

TOROTORO TOI *(Exploring Art with Valentine Venimore)*

MODULE 4

[22: Te Makutu O nga Rakau](#)

The magic of trees



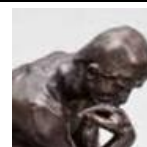
[23: Whakaaturanga Kanohi](#)

Facial Expressions



[24: Tinana Tangata](#)

The human body



[25: Rereke Nga Tirohanga](#)

Different Perspectives



[26: Hoahoa me Koru](#)

Design with koru



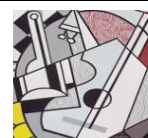
[27: Hanga Kakano](#)

Creating texture



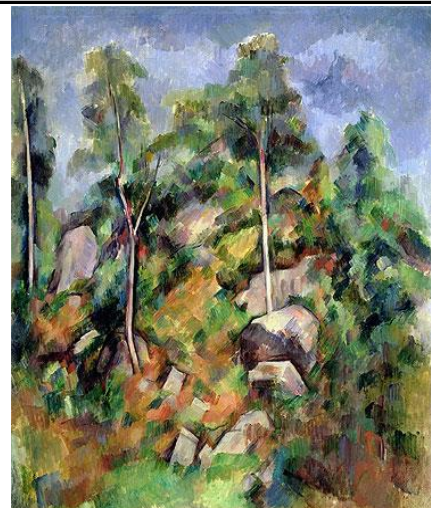
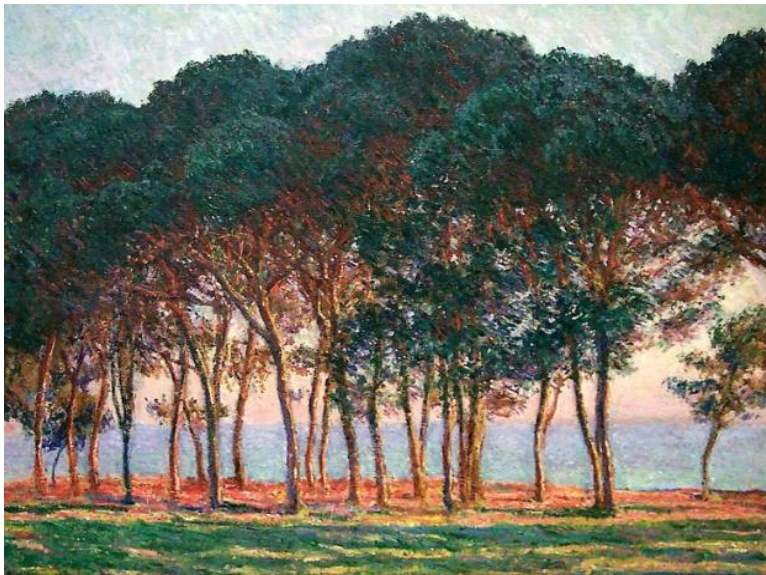
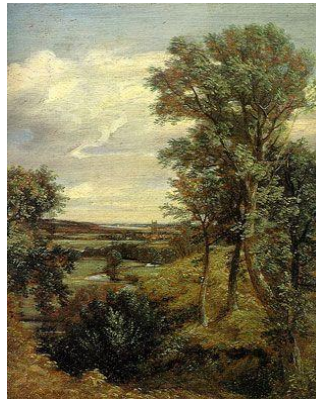
[28: Tirohanga Maha](#)

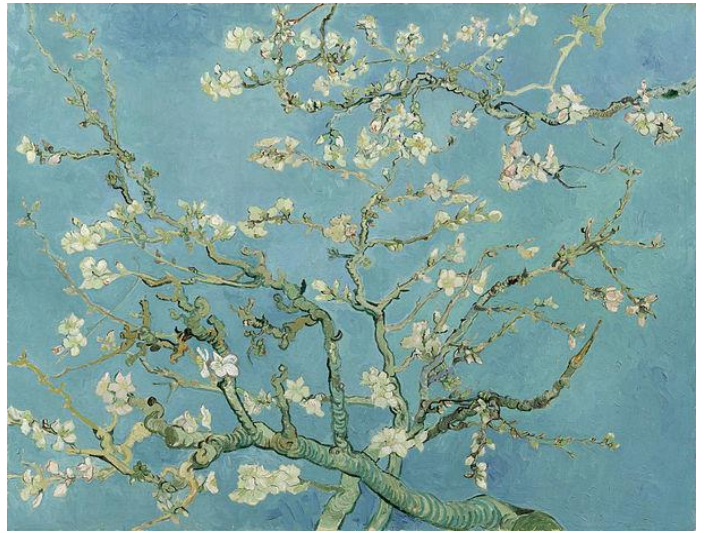
Multiple Views (Cubism)



