

TOROTORO TOI *(Exploring Art with Valentine Venimore)*

MODULE 2

8: "Ngahau ki te Puawai."

Fun with flowers



9: "He aha te Tangohanga?"

What is abstraction?



10: "Tuhi ora Tonu."

Still life drawing



11: "Huangā me ngā matapono"

Checking out the Elements of Art and the Principles of Design.



12: "Kupu me ngā Tau"

Words and numbers



13 "Purakau me ngā Purakau"

Myths and legends



14: " Me whare me ngā hanganga"

Buildings and structures



Mahi Takitahi (Individual projects)

8: "Ngahau ki te Puawai."

Fun with flowers



Flowers have been a profound source of inspiration in the art world, transcending time, culture, and artistic mediums. Their vivid colours, delicate structures, and inherent symbolism have captivated artists from ancient civilizations to contemporary societies.

The evolution of flower paintings is not just a chronicle of artistic styles but a mirror reflecting the cultural, technological, and ideological shifts throughout history. From the symbolic blooms in religious iconography to the expressive strokes of Impressionism and the thought-provoking interpretations in contemporary art each era redefines the portrayal of flowers to resonate with its unique context.

The depiction of flowers in art has ancient roots, reflecting humanity's long-standing fascination with the natural world. Early artists didn't just capture the beauty of flora; they imbued their works with symbolic meanings that communicated cultural beliefs, religious ideologies, and societal values. From the spiritual significance in ancient civilizations to the intricate symbolism in medieval times, flowers served as powerful motifs that transcended mere decoration.

In ancient Egypt, the lotus flower was a prevalent symbol, representing creation, rebirth, and the sun's daily cycle. It adorned temple walls, tombs, and artifacts, often associated with deities like Osiris and Nefertum. The lotus's ability to emerge pristine from murky waters made it a metaphor for purity and resurrection.



In ancient Greece, flowers like the laurel and myrtle held significant importance. The laurel wreath was a symbol of victory and honour, bestowed upon winners of athletic competitions and linked to Apollo, the god of music and prophecy. Myrtle was associated with Aphrodite, symbolizing love and beauty. These motifs frequently appeared in vase paintings, sculptures, and architectural decorations.



During the medieval period, flowers took on profound Christian symbolism. Illuminated manuscripts were decorated with flowers, each carrying specific meanings. For instance: Lily: Symbolized purity and was often associated with the Virgin Mary. Rose: Represented divine love and martyrdom. Violet: Signified humility.



German artist Albrecht Dürer was renowned for his highly detailed woodcuts and engravings. His work "The Great Piece of Turf" (1503) is a watercolour painting that depicts a seemingly ordinary patch of grass and wild plants with extraordinary precision and realism. Dürer's focus on the details of nature elevated simple subjects to works of profound beauty. His illustrations also contributed to botanical knowledge, as they were among the first to present plants with such scientific accuracy.



Vincent van Gogh (1853–1890), a Post-Impressionist painter, brought a deeply personal and expressive style to his floral works. His series of eleven “Sunflowers” paintings, created in Paris, 1887 and Arles, 1888 and 1889, feature vibrant yellow sunflowers at various stages of life. These works were intended to decorate the room of his friend Paul Gauguin and symbolize gratitude and friendship. Similarly, his “Irises” series, painted during his stay at the Saint-Paul-de-Mausole asylum, showcases the delicate beauty of irises with bold outlines and dynamic compositions.



The 20th century marked a radical departure from traditional artistic conventions, as artists began experimenting with abstraction and new ways of seeing the world. Flowers, as a timeless subject, were reinterpreted to explore themes of perception, emotion, and the human experience. This era saw artists like Georgia O’Keeffe and Gustav Klimt transforming floral imagery into powerful symbols within the modernist movement.



NOTED NZ ARTISTS: Karl Maughan, Rachel Mayne, Zoe Feng, Shona McFarlane, Jane Evans
Olivia Spencer-Bower, Gaston de Vel, Royce McGlashen, John Lancashire, Penny Royal.



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Scrambled **Styles**: Unscramble the word and place beneath the appropriate floral motif.
 catbrats caltobain stopami dignes esolo trentap

9: "He aha te Tangohanga?"

What is abstraction?

What is abstraction?

Abstract is an intangible concept, meaning something that does not have a physical presence, existing as an idea, feeling, or quality, not as a material object: Abstract words represent things that are only conceptualized intellectually, such as:

joy, love, honest, life, truth, sadness, freedom, justice, compassion, equality.

Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms and gestural marks to achieve its effect.

The main characteristics of abstract art include the following:

Strong valuation of colors, shapes, lines, and textures.

No recognizable objects.

Subjective.

Non-representational.

The opposite of figurative, realistic, or representational styles.

Freedom of form and interpretation.

It does not need any art or academic complications and rules

Though some may not understand it, abstract art may have meaning.

After a period of experimenting with abstraction in the summer of 1910

Picasso declared that abstract art was for him an impossibility.

However other artists have said that Picasso and Braque's cubist work provided a stepping stone into pure abstraction.

