

IVAN LEBEDEV PROCESS PORTFOLIO

“Birth, success, stopper, breakdown”

Here I want to tell you about my specific life period and how I went through it with my paintings, this presentation shows not only how I grew up as an artist, how I changed, how my feelings and experiences changed.

For me these paintings are very important because they do not show any talent in drawing, but they show emotions and how I can express them on the canvas and for me this is the most important thing because looking at the artwork I can see the reflection of myself and what I felt at that moment ...

The main achievement of the fact that for 2 years I am doing art, I believe, that I began to draw myself, not for a diploma, not for someone else, but simply for myself, because I realized that my heart lies in this and I love to draw without a reason.

I realized that drawing also helps me to express my emotions, it helps me to find myself and looking at them I see my reflection and what I felt at that moment. Drawing gives me motivation to learn something new, something new to read, go to exhibitions, go to a museum to look at other artists and make a assessments and drawing is self-development which I haven't had for a long time and it is also a very entertaining hobby that I really like.

My presentation shows my path as an artist, or rather where I started, and what I ended up with, and I hope my further life path will be connected with art.

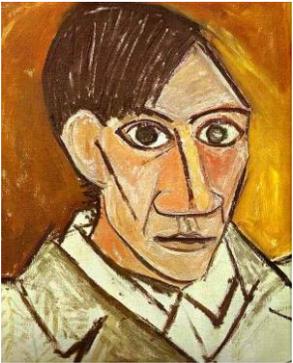
“Contempt, irascibility, pride”



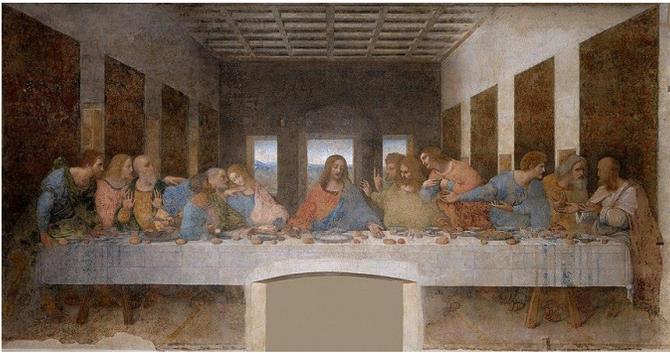
Starry Night by Van Gogh



Self-portrait with bandaged ear Van Gogh



Self portrait 1907 by Pablo Picasso

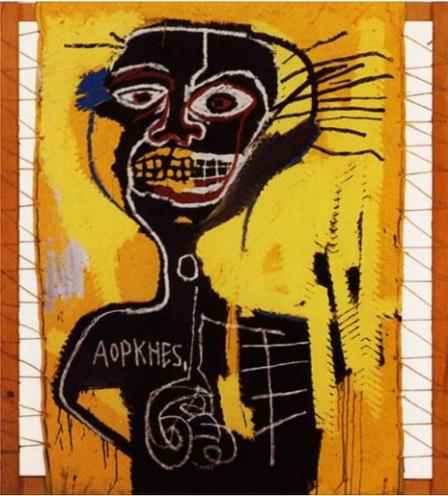


The-Last-Supper by Leonardo Da Vinci



Albrecht Dürer Self portrait

Inspiration: My first art work is quite important for me, since this is my first artwork that I have painted in my life. When I just started to get involved in art, I already knew some famous artists, but I was never very interested in Picasso, van Gogh, da Vinci, Dali and other famous artists. The very first and most inspiring artist for me was Jean Michel Basquiat. In my opinion, very simple and interesting pictures fascinated my mind and I wanted to draw something similar. Looking at all these symbols and various patterns in Basquiat's artworks, I began to ask myself the question: Why can't i use this inspiration to create my own art.



“Cabeza” Jean Michel Basquiat

Most of all I loved his portraits and how he portrays them. I realized that no matter how realistic you draw yourself or someone else, it is important to show what kind of emotions and feelings are behind it and how they can be portrayed correctly. Basquiat inspired me to do something simple and from the heart that will help me along my entire creative path.



“Self portrait as a heel” Jean Michel Basquiat

“Contempt, irascibility, pride”

Process and Methods: The hardest part is getting started. It was difficult for me to come up with something, to draw something, and I just decided to do something that would be very stupid and naive, I began to mix all the colors and try to make a background for my picture. I didn't have any sketches or plans, I just came to class to draw what I have inside, to throw out what I have accumulated in me for a very long time.



1. When I started doing the background, I wanted to convey all my emotions that I have, although I don't know how to draw, but I began to try and try to cross this threshold - not to be afraid to do something new, something of my own. I used regular acrylic paint brushes, sometimes adding some oil sticks for variety.

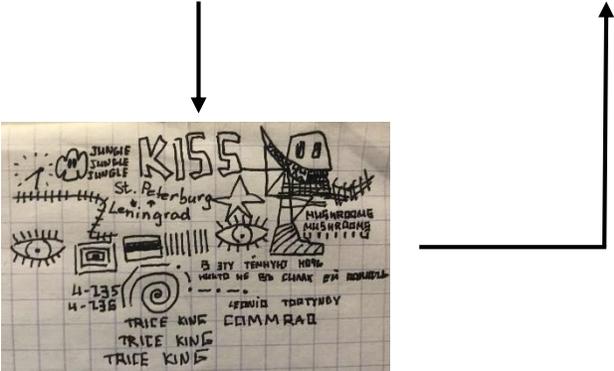


2. Then I had to depict the silhouette of myself as I am now, that is, try to go beyond the normal and draw myself as I see it at the moment. It is worth adding that this artwork carries a deep self-esteem as Contempt, irascibility, pride are three words that perfectly describe me here. I began to paint myself as I am. Contemptuous (This can be seen by squinting eyes), irascible (This is how I expressed it by drawing bright yellow, red and blue colors) and narcissistic which speaks of a halo on my head, as if I put myself above others.