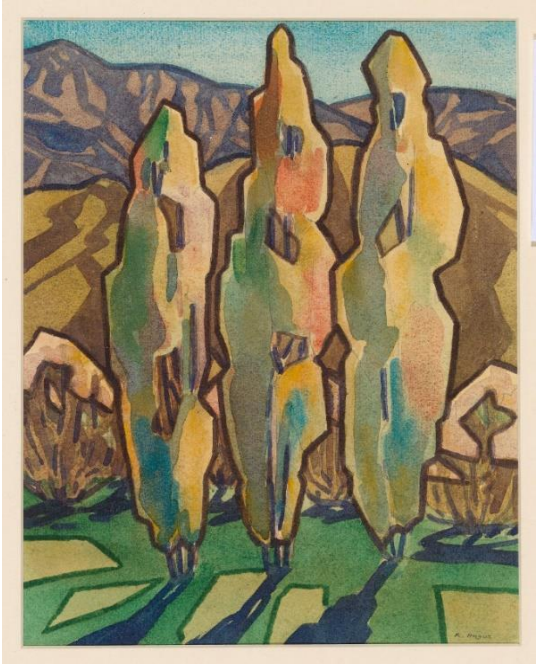
Mahi Takitahi (Individual projects)

Dating back to rock art made 25,000 years ago, through to 17th-century Dutch landscape paintings, to high-definition photographs modified with artificial intelligence, artists have long turned to trees for inspiration. Trees have been a significant subject in art throughout history, serving as a focus on texture, shape, and often as a starting point for abstract works. Trees can evoke various moods, from solitude to peace, through the artist's handling of light, shadow, and color. Mondrian himself used trees as a subject to explore the transition towards abstraction, reducing them to lines and planes. There are many ways trees can be depicted in art – paintings, sculptures, models, living art, photography, jewellery.

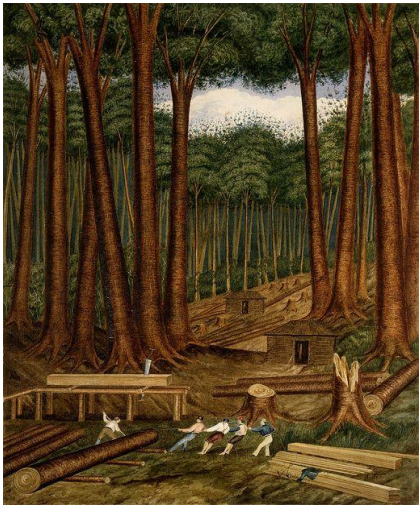








NZ



NZ



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ARTISTS

Charles Heaphy
Claude Monet
Colin McCahon
Dean Buchanan

Edward Frisvold
Gustav Klimpt
John Constable
Pablo Picasso

Paul Cezanne
Piet Mondrian
Rita Angus
Russell Clark

Toss Woolaston
Vincent van Gogh

The representation of human emotion through facial expression has interested western artists since antiquity. Drawn from The Metropolitan Museum of Art's collections of drawings, prints, and photographs, the diverse works in this installation, ranging from portraits and caricatures to representations of theater and war, reveal how expression underpinned narrative and provided a window onto the character and motivations of the subjects, the artists, and even their audience.

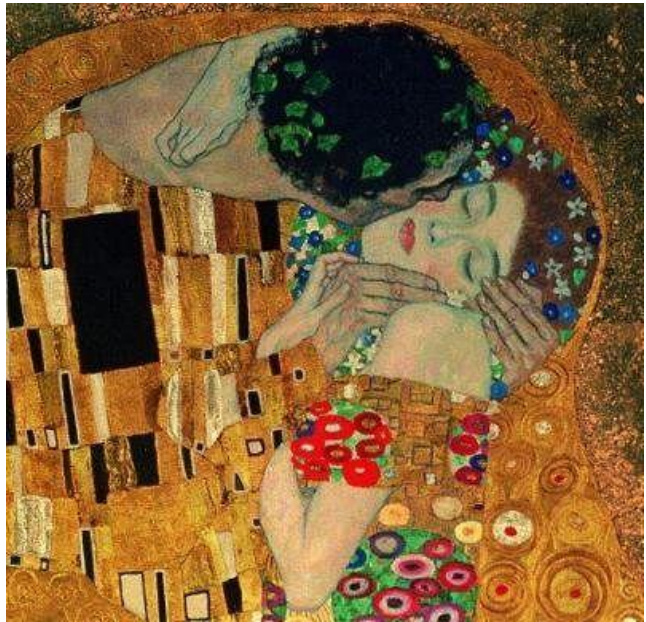
**Cassandra.****Medea****Head of a Bearded Man****A man wearing a hat**

Etching, John Mortimer (C1770)

Charles Antoine Coypel (C1730)

Hans Hoffmann, (C1575)

Frans Hals (C 1620)



Gustav Courbet, The Desperate Man (1845)
 Louis Boilly Thirty five expressions (C1800)
 Leonardo da Vinci, John the Baptist (1515)
 Edouard Manet's A Bar at the Folies Bergeres, (1881)

A figure in art is a depiction of the human form, whether clothed or nude.

The human figure has been a subject in art since the Stone Age.

In early societies, figures were often depictions of gods or spirits.

