movement. Collaborating with then-partner Malcolm McLaren, she became a driving force behind the rebellious aesthetic that characterized punk fashion.

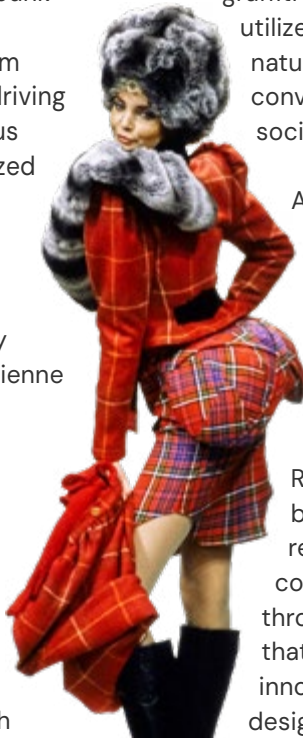
Red, a colour associated with passion, power, and rebellion, has consistently made appearances in Vivienne Westwood's collections. It serves as a deliberate statement about the strength and audacity inherent in her fashion philosophy.

In her early punk-inspired collections, red became synonymous with

anti-establishment sentiments. From fiery red plaid patterns to anarchic graffiti-style prints, Westwood utilized red to amplify the rebellious nature of her designs, challenging conventional norms and provoking societal expectations.

As Westwood evolved as a designer, her use of red expanded beyond punk aesthetics to convey political messages. The colour became a symbol of protest and resistance.

Red, in Westwood's hands, becomes a symbol of rebellion, passion, and social consciousness, weaving its way through her collections as a thread that ties together decades of innovative and boundary-pushing designs.





“I AM NOT A TERRORIST, please don’t arrest me.” The words are scrawled in childlike writing next to a red heart, on what has become one of Westwood’s most iconic tees. Created in 2005 – a few short months after the shooting of innocent man Jean Charles de

Menezes in London – in collaboration with civil rights group Liberty, it was a bid to confront the government’s proposed anti-terror legislation, which, among other things, allowed three months detention for suspects without charge. Westwood said at the time:

“We can only take democracy for granted if we insist on our liberty.”

BARBARA KRUGER

Barbara Kruger is an American conceptual artist and collagist associated with the Pictures Generation. Kruger was most famously known for her contribution to the art world and history of Contemporary Art.

Barbara Kruger uses of bold red white, and black type overlaid with images of cultural critique. Her work examines the stereotypes and behaviors of consumerism through the eyes of feminist discourse.

Kruger initially worked as a graphic designer for fashion magazines and other media. There she saw how her readers devoured images of an unattainable ideal reality, escapist fantasies that they would spend their lives pursuing. Advertising was a ruthless industry, which traded in false hopes, further setting the submissive role of women in society. In 1979, Kruger developed her signature style combining replicated black and white photographs from the 1950s with stark white Futura Bold

lettering on red panels.

By using high contrasts of red, white and black in her works, Barbara adopts the language and medium of advertising, Kruger disrupting the recognizable language of mass media.



The use of red in Kruger's art demands the viewer's attention and draws them into a dialogue about the social and political issues. Red forces the audience to confront uncomfortable truths and encourages them to question the dominant ideas that shape our society.

“...what the media have done today is make a thing meaningless through its accessibility...”



Your body

is a

Untitled (Your body is a battleground)
1939

battleground

JOSEF MÜLLER- BROCKMANN



Josef Müller-Brockmann was a Swiss graphic designer, author, and educator, one of the leaders of the Swiss Style. He was a pioneer of the International Typographic Style.

Müller-Brockmann is recognized for his simple designs and his clean use of typography, shapes and colours which inspire many graphic designers in the 21st century.