3. Then I had a task, to diversify the carina and make it more alive, and I began to come up with ideas that I could draw. Looking at the paintings of Jean Michel, I saw that his paintings contained a lot of small details and I began to add something of my own, something that I had already encountered. I began to remember that sometimes I like to draw silhouettes and inscriptions that I hear and see in everyday life. I did not invent anything new, but simply began to draw what was in my head, what I saw and heard, and in the end my mood and my thoughts.

This, the first artwork, is not only the first artwork in Arts HL, but also in my life. I was very happy to draw and experiment, doing things that I have never had to do. This experience, in my opinion, showed me that I can create and create something of my own, that something unique and that I can say that it is mine. But one more main feature of this artwork is the reflection of me, the way I assess myself soberly and neutrally. In my further works I will use this particular technique, paint myself the way I feel. If earlier I could only draw something in a notebook with a pen, now, thanks to my school, I had the opportunity to feel like a creator and use all possible ways of drawing.



Self-portraits as a reflection of a truthful personality

Now we come to the topic of my paintings, or rather self-portraits. I would never have thought that I would paint self-portraits and after my first experience I decided that this topic is very suitable for me:

- I can more clearly and understandably express what I feel for myself, the silhouettes of people, or rather myself, I draw with extraordinary ease. If I draw other people according to my impression, then I draw myself with the most objective assessment, as if I leave my body, move away for some distance and draw myself from afar.
- Self-portraits are self-criticism. I can paint myself in any image, in any mood and in any color. Portraits help me to evaluate myself, to reveal my vices and flaws that I sometimes don't want to notice, I don't try to praise myself and show myself in the best possible light, but, on the contrary, criticize myself and change my attitude towards myself.
- Self-portraits help me open up to other people. They help me show others that portraits do not have to be like you outwardly, to adequately portray my character and personality. They can show other people me and most importantly they can see the reflections of themselves. Looking at the self-portraits of another person, people can see parts of themselves and compare themselves with the author of the artwork.



"Self-portrait at 26" Albrecht Dürer

This topic seemed to me very interesting and looking and studying other artists I saw that many authors use self-portraits as their paintings. The main inspiration for this topic was Albrecht Durer and Jean Michel Basquiat and their self-portraits. By portraying myself in the best possible light, in the best clothes, Albrecht Durer and Jean Michel Basquiat helped me see how you can portray yourself.

Self-portrait is a special genre in art and, perhaps, one of the most difficult. To direct back inward is to engage in deep self-exploration. This task is fascinating and inspiring for a creative person that many masters fell under its charm. Perhaps the emergence of a self-portrait of the genre (and this is an independent genre) refers to the moment when the painter began to realize himself as a creator, separated himself from creation. Self-portrait is a genre of fine art that aims at depicting the artist himself. At the same time, a self-portrait tells us not only about the skill and technique of the artist, we can see how the artist perceives himself, see the personality and its features. There can be several reasons for writing a self-portrait. The first and very practical one is to develop the skill of creating portraits. You may not always have a sitter in front of you who can pose for you until you work out the technique. The second is understanding oneself as a person, telling a story about oneself. Some people think there is some self-admiration in writing self-portraits, but we believe that practical reasons take precedence over narcissism.



"Self-portrait" Jean Michel Basquiat.

“Uncertainty, anger, separateness”

Workflow

This stage became a turning point for me, since I began to paint over everything that I drew, as you can see in the picture, I managed to sketch only half of the picture, which led me to the thought that I so wanted to show in this picture, but I understood it only after completely surrendered to all my emotions.

The next artwork, I would say, was the most difficult. I drew it, threw it, drew it again and it caused a lot of negative emotions in me, as I still could not decide how to draw it correctly.

The peculiarity of this artwork is that I wanted to draw it without a face. I feel the complete uncertainty in life, I decided to express this in my painting by painting a self-portrait without a face. Using the same method as in the last picture, they began to torment me with feelings of disgust at what I was doing, as it seemed to me that I was doing the same thing and did not invent anything of my own.

Uncertainty



Anger



Further in my painting, I tried to draw silhouettes of body parts. I painted ears, teeth, hair, but in a special way and not completely, thus expressing my uncertainty. The predominant red color symbolizes the anger and anger that I experienced throughout the entire process of drawing this artwork.



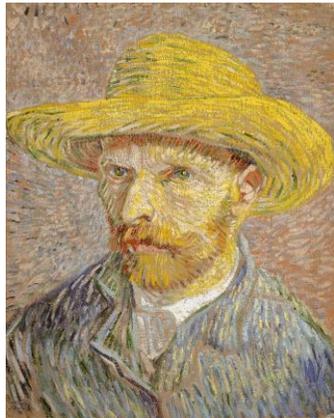
Separateness

As a result, I came to the conclusion that dividing myself, and starting to draw from a clean white sheet, I realized that sometimes you need to make radical decisions in favor of yourself in order to get rid of the feeling of self-loathing. Having painted half of the artwork with white, I left a part of myself, angry, indefinite and divided myself into before and after, which made me understand one important thing about the fact that sometimes you need to fight with yourself, fight your inner fears and seem like everyone else or like someone. then another. White color means the beginning of a new, different mood, and the decision to paint over only half is due to the fact that part of the past of oneself must always be preserved in order to look at oneself in the past and take into account mistakes. By combining white and brighter colors in this picture, I wanted to show the contrast that occurs in our life, how sometimes one or more decisions can radically change us. This artwork inspired me not to be overshadowed by others, but to soberly assess the criticism itself and move on.