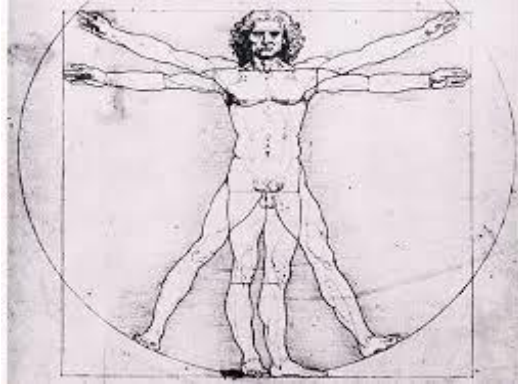
During the Renaissance, the human figure became a way to express a humanist outlook.

In Modernist art, the human figure may have been used to reflect alienation or isolation.

Figures in art have been used to tell stories, express beliefs, and explore what it is to be human.

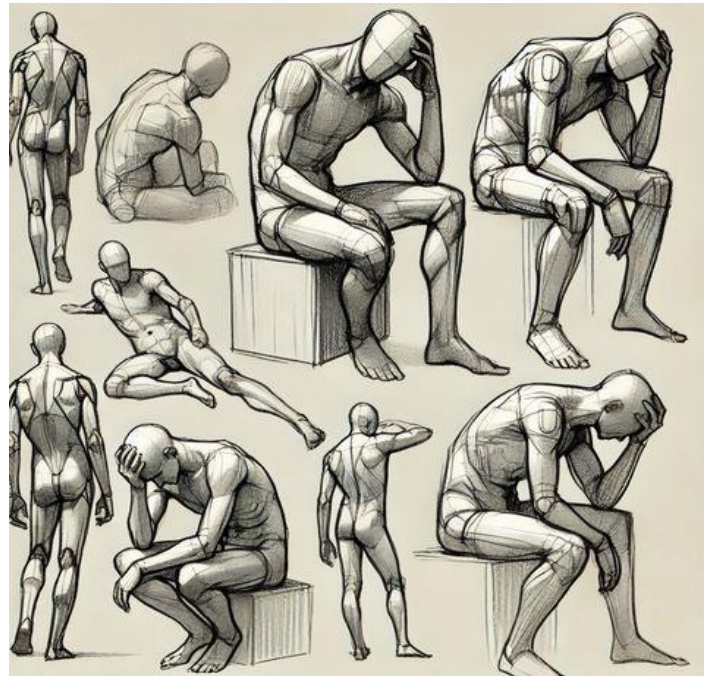
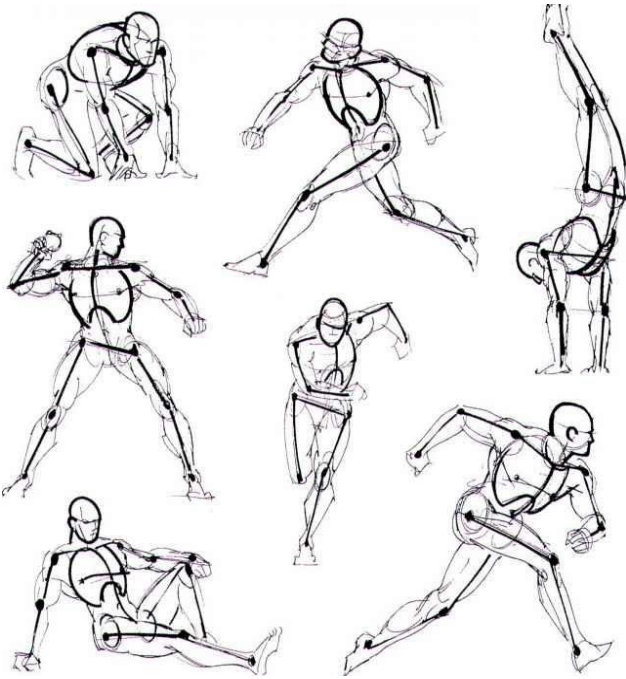
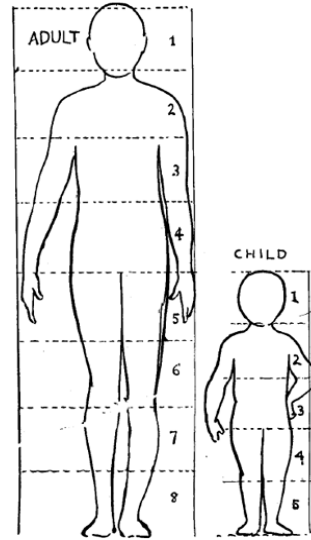
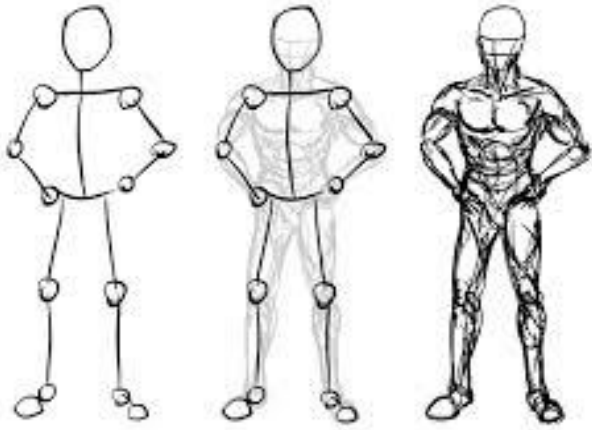
During the realism period, figures were used to portray real life.