Some synonyms

theoretical

academic

intellectual

subtle

profound

philosophical

unrealistic

conceptual

arcane

notional

abstruse

recondite

speculative

deep

separate

occult

hypothetical

generalized

impractical

indefinite

theoretic

conjectural

unpractical

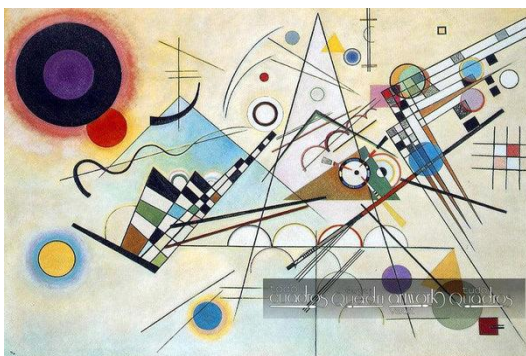
nonconcrete

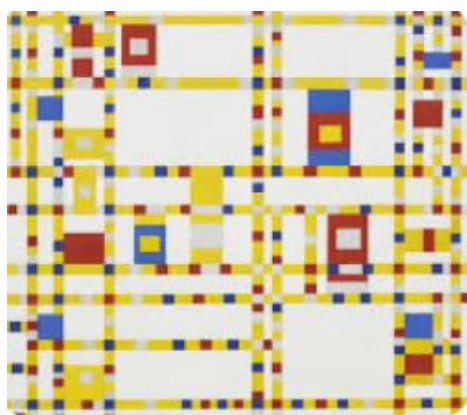
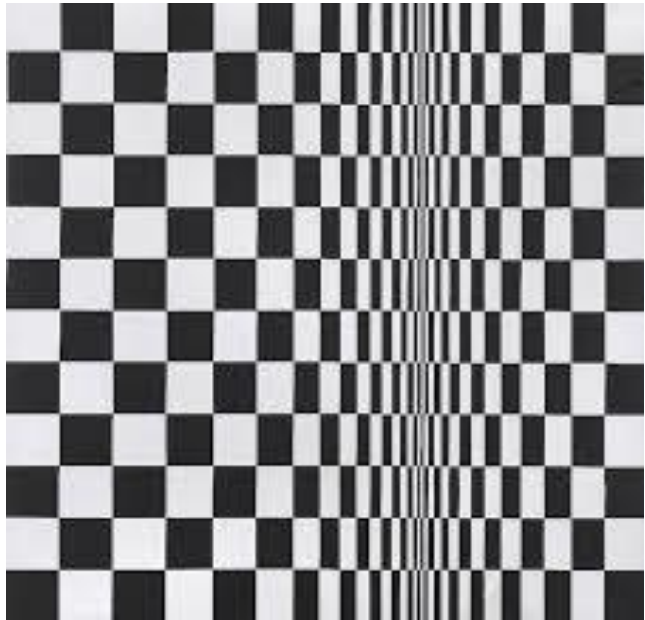
Some notable international abstract artists:

Wassily Kandinsky, Joan Miro, Kazimir Malevich, Jackson Pollock

Mark Rothko, Bridget Riley, Yves Klein, Willem de Kooning

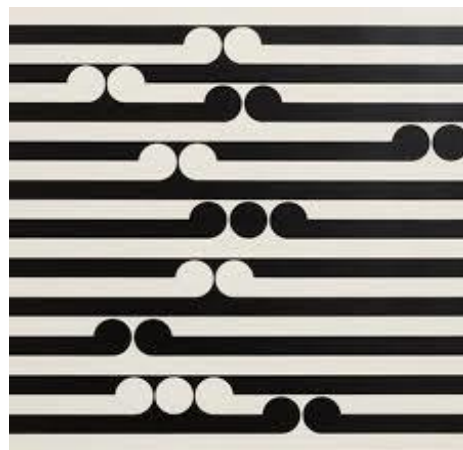
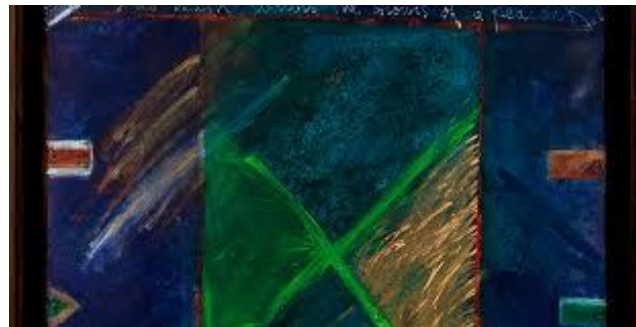
Georgia O'Keeffe Paul Klee, Piet Mondrian





Some notable New Zealand abstract art:

Gretchen Albrecht, Pat Hanley, Colin McCahon Ralph Hotere, Gordon Walters,
Louise Henderson, Don Driver, Suzanne Goldberg, Billy Apple, Emily Karaka
Robin White, Allen Maddox, Robert Ellis, Buck Nin





Still life drawing involves depicting inanimate objects arranged in a specific way, emphasizing their shapes, forms, and how light interacts with them. The artist's goal is to create a two-dimensional representation of these objects, often using a variety of drawing media. The arrangement of objects can be random or organized, serving different purposes like studying shapes, conveying a message, or illustrating a particular event.

1. Subject Matter and Arrangement:

Still life drawings typically feature inanimate objects like fruit, flowers, vases, dishes, and musical instruments. The way objects are arranged plays a crucial role in the overall composition.

The placement can be random, reflecting the artist's vision, or carefully designed to highlight specific shapes, light effects, or even convey a symbolic message.

Still life drawing is fundamentally about accurately observing and rendering the forms, shapes, and light interactions of the objects.

Start by observing and sketching the basic shapes of the objects to establish relationships between form, size, position and perspective.

Light and Shadow: Understanding how light falls on objects and creates shadows is essential for creating depth and volume in a still life drawing. The technique involves using a range of values (light to dark) to depict light and shadow, creating a sense of three-dimensionality.

Types and Examples:

Collected objects: A variety of inanimate objects, showing different shapes and textures.

Floral and Fruit: These still lifes focus on the beauty and texture of flowers and fruit, often highlighting their colors and forms.

Banquet and Breakfast: Still lifes often depict a table laden with food and drink, showcasing the abundance and textures of the scene.

Memento Mori: Still lifes often depict the impending mortality of man, using symbols like skulls and clocks to represent death and the passage of time.