Inspiration and reflection



"Self-portrait" Vincent van Gogh



"Self-portrait" Vincent van Gogh

To draw this artwork I was inspired by Vincent Van Gogh, or rather the style of drawing that he uses in his paintings. Using brushes, I tried to paint and create something similar, but it turned out something different, something of my own. I do not have any skills to draw realistic faces, features of a lectern, shadows, but I considered this not a disadvantage, but on the contrary my feature. I began to paint in spite of everything and the end result surprised me, from the inspiration of van Gogh, I came to a completely different, more my own direction.

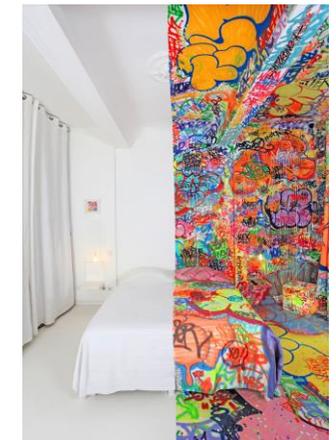


Then I saw an excellent play of contrasts from the French artist Tilt, who showed strong contrasts in the perception of the painting. In the literal sense of the word, he divided all the rooms of a hotel in Marseille in half, filling one half with bright drawings and inscriptions, and the other, leaving perfectly white. A clear line dividing the rooms runs not only along walls and ceilings, but also over curtains, furniture and bedding. The Panic Room is one of six suites at the Au Vieux Panier Hotel, featuring regular decoration of the hotel's personalized rooms by different artists. Looking at his work, I am inspired by my decision to paint over half of the picture, showing contrast both in the artwork and in life. In Tilt, I saw that this decision would not spoil my painting, and maybe even make it better, give it new emotions and show the versatile character of the painting.

"Self-portrait" Vincent van Gogh



Vincent painted himself in such different states that these portraits seem to have been painted from different people. The artist himself wrote in one of his letters to his sisters: "I want to emphasize the fact that the same person can be depicted in completely different ways ... while an artist can achieve much more similarity than a photographer," portraits, I realized that I have a similar feature

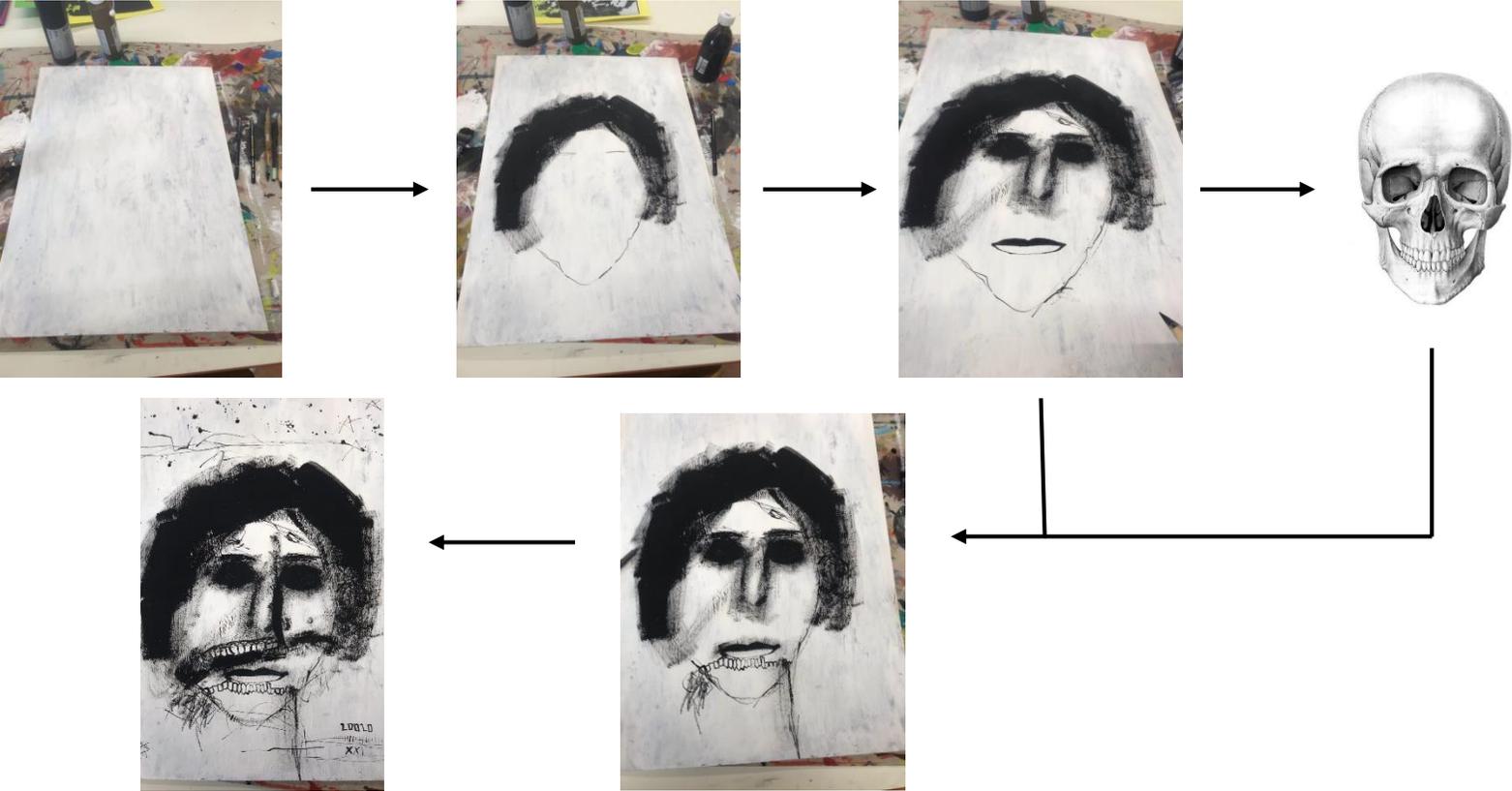


"Panic Room" Tilt

“Emptiness, indifference, apathy”

PROCESS AND INSPIRATION

Starting a new painting, I wanted to move away from the so-called chaotic drawing style, if before I painted with all colors, quickly, carelessly and frivolously, now I wanted to draw something more monotonous. The past painting with its contrasting feature gave me the idea to paint a painting in black and white colors. But not only my thoughts to draw something else inspired me to this picture, but also my emotional state, or rather the state of emptiness and indifference to everything that happens. Everyone has such moments and I decided not to leave myself, but rather use my mood as another idea for my next artwork.