Anatomy became a staple of an artist's training from the Renaissance onward.





Bosch Marc Chagall
 Botticelli Matisse
 Bruegel Michelangelo
 Degas Picasso
 Duchamp Renoir
 Durer Rodin
 Ion Brown
 Klimt
 L S Lowry
 Leonardo da Vinci





Perspective is an artistic technique that creates the illusion of three-dimensional space on a flat surface. It's used to make drawings appear realistic and to depict depth, distance, and form.

How perspective works

Vanishing points: Parallel lines in a scene meet at one or more vanishing points.

Foreshortening: Objects appear shorter than they are by angling them towards the viewer.

Eye level: The horizon line, which indicates the height of the camera.

Aerial perspective: Creates the illusion of depth by making distant objects appear less distinct and paler. It's also known as atmospheric perspective.

Examples of perspective

One-point perspective: A single vanishing point, such as when looking down a railway track

Two-point perspective: Parallel lines at two different angles with vanishing points

Three-point perspective: Parallel lines with three vanishing points (2 horizontal, 1 vertical)

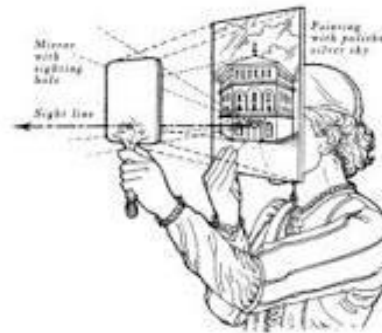
Zero-point perspective: Non-linear scenes with no vanishing point, such as large landscapes

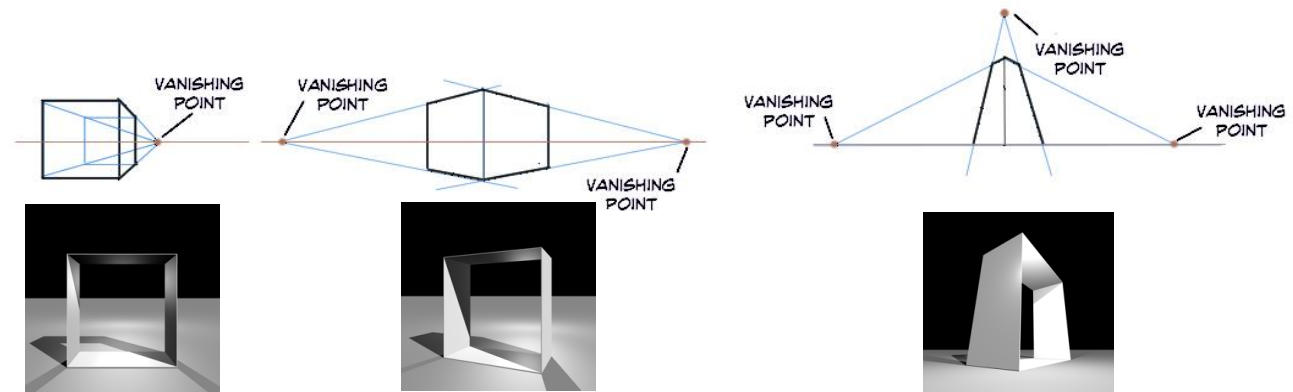
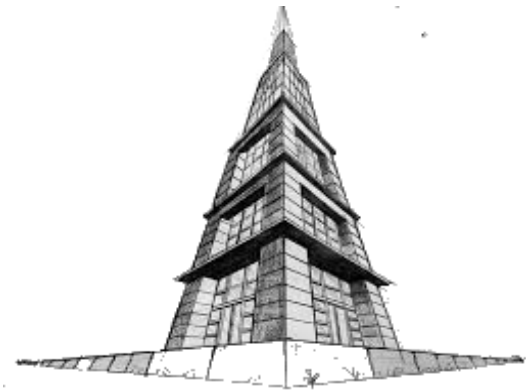
History of perspective

The use of perspective in art has changed over time and across cultures.

Attempts to develop a system of perspective may have begun in ancient Greece around the fifth century B.C.

The technique became common in Italian art after Brunelleschi's demonstrations. (Architect and sculptor, C 1400)



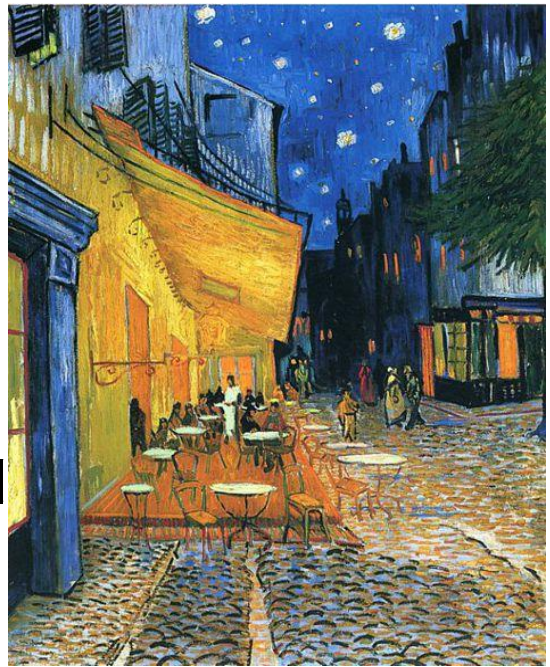


Isometric (parallel, 30 degrees)

Orthographic. No perspective.
As seen in house plans.

