

TOROTORO TOI *(Exploring Art with Valentine Venimore)*

MODULE 1

1: Nga Manu o te Whakaaro"

Birds of the imagination



2: "Kanohi ki te Marama me te Atarangi"

Faces with highlights and shadow



3: "Te Ranu Tai."

Mixing colours



4: "To Tatou Whenua" paraihe

Our landscape .



5: "To Tatou Whenua" kahore he paraihe

Our landscape using impasto techniques.



6: "Ako Monet"

Studying Monet



7: "Nga Kanohi o Picasso"

The faces of Picasso



Mahi Takitahi (Individual projects)



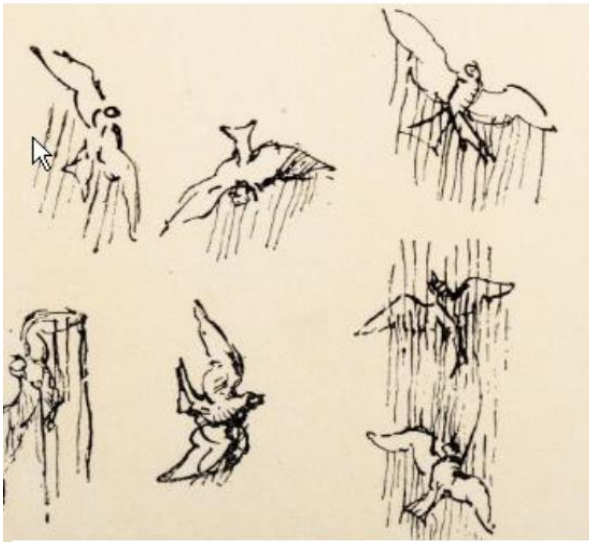
Birds have been represented in works of art throughout the world. Sometimes in representational images and sometimes totally imaginary.

What are your thoughts about the origins of these?

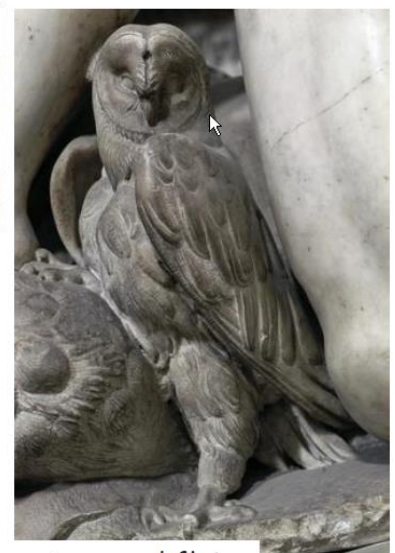


- Assyrian
- Aztec
- Chinese
- Egyptian
- Greek
- Inca
- Indian
- Maori
- Roman





Michelangelo did two marble sculptures of nude females, entitled "Night" and "Dawn". Night included a sculptured owl beneath her raised left knee.



Leonardo began to study bird flight when he was trying to develop human-powered flying machines. He paid particular attention to soaring birds in order to learn how they fly without flapping their wings. His manuscripts contain over 500 sketches of birds, bird flight and devices for human flight.



John James Audubon (1785-1851) was the young country's dominant wildlife artist. His "The Birds of America", a collection of 435 life-size prints.

Today the National Audubon Society protects birds and the places they need,

This is "Hawk Pouncing on Partridges", c.1827



Edward Lear (1812-1888) was already professionally drawing by the time he was aged 16 and soon developed into a serious "ornithological draughtsman" employed by the Zoological Society. He was the first major bird artist to draw birds from real live birds, instead of skins. Lear's first publication, published when he was 19 years old, was "Illustrations of the Family of Psittacidae, or Parrots" in 1830.

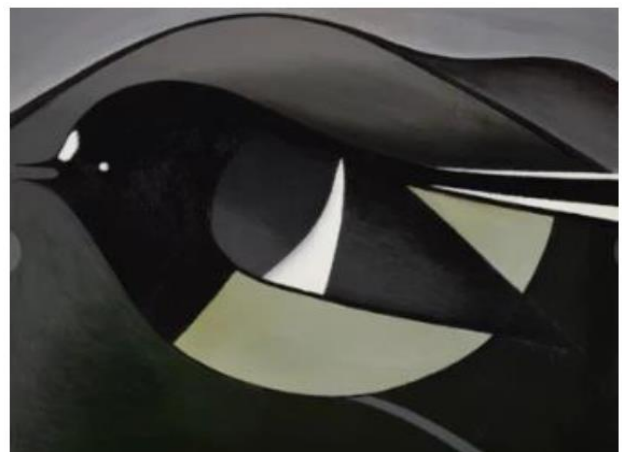




William T Cooper, (1934 -2015) once described by Sir David Attenborough as the best ornithological illustrator in the world. In 1993, the artist was the subject of Attenborough's TV documentary 'Portrait Painter to the Birds'.



Ray Ching is internationally recognised as one of the world's greatest living wildlife artists. Born in New Zealand, he established himself as an artist in the 1960s, before moving to England where he has spent the majority of his career. He has never lost his interest in his roots, however, or the New Zealand birds that inspired his move into art, and over the last 60 years, he has built up a remarkable collection of paintings of our wildlife.



Donald Hall Binney, OBE (24 March 1940 – 14 September 2012), was a New Zealand painter, best known for his paintings of birds. In birdwatching, Binney said he discovered a passage into the landscape and the opportunity to develop a personal relationship with it. Binney described himself as a figurative painter concerned with the psychic metaphor of the environment. Working in oil, acrylic, charcoal, ink and carbon pencil.