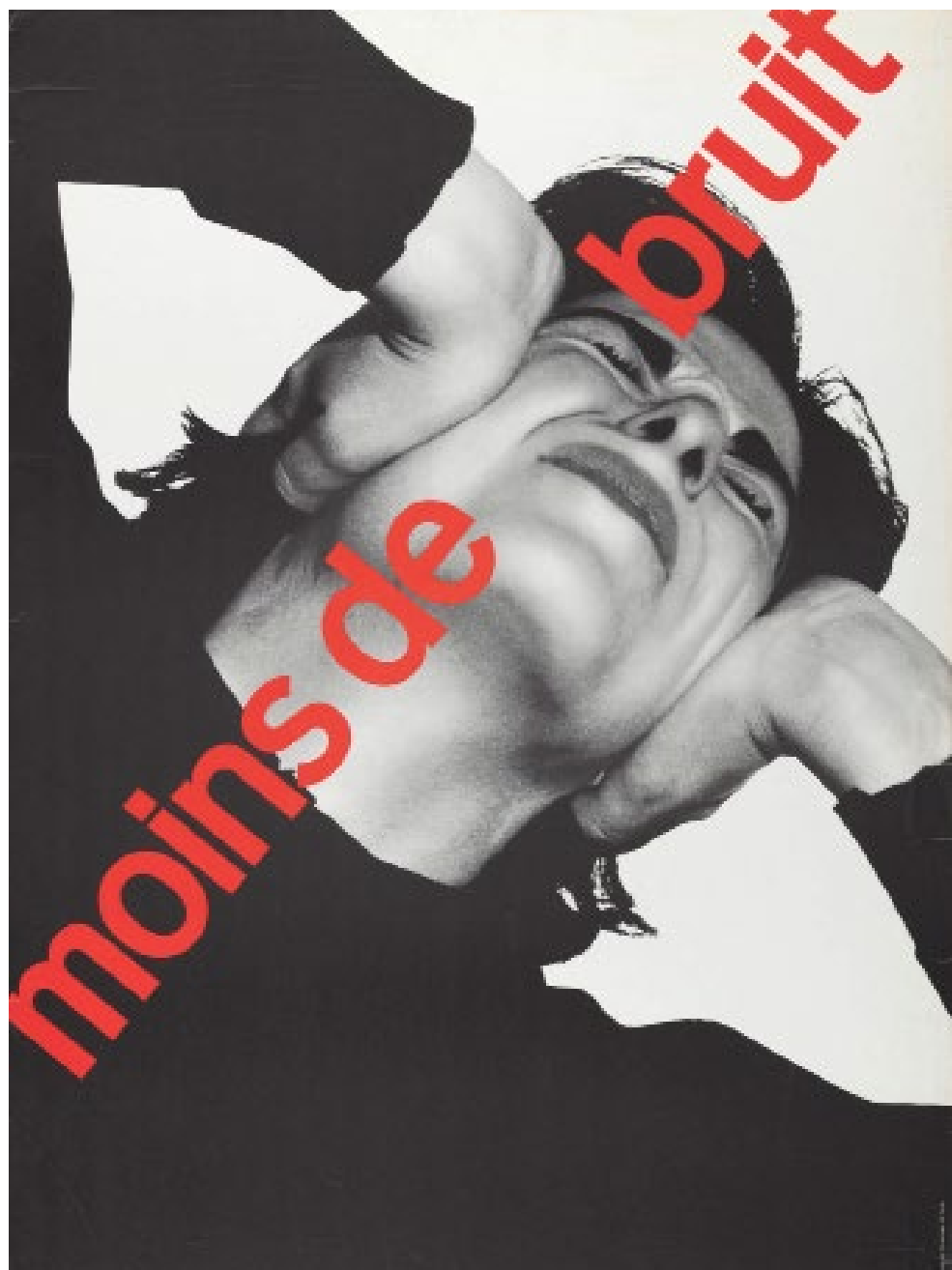
Joseph Müller-Brockmann believed that graphic design had to be based on objective criteria. To achieve that, JMB focused his attention on type, shape, spatial relations, rhythmic proportions, and colour functioned through a systematic employment of the grid.