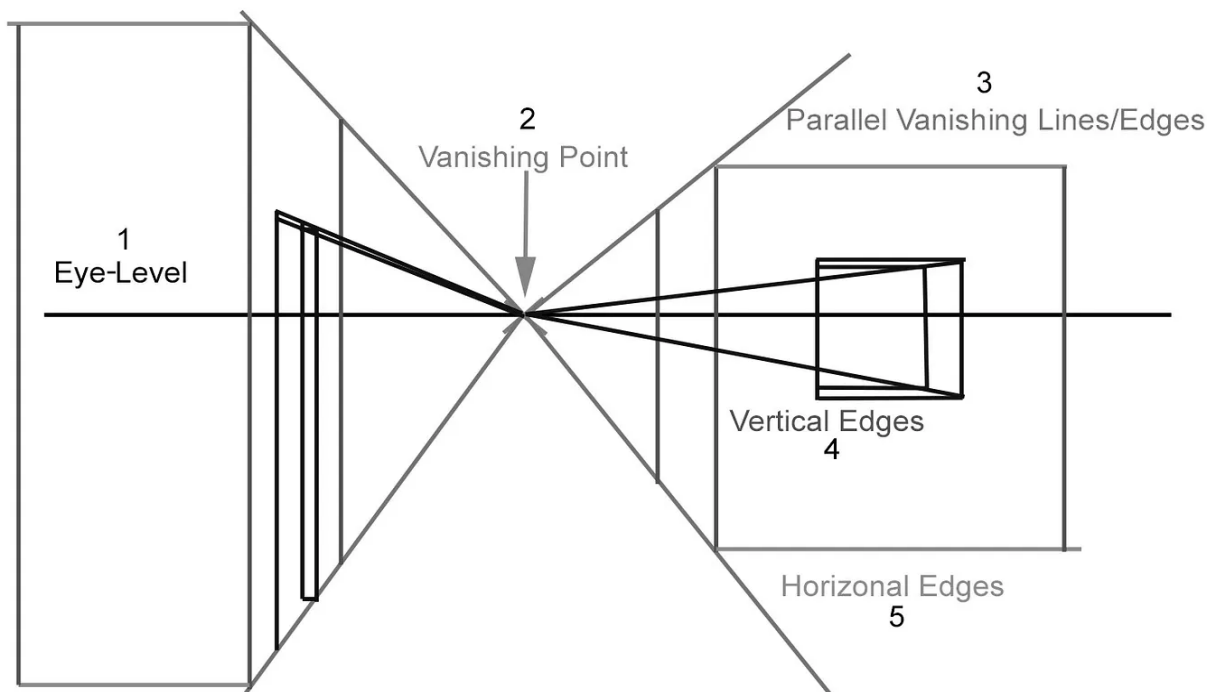


Different stages of the awareness of perspective in childrens' drawing.
Drawing what is known or what is observed.





PERSPECTIVE PROBLEMS



PERSPECTIVE

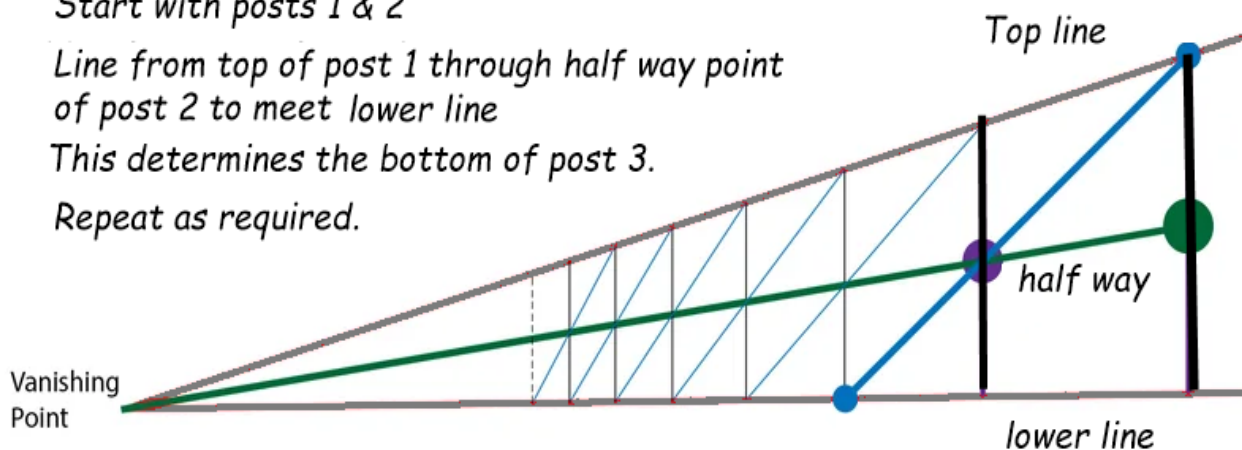
*Drawing diminishing distances.
(e.g posts, rail sleepers, windows etc)*

Start with posts 1 & 2

*Line from top of post 1 through half way point
of post 2 to meet lower line*

This determines the bottom of post 3.