1. First I chose the background and concluded that white would be the most suitable color for this painting. White color symbolizes purity, spotlessness, innocence, virtue, joy, but I wanted to portray the white opposite, so to speak, white emptiness. Also, in terms of colors, black will look good on chalk, which will give the artwork the contrast that I want to show.

2. From the very beginning, my goal was to paint my face as believable and emotionless as possible, I wanted to show that emotionlessness is my moral state now, which does not lead me to suffering, but on the contrary is a part of inspiration. Taking black paint, I began to accurately and evenly paint hair with whales, which looked pretty empty.

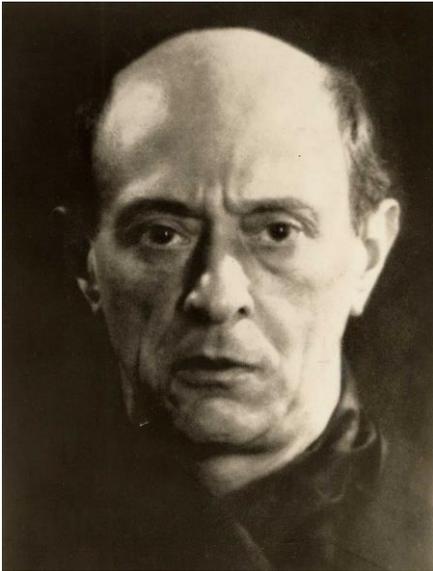
3. Then I started painting my face. Having drawn the lips, mouth, nose, I focused on the eyes, making them dark, empty and looking nowhere. I was kind of inspired by an effect called 1000 miles look. An empty, frightened and full of indifference look - so I wanted to convey my emotions through my eyes, which play a key role in the perception of this picture. At this stage, I can no longer imagine what to do and began to look for how to diversify, but not add anything deprived to the picture. I began to look for something frightening, something that frightens and at the same time mysteriously makes me look at the picture. I used Jean Michel Basquiat method and started looking at anatomy book, as he did in his time for inspiration for his paintings, and I drew a jaw near my mouth.

4. This decision was quite successful and only then I realized how it symbolizes the theme of apathy and indifference that I have already invented. It's simple, indifference in society - kills. Rotting alive, inside, so I would like my artwork to be perceived. A bared jaw indicates decay and death, which led me because of my emotional state, having drawn such an important detail, I realized that a person kills himself from the inside and in order to get out of this, you first need to understand it, and then correct it.

5. Adding a few details to complete it, I used every possible means in the form of markers, black pens, ink and so on. It seemed to me that having drawn this picture, I understood how to correctly understand myself, and how we ourselves give a chance to cope ourselves

Inspiration:

Artworks of Arnold Schönberg are showing him as open-minded and all-round person. Although his paintings did not win worldwide fame they have been shown at many exhibitions and inspired many people to create.



Arnold Schoenberg

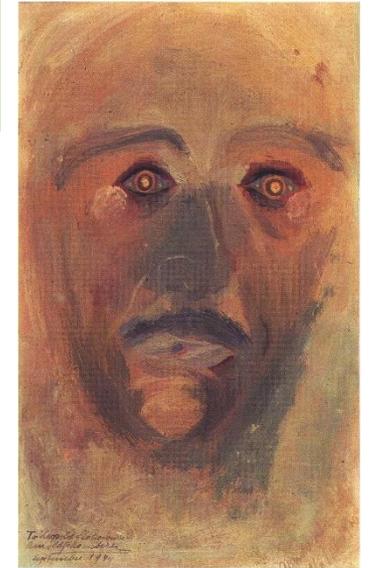


"The red gaze" Arnold Schoenberg

Arnold Schoenberg is one of my favorite artists, although he was mainly a composer, he left behind many paintings that inspired me to paint my artwork in a similar style.

I was probably to some extent lucky to see his paintings just at the time when they ideally suited my emotional state. A certain yellowness, hostility, disgust caused me to these pictures, and I saw in them something of my own, something that I could express in my own way and interpret it in my own style. I planned to take Schoenberg's paintings and try to draw something of my own, something that would ideally describe my emotional state.

Like Schoenberg, I wanted to draw a self-portrait showing by this that his portraits are important enough for me, because his theme became closest to me at that moment, and like him, I want to focus not only on emotions, but I on some external features, which contradicts what I said at the beginning, but I change and my paintings too, so I want to try something new, something that I have never done



"Self portrait" Arnold Schoenberg

Incomparably better known as a composer, Schoenberg was also a prolific expressionist painter. He has created more than 300 paintings that have taken part in many exhibitions, among them - many self-portraits which mostly inspired me to make art focused on self-portraits.

Despite the fact that Schoenberg had the fame of a controversial composer and innovator, he was a modest, quiet and delicate person and an excellent tennis player. He changed his religion twice - in 1898 he was baptized into the Protestant faith, and in 1933 he converted to Judaism again, which could have influenced his music and art to some extent.

“Yellowness, malice, toxicity”

The development of the background was simple - to show toxicity around the portrait itself, around the protagonist. By this I wanted to say about what I carry with my opposite and impudent behavior, which, as I understood it, characterized me at that moment, I mixed black, green paints in order to get the best possible alkaline-acid color, a color that eats away at everything around. And if Schoenberg had it in a pure orange color, then I decided to change it a little.



