

How to Have More Meaningful Intentions in Your Artwork

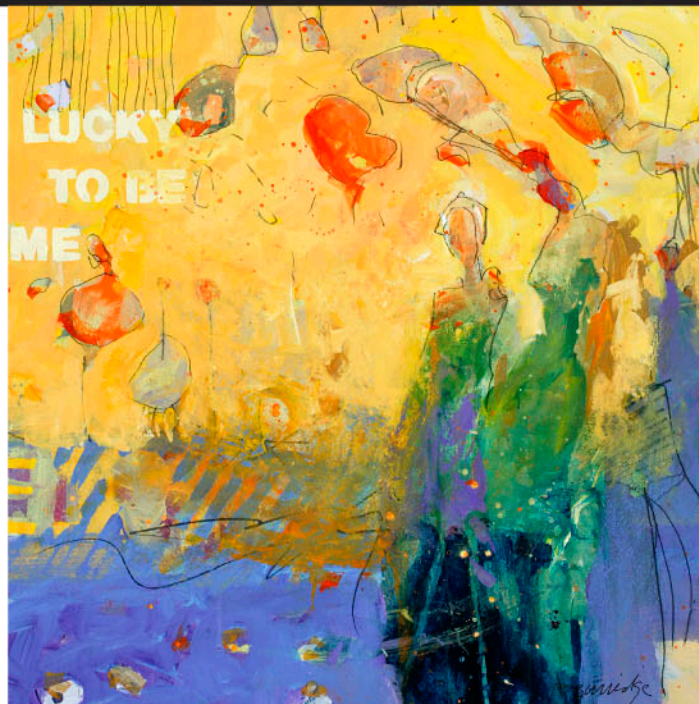
Creativity is being able to take facts, fiction and feelings, (your complete memory bank) and turn them into a metaphor. A metaphor is what is in all art.

The Goal. The Point. The Reason. Your Intentions. It is your initial impulse for the core of a meaningful painting. It is the essential preparatory step in the painting's creation. It's a starting point. Your first focus and the reason you are painting this in the first place. If it excites you, it's a good idea. Write it all down. Your intentions. Stick to your intentions and the piece will work. Out of integrity, the piece falls apart. The final result may not be so apparent to the art viewer, but you need it at the start.

Begin each day with a ritual of some sort. Rituals deal with overcoming fears. Rituals help clear the fog. Facing white canvas I am optimistic... with my ambition, passions, memories, goals. Optimism is productive (creative). Negativism is not (pessimism and fear).

The obstacle to good work is distraction. Doing good work takes a long time - uninterrupted. When I commit to a project I don't get involved in anything outside of the project. I'm fully invested in the task at hand. This is not the time for multitasking. I give the left side of my brain (logic) a rest and let the right side step forward (creative).

Be quiet and undistracted - Start goal setting. Pay attention to your thoughts and your goals will materialize. Your goal, your idea becomes



Lucky to be Me

your companion during your quiet time. Solitude is an unavoidable part of creativity. Don't be ambiguous - it has no focus or point. Get involved with your goal.

Avoid distractions: Clocks, newspapers, internet, television, mirrors, cell phones. Everyday you don't practice painting you're one day further from getting better at your work.

Artists we admire (and in ourselves as artists) take mundane materials and ideas, run it through their imaginations and surprise us.

Skill gets imprinted in your memory through repeated action. Think "concert pianist" (long repeated practice). Think Robert Motherwell's repeated warm-up exercises of making 100s of black lines and marks everyday. He coined it "automatism."

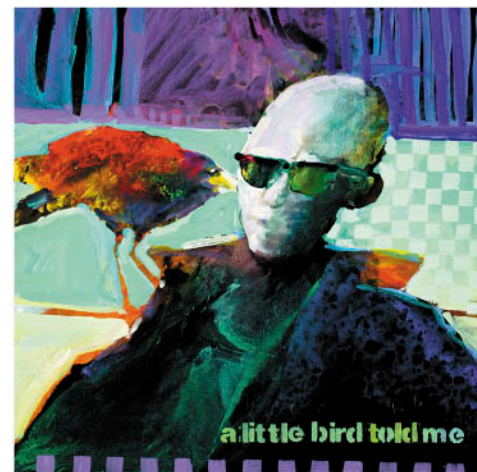
Some artists believe they must go way forward to be edgy and creative. However, progressive artists go back and pull ideas out from memory and reinterpret them in a new way.



or you can get there by bus...



Vacation



A Little Bird Told Me

Your sketchbook is an important tool. In fact, it IS your toolbox. When I was growing up, my dad always had a toolbox. He built his own. I would “inherit” his toolbox when he built a bigger one for himself. I’ve always had one. However, as an artist, I use my sketchbook as my toolbox. It has everything in it I need for pulling things out of for later. It’s my physical memory bank.

