



VI



I



II



IV



V



On Yellows

Museo de Arte Moderno de Medellín (Medellín, Colombia)
1 September 2021 – 13 February 2022

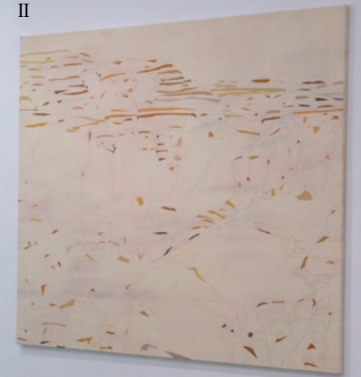
VI



I



II



V





Informational text on the left wall, including a heading and several paragraphs of text.

II



V



III



VI



V



III



V



IV



On Yellows was realised as part of my ongoing interest in colour studies and landscape, building on a series of works that I have been making since 2012. These works have emerged from an interest in the history of colour as a form of categorisation in scientific research. Being deeply influenced by the role of colour in knowledge production across the disciplines of art and science, I have travelled to many locations where one colour dominates the landscape, to create my own colour scales and formal observations. In 2012 I realised *Sampling Greens* during an expedition to the forest region of Mount Kinabalu in Borneo, cataloguing extensive shades of green found in leaves; in 2016 in Hawaii, I collected volcanic stones in variations of black, which led to the series *77 Colours of a Volcanic Landscape*; in 2017 for *Indexing Water*, I worked with the colour scales used to study sea water; and paintings made for *Cardinal Points* in 2018 addressed the dominating reds of the landscape of Ischigualasto Provincial Park in Argentina.

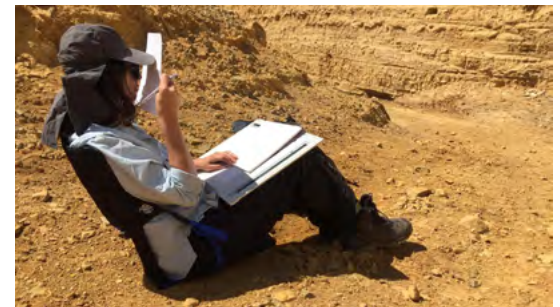
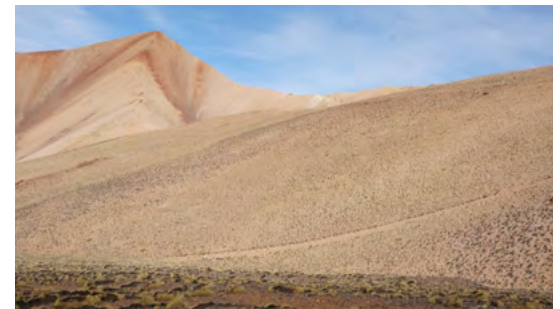
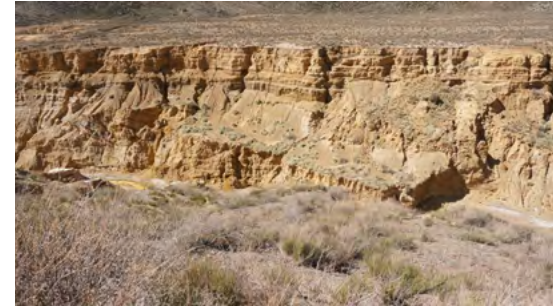
On Yellows continued my exploration of colour studies as a connection between art, nature and science, with a focus on predominantly yellow landscapes. My fascination with yellow stems from discovering a rich variety of landscapes on the yellow colour scale as the result of various factors such as microorganisms in hot springs (“thermophiles”) and variations in the iron oxides and other properties of sandstone. One of the central concerns of the project was to address the landscape at different scales, influenced by the breadth of scientific research in these locations which spans from sedimentary geology to the search for ancient bacterial life on Mars. It was intriguing to discover that some

of these landscapes are often compared to Mars and are now a focal point for research being carried out by scientists working with NASA.

