

# FELIPE ALONSO

## Painting Workshop II

Madrid, March 13-14-15th 2020.

FIGURATIVE OR ABSTRACT?



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

**INSCRIPTION**

[www.theartdiggerlab.com](http://www.theartdiggerlab.com)

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## FIGURATIVE OR ABSTRACT?



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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## FIGURATIVE OR ABSTRACT?

### CONTENT

In the current figurative painting realm two worlds coexist frequently: figuration and abstraction, each contributing with their own plastic resources, dialoguing and living in harmony both conceptually and aesthetically. The core of this workshop is to analyze, share knowledge and resources to put them into practice in our paintings, getting that fusion between this two worlds so apparently disconnected and make them work in harmony and open new paths to develop our painting.

### OBJECTIVE

Analyze and apply plastic expressive elements not linked to figuration, bringing them closer to a dialogue with the human body, seeking to enter a world of aesthetic research, not only about representation of the model, whether is photography or live, but about the language that goes beyond what is real and enter the other dimension of plastic expression.

### SPECIFIC OBJECTIVES:

- Analyze and guide the resources that the reality, the masses, the textures, and the light and color offer us, by firstly encouraging a compositional and chromatic analysis exercise. In this study we will try to simplify our reference.
- Promote a space for approach and reflexion about the painting process and the plastic elements needed for a harmonious representation between the figurative and the abstract. The nude as an excuse.
- Inquire about the advantages and disadvantages of the new supports for oil (polyester fiber paper), mediums, paints, varnishes and brushes for each of the phases of the painting and this artistic research.

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### METHODOLOGY

A visit will be made to the Thyssen Bornemisza Museum to analyze the conception and methodological part of the paintings that have achieved this dialogue between figuration and abstraction.

We will make a work with oil painting. The support will be polyester papers of different sizes (50 x 50 cm, 40 x 40 cm, 45 x 45 cm).

This work will start from a digital image provided by the teacher, in which the subject will be the nude figure. We will investigate the most expressive aspects of plasticity without neglecting the figurative aspect.

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

- The importance and impact of the new painting media.
- The possible mental and formal processes for the development of these works.
- Technical aspects, procedures and materials in painting; supports, pigments, mediums and varnishes.
- The importance of the preparation of the digital image with editing programs, for the resolution of difficulties in the conception of the image.
- The most appropriate procedures and techniques according to the work.
- 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
- Polyester paper for oil (different sizes)
- Board support
- Easels, small tables and other auxiliary elements needed for the course

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

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

Basic Colors:

- 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), Alizarim 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:

[www.theartdiggerlab.com](http://www.theartdiggerlab.com)

To get more information:

email [admin@theartdiggerlab.com](mailto:admin@theartdiggerlab.com) o Phone: +34 609 039 725