

Pure Colors and Form in My Journey

Dana Puchnarová

As a painter, I have been working with pure colors since about 1965. I have been mainly occupied with their psychological effects and their symbolism. I have studied a great deal of the literature and opinions of individual artists. I have thus succeeded in creating a system which combines the psychological effects of colors with the physical effects of light.

I work with simple shapes and curves which become the vehicles of basic pure color tones. In 1990, in addition to paintings on large canvasses, I began to use various translucent and transparent materials in works of multi-layered colored drawings, in which each layer introduces a single creatively elaborated concern. This translucent work is done in large formats and is hung in spaces so that the viewer can discover individual large surfaces and read the drawing, discovering shapes and letting oneself be infused by the effects of individual colors. It is in this way the cycle *Shrouded Drawings* was created. Curves became an autonomous expressive medium, representing symbols of differing psychological states.

Networks

After 1996 curves were connected at their endings into simple geometric forms with rounded edges. At first, these were triangular forms, then hexagonals, out of which networks began to be formed as symbols of the connectivity of individual human beings into the great oneness. Networks are manifestations of the present collective human consciousness, people's cooperation into a network of spiritual unity and their communal path to peace and harmony. Here each individual form represents one person, one individual consciousness.

Forms in the network are vehicles radiating pure color pigments which were augmented and accented in the installations of my colored prints (lithographs) on translucent material in Plexiglass.

The use of Plexiglass makes possible the composition of many layers of prints in such a way that the viewer may enjoy the experience of the penetration and diffusion of individual colors in a spatial installation.

The basic phenomenon of my large drawings and translucent graphic works on Plexiglass is light. I purposely use materials which allow the luminous radiation of the work from both sides. This is the best way to let the special quality of pure colors influence the spirit and the senses of the viewer.

In recent years, my presentations have been based on these principles. Installations with the titles *Certainties*, *Delicate Style*, and *Networks* emphasize the effects of pure colors and translucency of the works by natural or artificial light. I work not only with color symbolism, but also with the modern psychology of colors, for I am interested in the theories of modern physics and works on human consciousness. I study color theory and in recent times even the therapeutic effects of different color tones.

I often use contrasting colors, for example in the themes *Rivals* or *Duels*, where the sharpness and purity of colors symbolizes the keenness of antagonists, both in the psyche of the

individual and between people or groups and nations. The conflict of emotions and thoughts inside people affects and makes possible warlike psychoses, with terrible results. According to psychologists, opposites and contrasts are an inseparable part of human life and it is up to us to balance them.

My ideal in artistic endeavors is to compensate for these stressful states in the consciousness and feelings of modern people through the effects of pure colors and shapes in light. My goal is to create an atmosphere of peace and calm, joy, and possibly even happiness—both in the arena of creative art and in the arena of the art of living.

Fritjof Capra in *The Tao of Physics* compares the bootstrap model in particle physics to the concept of the Vedic God Indra's net in Buddhism:

Suspended above the palace of Indra, the God who symbolizes the natural forces that protect and nurture life, is an enormous net. A brilliant jewel is attached to each of the knots of the net. Each jewel contains and reflects the image of all the other jewels in the net, which sparkles in the magnificence of its totality.

In this poetic fashion the current theory of matter in modern physics is explained, and has greatly inspired my work.

Pure Colors

The strength of color is also the strength of belief—both support our spirit in its attempts to do good. The colors are so pure! I touch them with my fingers and palms and spread them carefully across the white surface of the canvas. The painting is illuminated in this way: I apply the paint delicately so that the white base shines through from below. This is in conjunction with research into optics, but at the same time in conjunction with the law of interior necessity as Vassily Kandinsky postulated for the artist in his book *Concerning the Spiritual in Art*.

Pure colors thus acquire their own inner glow, to which I am led to the inner necessity of the work itself, even spray painting across the picture a translucent veil of white paint, which opalesces areas more brightly, so that the images dive into the common areas of our infinite consciousness. It is an attempt to catch the infinite into the network, similar to how several modern physicists understand the spiritual structure of matter—in the form of Buddha's network.¹

My early work with material structures and color during *Informel*—A Czech abstract period in the 1960s, absorbed me and helped me to develop abstract thought. It has been teaching me to live in the picture. My interest in philosophy has grown since then, including the works of Plotinus, Plato, Aristotle, St. Thomas Aquinas, Blaise Pascal, G. W. F. Hegel, Immanuel Kant, Jacques Maritain, Pierre Teilhard de Chardin, and Henri Bergson. I have also explored existentialism, and eastern philosophy, including yoga as daily training, Buddhism, and New Age thought. I was studying the psychology and technology of colors, their physiological laws, and symbolic functions in the history of humanity, and their cultural diversities.