Colour is a key player in elemental hierarchy. In his posters of the early 1960s, JMB pursued purely typographic solutions using colour as a vehicle to represent key information to the viewer. The delineation of content was divided by the use of colour.

In his works, Müller-Brockmann often used red accent contrasting to the abundance of white space. This colour hierarchy draws people's attention to the core idea of JMB's the design.

Müller-Brockmann wrote: Therefore, not only does colour play an organizational role, but it can serve a symbolic function. And like all the vocabulary used in objective design, colour must have an evident intention if it is to fulfill its duty or service.

“The sparing, but methodical and vlogical use of colour has a more telling effect than a combination of many different colours.”



RICHARD CALDICOTT

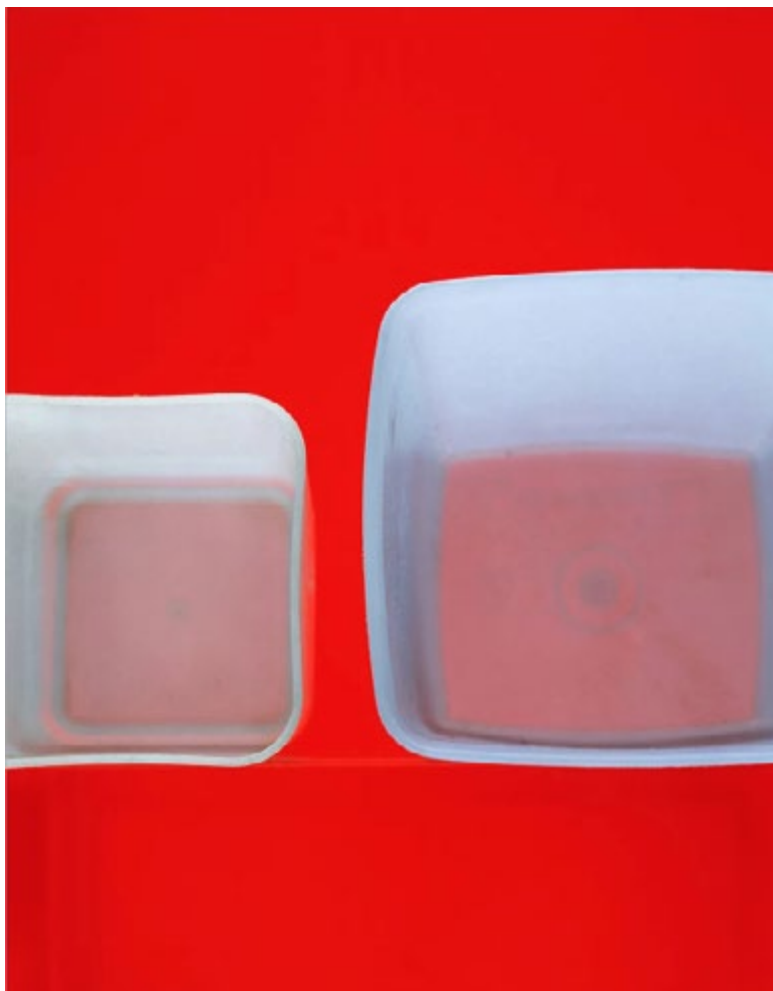
Richard Caldicott, a contemporary artist known for his abstract and geometric compositions, has distinguished himself through a mastery of colour that transforms his works into vibrant visual symphonies.

Caldicott's abstract compositions of colours and geometric forms are widely known as a completely new and fresh use of mundane consumer products. His photographs have been compared to the Colour Field paintings of the Abstract Expressionists **Mark Rothko** (page 22) and Barnett Newman.

