



## **"PORTRAIT IS A MIRROR OF THE ARTIST'S SOUL"**

**Artist: Luiza Albastova**

### **SUMMARY**

The portrait is perhaps one of the most attractive genres of painting and at the same time ambiguous. The word "portrait" came from the Old French word "pourtrait" which means the image of line to line. In Russian, the word portrait means "similar." It is the portrait that provides the opportunity to talk about the image of a person, allows you to get close to the worldview of personality in various eras. It is interesting to recall a little history of the portrait genre. Especially female portraits of great artists are so unique, you can notice and trace the features of life, clothes of that time. There may be different eras, portrait schools, directions, but in the foreground there is always female beauty and attractiveness. The ideals of beauty at all times were different, but such as Leonardo da Vinci, Titian, Dalí—all make it clear to us that in practice a female ideal simply cannot exist. The ceremonial portrait is no less attractive, but this is a less common phenomenon in modern art. Art history introduced us to examples of wonderful works that belonged to this species. It is enough to name the names of D. Velasquez, A. Van Dyck, D. Levitsky, P. Rubens. During the evolution of the portrait there appeared stable portrait forms which represent various ways of comprehending man in the history of culture: "Portrait-likeness" the main priority of which is the transmission of physical similarity to the portraited; "Portrait-status" where the dominant image is the image of a person in his connections with society; "Portrait-mask" hiding the personality behind the variability of the cultural pattern. "Portrait - social type" where the emphasis from the unique, individual is transferred to the transfer of common features of the individual's belonging to a certain social niche; "Portrait-idea" expressing the author's concept of the artist, and "Portrait-soul" addressed to the transmission of the inner world of the individual. The portrait genre has a unique artistic language that makes it possible to comprehend many people. Art widely uses the conventional language of cultural stereotypes of the perception of a given person by others, and highlighting or hyperbolizing some features of a person's appearance helps identify the image with a specific personality. Nowadays, the portrait is loved by artists and spectators. The portrait as a genre of fine art has always attracted me, you can express the mood, the soul of the person. By depicting people, I look for people in accordance with my idea of human beauty, eyes, hands through which I look at the world. It is interesting to show the essence of a person from the inside. The model can be talked, put in other conditions. Every person has beauty. You have to be able to see it. It is interesting to overcome a difficult one. Write a graceful smile, a strange look, a complex color glowing from the inside, which is a big work

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My portraits, created with a palette knife always attract true connoisseurs of painting. The personality of a person is interested in his unity with nature, in lively communication with other people. I try to see beauty in simple, convey my own sensations, capture beauty that is invisible to others. It is very important to have direct contact with the model. Sfumato uses subtle tone transitions in order to mask clear contours and create a lively interaction of light and shadow. As Ernst Gombrich, one of the largest art historians, explained, "this is Leonardo's famous invention, due to the blurred outlines and soft tones, one form merges with the other and always leaves us space for imagination." Da Vinci used this technique with great skill: Mona Lisa's smile owes its to this particular method.

Sfumato is characterized by smokiness and blur of the background, which allow you to concentrate on considering the main object of the picture. The contrast between light and shadow in sfumato is minimal, there are no strokes and bright colors, the transitions between tones are almost

invisible, the background is devoid of clarity and expressiveness. In my work I continue the traditions of European culture. Sometimes I paint a realistic image and the painting energy itself in the canvases is consciously ordered. The main thing in the search for my creativity is to comprehend the deep capabilities of a person, the strength of his spirit, the subtleties of his soul. Every portrait I painted is a whole story, acquaintance with people, with their history, family.