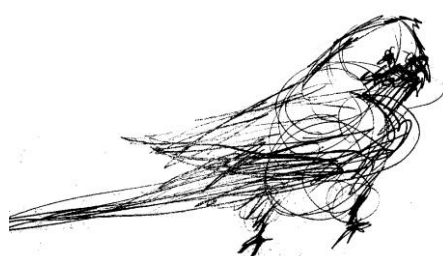
Bill Hammond (1947-2021) Best known for his magical, haunting bird paintings, his work has engaged deeply with Aotearoa's environmental and colonial history. In 1989 made trip made with a group of other artists to the Auckland Islands. Around 450 kilometres south of Aotearoa, these are wild and remote places. Hammond was deeply struck by being in an environment with no human habitation. He saw the islands as a kind of primeval landscape, one still owned by birds, like New Zealand before the arrival of people.



Sold at auction in August 2023 for just over \$1.7 million. *Melting Moments 1*, an acrylic on canvas work measuring roughly 1.6 x 2.1 metres, features Hammond's iconic bird people.

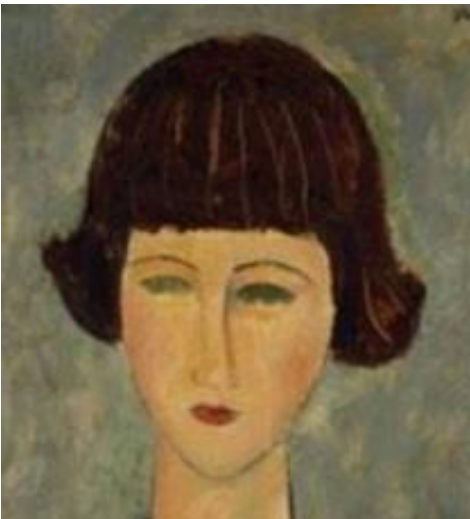


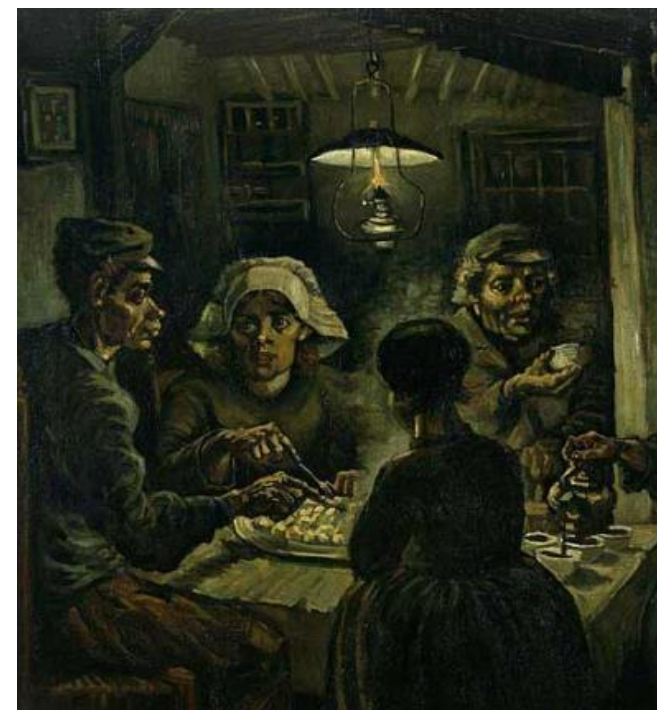
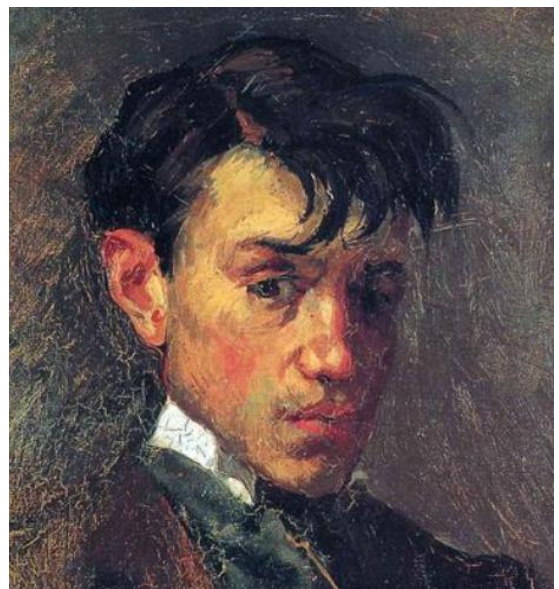
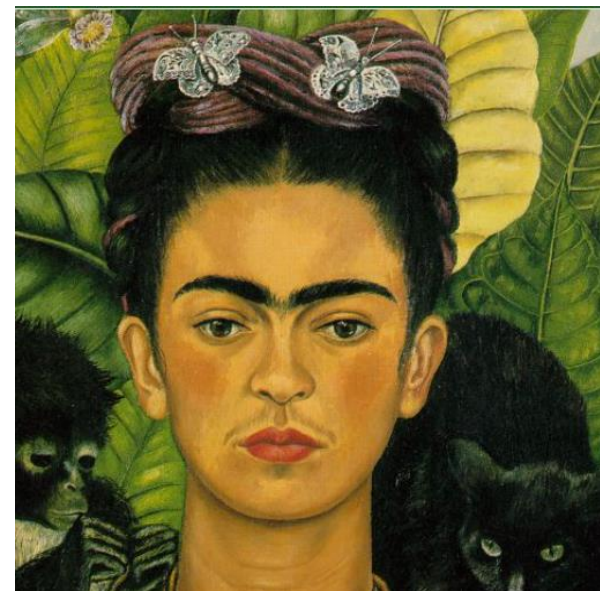
Returning to Christchurch, Hammond began to introduce these birds into his work. Elegant, elongated, and watchful, his bird creatures often have human bodies, with bird heads and wings. They are sometimes clothed, sometimes engaged in familiar, domestic activities. There is often a disturbing darkness to these scenes - laced with the threat of violence.