For the M. F. A. at the Academy of Fine Arts in Prague in 1964 I created a cycle of color

etchings based on the books of Franz Kafka—he was really the typical hero in this dark and difficult political, social, and spiritual atmosphere. Communist totalitarianism very strictly limited the field of art, including all of the fine arts programs at universities. Therefore, our generation was lived in deep depression, because the attainment of inner satisfaction and certainty involved doubt and discovered contradiction in all areas of social life.

At that time I was creating a large structural cycle of paintings, drawings, and graphics entitled *Geometria Spiritualis* (1963–1964) awarded with the *Folkwang-Press-Preis* at the exhibition of Czech Art at Folkwang Museum Essen (1966). As a young artist, I demonstrated in my first presentation abroad the inner situation of my generation, of our people.

From 1965 I began to work with pure color and lines on canvas, drawings, and color etching. I have studied the theories of many masters about color, such as Leonardo da Vinci, Michelangelo, Vasari, Uccello, Titian, Rembrandt, Delacroix, Runge, Cézanne, Signac, Daumier, Manet, Monet, Renoir, Bernard, Van Gogh, Picasso, Braque, Matisse, Chagall, Mondrian, Malevitch, Klee, Franz Kupka and many others.

Scientific theories of optics and color occupied me as a teacher of painting and drawing at the University at Olomouc, Czech Republic (1991–2004). I was very interested in the theories of colors by Johannes Itten, and have applied methods from Albers (*Interaction of Colors*) in my teaching in the Department of Art at the university. I organized many workshops of painting and drawing and taught a special technique of multiplied color drawing.² These days I am advising two students on their Master's theses: the first is on the use of colors in architecture, the second on the use of colors as a medium of subjective expression of humanistic ideas—the latter would be realized via a series of great multiplied color drawings.

Since the 1970s I have studied the science of color of Rudolf Steiner, founder of anthroposophy, the principles of which Franz Kupka and Wassily Kandinsky explored in their works. The basic idea of the “interior necessity” of painting inspired me to use the primary force of color to explode through concrete symbolic forms. My method was developed as a rhythmical system of forms in a gradual scale of colors, or as a composition of contradictory contrasts—sometimes strong and powerful, sometimes weak and subtle as though the color was going to disappear. There is a very important principle of play in my work in relation to (or inspired by) modern psychology and the sociology of art.

Psychological Effects of Color

Since 1972, I have been collaborating with psychologists on workshops of experimental art-therapy, where I have demonstrated my own specific methods of play with colors. There is a very simple process to awaken individual creative energy and power in anybody—young or old, male or female. This is the question of simple play with pure pigments, play with lines and simple forms, play of fantasy—to develop a deeper understanding of imagination. This creative method can help to make an insight into the world of hundreds of nuances of colors and to develop our expression of subjective visions.

Since childhood, I have always loved music—having studied piano, harmony, chords, scales, and singing—and I have used this experience in my color compositions of pictures, drawings,

and color prints (silkscreen, etching, and lithography). My “Fugue of J. S. Bach” (1972) hangs in the Czech National Gallery. Other musically inspired works include *Scale of Colors*, *Sunrise*, *Air and Water*, *Plays*, *Contrasts*, *Curves*, *Harmony*, and *Variations*.

I have found great inspiration for my artistic and educational methods in the ancient folk art of Native Americans in North America, the Mayan and Aztec cultures, the art of ancient China, Japan, India, Africa, Celtic cultures, Greece, Crete (and more). They too manifest symbolic significance of colors, and of geometrical forms. I prefer abstract art, because it can better express the states of the human soul. As W. Worringer declared in *Abstraction and Empathy*: “The original artistic impulse has nothing to do with the reproducing of nature. It aims at pure abstraction.”

I am convinced that nature and exterior forms represent an obstacle in the path of the elevation of the human spirit. I have eliminated some basic forms and colors to allow the spirit to reach complete liberty. I wish to feed the imagination only with colors and so to fully evoke emotions and sensations. I think this can be the best and appropriate compensation for all fears and the stressful situations of our restless time. I feel the great joy of strong, pure, fiery colors. In the analogy of music and physics, I see my colors and forms sounding and vibrating.