At the end of the 1990s, Caldicott created a series of Tupperware containers as large scale semi-abstract still lifes – cheeky and humorous as they were obviously creative transformations of something that was very cheap. Ironically, prices for Caldicott's "Tupperware series" photographs go up to €16,800. Piling vibrantly coloured plastic cups and bowls, he created abstract formations that were like eye-popping. His aspiration when producing those pieces was the transformation of the functionality of every day objects.

Caldicott's compositions often feature geometric shapes and arrangements, and his use of colour is characterized by a precision that is both mesmerizing and thought-provoking. Each hue is carefully chosen to complement and contrast with others, creating a dynamic interplay that captures the viewer's attention.





Untitled #58 (1998)

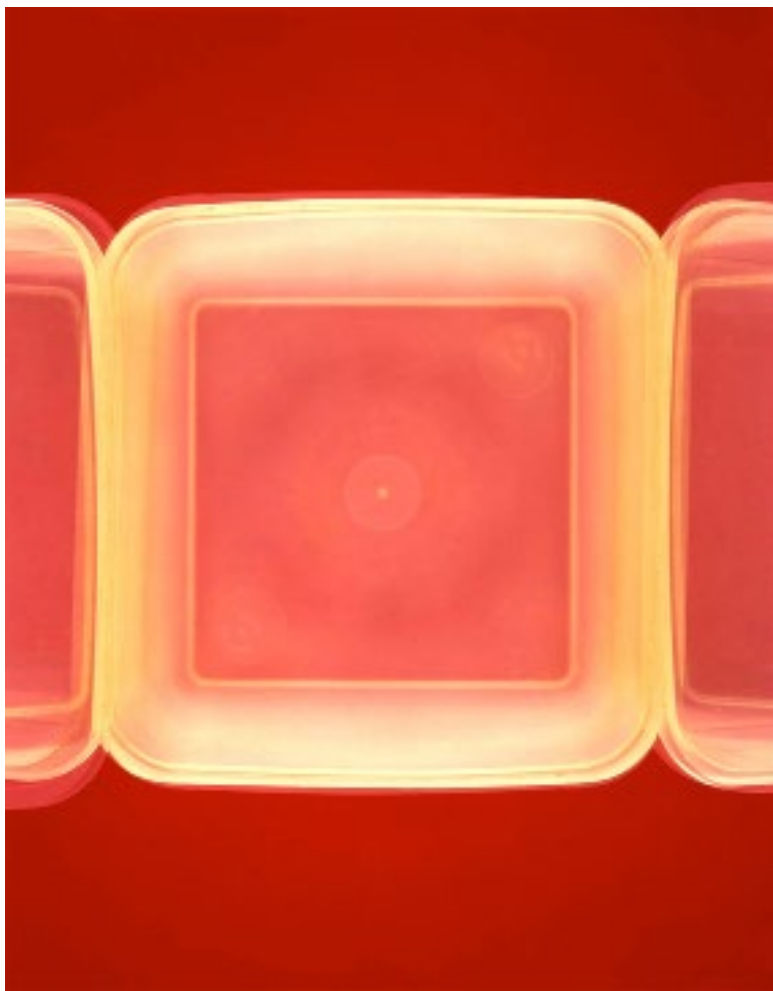
€10,216.79*

* Price according to *1stdibs.com* at the time of publication



Untitled #66 (1999)

€16,800.00*



Untitled #117 (2000)

€12,550.00*

* Price according to *lenscloud.net* at the time of publication

WES ANDERSON



Wesley Wales Anderson is an American film director, producer, and screenwriter. His films are known for their eccentricity, unique visual and narrative styles, and frequent use of ensemble casts.

Wes Anderson's films are easily recognizable by their meticulously composed frames, symmetrical shots, and a vibrant colour palette. From **"The Royal Tenenbaums"** to **"The Wonderful Story of Henry Sugar,"** each film in Anderson's repertoire showcases a carefully curated visual aesthetic that transports audiences into whimsical and meticulously crafted worlds.