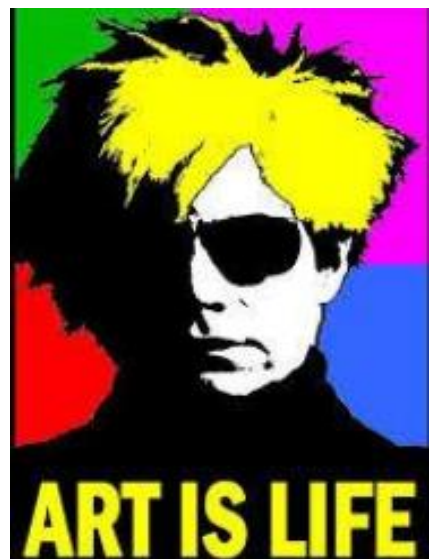
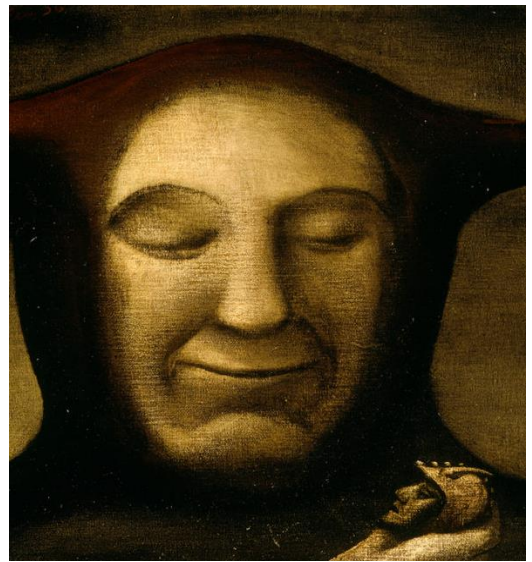


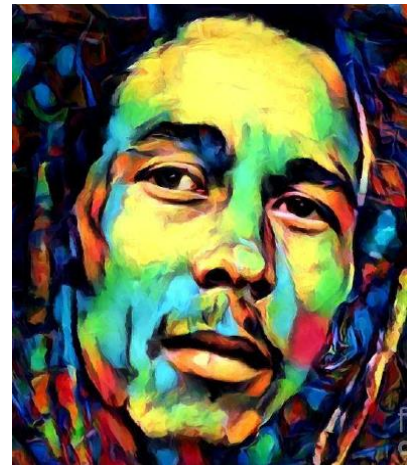
2: "Kanohi ki te Marama me te Atarangi"

One approach to capturing the likeness of a person is to begin by blocking in the big shapes of shadow and light on the face. If you get the big shapes of shadow and light in the right places and in the right proportion to one another, you will capture the likeness of the person. Nailing the shape and proportion of shadow and light is far more important than getting the exact colour of someone's eyes, or the texture of their beard stubble, or all the other details we tend to focus on when drawing or painting a face.









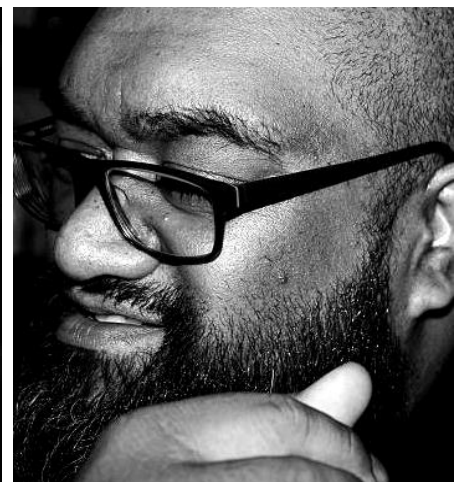
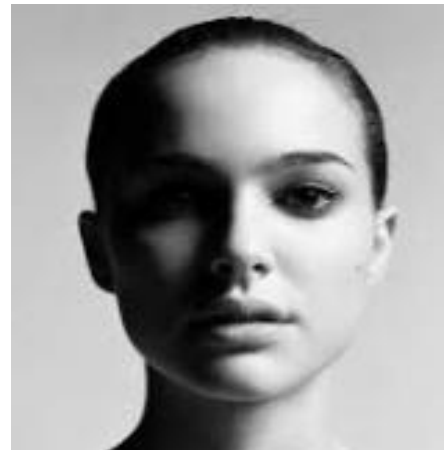
ARTISTS

Amedeo Modigliani
 Andy Warhol
 CS Goldie
 Frida Kahlo
 Georges Braque
 Johannes Vermeer
 Leonardo da Vinci
 Michelangelo Buonarroti
 Pablo Picasso
 Rembrandt van Rijn,
 Robyn Kahukiwa
 Sofia Minson
 Sue Schaare
 Tony Fomison
 Vincent van Gogh
 Vladimir Tretchikoff
 Wright of Derby

SUBJECTS

Ralph Hotere
 Bob Marley
 Jimi Hendrix

LIGHT & SHADE IN PHOTOGRAPHY



3: "Te Ranu Tai."

Mixing colours

Colour is a fundamental element of art that artists use to describe and depict their subject matter. It can also be used to convey mood, light, depth, and point of view.



Some ways that artists use colour:

Create mood

Artists use colour saturation to create different moods. For example, darker colours can suggest a sense of mystery or a lack of light, while lighter colours can be associated with a light source.