Further, I began to draw a face, more quickly drawing a silhouette of a face with a pencil, I began to paint it in colors similar to the background, only adding a little black and white so that the face did not mix with the background



The peculiarity of this artwork means that I began to pay more attention to various details, for example, like eyes and lips, which I carefully painted with a brush and paints trying to give them volume. This is the first painting where I only use acrylic paints, not oil sticks, markers and pens.

I made the eyes with a small smirk, as did the mouth, to show an elated mood, but it is associated only with a toxic, hasty mood. I tried to draw the eyes as detailed as possible, thereby showing how my attitude to art is changing, if before I did not want to portray believability in terms of appearance, now I wanted to convey my idea of my facial expression as much as possible



Reflection:

I would like to say that this artwork has changed my attitude towards art, now I realized that I can try myself in everything and no matter what is at stake. Painting the believability of a face as a portrait is a talent, and combining it with emotions and thoughts in your head, you can achieve phenomenal success.



Having painted this artwork, I did a little rest in terms of drawing, because maybe I lost interest, or stopped generating new ideas, I don't know, but I know this painting divided my creative life into before and after.

After all the artworks I painted, I began to read more about art, study it more and delve into the knowledge of achieving myself in it. I began to realize that creativity is a very underestimated thing by me that helps me to open up and find myself.



“Choice, alternative, personality”

This idea came to me by accident, and it turned out that it fits very well into my theme of self-portraits. Having drawn the outlines for the next portrait, I decided to glue the pieces of cardboard that the students before me used to my portrait.

Workflow:



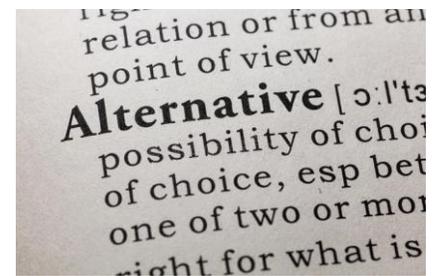
To begin with, I took a few pieces of cardboard, which the students used as a palette, and began to cut off large pieces, which I glued tightly to a wooden board with glue. In the photo you can see that the pieces are quite large and mostly the same.

Then, with the same method, I began to glue more various cardboard boxes and began to cut them into smaller pieces, which made the process more time consuming, but the result was much better. I began to glue them more tightly to each other so that they looked harmonious and there were no openings.

At this stage, I realized that you can cut cardboard not only into squares but also into triangles, you need to glue dark colors next to bright ones and vice versa, so the effect of contrast is created and the artwork becomes more picturesque

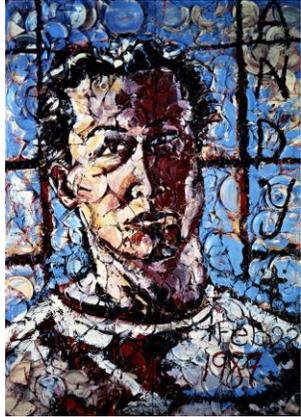
Reflection:

- **Choice:** This artwork amazed me with how real its process shows life and how it proceeds. Taking the palettes (cardboards) of other people, I can say I took part of their life experience, I took what people had already done, and did not draw anything myself, I just took, removed some of them and pasted on myself, but the most important thing is that they are all had two sides, and the choice of which side to stick always stood over me throughout the entire creation of the picture, choosing a more beautiful piece of cardboard, I kind of chose which trait of a person to take for myself, I took only everything good, only everything beautiful and we can say that in life we are do the same when we shave all the best from what we see and with whom we communicate
- **Alternative:** One of the main ones is that we always have an alternative of choice, using the example of cardboard boxes, we can take a beautiful chat in our opinion, but the problem is that this beautiful chat may not be combined with our already glued cards, as I already said, dark with yak and vice versa for more contrast. And if we take everything only what we want, and what we think is better will not always benefit us
- **Personality:** All that has been said makes it clear that our personality is based on our choice, and we make the choice based on the experience of other people. In society, our personality is built on whoever surrounds us, and we always have an alternative to choosing which character trait to take from this or that person. But beautiful features can be deceiving and if they are compatible with the contrast of yours, they will lose all their former beauty.

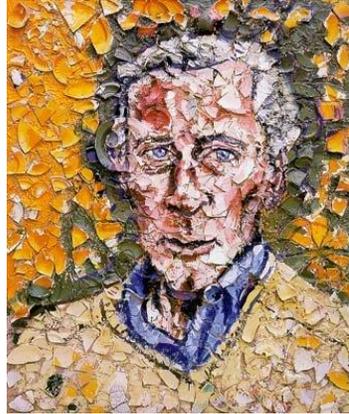


Influence:

