

ON THE CONCEPT OF THE LIBRARY SERIES

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The colours used in the Library Series correspond exactly to the colours of the library of the Admont monastery. Working on site in the library, using palette cards, I identify shade by shade of the aggregate colourfulness of this baroque room with its lofty light and its abundance of pastel shades. From the lapis lazuli in the ceiling fresco, the caput mortuum of the crossing, the gold of the rocailles, the ochre and umbra shades in the quadratura painting, the countless delicate nuances of white and grey of the book spines to the anthracite of the marble floor I collect some forty different nuances. For preparing colour samples in oil, I look for the specific pigments that are closest to the nature of the original colours. From this catalogue of library colours I select the essential shades. These form the basis of the Library Series, whereby in each painting three colours are used in equal parts. The weighting of colours in the series as a whole reflects both the quality of the individual shades and their distribution in terms of quantity in the baroque room.