Most filmmakers tend to follow the industry's colour theory—the idea that certain colours elicit certain emotions, and thus they should be present in scenes that correspond to those emotions. Typically, bright and warm colours are associated with joyful, happy scenes. If you're seeing lots of yellows, oranges, pinks, or light blues, logic follows that the scene is one that's generally pleasant or comforting.

On the other hand, dark colours can represent discomfort or uncertainty. If a scene has a dark colour palette, it's more likely to make us feel nervous, fearful, anxious, or sad.

But Anderson flips the theory on its head. His films frequently depict unfortunate events in "happy" colours. Anderson loves discord—he relishes opportunities to depict sad scenes in comforting hues, often with high saturation.

Among the array of colours in Anderson's films, **red** stands out as a recurring motif. Anderson uses it through **"The Grand Budapest Hotel", 2014, (22)** as a sign of danger or a warning. The carpets in the hotel are all red and the lift is a bright, shocking red which both precede a murder and other violent throughout the film.



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The Grand Budapest Hotel

2014

SAUL BASS



Saul Bass was an American graphic designer and Oscar-winning filmmaker, best known for his design of motion-picture title sequences, film posters, and corporate logos.

Bass revolutionized the field of graphic design, introducing a minimalist and impactful style that became synonymous with modern visual communication. His ability to distill complex concepts into simple yet powerful images set a new standard. Bass created memorable logos for some of the world's most recognizable brands, including AT&T, Quaker Oats, and Kleenex.

Saul Bass left an indelible mark on the film industry through his revolutionary approach to title sequences. Traditionally, credits were static and drab. Bass, however, was committed to injecting life into these graphics, making them as much a part of the cinematic experience as anything else. Introducing his signature “kinetic type,” Bass’ letters dashed and moved across the screen and

“...I saw the title as a way of conditioning the audience...”

frequently incorporated images other than text.

At the core of Saul Bass’s artistic style lies a profound commitment to minimalism. He believed in the power of simplicity, turning complex ideas into clean, iconic designs.

Bass’s palette was often restrained.

However, **red**, in particular, became a signature element in his work, symbolizing passion, intensity, and emotional resonance. A good example is the opening sequence of Alfred Hitchcock’s “**Vertigo**,” where swirling red patterns evoke a sense of disorientation and psychological complexity, laying the groundwork for the narrative that follows. The reds in his sequences were not merely hues but narrative tools that engaged viewers from the very beginning.

“Vertigo”

1958



JAMES STEWART

KIM NOVAK

BY ALFRED HITCHCOCK

CASTING BY
BARBARA BEL GEDDES
WITH TOM HENSHIRE
HENRY JONES
PATRICK SULLIVAN
BLANK CORKY
CONSTANTIN SILVER
LUCY PATRICK

VERTIGO

33.6
34.6
35.6
36.6
37.6
38.6
39.6
40.6
41.6
42.6
43.6
44.6
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99.6
100.6

ART DIRECTOR
JULIUS J. SWERDLOW
PRODUCTION DESIGNER
JOHN F. PULSON, A.S.C.
EXECUTIVE PRODUCERS
PASCAL SODERSTAM, A.S.C.
& WALLACE WELLS, A.S.C.
PRODUCED BY
GEORGE CLOONEY
& FRANK MCKENNEY
EDITED BY
KEITH HARRIS

HERBERT COLMAN

ALFRED HITCHCOCK

Saul Bass's contributions to movie poster design transformed a functional element into an art form. His ability to distill the essence of a film into a single, striking image has left an enduring legacy, making him a timeless figure in the intersection of design and cinema. Each of his posters serves not just as a promotional tool but as a visual encapsulation of the cinematic experience itself.

For Otto Preminger's courtroom drama "**Anatomy of a Murder**," Bass created a poster that mirrored the film's tension. A stark, minimalistic rendering of a fragmented, disassembled figure serves as a metaphor for the dissecting nature of the courtroom. The bold use of red, often associated with passion and intensity, accentuates key elements and draws the viewer's attention.