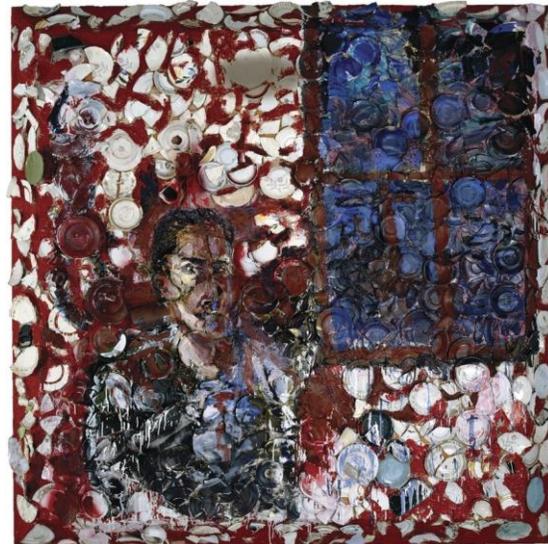
Self-Portrait in Andy's Shadow



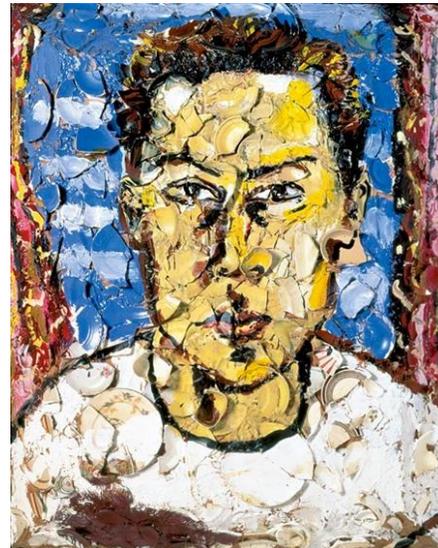
Portrait of William Gaddis



Portrait of Geoffrey Bradfield



"Self-Portrait by a Red Window" Julian Schnabel



"Self-portrait in white tee shirt" Julian Schnabel

The source of inspiration was Julian Schnabel and his self-portrait made of broken dishes and glass. The artist all this time took with a hammer white dinner plates, breaking them. While some prefer to grind up the pigments so they can later apply them to their canvases, Schnabel instead broke the utensils, which he later glued to wooden surfaces and then painted on and on top of the shards. In some cases, he placed plates on the surface to act as sources of light and shading. Julian Schnabel's art is as recognizable as the artist himself. Huge dark canvases with collage elements, the main feature of which are fragments of broken ceramics, sometimes turning the picture almost into a mosaic. The author himself says that "this funny idea" came to him during a trip to Europe, when he thought it would be great to make the picture look like a cramped closet like the one in the room of his cheap hotel. But the "closet" was not made right away. At first, Schnabel lived a real New York life: he drove a taxi, worked as a cook and hung out in the East Village, which in the late 70s was already at the height of its fame. Schnabel was still preparing for his own, but, having decided to work "in his main profession," he was rapidly gaining momentum. The first exhibition was in 1979, a year later he was already working with the legendary gallerist Leo Castelli, then the galleries were replaced by museums, in 1996 he was the main star of the Venice Biennale and a complete classic, a man from a textbook. His works are in all museums in which they should be: Metropolitan, Guggenheim, Pompidou Center, Tate, museums of modern art in New York and Los Angeles and further on the list. All as one textbooks on the history of art of the twentieth century will call Schnabel a bright representative of neo-expressionism and a hero of the movement for the return of figurative art to painting. Everyone will give as an illustration something from his self-portraits or portraits of friends, made in the corporate, "dish" style. Everyone will tell you that in his rough-looking (and touch) art is hidden tremendous passion and tenderness, the power of emotions. If you start reading books, essays and reviews, they will tell you that in the artistic world there is a stable opinion about Schnabel as a person whose fame goes ahead of creativity, about an artist who is himself a more artistic phenomenon than his art, about the genius of self-advertising and art market. It's all true. His painting is original, expressive, easily recognizable, very famous, sells well, but still remains a really interesting painting.

His painting pushed me to the idea of something similar but in my own conditions, so I came up with cardboard instead of glass.

“Irritability, fear, versatility”

Process and inspiration:

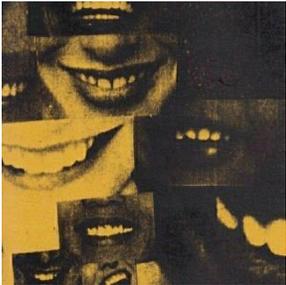


With the help of large brushes, I began to make a one-way downward movement, as if creating an effect that I was inspired by. I began to try to depict facial features, then hair and at the same time adding some contrast of colors.



For me this was the first experience of this cutting technique, so at first I did not like how it all looked, I began to draw the features of the eyes, mouth, nose and concentrate on a more detailed image of different parts of the face

After the work done, I began to think about how to diversify my artwork by adding a little color and again taking inspiration from Basquiat's paintings, I tried to draw the oral cavity as he sometimes depicts it in his paintings



Then I was inspired by collages from the Internet, collages of eyes, mouths and other parts of the face, and decided to depict this in my picture, I began to move away from the idea with an angel and began to draw something to suit my mood. Feelings of irritability depicted with bared teeth, fear in empty eyes, red from allergies and a versatile personality, so I tried to portray myself in this artwork.



From the very beginning, I was inspired by the statue “The Haserot Angel” in Lakeview Cemetery, Cleveland, Ohio, or rather the effect that influenced it over time. I was very impressed by this flow and spillage on my face. I didn’t do the same, but I took a flowing effect from this statue and began to depict it in my painting.



“Untitled” Jean-Michel Basquiat



In my opinion, in Basquiat's paintings, due attention is paid to the mouth and teeth, so we can attract the viewer's attention, show any emotions, since it can be opened or closed. The mouth can show that a person wants to say something or is completely silent

Reflection

In this picture, you can see the reflection of all the pictures that I painted before. In each of my work, I tried to give a lot of details to the look, which is why I have depicted many different views here. Glance is the most powerful non-verbal mode of influence. He can subdue a person and set the nature of your further communication.



However, can it be called a tool - something that we can consciously use for our own purposes? Can the will of a person break the instinctive desire to look away under a persistent and unbending gaze? In nature, the strongest male will have the most persistent gaze. It is often possible to see how a large animal, meeting the gaze with a smaller representative of its own species, turns away, as if yielding and obeying that. Body size, muscle mass, jaw size, and other traits will certainly influence definition of a dominant male. However, this is not enough.



A glance is a sure sign of real strength, vital energy, the ability to fight to the end, the readiness to die in battle. Man is a social being, therefore, not only natural factors affect him. This is morality, ethics, and social position. Thus, a long look in culture can simply be regarded as incorrect behavior, and that is why we will have a shy desire to avert our eyes. However, the main factor influencing the persistence of a gaze is will. This is what can make the gaze your strongest psychological weapon.

