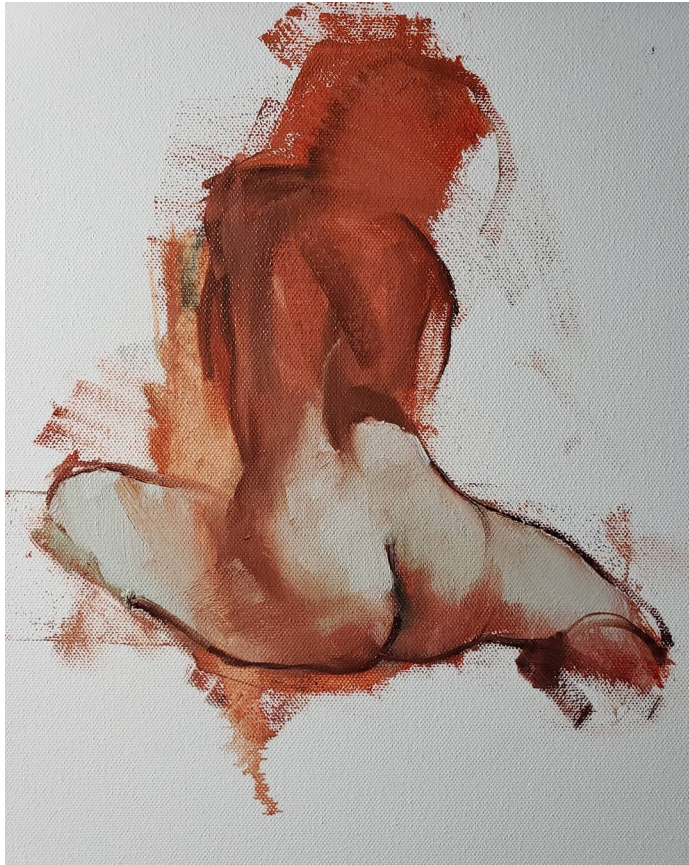


MARTIN CAMPOS

Painting Workshop II

Madrid, Sept 19-20th 2019. 12 places

PAINTING FORM



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

INSCRIPTION
www.theartdiggerlab.com

THE ART DIGGER
SHARING GOOD ART & KNOWLEDGE

Painting

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PAINTING FORM

A masterclass in Madrid with Martin Campos



Martin Campos is a pure practitioner of the form, drawn and painted.

Dedicated to the perfection of balance, symmetry and gesture, he is continually evolving into an artist concerned with achieving the felt presence of the human figure and transcending the medium.

Having studied at the Pennsylvania Academy of the Fine Arts, Arcenio Martin Campos has influenced artists with workshops in South Africa, Ireland, New Zealand and Spain.

He is currently based in the Delaware Valley region, working in Philadelphia, and is dedicated to impressing upon every student his enthusiasm and drive with what the form presents and inspire those who strive to document the human condition.

Martin's standards are high and he judges his work to the masters who themselves strived to unlock the door to the form.

It has been this drive and strong tie to the past —looking into the future —that has shaped his work.

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CONTENT

In this workshop, Philadelphia based artist Arcenio Martin Campos will challenge the artist to push artistic boundaries with how one sees the human figure.

Working directly from observation or photo reference of the model and at a quick pace, students will understand how to use memory and speed to the best advantage in their work. Single figure studies and figure space compositions will be explored depending on the individual goals of each student. The core of Campos' work revolves around the figure — directly observed — and as a point of departure for narratives. With years of solid training in observation and constant drawing, Martin has created a fluid and symbiotic relationship with the model as muse. He hopes that with this workshop, he can impart this knowledge to you.

WHAT WILL THE STUDENT LEARN

1. A rounded sense of the existence of a form made while on a substrate. The mystery of how to solve proportional problems will be clear.
2. A strong sense of the gesture which Martin considers the “lifeblood” and the “engine” behind the single figure entity. In the gestural mode, particular attention will be presented on the skeletal system and the strong role it plays in keying in on and creating the abbreviated gesture.
3. How one can do a strong rooted figure in 10 or less marks is always the challenge. Opening up and “emptying out your form” will be the task — and how to use the power of minimalism to spark memory in future work from a particular model.
4. The importance of relating to your model as a human being with feelings and a life and not as an “object” to draw or paint. The very importance of empathy and the felt presence of the model...to add strength in ones work.
5. How the form relates to surface tension and space. Certain aspects of the pose which puncture space and cause tension with its surroundings will be explored.
6. Dealing with narratives that are hard to believe and how to make them believable within oneself and accepting a story.

REGISTRATION

Workshop cost: 310€

Interested artists can register online at:

www.theartdiggerlab.com

For more information:

email aalvarezdebenito@gmail.com o teléfono +34 609 039 725

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MATERIALS LIST

- Plenty of supports, at least 10 on hand - all no bigger than 12 x12 inches.
- Canvas, wood birch panels, arches oil paper or any paper treated to receive oil taped down to a board.
- A limited oil palette of your choice.
- Large brushes - A few soft 2 inch flat variety and a few large number 8 or filbert brushes... No tiny liner brushes.
- Odorless mineral spirits.
- large disposable palette. The kind with tear off sheets.
- A small sketchbook for thumbnails as well as spare soft. Charcoal.
- Painters tape.
- Rubber color shapers.
- Palette knives.

My preferred paints

Gamblin brand.

- Cadmium Yellow Lemon
- Indian Yellow
- Cadmium red light
- Quinacridone red ----- also Brown Pink or Perylene Red.
- Emerald Green
- Phthalo turquoise blue

Old Holland Brand.

- Titanium white

My preferred supports

- Birch plywood panels gessoed with three coats of Golden acrylic gesso with a grayish green imprimatur.
- Arches oil paper.
- Any good printmaking paper treated with a polyvinyl Activate (PVA) pinned to a board.
- Belgian linen canvass.

My preferred brushes

- Da Vinci small Gesso 2 or 3 inch flats.
- Robert Simmons hog hair number 8 flat and filberts.

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THINGS TO TAKE AWAY AND WHAT TO PREPARE FOR THE WORKSHOP

1. You will not have a fantastic piece at the end. Workshops are for absorbing information and creating expendable pieces at the behest of learning.
2. Martin works at a kinetic pace and lots of information will be relayed. Take notes and consider work examples for later study. The more you let go the more you become an open vessel during the workshop, the more one absorbs.
3. Pace yourself and try to tap into destruction and failure to find your faults. In this workshop, it will be all about zeroing in on your weaknesses and becoming stronger.
4. Work on lots of studies and be malleable. Let's have a fun experience finding out who you really are.

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