Bass's poster for Stanley Kubrick's masterpiece, "**The Shining**," is a study in both simplicity and psychological intrigue. Bass sought to capture the intensity of emotions aroused in the viewer without giving too much away. Set against a **blood red** background, the disturbing face peers out of "THE", and thus the sense of strangeness that underlies every aspect of the film.





A STANLEY KUBRICK FILM - STARRING JACK NICHOLSON AND SHELLEY DUMALL
WITH SCOTMAN CROTHERS, DANNY LLOYD, BARRY NELSON AND PHILLIP STONE
PRODUCED & DIRECTED BY STANLEY KUBRICK - BASED ON THE NOVEL BY STEPHEN KING

STANLEY KUBRICK

Stanley Kubrick, the iconic film director, screenwriter, and producer who is regarded by many as one of the most influential filmmakers in cinematic history.

Stanley Kubrick, an auteur whose indelible mark on cinema remains unparalleled, was not only a master storyteller but also a visual artist with a penchant for symbolism. Among the myriad elements that characterize his films, the strategic and deliberate use of the colour red stands out as a recurring motif.

Red in Kubrick's films often embodies duality—an essential theme throughout his work. It symbolizes not only the stark contrast between sex and violence, birth and death, war and peace, fear and desire.

In many of Kubrick's films, red is associated with the feeling of alarm. One the most iconic example is the elevators releasing torrents of blood in **"The Shining", 1980**. This vivid and unsettling use of red heightens

the psychological horror, creating an indelible image that lingers in the viewer's mind. Another use of 'dangerous' red is seen in **"2001: A Space Odyssey", 1968**, (HAL's eye). As the narrative unfolds, HAL's red eye becomes a symbol of the tension between human ingenuity and the dangers inherent in creating highly advanced artificial intelligence.

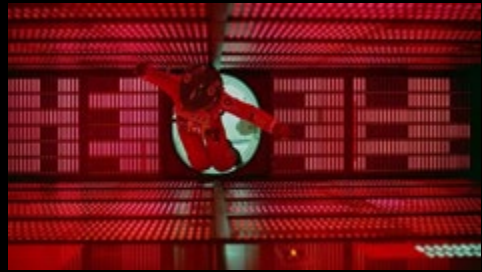
In **"Eyes Wide Shut", 1999**, red is used to accentuate intertwining feelings of lust and passion. The use of red lighting, costumes, and décor heightens the sensual atmosphere, creating an intense and emotionally charged environment.

Stanley Kubrick's use of red in his films goes beyond mere aesthetics; it becomes a language, a visual code that communicates complex emotions.



“When you say something directly, it is simply not as potent as it is when you allow people to discover it for themselves.”

Stanley Kubrick



2001: A Space Odyssey

1968



The Shining

1980

Over time, the symbolism of **red** has evolved with cultural shifts and artistic movements. In modern and contemporary art, **red** continues to be a versatile symbol, adapting to new contexts and interpretations. Artists use red to challenge norms, question authority, and explore the complex interplay of emotions and societal dynamics.

In essence, **red** in art is a multi-faceted prism of emotions, a chromatic storyteller that weaves narratives of **love, passion, power, drama, fear**. It is a colour that transcends the canvas, leaving an indelible mark on the viewer's psyche. As we gaze upon the red strokes of artistic expression, we are invited to immerse ourselves in the rich tapestry of human emotions that this passionate hue so eloquently conveys.

“Colour is a power which directly influences the soul.”

Wassily Kandinsky

“The Art of Red” delves into the symbolic richness of red in the works of 20 artists from different freilds. Each artist in this selection, in their unique way inspired the author.

“The Art of Red” is an eyploration of the universal language spoken through colour. Whether you are an art enthusiast or someone seeking a deeper connection to creativlty, this book invites you to share this jorney, exploring the beauty and meanig of the colour Red.