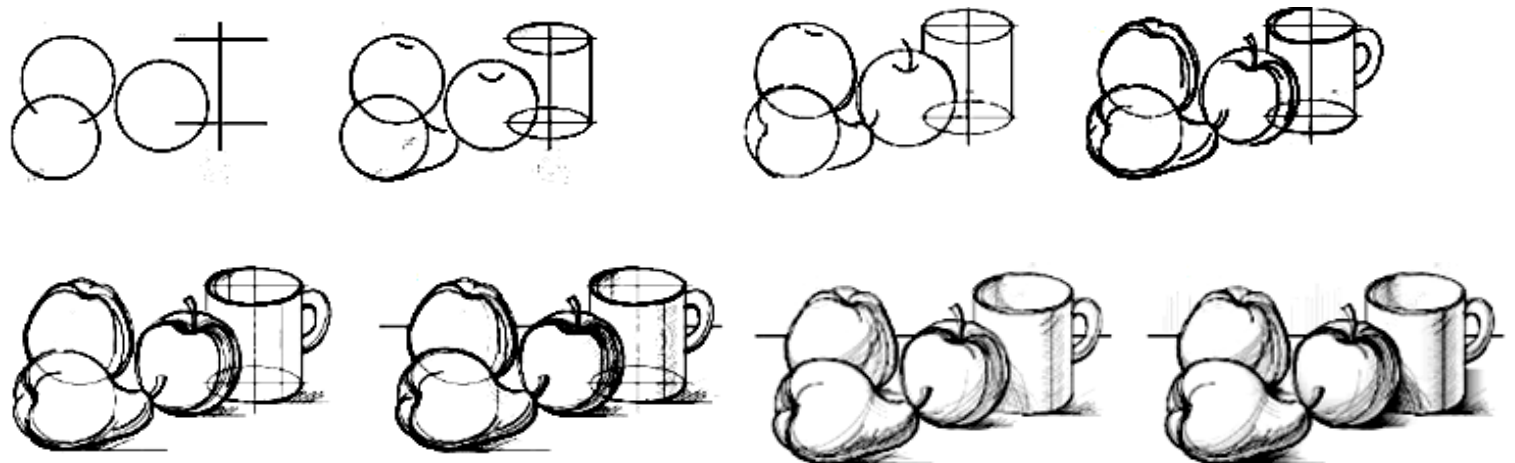
Drawing Media:

Pencil: A common medium for sketching and creating detailed still life drawings. Preliminary or final studies.

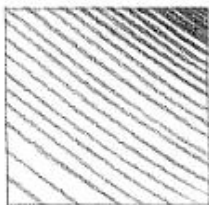
Charcoal: Can create a lot of different marks, such as by using the tip, turning it on its side, and smudging.

Pastels: Can be used to add color and texture to still life drawings, offering a soft and vibrant look.

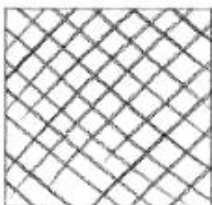
Pen and Ink: Used to create detailed outlines and lines, suitable for still life drawings that emphasize form.



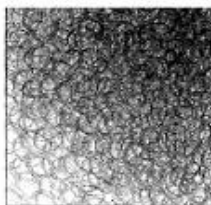
Shading techniques



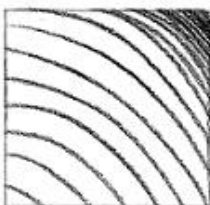
Hatching



Cross-hatching



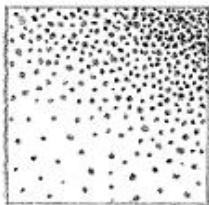
Circulism



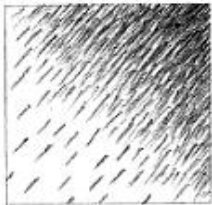
Contouring



Scribbles



Stippling



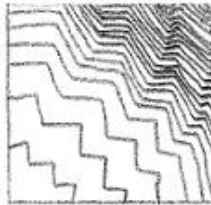
Short Dashes



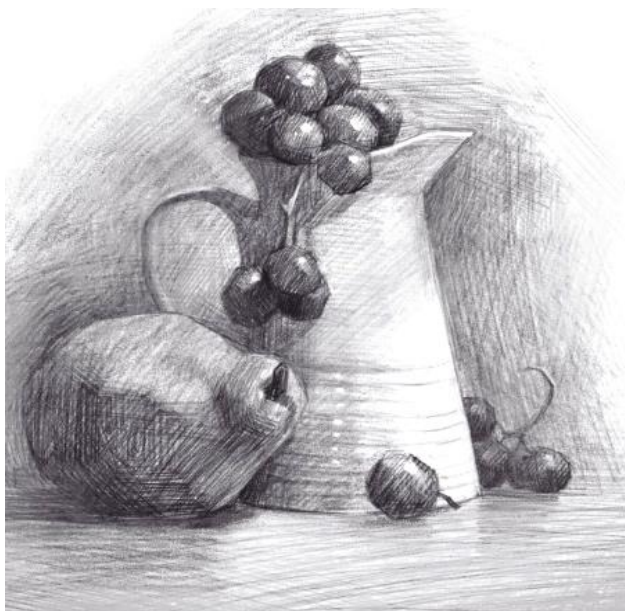
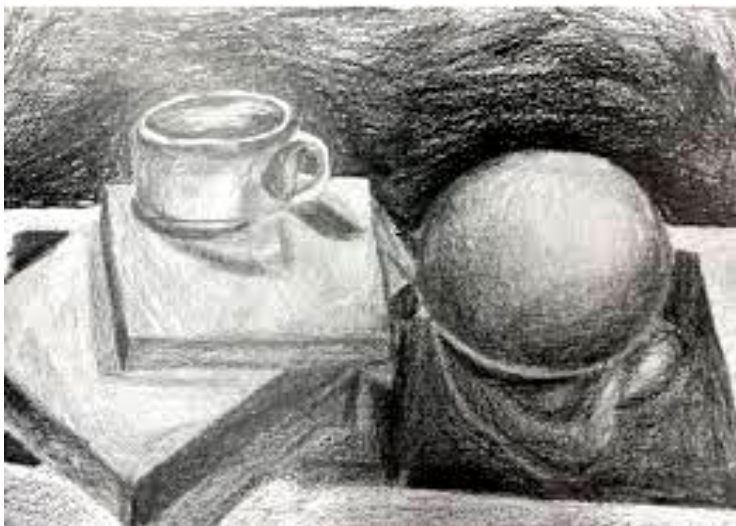
Blending



