Cinnamon Satin:
It may not be the Pompeiian red used in Catrin Huber's works, but this pink still deserves a special mention. While red, or more specifically Pompeiian red, has connotations of fire, blood, hell, and the erotic, pink is a youthful version of its more intense sibling.

In modern times, pink represents girls and femininity, evoking the mental imagery of cotton candy and bubble gum. The Romans also associated pink with women but for a slightly different reason. The Romans considered a light pink on the cheeks attractive as it signified good health. Too much rouge, however, made women look "showy" (according to Greek philosopher Plutarch). If you want to try your hand at the Roman version of blush, try rose and poppy petals, red chalk, or, for those of you feeling particularly brave, crocodile dung.

What's with the false doors?

Wall paintings of false doors started way back in 4000BC as routes between the afterlife and the living world. It was believed that dead loved ones would be able to come and see the living to send gifts. This tradition was carried on by the Egyptians who made special plinths on their walls for offerings. These painted doors are reminiscent of today's gravestones, having the person's name, birth date (or at least, death date), relative's names and even name of the person who painted or comissioned the painting on, or around, the door. The Romans used this idea as a way to mediate with the dead, but also as home improvement! They would paint them to give symmetry to rooms, and to give the illusion of having more rooms than they really had. What is also interesting is that Romans kept a lot of Egyptian symbolism when they painted new fake doors.

Yellow Pantone:
Yellow is everywhere you look in Pompeii's murals, from skin tones to solid backgrounds to snakes. To the Romans, yellow represented gold, and understandably so. The yellow you can still see on Roman murals usually came from yellow ochre, but when it came to clothing, Romans actually had two different sources for the colour: the expensive Saffron yellow, and the cheaper Weld yellow.

The more expensive Saffron Yellow was produced from the bright red stigmas of the saffron crocus (with a name like Saffron Yellow, that was to be expected), which was found in areas of the Mediterranean including Spain and Greece. To produce the dye, the stigmas would be dried then boiled with some other plants to produce the bright yellow colours. For a cheaper alternative, Romans often turned to weld, which was a European and West Asian plant. Thanks to its abundance of luteolin, weld produces a vibrant yellow when chopped and boiled; you can actually try this at home! There are many guides on how to dye clothing with weld, so simply look them up if this piques your interest :).

Tiffany Blue:
A common misconception, stemming from Homer's description of the sea as wine-dark, is that Romans couldn't see, or didn't have, the colour blue. Frankly, that's a load of rubbish. Even if you ignore the continued existence of the sky, or lakes, or oceans, Romans knew of such things as sapphires and lapis lazuli (in fact an engraved sapphire was actually found in Pompeii in 1986!).

Plus, Romans ate peacocks on the regular and it's pretty difficult to ignore how blue those feathery little guys are, especially when some Romans went so far as to have peacocks painted in their murals. With the exception of peacocks, Romans did not view blue as a particularly positive colour. Instead, they viewed blue as the colour of mourning, and as the colour the working classes wore as the nobility typically wore white, black, red, or violet.

It was also the colour of Barbarians after Julius Caesar reported that the Celts and Germans painted their faces blue to scare their enemies.

Catrin Huber German-born artist now based in newcastle whose practice investigates representations of architectural fictional and imagined spaces

EXPANDED INTERIORS RESTAGED

An exhibition by Catrin Huber & commission by Rosie Morris

Expanded Interiors is a restaged exhibition, born from site-specific art in response to the Roman sites of Pompeii & Herculaneum in Italy. It has been restaged at the Hatton, transporting you to this space in a time where travel is limited.

The exhibition highlights the impact of space, homes, and thresholds, present and past. How we leave personal touch in spaces, decorate with colour and ornaments, conjugate in living spaces, move through them, or the way the natural environment like light finds its way in. How a private space can speak publicly. Space is a sensory experience: what can you see, smell, touch, hear, taste? This exhibition invites you to ponder space, utilising the Hatton's space to explore illusory spaces and question how you experience and occupy space, particularly those personally and those presented here.

Synaesthesia

Definition: *a union of the senses; a joining together of sensations that are normally experienced separately.*

Does listening to music change the way you experience art?

Morris professes to create art which *wrap[s] around the space itself using perspectival painting, film, sound, and written text to prompt the viewer to move and reassemble their perceptions, dislodging familiar encounters with reality.* Music is a sense which infiltrates spaces and influences our experience of art. Both Huber and Morris listened to music during the artistic process. Sound is an integral aspect of human experience and can be used as a tool to further connect with a piece of art or to interpret it from a different perspective. The exhibition guide contributors have compiled a selection of three songs as suggested listening to the exhibition inspired by their experience of the art and discussions with the artists. Please scan the Spotify bar code (press the camera button on the search bar if using the app) or search by song title. Pay attention to how the songs change how you experience the exhibition.

Music is liquid architecture; Architecture is frozen music.
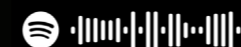
Johann Wolfgang von Goethe

1 *Home at Last* by Trevor Jones
from Labyrinth (Original Soundtrack)
Ella's choice
Plucked guitar strings represent mosaic-like memories and ideas that form the exhibition and the homes and minds the artworks represent. We are welcomed into a space by the inviting music. For me, the film *Labyrinth* explores a place in our minds that we can get lost in. As the song progresses, more voices are added which add to the sense of journey.

2 *Time Machine* by Willow from Willow
Angie's choice
Time machine imagines a past dream space, where the listener is summoned to envisage a historic version of themselves. Walking through the walls, passing through the history we have been offered to enter in Expanded interiors, imagine yourself as a placeholder of the past, and dream.

3 *It's My House* by Diana Ross
Caitlin's choice
It's My House pinpoints the way we make homes a part of our own identity, as more than just places to live. Expanded Interiors similarly encourages us to think about how homes have evolved over time, what features remain, and how they are personal spaces with impact subjective to those who live there.

Morris

Rosie

Rosie Morris makes installations to reconnect the viewer with the excitement and wonder of being within an architectural space. A space can bear witness, be animated, tenacious, and open to exploration. Her constructions wrap around the space itself, using perspectival painting, film, sound, and written text to prompt the viewer to move and reassemble their perceptions, dislodging familiar encounters with reality.