Draw attention

Artists can use a "spot" of colour to draw the viewer's attention to the main subject of the scene.

Create harmony

Artists can create harmony by combining two or more colours in a way that produces a satisfying response.

Create contrast

Artists can create high contrast by using complementary colours, which are colours that are directly opposite each other on the colour wheel. For example, red and green are complementary colors.

Colour Theory Definitions

Primary Colour: Red, blue and yellow. All colours can be created by mixing primary colours.

Secondary Colour: A colour resulting from the mixing of two primary colours.

Tertiary Colour: formed when a primary and a secondary colour are mixed.

Composite colours: use all three primaries.

Complementary Colours: opposite each other on the colour wheel.

Analogous Colours: are side by side on a 12-section colour wheel.

Colour temperature : refers to the level of warmth contained within a colour. Categorized as warm or cool. (Based on the human experience of the environment)

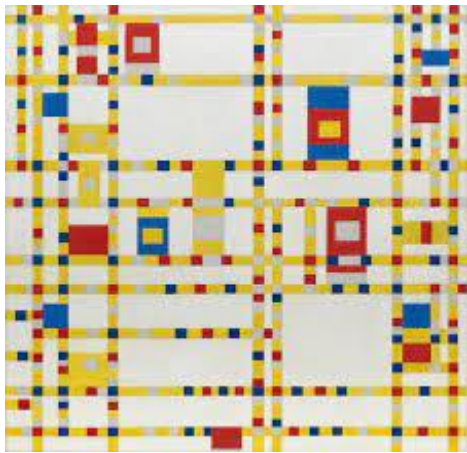
Hue: A pure colour such as primary or secondary colours

Tint: A hue with white added to it, making it lighter and less intense.

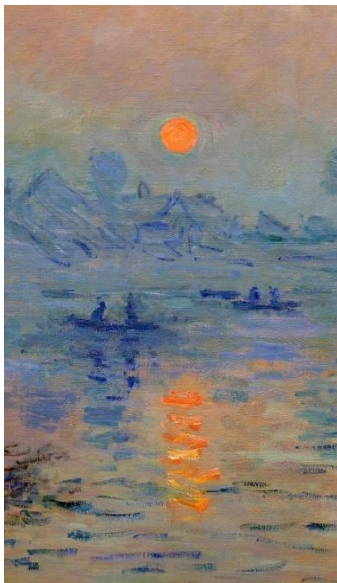
Tone is a hue or mixture of pure colours to which only pure gray is added.

Shade is a hue or mixture of pure colours to which only black is added.

1



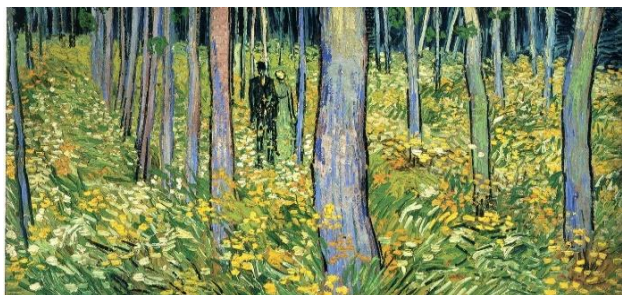
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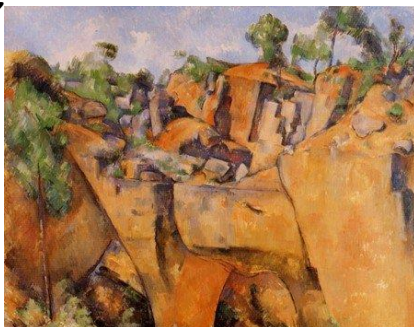
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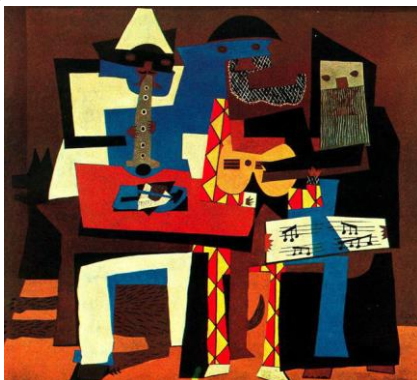
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4: "To Tatou Whenua"

Our landscape .