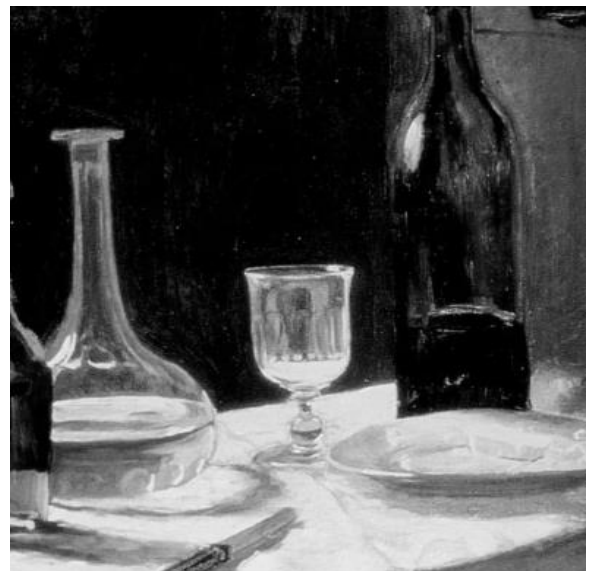
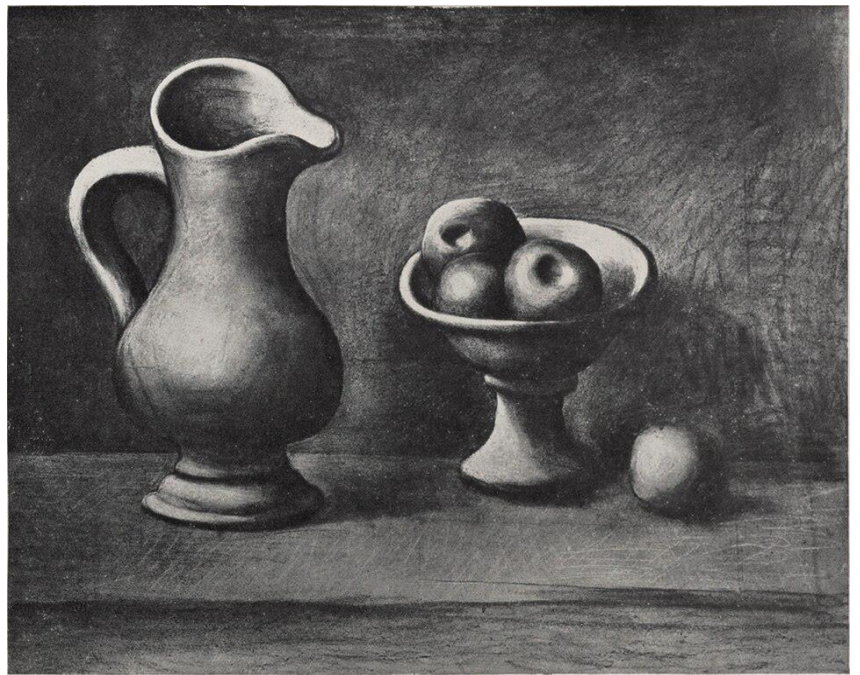
3s



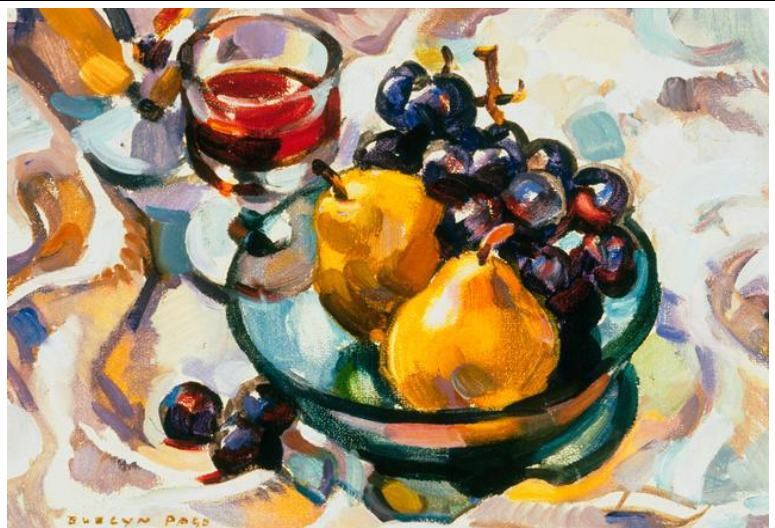
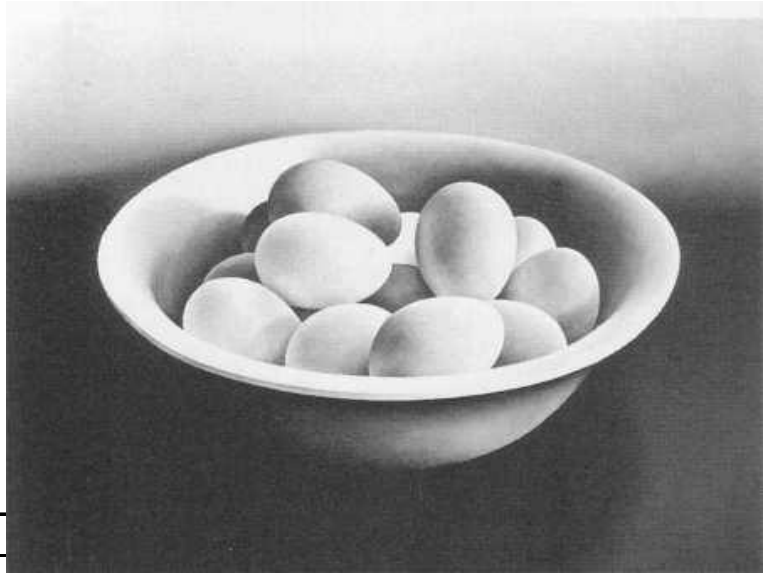
Zig Zags



