

FELIPE ALONSO

Painting Workshop I

Madrid, March 11-12-13th 2020.

METHODOLOGY AND INTUITION
IN THE CONTEMPORARY PORTRAIT



Atelier Villeneuve
Calle Salaberry, 89, 28019 Madrid
10 am – 18 pm

INSCRIPTION

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SHARING GOOD ART & KNOWLEDGE

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Felipe Alonso is a graduate of the Faculty of Fine Arts of the Complutense University of Madrid. He earned an artistic residency in Paris awarded by the Ministry of Culture of Spain. He studied at the College of Spain in Paris, and obtained a postgraduate scholarship with the Arauco Foundation, under the direction of Guillermo Muñoz Vera in Madrid.

He has received numerous awards and recognitions among which are: the first prize of drawing of the Polytechnic University of Madrid, the Francisco de Goya Cátedra and several awards acquisition of the Foundation of Arts and Artists.

Felipe Alonso has made individual exhibitions at the Palacio de los Serrano, at the Cité Internationale in Paris and at the Fundación Pons in Madrid.

Collectively he has exhibited at the Thyssen Bornemisza Museum in Madrid, the Cervantes Institute in Rome, the Fran Daurel Foundation in Barcelona and the Casa de América in Madrid. In addition, his work is exhibited permanently in the M.E.A.M, European Museum of Modern Art, located in Barcelona.

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OBJECTIVES AND CONTENT

The main objective of this workshop is to focus on one of the most important and riskiest issues the artist faces when executing and solving a figurative painting.

We will try to discern the moments when it is necessary to stick to a methodology and at what stages of the painting you have to get carried away by intuition, chance or folly, in order to get the painting to a higher state and not just bare representation. For this, it is essential to identify the building phases of a portrait; in which circumstances or situations certain specific procedures can be used for a formal and material resolution of what is represented and identify the scenarios in which it is necessary to be carried away by our intuition, seeking a more personal artistic vision, in search of what we should call magic in the painting.

SPECIFIC OBJECTIVES

Eliminate the creative barriers that we impose ourselves from the mental conception of the painting, adhering to that pre-established idea that prevents us from developing and addressing the freest creative process during the execution of the painting.

Investigate the advantages and disadvantages and the multiple ways and tools we use when applying paint (direct and indirect method), through chromatic harmony, different media, different mediums, paints, varnishes and brushes, for each of the phases of the painting.

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METHODOLOGY.

We will visit the **Prado Museum** on March 13 to analyze the conception and methodological side of the paintings that throughout history have managed to cross the barrier of the simple representation.

The painting will be done through a layering procedure, taking advantage of the qualities of the under-painting to obtain the necessary textures and resources for a good surface that represents both the formal and material side of the portrait. In order to subsequently apply the supra-painting we will take into account fundamental aspects such as tonal and chromatic adjustment to be able to develop these improvised actions and give way to our intuition in order to conclude the portrait.

The work support will be a 50cm x 50cm canvas. This exercise will start from a digital image of a portrait supplied by the teacher.

During the workshop sessions, the various stages of construction of a portrait will be developed and, through practical examples, the following aspects will be analyzed:

- The importance and impact of an adequate preparation of the painting support.
- The importance of the previous development of the image to be painted; as sketches or studies, through digital image editing programs.
- The possibilities offered by the underpainting or first material layers to obtain the ideal representation; in this case the skin and flesh.
- The qualities of the application of color to represent the flesh (transparency and opacity).

The teacher will focus on each participant individually to achieve the greater technical advances, taking into account the specific characteristics of every artist..

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RECOMMENDED MATERIALS

- **Materials available in the workshop for each participant:**

- Impression of digital images
- Primed canvas 50 x 50 cm
- Board support
- Easels, small tables and other auxiliary elements needed for the course

- **Materials and tools the participant must provide:**

- Full painting kit: palette, acrylics, oils, mediums, brushes, spatulas, wells, rags, etc.
Basic Colors:

- **The acrylic palette** will be build up with the following colors (preferably from Vallejo Acrylic Artist Color): Titanium white 303, Cadmium lemon yellow 515, Fluorescent yellow 616, Fluorescent pink 620, Ultramarine blue 406, carbon black 301..

- **Auxiliary media:** flexible modelling paste 26.180 and acrylic retarder 26.270

- **The oil palette** will be build up with the following colors: Titanium white (Rembrandt), cadmium yellow lemon (Winsor and Newton or Old Holland), Cadmium red (Winsor and Newton or Old Holland) Rosa 230 (Start), Alizarin Crimson (Winsor and Newton or Old Holland), Burnt umber (Winsor and Newton or Old Holland), Ultramarine Blue (Old Holland), Emerald green (Winsor and Newton or Old Holland), Ivory Black (Winsor and Newton or Old Holland), Transparent red oxide (Old Holland) The participant can add to this palette other suitable colours.

- **Auxiliary media:** Medium (liquin Winsor & Newton), Turpentine essence, Touch-up varnish (Titan or Winsor & Newton 250 ml)
- **Brushes:** filberts and rounds of hard hair (natural bristle, not synthetic) and soft (synthetic or natural hair) Alternate numbers from 1 to 20.
- **Other elements:** scrub brushes, sandpaper, blades, spatulas, etc.

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Price: 290 €

Applicant artists can register online at:

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To get more information:

email admin@theartdiggerlab.com o Phone: +34 609 039 725