Think of your sketchbook (writing, journaling etc.) as your toolbox. It’s easy to use. Inexpensive. Very functional, portable, disposable, eternal.

When your painting is completed, the sketchbook is a good history of your beginning idea, your words and drawings and is a good measuring stick to see if the painting is done. Does the painting “measure up” to your original idea (your goal) or did your painting idea take off and create a path of its own? Your sketchbook (toolbox) contains your history of ideas.

Start each studio day with Playtime first. Playtime is your wake-up time. Playtime is not about control. It’s about unleashing mindless energy. You are all impulse and intention and you have to trust it. Trust the unconscious rush of pure play.

Keep the Oxford English Dictionary and a Thesaurus near you and look up words more often. Read it – ideas will come to you.

Start by giving yourself a challenge. Such as, only using two colors in your warm-up painting exercises. Or not using a brush, but your fingers, or paint using only a paper towel. The more I practice these warm-up exercises, the luckier I get.

Plan your day in the studio, but only up to a point. Overplanning is a false security blanket and leaves no room for chance, luck, surprises etc. It’s tempting to try and get control of the unruliness of the creative process. Getting everything in order before the wild process of making a creatively new painting can get out of hand and your planning goes too far. Plan only to a point. Leave room for play.

Too much perfection at the start of a painting (all the colors are out, the lighting is exact, the room temperature is perfect) is more about procrastination. Just get in there and start. All you really need to have for your next best work is a sense of urgency and your passion to create. I’ve seen too many artists working at setting up the perfect studio that they rarely painted in. Artists who had unlimited resources never really did significant work. (Except maybe John Singer Sargent who was enormously wealthy.)



Early to Rise



Ready to Pounce

Surround yourself with people who inspire you. Work with the best people you can find – think Lennon/McCartney, Rogers/Hammerstein, Mozart/Da Ponte, Stravinsky/Picasso (the ballet Pulcinella), Stravinsky/Balanchine (twelve ballets), Twyla Tharp/David Byrne and Philip Glass etc.

How to Start an Idea

A good idea is one that turns you on, rather than shuts you off. A better idea is two little good ideas together. If no idea, start painting a small idea. Start. More ideas will come along. Just start. To generate ideas, you have to start goofing around, doodling, scratching with paint. I call this “Play Time.” Like a jazz musician, you need to improvise for awhile.

It’s your rare opportunity in your life to be completely free. Not responsible to make something good. You are giving yourself permission to daydream while you work.

Paint a verb - warmup painting exercise

Roget’s Thesaurus is a good source for verbs. “Painting a verb” is about painting. It is about your creativity. If you tax yourself, you force yourself to stretch a little and you will astonish yourself. . . and others. The amazing thing is that everyone can do this.

By choosing to paint a Verb, it will generate ideas and one idea begets another to a point where you achieve a creative momentum that’s hard to stop and takes you places you could never predict. Do this painting exercise daily.

Here are just a few ideas what I mean by painting verbs. Do a one minute paint sketch of your interpretation of the following list:

- to dance
- to weep
- to jump
- to soar
- to drink
- to travel
- to park
- to smash
- to wink

You get the idea. The list is endless and your creative juices will flow endlessly. You will paint nonstop. This is what we call in the groove.



Golden Girl



Pants on Fire

Painters get in their groove when the work just pours out of them. Unfortunately you don't recognize you are in a groove until you get out of it. When I'm in a paint-groove, at the end of the day in my studio I make certain I know what my next piece will be for tomorrow. I try not to stop when I'm out of ideas. I give myself a purpose for the next day in the studio. (This keeps me going.) Ernest Hemingway always called it a day at a point when he knew what came next. He built himself a bridge for the next day.

My advice is when you go to your studio the next day, don't look back and analyze the previous day. Look forward. Start the day by looking at your original notes in your sketchbook and move forward from where you left off. You are fresher and a newer person.

When to Stop

Know that a painting is never finished. It just stops in interesting places. Some of us can kill a painting by tinkering, refining, redoing until we killed it. We all have some sort of stop signs. Writers have deadlines. Film makers have fixed premieres. Painters have gallery openings. I have a calendar.

For me, a painting is creatively finished when I feel everything is in its place and the painting gives me a thrill. There is order, harmony, a clear message and I'm happy. A good practice at this time is to name the piece. If I name it, it's done. I have to let it go and to go out into the world. I tell myself, it is the best of who I was doing the painting. I am now a newer person, eager to start another one.

Creating a new body of work to be approved or validated by non-creative types is never advised. You will always look at them and wonder, "Who died and made you God?" Because you did. Surround yourself with critics who you admire and with other artists who don't feel they are competing with you.

It comes down to this. The validation you need that matters most is the kind that comes with no agenda, no personal baggage and is from the most talented people you know.