Repeat as required.



The koru is a spiral-shaped symbol that represents new life, growth, strength, peace, and harmony. It's a prominent feature of Māori art, carving, and tattooing.

Symbolism

Perpetual movement: The koru's circular shape represents the continuous cycle of life.

Return to the point of origin: The koru's inward coil suggests a return to the starting point.

Harmony: The koru's balanced shape represents a state of equilibrium between change and calm.

New beginnings: The koru symbolizes the unfolding of new life and encourages striving for perfection.

Origin

The koru is based on the shape of an unfurling silver fern frond, which is New Zealand's national symbol. The koru is one of the best-known symbols of New Zealand and is featured in the logos of many organizations.

The Kōwhaiwhai (Māori scroll designs) here were commissioned from Sandy Rodgers (Ngati Raukawa, Tuwharetoa, MacDougal). By the Transport Accident Investigation Commission. 1990



Ara Wai - Waterways

Ngā hau e whā - The four winds

Rerewhenua - Flowing across the land

Te Ara Haumaruru - The safe and risk free path



Here are Sandy's explanations:

The sections of waves that flow across the entire design represent the different bodies of water. The 'V' shape is the prow of a ship as it passes through the water creating the wake as it moves. The letter 'M' is also present in the design which literally stands for the word 'Marine', the mode of transport of which this design was created to represent.

I acknowledge Tangaroa (God of the sea) in the creation of this Kōwhaiwhai.

Within this Kōwhaiwhai I have used the eye motif to represent looking towards the future and watching the path for obstructions. There is an encased double koru design which is the mother and child. This is a symbol of protection, safety and guidance. The triple koru motif represents the three kete of knowledge of which Tāne Māhuta collected from the highest of the heavens in order to pass on their wisdom to mankind. The continual wave that passes through the entire design is the perpetual line of influence. The succession of humps represent the individual inquiries as they come and go.

I acknowledge Tāne Māhuta in the creation of this Kōwhaiwhai

The design represents the sky, the clouds, the winds and our movement through them. There is a manu (bird) form soaring through the sky which represents the various aircraft that move through Aotearoa's 'long white cloud'. The letter 'A' is also present in the design which literally stands for the word 'Aviation', the mode of transport of which this design was created to represent.

I acknowledge Ranginui (Sky father) and Tāwhirimātea (God of wind) in the creation of this Kōwhaiwhai.

The design represents the actual rail tracks over which the trains are travelling. The koru forms represent the earth, land and flora in which the train will pass over/through. The letter 'R' is also present in the design which literally stands for the word 'Rail', the mode of transport of which this design was created to represent.

I acknowledge Papatūānuku (Earth Mother) and Tāne Mahuta (God of man and forests and everything that dwells within) in the creation of this Kōwhaiwhai.

Gordon Frederick Walters (24 September 1919 – 5 November 1995) was a Wellington-born artist and graphic designer who is significant to New Zealand culture. New Zealand shapes and ideas, in particular the Māori koru form, became important themes. His design straightened the stem of the koru in a way not seen in customary Māori contexts.



Koru as used in traditional kowhaiwhai (of course there are endless variations.)



Some contemporary adaptations



Your challenges: Sketch a concept for **four** of these items, incorporating a koru motif
Develop at least **one** into a larger art work.

- Fabric design
Repeat pattern
- Manipulated stencil
Jewellery
- Trophy
Tattoo
- Wall Art
Sculpture
- Greeting card
Light fitting

In art, texture refers to the perceived surface quality of a work, whether actual (tactile) or implied (visual), and is an important element of design that can convey emotions and stories.

Definition: Texture is the visual and tactile surface quality of a work of art.

Types of Texture:

Actual Texture: This refers to the physical, real surface of the artwork that can be felt by touch, like the roughness of a sculpture or the texture of a fabric used in a piece.

Implied Texture (or Visual Texture): This is the illusion of texture created through artistic techniques like brushstrokes, shading, color, or line, making the artwork appear to have a certain texture even though it's flat.

How Artists Use Texture:

Adding Depth and Dimension: Texture can make a flat surface appear three-dimensional and add visual interest.

Evoking Emotions: Different textures can evoke different feelings in the viewer, such as roughness suggesting strength or smoothness suggesting calmness.

Enhancing Storytelling: Texture can help to create a mood or atmosphere and contribute to the overall narrative of the artwork.

