

Espacio MiniTEA

Discovery • Creation • Experimentation

English

Espacio MiniTEA

What is MiniTEA?

MiniTEA is a unique space for the development of **creativity** and experimentation in plastic art. This allows TEA to set itself apart as arts centre clearly committed to artistic education as an exceptional **tool** in the education of creative, independent, questioning, and free citizens.

It is a place for the **creation** of impossible objects, the imagination of parallel worlds, **experiencing** plastic art and **discovery** of everything contained within a work of art. A corner of the museum where there is space to look, read, paint, model, converse, construct, listen and think, and where we hope that you will leave with more **questions** than answers.

Every four months, a different **MiniExpo** fills these three areas with new activities, inviting children adolescents and families to start up the creative engine which we all carry within us.

Mini EXPO

COLORÍN COLORADO

Since 40,000 years ago, when our first ancestors used coloured **pigments** to represent figures on the walls of the caves that they inhabited, **colour** has accompanied the story of humanity far beyond mere perception or visual effect.

In reality, its story is the history of representation, its **symbolic** and expressive use, and that of its evolution from those first pigments obtained directly from the earth to the intangible color tones of the most modern infographs.

This MiniExpo invites visitors to dwell upon **perception**, and enjoy the colours that the artists have worked with, creating works which, in every case, whether they be the most expressive of figuration or the purest of abstract art, allow **colour range** to become the central feature.

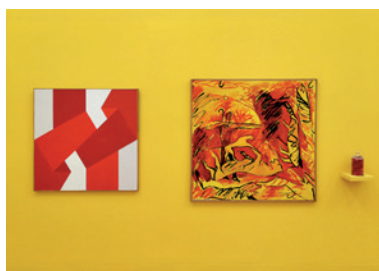
THE SYMBOLIC USE OF COLOUR

Pilar Gomez Cossio, *Hunting Scene*, 1983

Rinaldo Paluzzi, *Spatial Construction*, 1981

The **symbolism** of colours, that is, the Association with certain concepts, ideas, sensations and emotions, is a resource used by many artists in the composition of their works.

In western culture, **red**, a warm primary colour, is usually symbolically associated with fire, blood, danger, heat and **energy**. These are all



connotations that Pilar Cossio has used to reinforce the meaning of the hunting scene that he portrays, which shares an intense **dynamism** with the spatial abstraction by Rinaldo Paluzzi, heightened without doubt by the choice of the colour red as the main feature.



SAME COLOUR – DIFFERENT TECHNIQUE

Luis Palmero, *Two Flavours*, 2006

Alicia Borges Trujillo, *Lilium*, 2002

To paint each of these works, the artists have chosen very similar colour **palettes**, but they have used them to create two almost opposite pictures in terms of format, technique, and style.

Luis Palmero used a huge canvas for an abstract and very simple composition that he created with acrylic paint applied in strokes of flat colour. **Alicia Borges Trujillo** worked with a very small format making a figurative image using watercolour, a technique with which it is almost impossible to obtain a totally flat stroke of colour without different hues. Nevertheless, despite these differences, the two works share a **chromatic range**, the principle feature in both compositions.



GREEN I LOVE YOU GREEN

Gonzalo Gonzalez, *Untitled*, 1981

Juan Hidalgo, *Red, Green and Yellow*, 1990

Green is a secondary colour which is obtained by mixing two of the three primary colours: cyan blue and yellow. The **Romans** valued it especially; they identified it with gardens, vineyards and with Venus, the goddess of beauty, and they used it profusely in painted murals at Pompeii and Herculaneum, the two cities entombed by the famous eruption of Vesuvius in the year 79.

In this work by Gonzalo Gonzalez, the eternal identification of this colour with **nature** is more than sufficient, in one single and enormous brush stroke, to give form to a whole landscape. As far as Juan Hidalgo is concerned, he presents it to us in the form of silk within a **glass jar** which, together with another two works that we have linked to others in this MiniExpo, works as a metaphor for the paint with which the artists gave colour to their creations.

Activity 1

Two colours are complementary when they appear opposite each other in the colour circle. Green, for example, is the complementary

colour for red (this is why we have situated works of one colour or another opposite each other in this MiniExpo).
When two complementary colours are placed beside one another, they work very well together, they become stronger and appear brighter. Many artists use them to create colour harmonies in their works. Look at the colour circle which is in the other room, choose a pair of complementary colours and use them to paint any composition you may care to invent (using just those two colours).
If you wish, send us a photo to didactica.tea@tenerife.es. It will be included in our album of MiniTEA works.



A story of art in full colour

Activity 2

Within this *Story of Art in Full Colour* there is something that doesn't quite fit.

Find out what it is by looking at each picture; it will only take a few minutes.

When you have the answer, try to guess the reason that the painter of the work that doesn't fit with the others had for wanting to single it out in this way.

To find out, have a close look at the scene which is portrayed.



Selfie Wall

This selfie wall comprising self-portraits of children visiting the MiniTEA Space is a continually changing work. The first faces will give way to those that we incorporate into the collection later, progressively replacing the earliest ones. In this way, each time that someone visits MiniTEA, they will find a different work which, in essence, represents the same thing: the importance of each and every one of the people that make this place possible.