I wanted to visit a number of different sites with experts researching the specific causes and properties of these yellow formations. Being well versed in the method of working alongside scientific researchers, I knew that it held huge potential for unlocking new knowledge and addressing the visual properties of a landscape. My point of departure was a distinctive landscape in Argentina and this is where I carried out two field trips accompanying researchers—observing, recording and collecting material. The area is the Famatina Belt in La Rioja, a mineral-rich area which is part of the current broken foreland of the Sierras Pampeanas in the Central Andes of Argentina. I was introduced to the Famatina Belt through a network of scientists I engaged with for *Cardinal Points*, and I was then able to make contact with specific experts working in the area. Gilda Collo from the institute CICTERRA in Cordoba provided me with a huge amount of knowledge on Famatina before I embarked on my field trips. The first was a recce trip carried out in August 2018, under the guidance of Emilio Vaccari from CICTERRA and Santiago Maza from SEGEMAR at the National University of La Rioja. The second trip in October 2018 was focused on drawing and collecting stones; Santiago guided me for part of it and I then worked alone.

Famatina is associated with the natural process of acid rock drainage (ARD) and the human impact of acid mine drainage (AMD); both

Cañon del Ocre,
Famatina, La Rioja
(Argentina)



refer to the acidic water that is created when rocks containing sulphide minerals are exposed to air and water and, through a natural chemical reaction, produce sulphuric acid. Occurring naturally as part of the rock weathering process, it is exacerbated by large-scale disturbances such as mining. This is why the Amarillo river, which runs through the canyon of the Famatina Belt, is characterised by acidic waters and widespread deposits of ochreous sediments along its banks. Ochre is a natural clay earth pigment which is a mixture of ferric oxide and varying amounts of clay and sand. It ranges in colour from yellow to deep orange or brown, and is what gives the river and its sediments such unusual and vivid tones. The surrounding sediments and elevated terraces, known as the Corral Amarillo Formation, consist of layers of silty-clay banded ochres and sandstone, which in some areas appear as distinct bands of different shades of yellow and brown.

The field trips were a start of the process during which I made drawings, photographed various formations and created colour charts. The trips acted as an opportunity to create a 'tool box' of raw materials from which I could then develop a body of work in the studio. I catalogued the colours at each location following my previous methods of collecting samples of pigments, sediments and stones, and photographic documentation. The experience of the landscape, both materially and cognitively, then unfolded into different mediums, resolutions and formats including abstractions through painting and sculpture. While the paintings focus on the colour palette, the sculptural elements deconstruct the landscape in a different mode, referring to textures and fragments of particu-

lar features, continuing my earlier investigations using different types of ceramics for the project *The Levy's Flight* (2009). Some of the vast amount of photo documentation was used for a series of graphic poster works.