Examples of Textures:

Smooth, rough, soft, hard, bumpy, coarse, fuzzy, fluffy, gritty, slimy, sticky, prickly, velvety, silky, woolly, crisp, hairy, wrinkled... etcetera

Techniques to Create Texture:

Brushstrokes: Artists can use different brushstrokes to create different textures, like thick, impasto strokes for a rough texture or smooth, blended strokes for a soft texture.

Materials: Using different materials like paint, clay, fabric, or collage can create a variety of textures.

Collage: Incorporating textured materials like fabric, paper, or found objects can create actual textures.

Shading and Light: Artists can use shading and light to create the illusion of texture, making a surface appear bumpy or smooth.

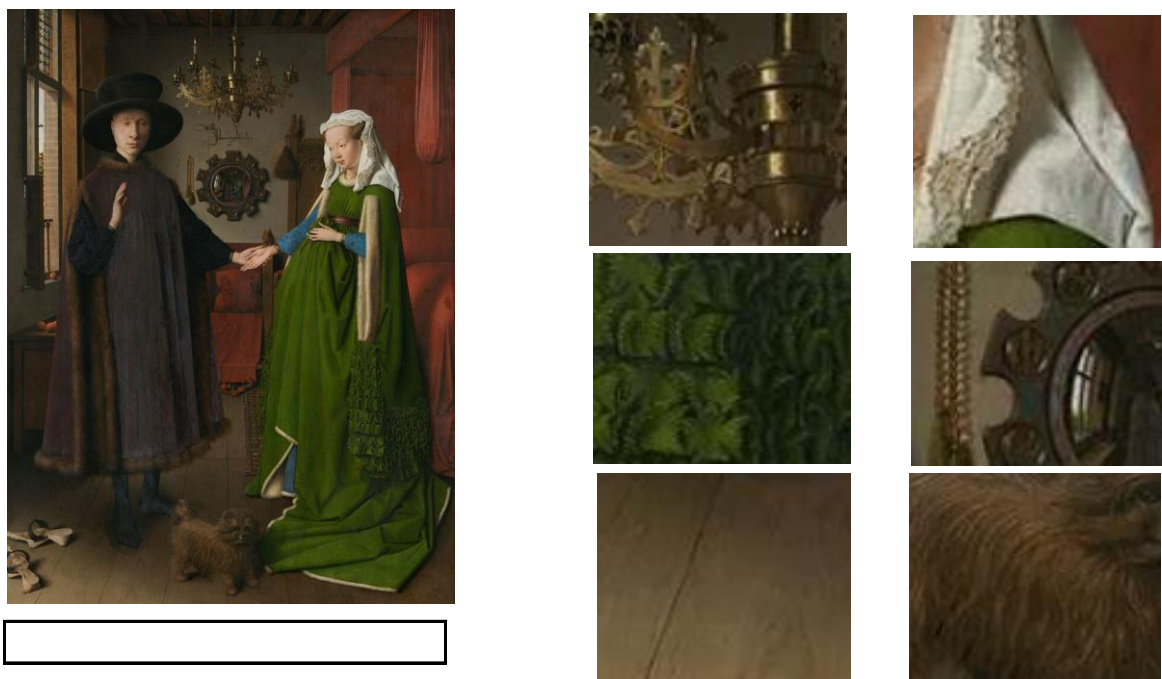
Line: Different types of lines can also be used to create the illusion of texture.

TEXTURED SPHERES

Here are twenty five textured spherical objects. Your first challenge. Draw a grid. 3x3 or 4x4 or even 5x5, and use pencil to draw one of them on each square

1. A ball of string or wool. 2. A coconut. 3. A polished chrome marble.
4. A tennis ball. 5. A golf ball. 6. A flax poi. 7. An orange. 8. A sponge.
9. A chocolate truffle. 10. A bubble. 11. A fir cone. 12. A walnut
13. A spherical flower (e.g. dahlia, clover, thistle down.) 14. A woven flax ball.
15. A rolled up armadillo. 16. A puffer fish. 17. A woven cane light shade
18. A rolled up ball of wire netting. 19. A disco ball. 20. A sea urchin shell.
21. A curled up kitten. 22. A checkered Christmas tree ball.
23. A curled up hedgehog. 24. A cactus. 25. A mossy bolder.

TEXTURE IN FAMOUS ART WORKS,

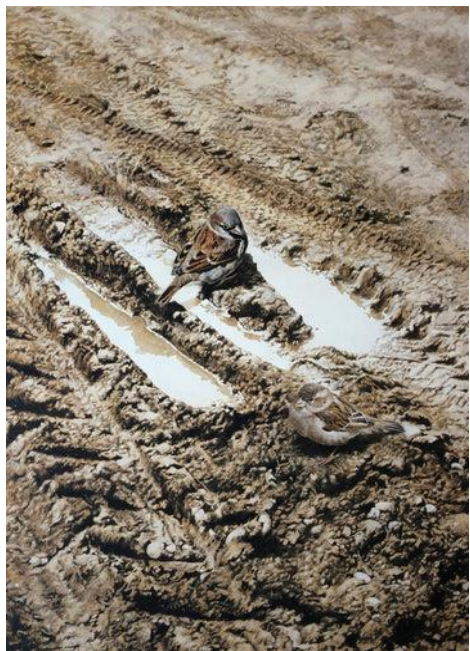




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Artists:
 Ching, Durer , Goldberg, Maughan, Pollock, van Eyck, van Gogh.