COLOUR AND VOLUME

Stipo Pranyko, *Transformable Yellow*, 1998

Although sculpture is usually associated with the concepts of **volume** and texture more than colour, colour has formed part of it since its origins, although the passage of time has caused it to disappear from the works that we have come to know.

Indeed, historically the belief has been sustained that sculptors of the classical age were intentionally devoid of colour as they sculpted their works in **marble**. Nevertheless, archaeological excavations carried out in the eighteenth century revealed many **coloured** remains among works uncovered, revealing that in ancient Greece and Rome sculptures and reliefs were polychromatic, or at least partially so. Stipo Pranyko's entire work is, as the classical sculpture that we know, mainly white. One of the few times that the Bosnian artist used colour was to paint this *Transformable* volume **yellow**.

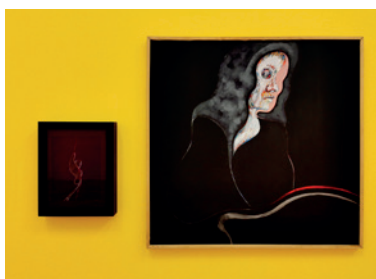
Activity 3

As you can see, monochrome creations (using just one colour) can work as well as those that are full of different colours. We would like you to work in the same way as the painter of this work, using volume and only one colour of your choice.

Make a sculpture by assembling different pieces of recycled material (paper, card, bottle tops, etc.) with only one rule, that they are all of the same colour. If they aren't, you can paint them.

To assemble the pieces, you can use plasticine of the same colour that you have chosen.

Send a photograph of your creation to us at didactica.tea@tenerife.es and we shall include it in the MiniTEA album of works.



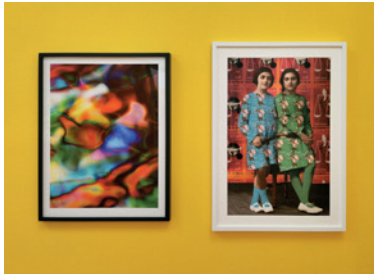
WITHOUT LIGHT, THERE IS NO COLOUR

Ernesto Deira, *Imaginary Portrait on a Black Background*, 1975

Pedro Garhel, *Living Sculpture*, 1978

As we need light to see colours, **black**, is, in reality, an effect of the absence of it. When there is no light, we see everything in **darkness** - black - and it's difficult for us to distinguish one body or object from another, as occurs in the work by Pedro Garhel, in which we can hardly make out the shape which floats in the darkness of the picture. In painting, black is obtained by **combining** the three primary colours: cyan, magenta and yellow, a mix which Ernesto Deira used in this

work in a very symbolic and expressive way to represent the emotions and feelings culturally associated with this “non-colour” such as distress, worry or the sinister world.



COLOUR PHOTOGRAPHY

Malakeh Nayini, *My Aunt Touran and Aunt Iran*, 2002

Thomas Ruff, *Substrate*, 2003

Although painting is the artistic medium most commonly linked with the concept of colour, other artistic **procedures** have also made use of it, even elevating it to the main feature of the work. In the case of this **photograph**, in which Thomas Ruff, using **digital** manipulation, created a composition of colour strokes which he called **substrate**, thus defining them as the symbolic beginning or origin of something. In the case of the Iranian photographer Malakeh Nayini, she too uses colour, but without presenting it as the beginning of anything, and incorporating it after the event, specifically to her own and very personal origins, using digital technology to colour the black and white photographs of her family **album**.

Activity 4

Following the invention of photography in 1839, it was almost 100 years more before a procedure was invented which allowed images to be made in colour. For this reason, black and white photographs are usually associated with past times.

Think of someone in your family who, because of the age they are now, may have black and white photos in their family album. Ask them to show you them and to tell you the approximate date and also the stories behind each of them.

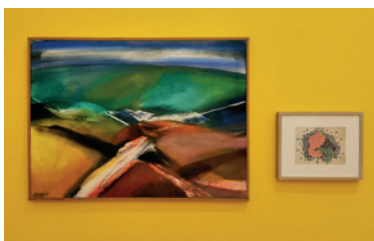
Choose one, ask the owner permission to photograph it with your mobile, And send it to us telling us a little about the story, its main characters and the date it was taken.

We shall make a virtual black and white photograph album with those that we receive. The address to send them to is didactica.tea@tenerife.es

ABSTRACT V. CHROMATIC FIGURATION

Antonio Suarez, *Landscape*, 1980

Pedro Garhel, *Block* 1977, 1977



The boundary between figurative and abstract is not always clear and it is very often difficult to determine if we do not find ourselves in front

of a figurative or abstract work, as is the case in this work by A Suarez. Throughout his career, the artist evolved through Figurative to Abstract Art, only to return to the former, thereby illustrating the flexibility of the boundaries that separate them. In this work, the colour composition suggests a **landscape**, although in reality it could also be the free juxtaposition of brush strokes in a kind of artistic **colour circle**. Something similar is seen in the work by P Garhel, in which the expressiveness of Suarez's strokes yields to the *pointillist* and controlled order through which different tones are also achieved.

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