Charles Heaphy 1860s



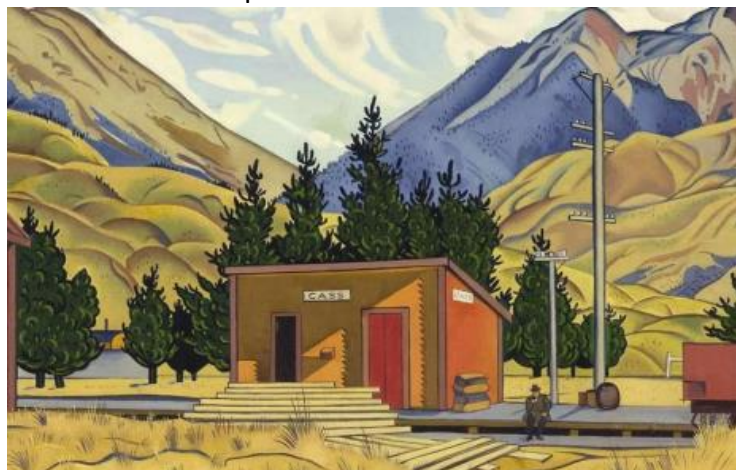
John Hoyte 1890s



Alfred Sharpe 1870s



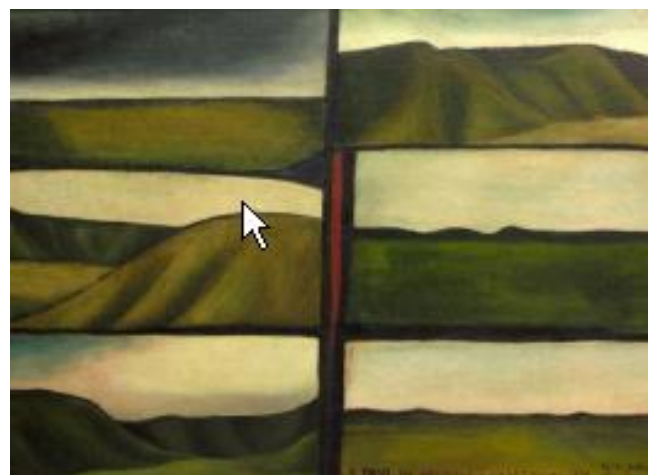
Petrus Van der Velden 1860s



Rita Angus. 1940s



Peter McIntyre 1960s



Colin McCahon 1950s-



Toss Woollaston 1970s



Louise Henderson 1960s



Michael Smither



Melvin Day



Grahame Sydney



Dick Frizzell



Pauline Gough



Jenny de Groot

New Zealand landscape art is important because it celebrates the country's natural beauty, connects people to the land, and advocates for conservation.

Landscape art reflects New Zealand's diverse landscapes and is a vital part of the country's cultural heritage.

Landscape art helps people feel a sense of identity and belonging to the land.

Landscape art educates and motivates people to take action to protect the environment.

In the 19th and early 20th centuries, most paintings in New Zealand were landscapes.

These paintings were often intended to provide information about the places depicted.

They also helped make the new world more familiar and less frightening.

Some guidelines. (NOT rules!!)

Choose a scene. Be prepared to use artistic license. You do not have to reproduce what you see exactly.

The more naturally magnificent the harder it will be to capture that magnificence.

Think about composition. (Although some rules can be effectively bent.)

Work from the distance, moving forward to the closest details.

Know when to stop...

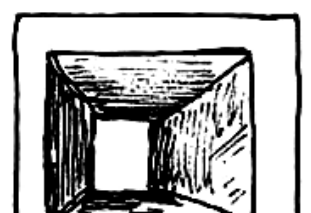
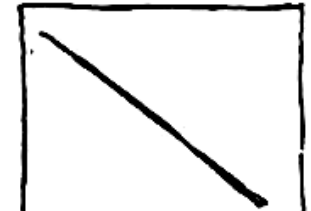
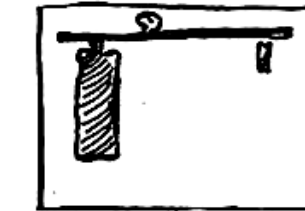
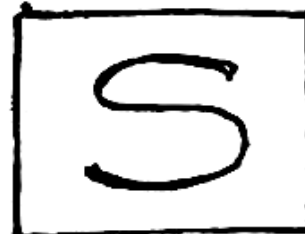
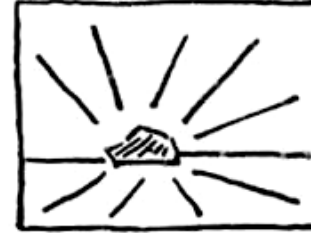
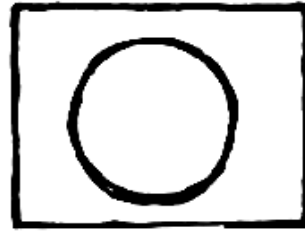
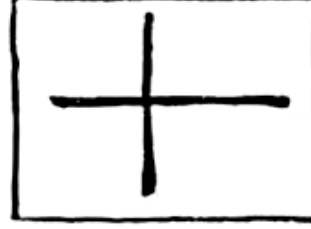
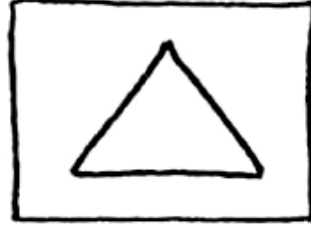
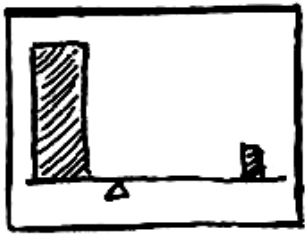
The steps above demonstrate a simple and straightforward approach which, with practice should produce satisfactory outcomes.

There are many artistic "gurus" who have their own particular process in creating landscape art. Check out Youtube. (Bob Ross is NOT my recommendation.)



COMPOSITION

80 years ago, and Artist named Edgar Payne wrote a book called 'Composition of Outdoor Painting'. It is still regarded as one of the most important books on composition out there. Payne's compositional theory concludes that most compositions can be categorized into one of 15 compositional archetypes.



5: "To Tatou Whenua" kahore

Our landscape using impasto techniques.

Impasto is a painting technique in which paint is applied to a support in very thick layers with visible strokes. This technique is used with oil paint due to its thick nature and slow drying time. Palette knife painting has been employed by legendary artists such as Henri Matisse, Picasso, Van Gogh, and Rembrandt.

We will substitute the palette knife for chunks of cardboard, and paint with liberally applied acrylics.

Here are some paintings using impasto techniques.