One of my favorite portraits is "Portrait of the Indian family," painted for the anniversary of the head of the family. Thanks to the unusual manner of painting (brushstroke with a palette knife and fingers), it is successful to create a picturesque canvas filled with sincere feelings of family warmth and comfort. Looking at this work, you understand that this is not just a traditional image of a couple of people but a strong and friendly family appears before us, valuing each other. Color play and smooth halftone transitions create picture unity. The graceful drawing of national costumes adds the composition of the picturesque work. The portrait turned out to be so easy to perform



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that it harmoniously fit into the interior of the customer's house. One of my favourite work is "Citytraveler." This unusual picture attracts the audience with its juicy color, unusual aura, manner of performance. This portrait is the incarnation of my dream of going to New York. It is a hymn to pure femininity, sensual, tender and infinitely beautiful. The painting is filled with innermost reflections. Light movements with a palette knife, fingers of hands make it possible for the viewer to see the complete harmony of the female image. This picture is distinguished by some completely special atmosphere, freshness, brightness, expression, dynamism. The plot composition with a feminine image is filled with romanticism and tenderness, warmth and light it is unusually lyrical and poetic. In this work, there is no careful study of the details of the girl's costume but it is the soft color spots that the palette knife complements the amazing, dreamy image of the main character of the picturesque work. The outlines of her face are softened. We can see the air with a woman. Therefore, it seems that she will inhale the air. The work of Pinot Daeni, an Italian artist, illustrator of numerous women's novels and author of amazing warm and soulful paintings, undoubtedly influenced the creation of this work. His female portraits are especially interesting. The beauties are airy, romantic and sensual at the same time. Therefore, the female portrait of "Citytraveler" is an important work for. In creating a picturesque portrait, I definitely turn to the works of my favorite artists. This is Vladimir Volegov whose images are romantic and tender. Women are immersed in their inner world and almost never look at us. They are always in a state of love and acceptance, harmony and quiet happiness. Ivan Kramskoy is my favourite as a worker on the smallest details. In 1882, Ivan Kramskoy painted an amazing portrait depicting Empress Maria Fedorovna, mother of Nicholas II. The artist remarkably painted the outfit of the young empress. The thinnest fabrics, expensive furs, pearl jewelry, which shine on a snow-white and regal neck. A real nice portrait! Each time trying to bring something new to the image he could convey the soul and thoughts, mood. Thinking about everything, I try to breathe life into my heroes by endowing each of them with magnetic energy emanating from the depths of my soul. Beauty in the portrait is the harmony which is born from a sense of measure, a harmonic combination of fine art and the content of the image. When working on a picturesque portrait, the foundation of the creative process is the formation of a coloristic idea of the model. The coloristic decision is expressed in enriching the image of the portrait through an emotional, aesthetic interpretation of the color. Color is not an exact copy of the color relations of nature, the gamut of color relations is set

by the emotional perception of the model. Expressiveness makes up the main, inner basis of the image. The creation of color harmony combines all the components of the composition into a single color image. Working on the creation of picturesque portraits, it is necessary to say about the plastic expressiveness of my paintings. Plastic expressiveness is the quality of painting which is achieved primarily through light and color. Color and light not only convey the image of the model but also create an emotional attitude of the image. The painter can and should convey in the portrait a generalized image of a person, express his feelings for him, his idea of him, using composition, drawing and color for this purpose. Instead of trying to accurately depict what is in front of my eyes I use color more arbitrarily so as to express myself most fully, the artist Van Gogh paints and immediately reveals the secret of such a method of depicting a person. Let's say I want to paint a portrait of my friend - an artist, and I would like to put all my admiration into the picture, all my love for him. Therefore, firstly, I write it with all the accuracy I can. But the canvas after that has not yet been completed. To complete it, I become a simple colorist. I exaggerate the blond tones of his blond hair, going as far as orange chrome, pale-lemon. Behind his head, I paint not a banal wall of a wretched room but infinity, I create a simple, but as intense and rich blue background as I can, and this simple combination of glowing blond hair and a rich blue background gives the same effect of mystery as a star on a dark azure sky. The portrait in the system of modern culture performs a research function, it reveals new realities and areas of understanding of the person. Cultural reality distinguishes and creates ideas about a person's personality. In some periods of the historical development of culture, the portrait genre decreases its importance, in others, it increases. The discoveries of new forms of comprehension of man in the art of portrait depend primarily on the personality and talent of the artist. V. G. Belinsky said that "a human subject is always interesting for a person." Thus, the art of portrait continues to live and develop in modern art, over time acquiring more and more features.

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