This vibrant field of color is formed by contrasts between warm and cold, light and dark colors. In the language of modern science, I am trying to substantiate a secret, inner relationship between the stimulus of color and its psychological-spiritual effect on the viewer. The canvases of my pictures and drawings are relatively large, and they have the height of a person or more in order to make a bigger influence on the viewer. Colors and forms may show us the free interplay of elements.

An increasing tendency toward making elements more geometrical led me to the international movement of concrete art. I took part in the Czech group of the International Club of Concretists, founded at Prague in 1966.

Most Recent Work

In my most recent works, I invite you to lose yourselves in the magma of color, to be transported by a net of sensations. I might describe the cycle *Subtle Colors Network* as a “controlled improvisation and variation” of forms and colors. I hope that they are charged with inner energy and are going out of intuition, the greatest power in us.

My pieces were installed at Gallery Caesar in January of 2004.³ It was the first time that I was able to present my transparent lithograph-prints as a spatial installation, all pellucid, influenced by artificial light. The colors were more translucent, delicate, and soft as fine perfume or cosmic music. One critic wrote that they formed a symphony of beauty, light, and colors. At the formal opening, there was an organized concert of live music and I spoke on *The Spiritual Interpretation of Modern Art*.

One critic from Germany said in 1997 that my *Networks* are inspired by Islamic art. I then learned more about Islamic art and became greatly sympathetic, as there is an inner connection with the Light of Goodness within all Souls, with higher Beauty and Harmony.

I accomplished a project titled, *Temple of Soul*, which consisted of my large pictures, translucent drawings and lithographs with Plexiglass. They were installed in the dark spaces of a monastery. Colors could shine from dark, because I used a new program with artificial light and performance musicians. At the center of the installation was a great projection 3-Dimension PC program, composed from my shapes and colors. This installation took place at the Festival Ars Magna at the Czech town Český Krumlov from September 8-12, 2004, which was organized as an International Symposium of scientists, philosophers, and artists. The event benefitted from a grant from the Town Council.

In 2007, I made a 12 minute video, *Cosmic Network* accompanied by fine music. To the present, this film has accompanied my exhibitions as an experiment: the translucent forms and colors moving with music give psychic power and health to our souls. Audiences seem to agree.

Examples of Pure Color and Form:

(1) Shunjata—Emptiness—in a Triad, 2000



Oil-painting, Canvas, 160 x 120 centimeters (63 x 47.2 inches) (from the cycle *Network*). This painting is one from many others which originated through visualization of images after an artist's pilgrimage to India in 1996. The symbolic colors of elementary forms (red, blue, green) sink into the white light by means of a white paint and an "air-brush" technique. In reference to recent psychological knowledge, the painting size is higher than a sitting person. Some visitors of my one-woman exhibition experienced the melting (or the dissolving) of their consciousness in the Light.

(2) Down and Up, Sky and Earth, 1997



Oil-painting, Canvas, 100 x 80 centimeters (39.4 x 31.5 inches) (from the cycle *Network*). The sky blue and the luminous green constitute a mystic accord of the Infinite and spiritual progress. The meditation on symbols of the triangles (comprising small elements) which fade into one another can evoke a heightening of consciousness. The structure of repeated elements can evoke the connection of many human minds into one entirety. The superposition of Sky and Earth refers to the occult continuousness of the spirit and the matter.

(3) Isfahan, 2003



Plexiglass, original size was 80 x 100 centimeters (31.5 x 39.4 inches) (from the cycle *Network*). The series of twenty five lithographs in Plexiglass constitute a new optic effect—energetic and spiritual impression of fine colors which are insolated. The use of the discovery by Danish physicist Niels Finsen (Nobel Prize Winner for the research of natural energy and healing effect of colors in 1913) is quite rare in the visual arts. The artist continues in this work, exploring a new expression of spirituality in large, translucent, and multi-layered paintings.

(4) Adversaries (from a cycle of graphics and paintings *Signs*), 1972



Color etching with aquatint, paper, 66 x 45 centimeters (26 x 17.7 inches). This is an exhibit of a cycle of eight color etchings which constituted a preparation for large paintings. It was created after armed incursion of foreign troops into Czechoslovakia in 1968. The system of curves vibrates with physical theories of vibrations, thus referring to scientific thinking. It symbolizes contrary energies, as well as social and individual conflicts. Nevertheless, it is possible for them to end in harmony through a spiritual way. This is one reason for the modulation of colors (red and green) through art—line etching and color refinement.