Still life studies by some famous International artists: Van Gogh, Cezanne, Dali, Picasso, Durer, Monet.



Significant New Zealand Artists: Neil Driver, Glenda Randerson, Shona McFarlane, Francis Hodgkins, John Weeks, Melvin Day, Evelyn Page

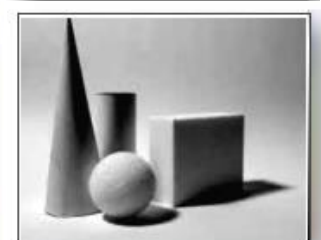
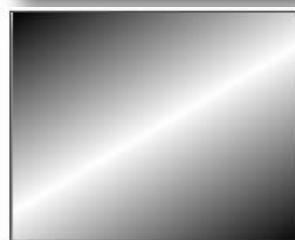
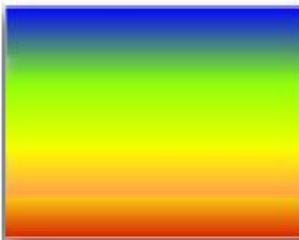
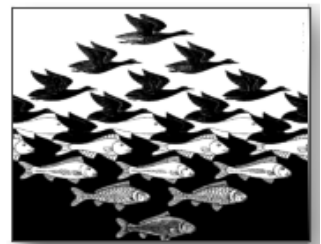
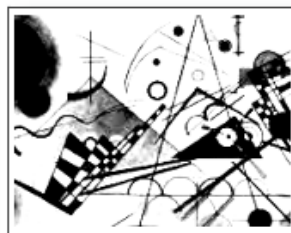
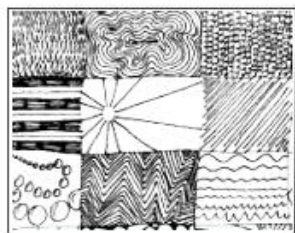
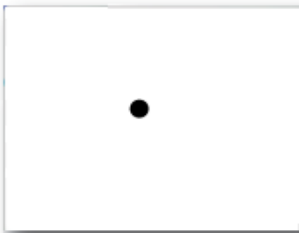


Elements of Art

Point, line, shape, colour, value, texture (& form)

You will find there are varying schools of thought when it comes to defining these elements and principles.

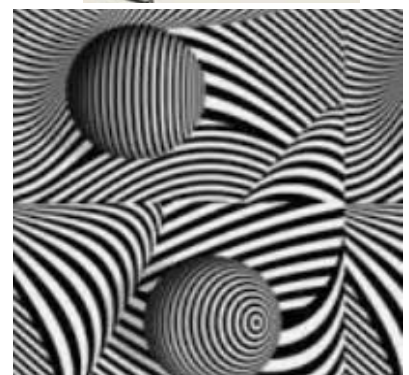
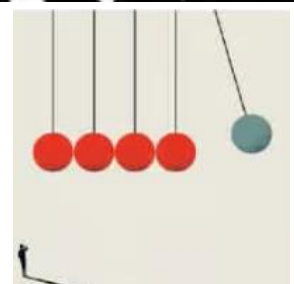
POINT	a fundamental element of art, serving as a basic building block for other elements like lines, shapes, and forms. It's a simple visual mark, representing a specific location in space and can be the starting point for creating various artistic effects.
LINE	marks moving in a space between two points whereby a viewer can visualize the stroke movement, direction, and intention based on how the line is oriented. Lines describe an outline, capable of producing texture according to their length and curve. There are different types of lines artists may use, including, actual, implied, vertical, horizontal, diagonal and contour lines, which all have different functions.
SHAPE	a two-dimensional design encased by lines to signify its height and width structure, and can have different values of color used within it to make it appear three-dimensional. There are different types of shapes an artist can use and fall under either geometrical shapes, defined by mathematics, or organic shapes, created by an artist.
SPACE	refers to the distance between and around, and proportion between shapes and objects and how their relationship with the foreground or background is perceived. There are different types of spaces an artist can achieve for different effect. Positive space refers to the areas of the work with a subject, while negative space is the space without a subject.
COLOUR	an element consisting of hues, of which there are three properties: hue, chroma or intensity, and value. Hue, which is the distinguishable colour, like red, blue or yellow. Value, meaning the lightness or darkness of the hue. Intensity, distinguishing between strong and weak colors. Colour is divided into various classes, primary, secondary, tertiary, complimentary, analagous.
VALUE	Value refers to the degree of perceivable lightness of tones within an image. The element of value is compatible with the term luminosity. The difference in values is often called contrast, and references the lightest and darkest tones of a work of art, with an infinite number of grey variants in between. While it is most relative to the greyscale, though, it also relates to colour.
TEXTURE	is used to describe the surface quality of the work, referencing the types of lines the artist created. The surface quality can either be tactile (real) or strictly visual (implied). Tactile surface quality is mainly seen through three-dimensional works, like sculptures, as the viewer can see and/or feel the different textures present, while visual surface quality describes how the eye perceives the texture based on visual information.
FORM	a three-dimensional object with volume of height, width and depth. These objects include cubes, spheres and cylinders. Form is often used when referring to physical works of art, like sculptures, as form is connected most closely with those three-dimensional works.



