

The Luminous and the Grey

David Batchelor

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David Batchelor : The Luminous and the Grey before purchasing it in order to gage whether or not it would be worth my time, and all praised The Luminous and the Grey:

2 of 3 people found the following review helpful. Well frankly all of his books are like that and for that I'm grateful By Tom Parish One of the most thought provoking books I've read on color. Well frankly all of his books are like that and for that I'm grateful. If you're serious about thinking beyond the normal conventions around how we see and think about color then read this book. You'll be forever changed. 0 of 3 people found the following review helpful. Luv the title... By CinKo the title is the most poetic part of this book..

Colour is a given of most peoples' everyday lives, but at the same time it lies at the limits of language and

understanding. David Batchelor's previous book for Reaktion, *Chromophobia*, addressed the extremes of love and loathing that colour has provoked since antiquity. This book charts more ambiguous terrain. *The Luminous and the Grey* is a study of the places where colour comes into being and where it fades away, an inquiry into when colour begins and when it ends, both in the material world and in the imagination. Batchelor draws on a wide range of material, including neuroscience, philosophy, literature, film and the writings of artists; and makes use of his own experience as an artist who has worked with colour for more than twenty years. After considering the place of colour in some creation myths, in industrial chemistry, in recent thinking on optics and in the specific forms of luminosity that saturate the modern city, the book culminates in a meditation on the unique colour that is also a non-colour, a mood, a feeling, an existential condition and even an insult: grey.

"All theory is grey, Mephistopheles pronounces in Goethe's *Faust*. But greyness is the last thing to hold against David Batchelor's colourful essay, *The Luminous and the Grey*. In three short chapters, the London-based artist-author offers to vindicate "a colour without a colour" that does so much of the unpaid housework in what we see and what artists make . . . Batchelor ranges wide, touching art, film, optics, and philosophy. His main point is that, contrary to reputation, grey can be bright, engaging, and luminous."