(5) Cold and Warm Chromatics, 1972



Oil-painting, Canvas, 160 x 120 centimeters (63 x 47.2 inches) (from the cycle *Curves*). This study of impressions through warm and cold color shades manifests and evokes a state of mind in meditation. Antitheses refer to duality in the material world. Groups of colors can be perceived as symbols of elements too. The painting is meant to be an individual concentration at home or in the office. The indigo-blue (the color of a mystic state) frame refers to a cosmic egg.

(6) Dream about Heaven, 2002



Oil-painting, Canvas, 80 x 60 centimeters (31.5 x 23.6 inches) (from the cycle *Network*). This painting is created by means of stencil using a special art—manual painting, coating by fitch brush. The principle of fading of forms in the boundless space can be observed. The painting is meant to be a meditation at home, thanks to its chamber format.

(7) Resuscitation, 1962



Oil-painting, assemblage on wood, 180 x 110 centimeters (70.9 x 43.3 inches) (from the cycle *Geometria Spiritualis*). This is an exhibit from the early works of the artist at the Academy of Fine Arts in Prague, ending the cycle *Geometria Spiritualis* (in sum more than forty graphics, about sixty composite paintings, and about twenty structural paintings). The title of the cycle, *Geometria Spiritualis*, was based on books by Maritain, Pascal, Chardin and others. There is an effort to protest against spiritual oppression by totalitarian regimes through seeking the spiritual order. It demonstrates titles of other paintings—*Light in Darkness*, *The Voice of the Caller in the Desert*, *The White Order* and others. There is a fading from black-brown to white color in all the paintings. The composition of the paintings is symbolically resolved into three circular forms which rise from the image as relief. The bottom circle is the tallest and as a crater with torn red edges shows inner dark structures embedded in a resin. The artist experienced the jeopardy of the nation's psyche for many years—this is a symbol of chaos, anxiety, and fear down in the dark part of the picture. The transformation of colors and shapes nose-up

symbolizes a spiritual regeneration.

(8) Inosculation of Energies, 1971



Oil-painting, Canvas, 160 x 120 centimeters (63 x 47.2 inches) (from the cycle *Curves*). I worked with pure colors and forms in many compositions after realizing the necessity of order both in life and in thinking. I methodically developed the utilization of curves to express states of mind. As harmonists do, I created many variations of the same motifs, both in paintings and graphics. A harmony of red and blue was toned down by means of a white paint and the “air-brush” technique.

(9) Wave—the Zest of Nature, 1993



can experience unexpected enjoyment.

Pastel painting, layered tracing paper, 240 x 160 centimeters (94.5 x 63 inches) (from the cycle *Curves*). This is one of a more extensive cycle of “veiled” paintings, which are composed of several translucent layers. Viewers can veil and unveil them by motions of their hands, which allows profound impressions in their mind when viewed in such close proximity to the particular color curves. When the other large paintings from the cycle, *Curves*, are floodlighted or illuminated by sunlight, they inspire concentration. The viewers

(10) Curves as Flowers (“Architektoun”), 1972



Oil-painting, Canvas, 150 x 240 centimeters (59.1 x 94.5 inches). This painting was created contemporaneously with the artist’s work on enriching modern public architecture. The curves were put in squares and laid out on a large surface to evoke the order of an ornament. However, the ornament is neither complete nor symmetric. The airy metamorphoses awaken the sensibility of viewers. The colors of nature—blue and green—can calm and strengthen people.

Literature Review

For the convenience of readers of the *Rose+Croix Journal*, Editorial Board Member Brian Young, MD has gathered these abstracts of relevant research for this supplemental literature review on Color and Form for those who would like to further explore the topics raised by the artist in this Currents offering.

Journal of Personality Assessment. March 2010, 92 (2):186-8.

“Symbolic use of size and color in freehand drawing of the tree: myth or reality?”

Picard D, Lebaz S.

Department of Psychology, University Toulouse II, Toulouse, France.