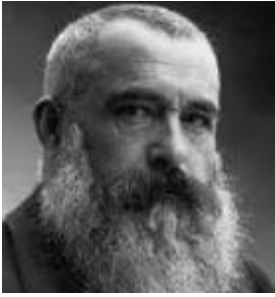




"Wanaka" Jane Sinclair (Wairarapa)

6: "Ako Monet"

Studying Monet



Most well-known today for his series of water lilies paintings, some of them very large, impressionist Claude Monet was a groundbreaking figure in the development of art. Throughout his long life, which spanned the years between 1840 and 1926, Monet would progress from drawing caricatures to capturing the elusive nuances of natural scenes in various attitudes of light and color. Along with the other Impressionists, Monet's aim in his painting was to capture reality and analyse the ever-changing nature of light and colour.



<1865

1867>



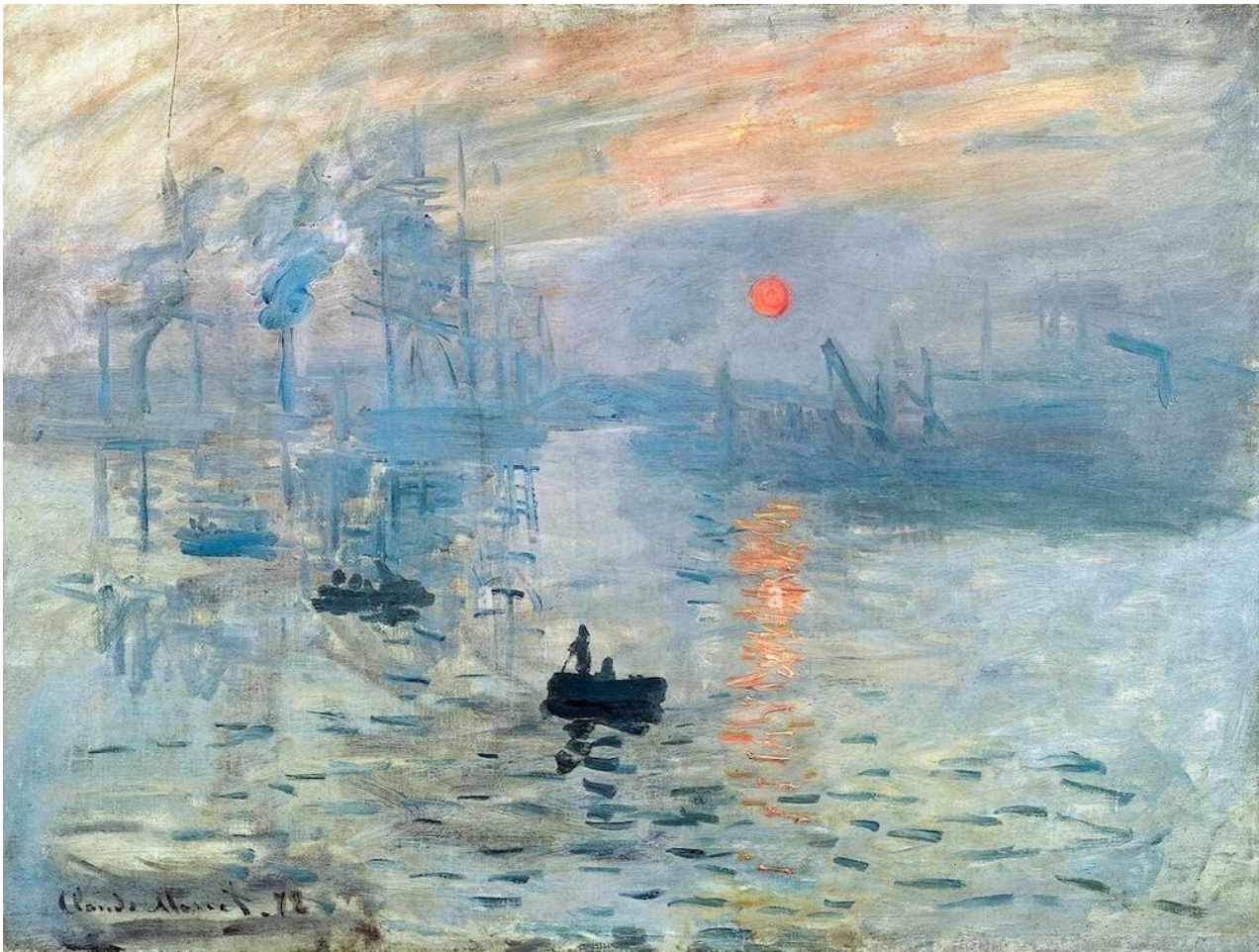
1869>



<1872



"For me, a landscape does not exist in its own right, since its appearance changes at every moment; but its surroundings bring it to life – the air and the light, which vary continually."



Impression Sunrise 1872



Vethuil 1880



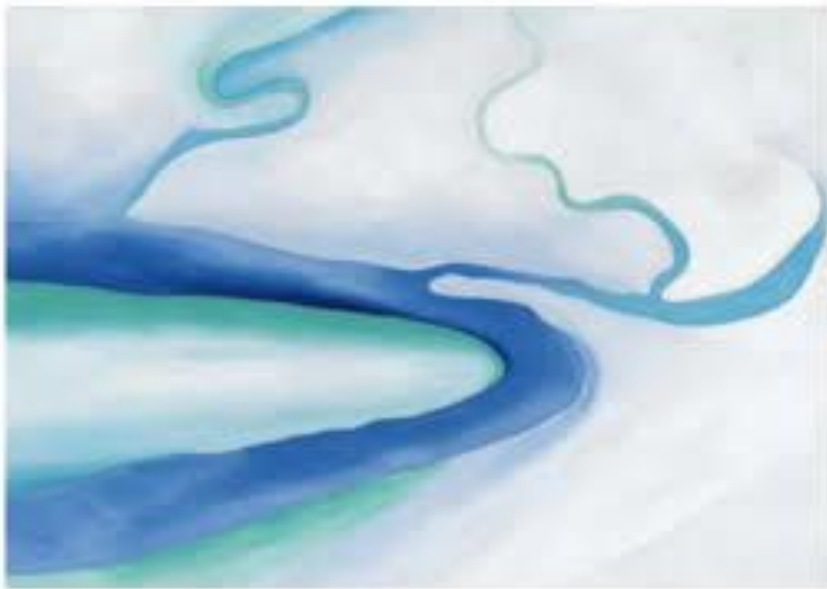
Bridge on the Thames 1904 Dusk and Sunset

Giverny, a small village 50 miles northwest of Paris, in Normandy, France.