I

On Yellows, 2019
series of 5 drawings
pencil on paper
25 × 25 cm



II

58 Colours of a Yellow-looking Landscape, 2019/2020

series of 5 paintings

oil on canvas

200 × 200 × 3 cm



58



58

II-i
*58 Colours of
a Yellow-looking
Landscape
Ladera Frontal A*



II-ii
*58 Colours of
a Yellow-looking
Landscape
Ladera Frontal B*



II-iii
*58 Colours of
a Yellow-looking
Landscape
Ladera Opuesta A*



II-iv
58 Colours of
a Yellow-looking
Landscape
Ladera Opuesta B



II-iv
details



II-v
58 Colours of
a Yellow-looking
Landscape
Ladera Opuesta C



II-v
details



III
Index, 2019
oil on canvas
30×300 cm

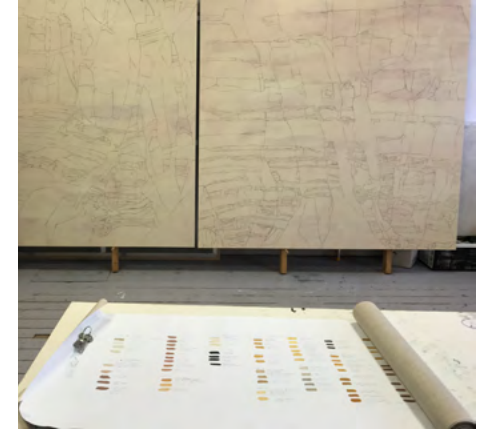




details



II-III
process



IV
Ceramic Color Tests, 2019
glazed ceramic
variable sizes



details



V
On Yellows, 2019
ceramics
260×250×2 cm



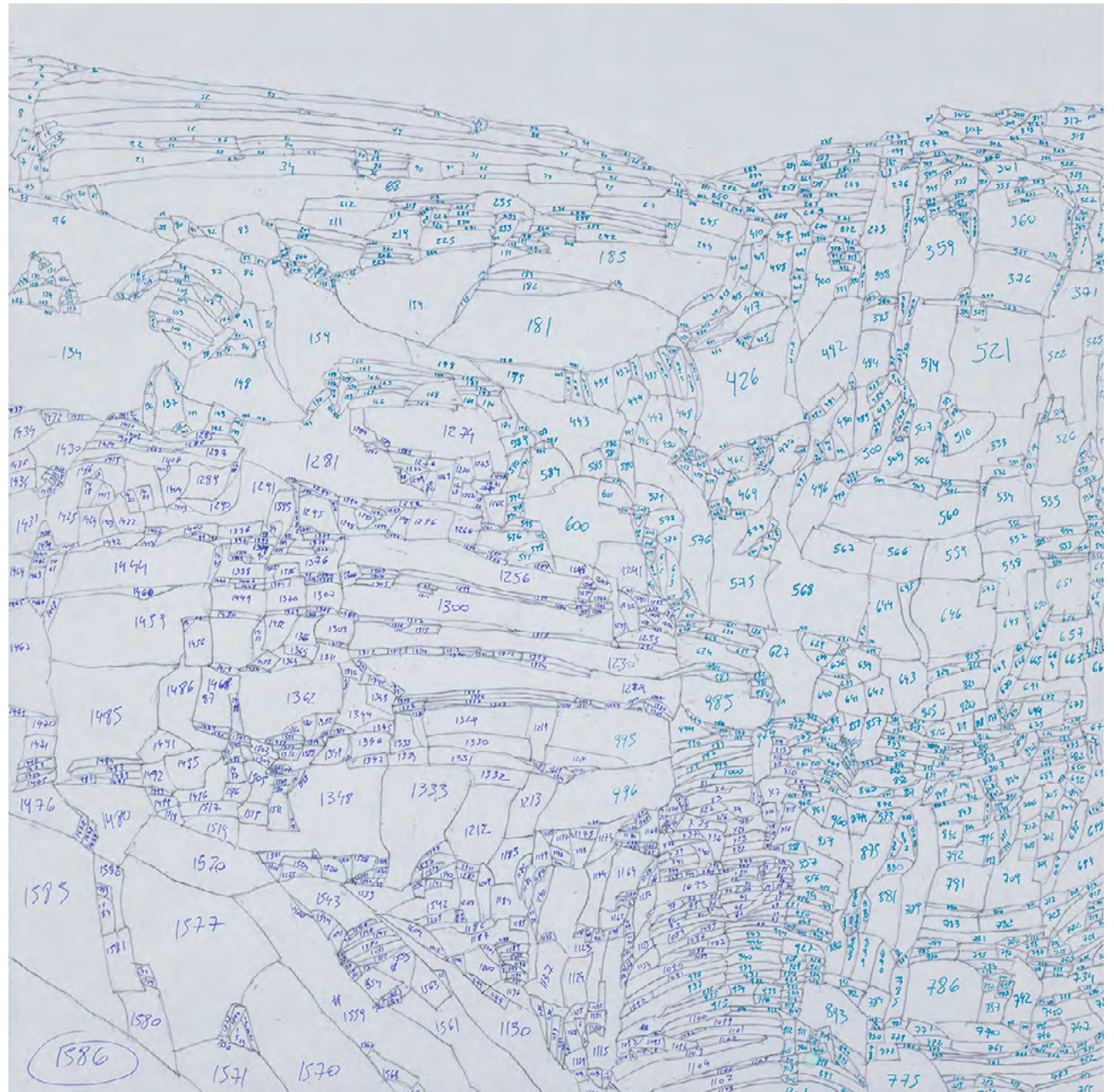
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details