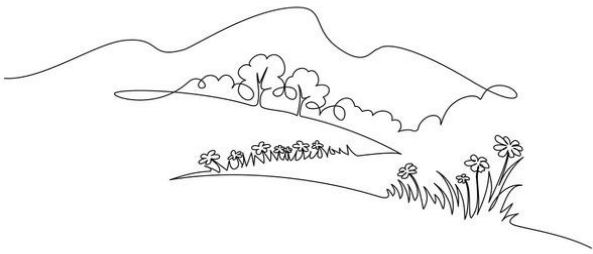
Principles of Design

Emphasis, balance, contrast, pattern, proportion, movement, negative space, unity, rhythm.

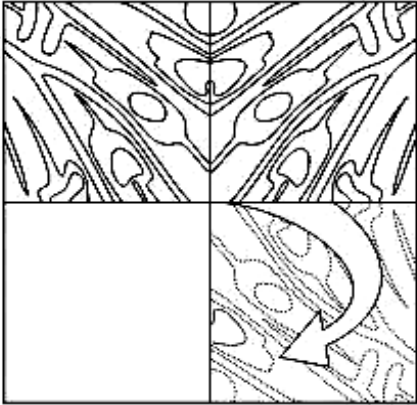
- EMPHASIS** Emphasis means highlighting certain design elements so that they stand out. When viewers look at the work, they automatically are attracted to the emphasised feature.
- BALANCE** Achieving balance does not mean aiming for similarity but arranging various elements on the canvas to distribute visual weight. For a symmetrical design, you can place identical aspects on either side; for asymmetrical balance, you can place similar, elements larger on one side more but smaller on the other.
- CONTRAST** Contrast means using different colors, shapes, sizes, and elements to distinguish one component from others. It helps you to catch your viewer by surprise. There are various ways to achieve contrast, like color, hue, font, graphics, etc.
- PATTERN** To make designs more cohesive, elements such as shape, color, fonts can be repeated. Repetition is instrumental in achieving other principles.
- PROPORTION** In simple words, proportion means that nothing should feel out of place. It refers to the placement and space that various design elements occupy in a design.
- MOVEMENT** Even though a design is static, the viewer can feel its flow. Movement makes your design more dynamic and eye-catching. It helps maintain visual continuity.
- NEGATIVE SPACE** negative space does not necessarily use white color. Simply put, it is the blank area, and it's manipulation to symbolize an object. Primarily used in minimalistic designs, white space brings the appeal with solid shapes, colors, and patterns.
- UNITY** To achieve unity, follow various other principals of design. There is no hard and fast rule, but to connect all the visual elements. That means your styles and color combination should complement each other.
- RHYTHM** Repetition and movement help you to achieve rhythm. Repetition can become monotonous; that's what we need to avoid.



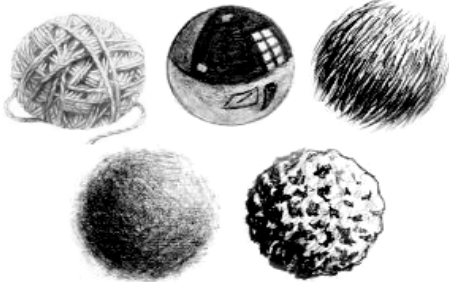
CONTINUOUS LINE DRAWING



REPEAT PATTERN



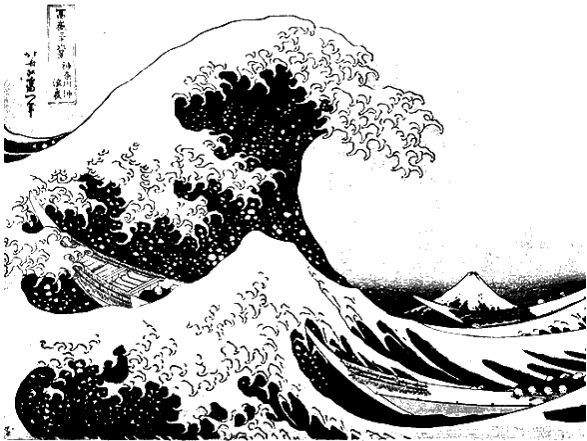
TEXTURE



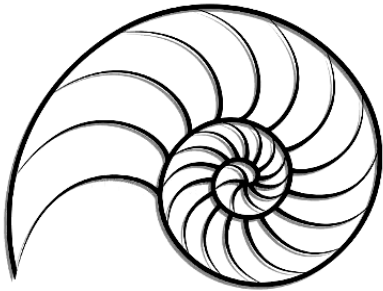
NEGATIVE SPACE



HOKUSAI'S WAVE



GOLDEN RATIO



MIRO'S SINGING FISH



REI HAMON DOTS



12: "Kupu me nga Tau"

Words and numbers

Ever since the cubists (**Picasso, Braque, Gris**) first collaged or synthesised newspapers and bottle labels into their still-life paintings in around 1912, artists have been making use of 'found' printed letters and words to add visual interest or texture to their work.