Then there was **Georgia Totto O'Keeffe** (November 15, 1887 – March 6, 1986) was an American modernist painter and draftsman whose career spanned seven decades and whose work remained largely independent of major art movements. Called the "Mother of American modernism", O'Keeffe gained international recognition for her paintings of natural forms, particularly flowers and desert-inspired landscapes, which were often drawn from and related to places and environments in which she lived. She took close ups of flowers to another level. (Quite controversially at times.)



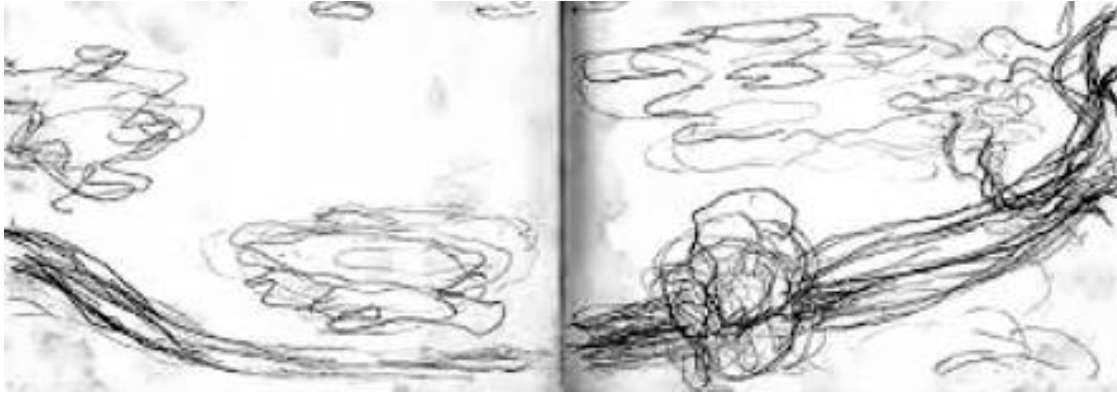
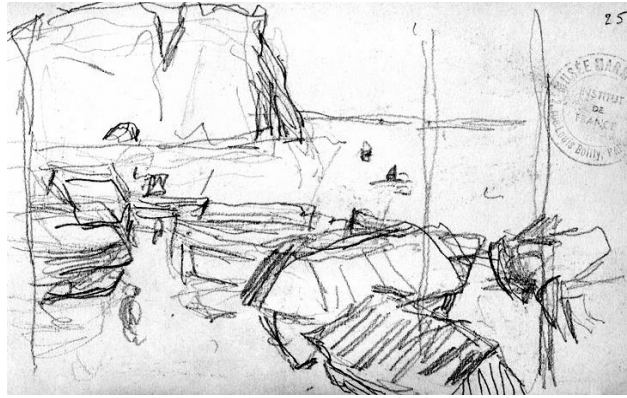


Your task:

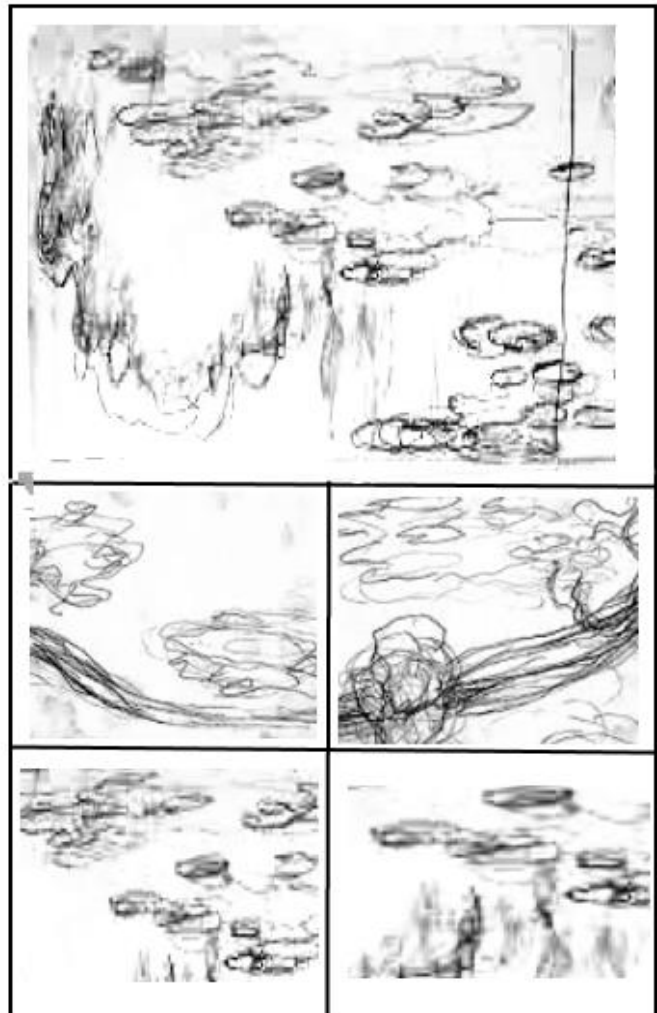
Select one, (or some) of our garden images. Using this Monet sketch, as an example quickly draw the layout of the complete image.