Puzzle is based on the painting II-iv



IV-V
process



VI

Cárcavas, 2020

series of 12 paintings

oil on canvas

20×20 cm



Erosion gullies on
Cañon del Ocre







Epilogue



Gully G
from *Gullies series*, 2021
series of 3 paintings
oil on canvas
300 × 125 cm



details



Gully D
from *Gullies series*, 2021



details



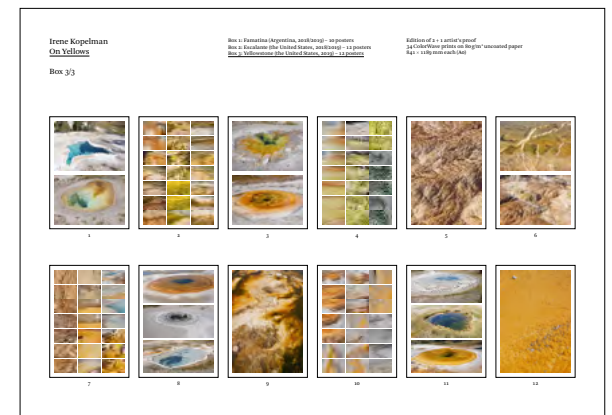
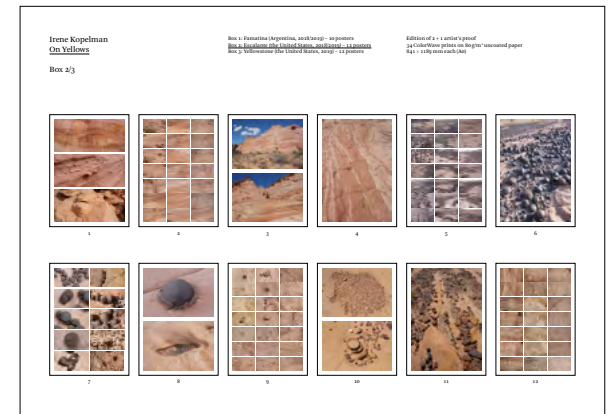
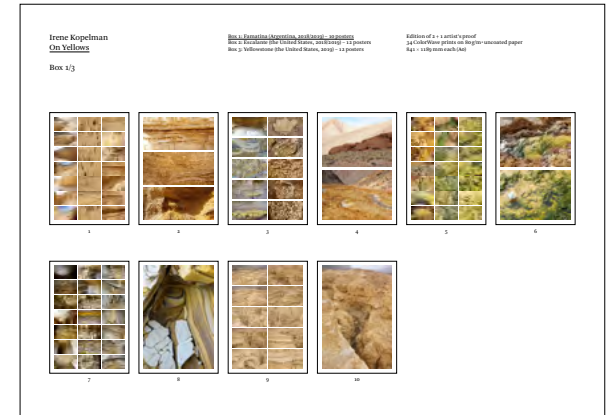
Gully K
from *Gullies series*, 2021



details



Poster project, 2020
 34 posters
 ColorWave prints on 80g/m²
 uncoated paper
 841 × 1189 mm (A0) each
 Edition of 3 + A/P



Irene Kopelman
On Yellows

Curated by: Juan Canela

Credit documentation:
Yohan López / Cortesy MAMM (exhibition)
Ilya Rabinovich (paintings and sculpture)
Art in Print (drawings)
François Doury (gullies series)

Experts guidance:
Gilda Collo and Emilio Vaccari
from CICTERRA and
Santiago Maza from SEGEMAR

Production ceramic piece:
Le Maupas A.I.R

Design PDF:
Ayumi Higuchi

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Rahila Haque

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Galería Labor; Jocelyn Wolff, Sandrine Djerouet
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