“Contrast of split personality”

“Bipolar split personality in a certain period of time, I am starting not from my decision, but from how my two characters of left and right think.”



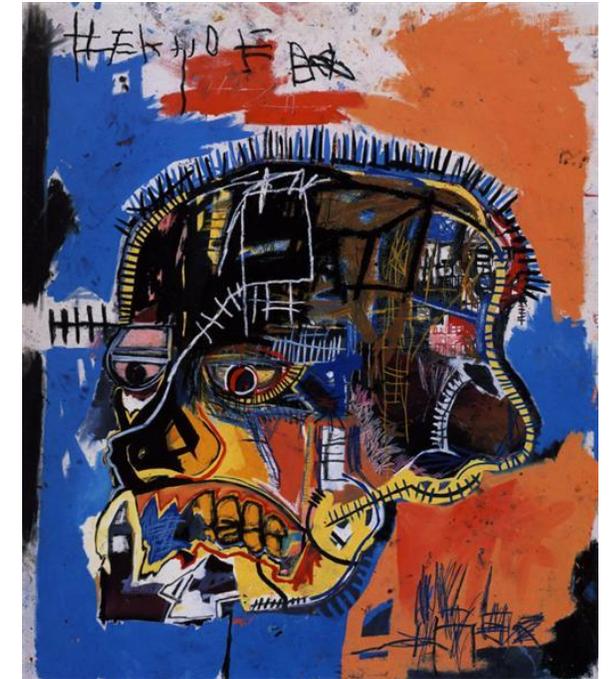
This artwork was painted with acrylics, adding some details using oil sticks. The divided personality is the main theme of her work. This artwork means a lot to me, it reflects for me what I encounter in everyday life, or rather the division into two hemispheres. This is not a feature, not a disease, this phenomenon is present in all people, everyone just expresses it in different ways.

I decided to show this with the help of colors and ideas from my head. I saw the sources of inspiration in the same Jean Michel Basquiat, his detail and lightness in some paintings allowed me to depict what is in my head.

Depicting the silhouette of the skull as something that holds my brain, and then the thoughts, I wanted to show that everything in our head is limited only to the skull, but if you start expressing it in any way, then thoughts and ideas can be infinitely great.



I was inspired by the skull painting. In it I saw some kind of bipolarity, some kind of separation of personality about which the author wanted to tell us. The theme of personalities in my artwork is the main one. I believe that the left and right half-sphere is not only responsible for some peculiarities and talents. For example, people with a developed right hemisphere are successful in mathematics, and people with a left hemisphere in literature. I think that it is not so, not so simple. In my picture, I wanted to say that the hemispheres of our brain have the ability to make decisions for us and there is always a struggle between them. The struggle for superiority over reason, the left half-sphere in my hearing is blue. It is cold, calm, telling me that everything is fine, letting me know that everything will go the way it should go. Right red, very nervous, quick-tempered and exciting, it makes me do something, not relax, says that I need to work, and try in life, that nothing can be achieved without labor in life. And this internal struggle is always going on in me, a struggle between two characters. But I wanted to depict the peculiarity of this idea by adding a little black between them. Black is my least favorite character, he is not controlled, I cannot force him to be silent or speak, he is like the embodiment of uncontrollable chaos. Black is worries, anxiety and fear. These are thoughts of a black, hopeless future. Sometimes she leaves, but sometimes she is very annoying and I get tired of listening to it in my head. In this picture, I tried to convey what is very deep in my head, what my thinking is based on, what underlies my endless stream of thoughts.



“Untitled” Jean-Michel Basquiat

“Ideal portrait”



This artwork has a special meaning for me as it is a catfish unlike the rest. I already had an idea with cardboard, but I liked it so much that I wanted something else, something similar and at the same time completely different. Method: I still used pieces of cardboard, but now, knowing the experience of my previous painting, I decided to cut out more unusual shapes, and if earlier they were squares and triangles, now they were completely new, chaotic, versatile figures.

Also for variety, I decided to use wooden pieces to give the artwork even more variety. This lesson seemed to me rather difficult because I cannot understand how I can depict my portrait more accurately, but then I asked the question: Why depict a face or a face silhouette at all? Then I got the idea that the reflection of emotions in a portrait can be done without and without a face, because since the artist said that this is a portrait, then who can say no to him? I began to paste in and scald both the sharp and smoother parts of my self-portrait.

Then I wanted to do something contradictory, something very unusual, and I began to show all my enthusiasm. I chose only three colors, for a more hormonal mood of the picture, My past works were colored so I again wanted to do something monotonous



This painting was helped by Kazimir Malevich and his minimalist style, where colored geometric shapes exist in dynamic interaction. These figures are the prototypes of all forms in the real world. They float in a white, airless space that symbolizes the infinite universe. There is no plot in the picture, there are no usual points of support - top and bottom, but there is another reality created by the artist, in which the laws of supremacist gravitation operate. This is an ideal universe.



I also tried to understand and embody Malevich's thoughts by mixing them with my own. A portrait of an ideal me is a portrait that does not show my external qualities, this is the most important thing that I understood. Showing only my inner emotional world, I tried to reveal the theme of a person's inner attractiveness. If there is no face in the portrait, why can't you call it a portrait? Maybe the face is depicted here, just everyone sees it in his own way, everyone thinks as he wants, but the most important thing in art and in the artwork as a whole is its ability to show your inner world, tell about your experiences and emotions, and do it from everything hearts, regardless of the talent and ability to draw. Each of us knows how to draw, just each of us does it in his own way, so I tried to prove that you need to think outside the box, not to hang labels on this or that, but to think as you wish.