Jasper Johns, a significant figure in postwar American art, frequently incorporated written words into his paintings, exploring their presence and function within the visual arts. By decontextualizing letters, the artist highlights them as timeless symbols that have been used to record knowledge from the time of their invention around 700 B.C.

Andy Warhol was an American visual artist, film director and producer. A leading figure in the pop art movement, Warhol is considered one of the most important American artists of the second half of the 20th century.

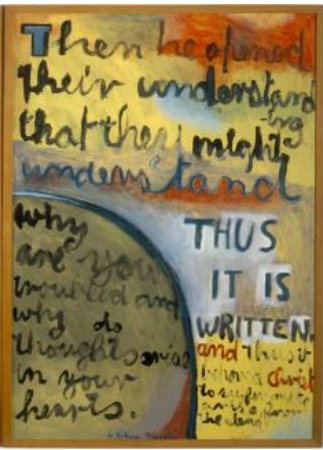
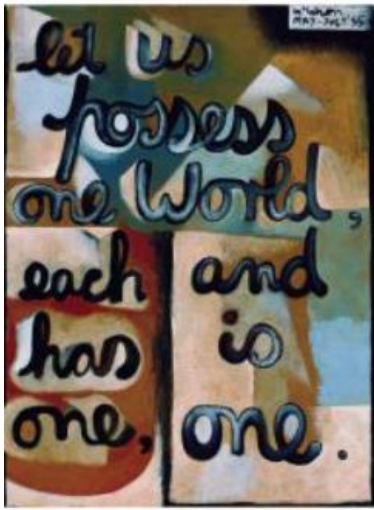
Roy Lichtenstein was an artist born in New York in 1923. His art was based on the coloured comic books that were hugely popular at the time. Some critics felt that comic-books couldn't be classed as art because of their simplistic use of colours and lines. He eventually became famous for his work that became a huge part of the Pop Art movement.

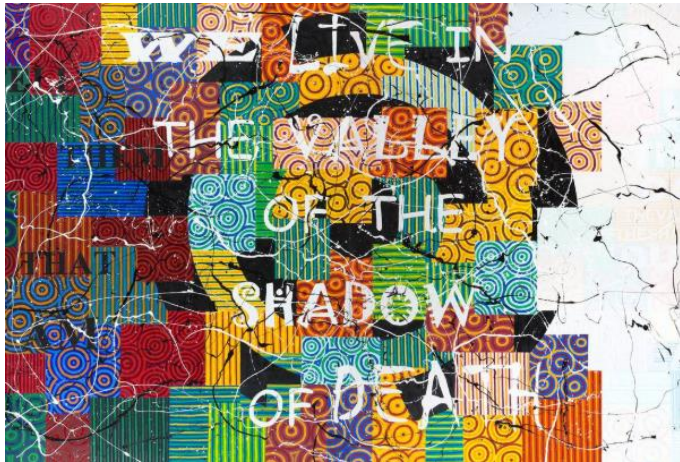
Banksy is a pseudonymous England-based street artist and political activist whose real name and identity remain unconfirmed and the subject of speculation. Active since the 1990s, his satirical street art and subversive images combine dark humour with graffiti executed in a distinctive stenciling technique. His works of political and social commentary have appeared on streets, walls, and bridges throughout the world.

In works by New Zealand artists, **Colin McCahon, Ralph Hotere, Billy Apple, Melvin Day** and **Emily Karaka**, amongst others have used words in their art works.

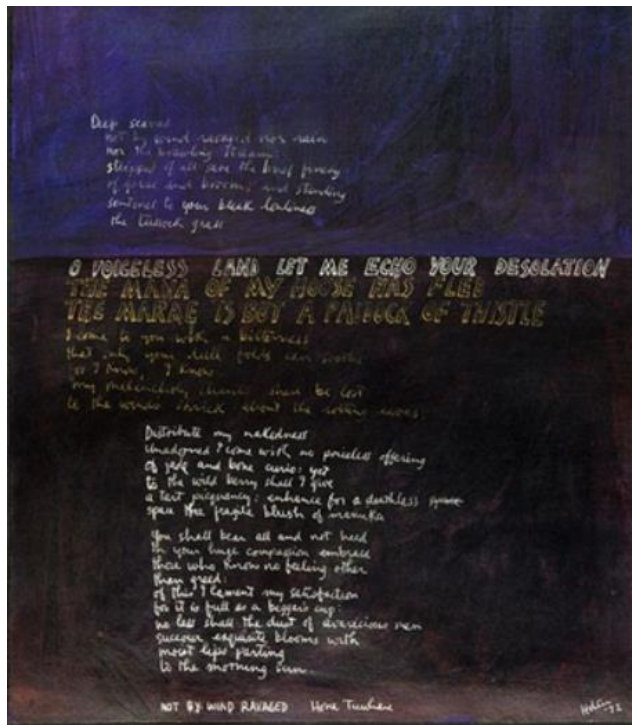
McCahon's incorporation of words into his paintings was a deliberate choice, aiming to bridge the gap between his abstract art and the viewer's understanding. He often used religious texts, particularly from the Bible, as a source for his words, creating a connection between his art and





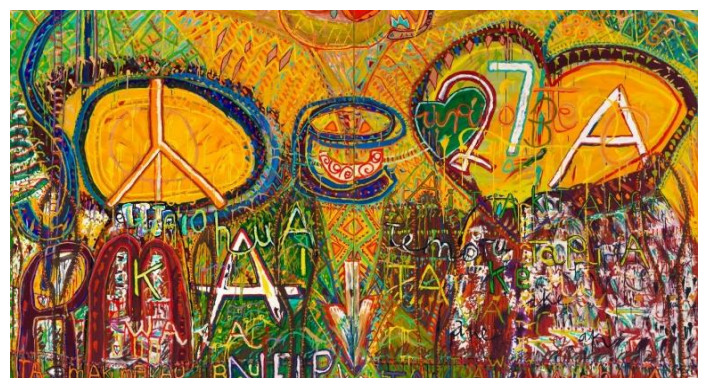


Richard Bell (Indigenous Australian)



Deep scarred
not by wind ravaged,
nor rain, nor the
brawling stream
stripped of all
save the brief finery
of gorse and broom
and standing
sentinel to your
bleak loneliness
the tussock grass -
O voiceless land
let me echo your
desolation.

