

BRAVURA!

by Micaiah Hardison

Paint with all you've got.



MAY DATES:

May 14: International Artists Magazine's "Favorite Subjects" Competition deadline.

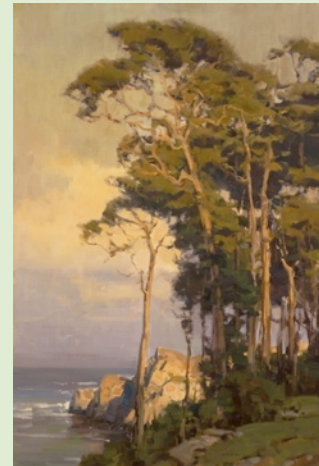
May 2 - June 14, 2008
OPA 17th National Juried Exhibition of Traditional Oils:
Dana Gallery, Missoula Montana. www.DanaGallery.com

Act Now: the Orphan Act could strip you of your copyrights as an artist! Visit www.illustratorpartnership to find out more.

Get ready for this! Outwin Boochever Portrait Competition, by Smithsonian's National Portrait Competition. Visit www.portraitcompetition.si.edu for more info.



2009 Workshop Retreats in Spain:



June 14-20th: Scott Christensen
www.christensenstudio.com



June: 21-27th: Jeffrey R. Watts
www.jeffreyrwatts.com

We are excited to host two of the greatest painters of our time! These will be the only workshop retreats held in Arcos de la Frontera, Spain for 2009.

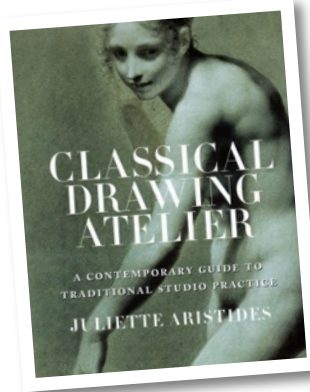
With this limited schedule we advise all interested students to reserve their spaces early!

More soon at: www.BravuraAcademy.com

BOOK REVIEW: BY JULIETTE ARISTIDES

This book is both a technical and philosophical discussion on the development of the techniques and skills of drawing from the old masters to contemporary teaching and execution. It is filled with impressive drawings dating from the 1300's to 2005. It is a worthwhile, if not mandatory, academic reading for all serious students, professed art lovers, and collectors.

When I started this book I had just finished Richard Schmid's most recent book on painting. I initially felt a strong conflict between the seemingly opposing philosophies of design particularly the section on designing based on the golden ratio. Thinking deeper I later found no conflict at all. Schmid is looking to capture his impression of nature as God designed it, interpreting and arranging these already existing objects in a way he intuitively finds attractive, not relying on calculating ratios. Aristides is explaining the principles behind God's master



works of nature and how the laws used in them can be used to design and construct a drawing.

Where a masters off the cuff design would be more graceful than an Atelier students overly-calculated composition it is only because of his developed knowledge through intimate experimenting with design.

Surely the golden ratio could be found in many great works though the artist may not have knowingly measured it out.

Just before I sat down to write this I was pleased to see that Sherry Ross had already written a review, that I could never improve upon. Follow this link to her review on the Art Renewal Centers website:

<http://www.artrenewal.org/articles/2006/Aristides/aristidesr.asp>

MEMORY AND PAINTING

While researching teaching techniques for our workshops I began a study of memory. A lot of the information was especially interesting because it explained how our brain processes what we see and I attempted to apply it to painting.

Our brain receives 10 images per second from our eyes, each one overlapping the previous as it fades away. If you set a camera shutter speed to 1/10 of a second you would get a lot of blurry photos from the movement of the camera and subjects, but our eyes are marvelous in the way they can keep our focus while following movement.

A good rule for all painting, especially with a moving figure is to select a point of focus, the exact spot where your eye would be focused. If you are following that point within the picture then everything that is still or moving in a different direction would be moving across your picture. Although moving in space, the point that your eye follows is really 'stillness' within the picture. And still objects that your point of focus passes by would be as 'movement' in the picture.



This movement would vibrate softly at 1/10 of a second. These vibrations being noticed at the edges where 'moving' and 'still' objects interact, and becoming more noticeable as objects cross with greater speed or nearness.

When capturing a moment, instead of an instant you would record various impressions as the eye twitches around a scene. In one moment the eye captures a first impression which would echo as a second and third impressions take precedent, possibly

returning for the first impression once again. In this way a moment would capture overlapping instances, with the focal point of the last instant remaining strongest, sharpest, and most active with the focal points of previous frames fading in importance.

In one scene all the elements of the picture need to be given their place in the moment, their order in the flickering of the eye. Possibly only 3/10 of a second, with 1/10 dominating.

BRAVURA COLLECTION: ROBERT WATTS



Old Soldier, Oil on Canvas 18 x 24"

Bravura Academy has recently acquired many paintings by living masters and outstanding artists and will expand the collection of original artwork to be displayed in the school house gallery in Arcos de la Frontera Spain, 2009. We have recently purchased this piece by Robert Watts through Berringer Gallery in Encinitas California.

His work can be seen along with those of his son, Jeffrey Watts and other teachers of Watts Atelier at www.berringergallery.com

LAST CHANCE!

The November Workshop Retreat with Daniel Greene is filling quickly. If you want to reserve your space please contact us now. We will also have a waiting list in case of later openings. This is truly a once in a lifetime opportunity to paint with this Master in Spain.



USA: +1 760-688-0582 or toll free: +1 877 BRAV-ART

Spain: +34 667-217-479

info@BravuraAcademy.com www.BravuraAcademy.com

2008 Bravura Calendar

May 11-17th

Calvin Liang Workshop Retreat



September 14-20

Jacobus Baas Workshop Retreat

October 12-25th

Daud Achriev Workshop Retreat



November 9-15th

Daniel Greene Workshop Retreat

