



Brush Strokes



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PAINTING FROM THE HEART

Now is definitely the time of year to think of deeper and more touching painting results than the ability to draw, design, or paint. It's time to think what we can convey to the viewer of our art.

Christmas holds so much beauty, but the infinite beauty of Christmas can also come through our heart and then our hands. Our God has gifted so many people in so many ways and we as artists have the obligation to express that and share it so other people can enjoy what we are thinking and feeling.

The first step in this process, however, is how to convince the many artists who think this can be done by simply using a very old technique of projecting the image from a photograph onto the paper through the lens of a projection tool. I have been noticing this more and more lately in the numerous art shows I attend. Let me ask you a question? Do you really think you can find a perfect photograph that has exactly the right center of interest in the exact location with exactly the right composition accompanying these?



If you are a realistic painter, this may seem the way to go. If you are an abstract painter, of course this is impossible. If you are somewhere between these extremes, it is doubtful that your projected image will “tickle the emotions” of your viewer. “In a play, it takes many cast members, but not all are main characters. In every event, there are many critical decisions and support systems being put in place to make the main event appear flawless.” This is a recent quote from one of my students who paints every day and her work shows her dedication. Add to flawless, stir up emotion from the viewer.

The above painting was created from a living plant, and a living artist interpreted the colors and the shapes from her heart and soul—me. Having lived and taught watercolor in California for many years, the poinsettia plant was almost always available. I titled this painting “Leftover Christmas” but incorporated the heart and soul process from the very beginning. There are no two leaves alike, so it could never be taken as wallpaper; the center of interest is drawing you immediately to the part of the flower that is waiting to blossom; the darkest dark is next to the lightest light; and the light travels from the center of interest all around the painting (counter-clockwise) as it should. There's no escape route from the painting, and even though the poinsettia blossom may wither and die, the painting lives on. This would have been impossible to reproduce from a photograph projected onto a piece of paper on the wall. The executed drawing would result in a painting totally **flat** without a life or emotion at all.