Then, with the aid of our black L shaped viewers, make a quick study of four close-up areas of interest.

As Monet did here:



Choose one, (or more) of your sketches to develop into an artwork, in any style you like. Perhaps realist, maybe impressionist or even somewhat modernist.



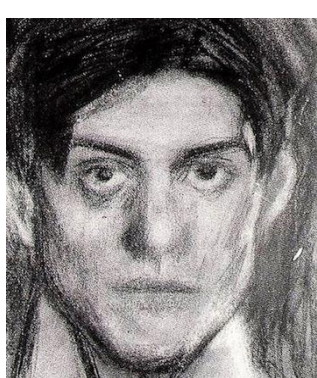
< Or use one of our Flower images in and ultra close-up in the manner of Georgia O'Keeffe

7: "Nga Kanohi o Picasso"

The faces of Picasso

PICASSO FACES 1881-1973 "It took me four years to paint like Raphael, but a lifetime to paint like a child,"

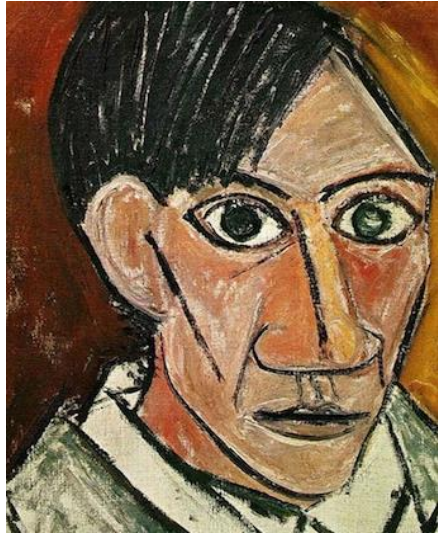
Pablo Picasso was born on October 25, 1881, in Malaga, Spain, as the son of an art and drawing teacher. He was an exceptionally talented student, passing the entrance examination for the Barcelona School of Fine Arts at the age of 14 in just one day. He was even allowed to skip the first two classes.



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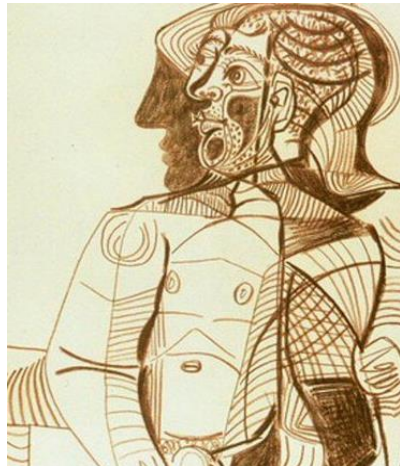
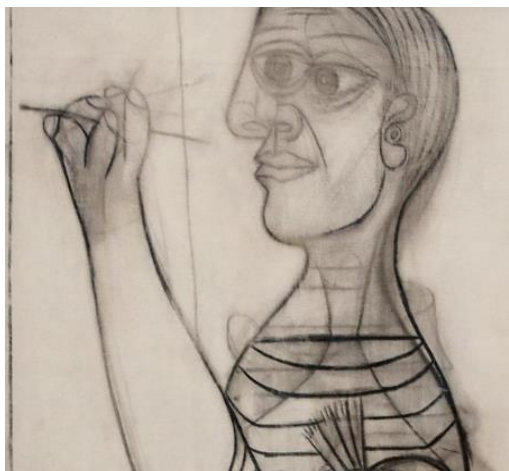
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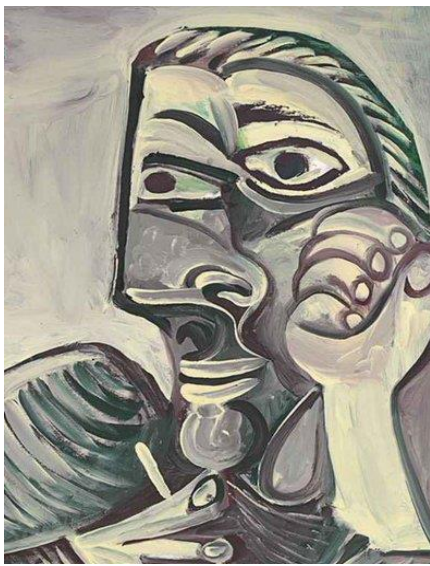
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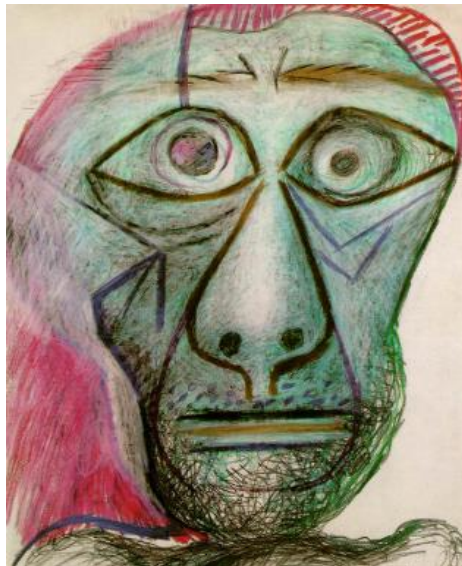
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Pablo Picasso was profoundly influenced by African masks, particularly after seeing African art at the ethnographic museum in Paris in 1907 collecting African masks and displaying them in his studio while he was working, allowing their influence to infuse his works of art contributing to the development of Cubism.



89



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