Hone Tuwhare



Myths and legends have been a rich source of inspiration for artists throughout history, with many iconic works of art drawing upon these stories for themes, symbolism, and narrative inspiration. These stories, often containing universal themes like love, power, and betrayal, transcend cultures and time periods, allowing artists to explore complex ideas and convey deeper meanings through their creations.

Artists like Pablo Picasso and Henri Matisse were inspired by Greek myths, with Picasso focusing on the minotaur

The Old and New Testaments have been a significant source of inspiration for artists, with countless depictions of biblical figures, events, and stories.

Myths are stories that explain practices, beliefs and natural phenomena. Their meaning is clearly different. Legends may be evidence to support past events that actually happened, but myths do not have any supporting evidence for past events.



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3



4



5



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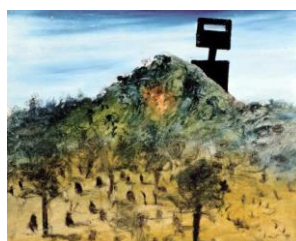
8



6



9



10



11



12



13



14



15

NGA KORERO

Nga Tama a Rangi
Kupe me te Wheke nui
Nga Turehu
Ngake me te Whaitaitai
Maui me te Ra
Hinemoa me te Tutanekai
Whawhai o nga manu
Te Ika o Maui
Ranginui me Papatuanuku



16

Match up the artist, number and description. (There are duplicates.)

- Bill Hammond
- Charles Goldie
- Cliff Whiting
- Henri Matisse
- Mervyn Taylor
- Michelangelo Buonarroti
- Pablo Picasso
- Peter Breugel (Snr)
- Peter Paul Rubens
- Raphael Sanzio
- Rembrandt van Rijn
- Robyn Kahukiwa
- Sandro Botticelli
- Sydney Nolan

- Birth of Venus
- Icarus
- Maui and Mahuika
- Ned Kelly
- Papatuanuku
- St George
- Tawhirimatea
- The arrival of the Maori
- The Ascension
- The creation of Adam
- The Fall of Icarus
- The Minotaur
- The Tower of Babel
- Whakapapa of Water

14: " Me whare me nga hanganga"

Buildings and structures

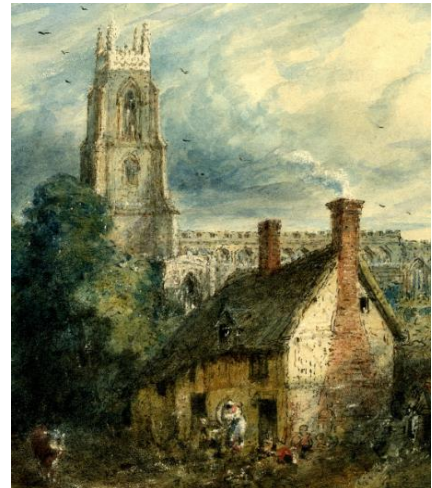
Buildings frequently serve as subjects in art, appearing in various forms and contexts.

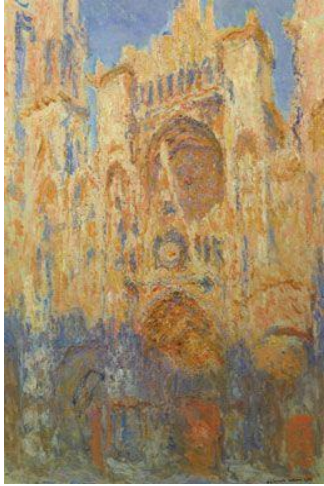
Buildings possess inherent aesthetic qualities, including form, line, texture, and color, making them visually appealing and worthy of artistic representation.

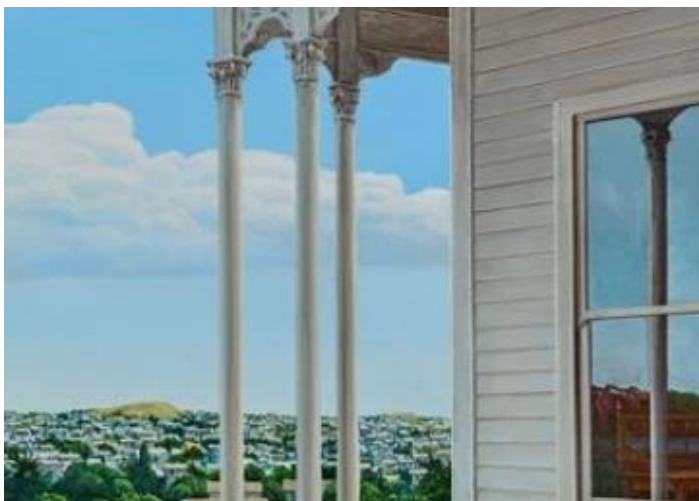
Buildings often represent cultural identity, historical narratives, and societal values, adding layers of meaning to artwork.

Buildings can be used to symbolize various concepts, such as power, stability, or progress, enriching the artwork with deeper meaning.

The unique designs and structures of buildings can inspire artists to explore different compositional techniques and artistic styles.







Angus, Canaletto, Constable, El Greco, Haycraft, Hopper, Kandinsky, Monet, Picasso, Raphael, Siddall, Sydney, Van Gogh,