Abstract

In this study, we tested whether children and young adults varied the size and color of their tree drawings based on hypotheses related to the emotional characterization of the drawn topic. We asked a sample of eighty five- to eleven-year-old children and adults to draw a tree (baseline drawing) and then a happy versus sad tree from their imagination. Results indicate that size, but not color, is used to express emotion under free drawing conditions. We discuss implications for clinical psychologists and practitioners interpreting drawings of the tree.

Psychophysiology. May 1, 2010, 47 (3): 442-54. Epub Jan 11, 2010.

“Localization of asymmetric brain function in emotion and depression.”

Herrington JD, Heller W, Mohanty A, Engels AS, Banich MT, Webb AG, Miller GA.

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Abstract

Although numerous EEG studies have shown that depression is associated with abnormal functional asymmetries in frontal cortex, fMRI and PET studies have largely failed to identify specific brain areas showing this effect. The present study tested the hypothesis that emotion processes are related to asymmetric patterns of fMRI activity, particularly within dorsolateral prefrontal cortex (DLPFC). Eleven depressed and eighteen control participants identified the color in which pleasant, neutral, and unpleasant words were printed. Both groups showed a leftward lateralization for pleasant words in DLPFC. In a neighboring DLPFC area, the depression group showed more right-lateralized activation than controls, replicating EEG findings. These data confirm that emotional stimulus processing and trait depression are associated with asymmetric brain functions in distinct subregions of the DLPFC that may go undetected unless appropriate analytic procedures are used.

Journal of Personality Assessment. March 2009, 91 (2): 137-42.

“What is it that color determinants determine? The relation between the rorschach inkblot method and cognitive object-recognition processes.”

Kron A, Cohen A, Benziman H, Ben-Shakhar G.

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Abstract

We sought to demonstrate a relation between the Determinants in the Rorschach Inkblot Method (Rorschach, 1921) and fundamental properties of the participant's cognitive (visual) system by examining whether the report about Color Determinants is related to basic cognitive processes concerned with color of visual objects. In Experiment 1, we established an object-naming task that is sensitive to the objects' color.

Participants were strongly influenced by the object's color, responding fastest when objects appeared in their typical color and slowest when the object's color was atypical. In Experiment 2, we examined the relationship between the Color Determinants in the Rorschach Inkblot Method and the magnitude of the color effect in the object-naming task of Experiment 1. It was found that the object-naming task was correlated with the type of color responses in the Rorschach Inkblot Method. The results support an "early" cognitive account of the Determinants. We discuss implications concerning the theory of the Rorschach and the relation between emotion, personality, and cognition.

Journal of Psychology. July 2008, 142 (4): 373-85.

Comparison of inhibition in two timed reaction tasks: the color and emotion Stroop tasks.

Cothran DL, Larsen R.

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Abstract

The authors examined the cross-task consistency of the ability to inhibit the processing of irrelevant information. They compared interference scores on two widely used inhibition tasks and found that color word Stroop interference scores correlated with emotion word Stroop interference scores. An examination of physiological reactivity showed that, in general, the color Stroop was more arousing than was the emotion Stroop, most likely due to increased response conflict.

Emotion. December 2005, 5 (4): 503-7.

“Influence of emotion on memory for temporal information.”

D'Argembeau A, Van der Linden M.

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Abstract

Contextual information, such as color and spatial location, has been found to be better remembered for emotional than for neutral items. The current study examined whether the influence of emotion extends to memory for another fundamental feature of episodic memory: temporal information. Results from a list-discrimination paradigm showed that (a) item memory was enhanced for both negative and positive pictures compared with neutral ones and was better for negative than for positive pictures and (b) temporal information was better remembered for negative than for positive and neutral pictures, whereas positive and neutral pictures did not differ from each other. These findings are discussed in relation to the processes involved in memory for temporal information.

Scandinavian Journal of Psychology. January 31, 2010,. [Epub ahead of print]
“A facilitative effect of negative affective valence on working memory.”

Gotoh F, Kikuchi T, Olofsson U.
University of Tsukuba, Japan.
Gotoh, F. (2010).

Abstract

Previous studies have shown that negatively valenced information impaired working memory performance due to an attention-capturing effect. The present study examined whether negative valence could also facilitate working memory. Affective words (negative, neutral, positive) were used as retro-cues in a working memory task that required participants to remember colors at different spatial locations on a computer screen. Following the cue, a target detection task was used to either shift attention to a different location or keep attention at the same location as the retro-cue. Finally, participants were required to discriminate the cued color from a set of distractors. It was found that negative cues yielded shorter response times (RTs) in the attention-shift condition and longer RTs in the attention-stay condition, compared with neutral and positive cues. The results suggest that negative affective valence may enhance working memory performance (RTs), provided that attention can be disengaged.