A painter is in it for the long haul. I am usually suspicious of those painters who are early bloomers (remember the 12 year old girl who painted like Chagall and Matisse? - ol' what's her name?) Or one-trick ponies or artists who keep repeating the same dogged theme? I believe these artists simply abandoned their artistic, creative gift.

A creative painter almost always has to eliminate every distraction that interrupts the creative process. Almost like placing yourself into an isolation chamber (your studio). It is not a particularly sociable way to live. It's actually antisocial. And it is actually procreative. Painters do better work when there are no distractions. That is why some go off to secluded colonies; become artists-in-residence or take sabbaticals far away. But wherever you go, the bubble goes with you.

Being positive and knowing you have been preparing yourself your whole life for this next moment in front of your canvas is the best artist tool you can have. Optimism is the feeling all great masters have in preparation for their next creation.

Okay, let's begin.



I Promise You a Fresh Flower Everyday



I Kiss You Above the Stars



Stealing a Kiss at the Hat Party



Robert Burridge, a noted international award-winning Industrial Designer who, after twenty-five years in the corporate world, has focused his life to painting everyday. He is a celebrated, contemporary painter, contributing author to artists' magazines, college teacher and publisher of his own books, *Loosen Up Workbook & Studio Notes* and *Hot*

Art Marketing. His instructional DVDs feature his popular "Loosen Up" techniques. Burridge attributes his success to his education from the University of the Arts in Philadelphia, his stint as an adjunct professor at Cooper Union School for the Advancement of Science and Art in New York City, and in 1966, his Fluxus art performances with Yoko Ono, Nam June Paik, Jim McWilliams and Charlotte Moorman.

He is much sought after as juror, speaker and workshop instructor. Also, Burridge is a featured artist-mentor for Master Workshops in France, Italy, Mexico, Bahamas, Guatemala and Cuba.

Robert is the Honorary President of the International Society of Acrylic Painters and Signature Member of both the ISAP and the Philadelphia Water Color Society. He is a recipient of their highest and most prestigious award, the Crest Medal for Achievement in the Arts. Previous recipients include Georgia O'Keeffe, Andrew Wyeth and Pablo Picasso.

Burridge was commissioned to create twelve large abstract canvas paintings for the Hollywood movie *Dean Quixote*, a feature film produced by Victor Simpkins.

Burridge's Coffee Cup painting series were reproduced by Starbucks Coffee Company on thousands of cups as well as framed art prints. Williams-Sonoma stores carried his popular fruit and vegetable prints. His commercial successes now include eight paintings woven into large tapestries selling at national design centers.

Being a typical Gemini, Burridge's painting themes can be put into two categories: His Good Life series emphasizes color, humor and good times. The other theme is his continued focus on contemporary Abstract Icons, Mythology and Metaphors.

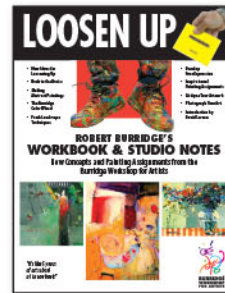
Currently, his popular work hangs in the permanent collections of international embassies, corporate galleries, art colleges as well as television and entertainment personalities. His previous solo museum exhibitions received positive attention, so he was invited to exhibit his circus paintings at the Smithsonian Folklife Circus Arts Festival in Washington, DC.

RobertBurridge.com

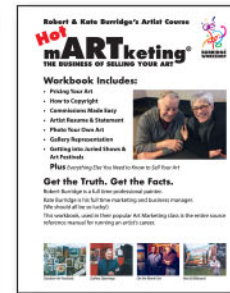
©Robert Burridge 2021



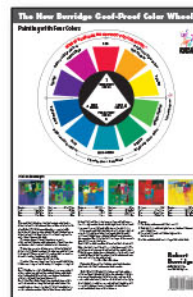
Order Products Online! RobertBurridge.com



Loosen Up Workbook & Studio Notes



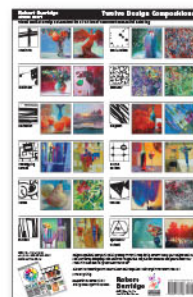
Hot Art Marketing Workbook



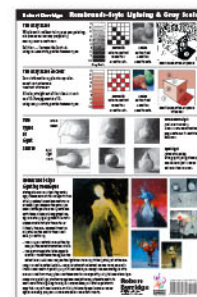
Goof-Proof Color Wheel Studio Chart



Goof-Proof Color Wheel
Travel Wheel
Same Size as Studio Chart Wheel



12 Compositions Studio Chart



Rembrandt Lighting Studio Chart



Painting Glass Studio Chart



Start Abstract Painting Today!
DVD & Download



Loosen Up Painting Series
DVD & Download



Abstract Painting & Collage
DVD



Painting Abstract Landscapes & Trees
DVD