Next challenges.

Either: Simulated Tapa cloth.

Painting with additives, (sawdust, sand, salt, papier mache, baking powder, etcetera....)

Rubbings of textured surfaces

Or recreate a bark texture in a painting. As per these examples.



Paul Cézanne, (1839-1906) observed, *“One should begin by studying geometric forms: the cone, the cube, the cylinder, the sphere.”*

Later he suggested *“I point the way. Others will come after.”*

None other than Pablo Picasso (1881-1973) called Paul Cézanne “the father of us all.” Why? In many respects, Cézanne was the first Western artist to explore new concepts in Western painting and in doing so led the way towards what we know today as abstract painting.

Cubism emerged around 1907-1908, pioneered by Pablo Picasso and Georges Braque. It revolutionized painting by depicting subjects from multiple viewpoints and breaking them down into geometric shapes, emphasizing flatness and abstraction.

Key Characteristics:

Multiple Perspectives: Cubist artists showed objects and people from various angles simultaneously, rather than a single, traditional viewpoint.

Geometric Shapes: Subjects were broken down into geometric forms and planes, creating a fragmented and abstracted representation.

Emphasis on Flatness: Cubist paintings often emphasized the flatness of the canvas, rather than creating a strong illusion of depth.

Abstracted Forms: Cubist art often moved away from realistic representation, focusing on the structure and form of objects rather than their exact appearance.

Phases:

Analytic Cubism (1910-1912): Characterized by a fragmented, monochromatic palette and a focus on geometric analysis of forms.

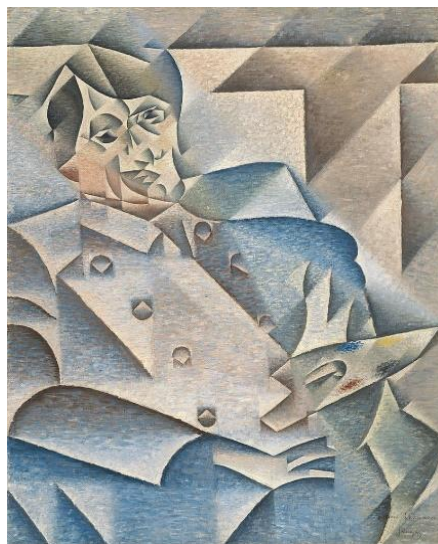
Synthetic (1912-1914): Employed a broader range of colors and introduced collage elements, creating more recognizable, albeit still abstracted, forms.



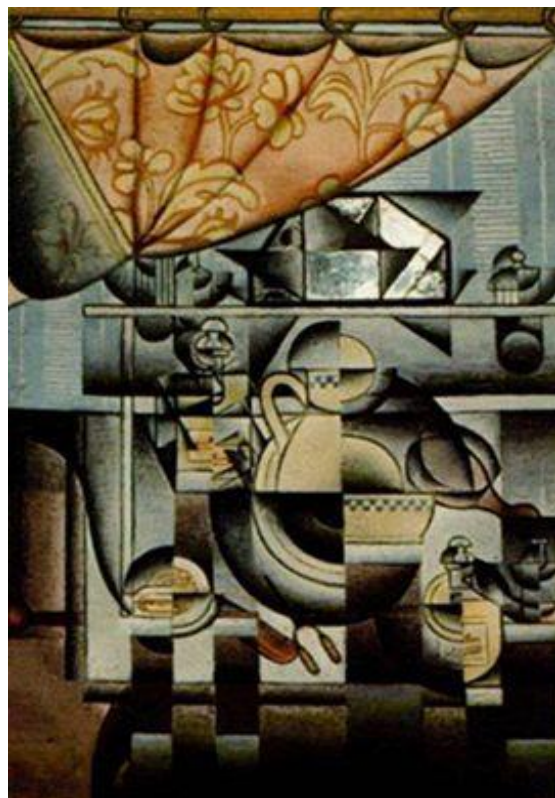
Cezanne broke areas of his landscape paintings into geometric shapes and used line and colour to create different planes of colour on his objects and spaces.



Cézanne would change his position when painting his later still-life works to concentrate on each object individually. This resulted in the perspective of his work to shift slightly. This can be seen in Still Life with Teapot in which the plate appears to bend and the table legs do not correspond with the angle of the table top.



José Victoriano González-Pérez (23 March 1887 – 11 May 1927), better known as **Juan Gris** was born in Madrid who lived and worked in France for most of his active period. Although Gris certainly did not invent Cubism, he is perhaps the one who believed in it the most.



MODERN CUBISTS



"Art history is a profound teacher. To achieve mastery one only has to tap into the Greats who have gone before us and surrender to their counsel. Their creative spirits still exist" ~ Catherine Abel (Australian b 1966-)