Personality and Social Psychology Bulletin. March 2009, 35 (3): 365-75.

“The effect of red on avoidance behavior in achievement contexts.”

Elliot AJ, Maier MA, Binser MJ, Friedman R, Pekrun R.

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Abstract

This research tests whether the perception of red in an achievement context evokes avoidance behavior without conscious awareness and also examines the context specificity of the hypothesized red effect. In Experiment 1, participants were briefly shown red or green on the cover of an analogies test that they would ostensibly take (an achievement context) or rate on likability of (a non-achievement context) in an adjacent lab. Those shown red, relative to those shown green, knocked fewer times on the door of the adjacent lab in the achievement context; no red-green difference in knocking was observed in the non-achievement context. In Experiment 2, participants were briefly shown red, green, or gray on the cover of an IQ test that they would ostensibly take. Those shown red moved their body away from the test cover to a greater degree than did those shown green or gray. This research contributes to incipient work on color psychology and to the more established literature on the automatic link between evaluation and behavior.

Personality and Social Psychology Bulletin. November 2008, 34 (11): 1530-40. Epub September 3, 2008.

“Mediation of the negative effect of red on intellectual performance.”

Maier MA, Elliot AJ, Lichtenfeld S.

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Abstract

This research examines the hypothesis that an attentional process grounded in avoidance motivation-local relative to global processing-mediates the negative effect of red on intellectual performance. This hypothesis was tested in a series of experiments using two approaches to documenting mediation. Experiment 1 established that the perception of red undermines IQ test performance. Experiments 2a and 2b documented mediation via the experimental causal chain approach, and Experiment 3 documented mediation via the measurement of mediation approach. This represents the first demonstration of a mediational process in the domain of color psychology. A call is made to broaden priming research to include color stimuli.

Klin Oczna. 2008, 110 (1-3): 116-24.

[“Colors and their meaning in culture and psychology—a historical outline and contemporary status of color vision theories”]

[Article in Polish]

Grzybowski A, Lewicka R, Torlińska T, Stelcer B.

Z Zakładu Historii Nauk Medycznych Uniwersytetu Medycznego w Poznaniu.

Abstract

The mechanism of color perception has intrigued scholars from antiquity. However, the understanding of this phenomena only came with the recognition of the nature of light and visual perception. Ancient concepts, present in science until the Renaissance, were based more on philosophical considerations and theoretical speculations than on anatomical studies and a matter-of-fact assessment of physiological functions of the visual system. From antiquity to seventeenth century scientific approach to the concept of vision was dominated by two theories: intromission and extramission (emanation). Intromission theory, propagated by Alhazen (Ibn al-Haythama), Vitello, John Peckham, Roger Bacon and Leonardo da Vinci, assumed that the light was transmitted from the observed object perpendicularly to the transparent eye structures. Johannes Kepler was the first scholar to propose that the retina was the receptive part of the eye. In the first half of the seventeenth century, Kepler's groundbreaking optical achievements and anatomical discoveries of many other scientists cast new light on the understanding of the role of different eye structures, finally wiping out the intromission theory. A further major achievement contributing to the recognition of the true nature of colors was a theory presented by Newton in 1688. He argued that they were colored rays, and not white light, that were composed of homogenous and pure light. It was, however, not until the nineteenth century when two modern theories of color appeared, i.e. a trichromatic theory mostly associated with the names of Young and Helmholtz, and an opponent colors theory of Hering.

In the twentieth century, the two theories—previously assumed as contradictory—were joined into the zone theories of color vision. Colors have their cultural and social meanings, as far as a very individual and personal interpretation. In the former function, they are used to illustrate some cultural and sociological phenomena; in the latter, they are helpful in psychological

analyses of patients. The paper outlines major historical concepts of color perception and the present usefulness of color vision tests in psychology.

¹ Dana Puchnarová, Catalog of the artist's exhibition *New Certainties* (Prague, 1998)

² Others of my lectures at symposiums and conferences were published (for instance at the memorial volumes of INSEA, the International Society for Education through Art).

³ In my photo-documentation there are some examples and catalogs *Networks of Dana Puchnarová* and *Imaginative Kosmos of Dana Puchnarová* from 2007.)