“Honorary position”

2. Then I remembered my old hobby and this led me to a brilliant idea. Since childhood, I have been fond of history and various historical personalities, and I have always been attracted by strong, decisive and intelligent leaders. Although I do not belong to American history, some of my country's leaders helped the United States in the struggle for independence in the 18th century, among them Tadeusz Kastyszko, who was honored to be a national hero of the United States.

3. What interested me was the portraits of the leaders of the United States, or rather George Washington. The image of his portraits, uniforms, titles, and so on, made me a very strong impression, I decided that if I can't become like him, get a military rank, be a hero of the country, then why can't I portray myself like that?

4. I was very interested in this idea and began to portray myself as a general of the US Army during the years of the Revolutionary War, to portray myself as I would like to see myself at least once, to see myself important, useful for the country and society, so that people would watch and admire me.

1. This work turned out to be very peculiar and specific. Having at first very conflicting feelings about her, at first, then I delved into her and realized a very important thing that I will describe further. Using all the same acrylic paints mixed with oil sticks, I began to paint for myself on an unusual black background. But it was not just that, and if the white and multi-colored backgrounds were already boring to me, then black was a sign symbolizing changes, changes in my work and reaching a new level.

Reflection: This painting changed my idea of art and gave me the most valuable experience that will be reflected in my subsequent works. I realized that a self-portrait is not only your present state, it is that you can paint yourself whoever you want, you can do whatever you want and be who you want. Self-portrait can be used as the embodiment of dreams, as the achievement of what you want. This thought made me understand that the framework of my knowledge in art is beginning to disappear and that I can draw as I want, and how I want to see myself is only my whim.



George Washington (1732-1799)



5. With the help of paints and a brush, I drew myself a uniform similar to a military one, drew shoulder straps and an open large mouth, which would indicate that I can be not only a military hero, but also an excellent orator, whom people will listen to and who will follow. An open mouth is a symbol that a person wants to say something. As well-known dictators as Mussolini or Hitler are depicted as orators, as people who say something to the general public, so I tried to convey this in my picture. In the portrait of George Washington, we can see shoulder straps made of gilded fabric, and a dark blue, unbuttoned overcoat that reveals a white collar. Inspired by this design of military clothing, I decided to depict a blue buttoned collar, with white shoulder straps. Thus, I would not present myself as a confident, open and luxurious leader, but as a general in an ordinary blue buttoned overcoat without gilding and other luxurious details.

“Misunderstood randomness”

I like classical music. In particular, I love listening to the concerts of Niccolo Paganini, and in my class there were just music sheets of his compositions. I decided that it would be very risky to glue them to my painting, but it would make the painting more insane. This step, I took, as if to show and directly stick a piece of myself, a piece of what inspires me.



In this artwork, I understood an important thing, and it is not about some deep meaning or an important subtext, no, it is about the fact that it is a pleasure to draw on pictures of such a large size. This painting made me feel how art can entice and give you the opportunity to do whatever you want. I could draw anywhere, from any angle, anywhere and in different ways.



I found an old waste pallet. I disassembled it a little, set it up and realized that my possibilities here are endless. But I didn't want to draw something flat, so to speak. I wanted to give the carina some kind of chaoticness, not only in the drawing itself, but also in the surface on which I draw. I took unnecessary pieces of boards and began to attach paintings to the surface.

Then I began to draw out the outlines of my face, combined with the uneven surface. By mixing bright and familiar colors such as red, blue and yellow, I wanted to show the simplicity of my character, just my thinking. Although sometimes it may seem that the unusualness of thinking gives me the opportunity to draw such pictures, but I believe that it is with simple colors that I show the simplicity and lightness of the inner world



This I believe led me to my big problem. This is a problem of incomprehensible randomness or Misunderstood randomness. I start to get so carried away by the painting, draw everything that is in my head, throw out everything I have from there, and this leads to too many details. All the simplicity and lightness of the artwork I want to achieve disappears, everything becomes too complicated and this is my main vice, I think. But it is this penultimate painting that instilled my style, which I adhere to now, the style of incomprehensible randomness that, like an avalanche, bursts out of my head, the thought that even I myself cannot understand, and I do not understand who is drawing it at all.

“Cult of personality”



Politburo of the Central Committee of the CPSU (Political Bureau of the Central Committee of the CPSU)



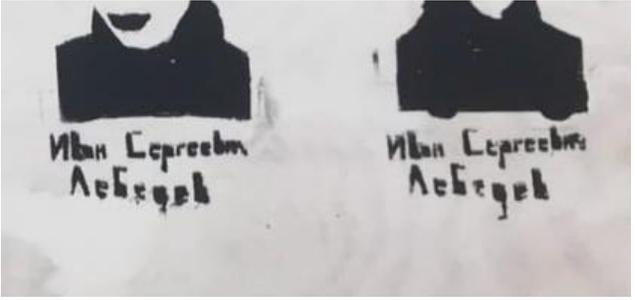
1. My last, final artwork originates from the atmosphere and the society in which I lived. Having lived for more than 17 years in a post-Soviet country, I very often helped elderly people, including my grandparents, in exchange for information of interest to me. I constantly asked to tell how they lived in their youth, what they had, what they did not have with us. Starting to get interested in the history of my country, I saw this poster of the Politburo of the Central Committee of the CPSU and was immediately amazed at it. I saw many people in leadership positions, people who stood at the head of such a huge country. From my previous experience, the painting "Honorary position" showed me as a general. And here I decided to apply the same technique, that is, to paint a self-portrait of myself, as a member of the Politburo, in leadership positions.

2. At first, my idea was to draw myself as one person, choosing someone and putting myself in his place. Of course, I wanted to put myself in the place of the Chief Secretary, instead of Brezhnev, but then I got the ingenious idea to completely change the concept of my painting, to do everything for myself. I realized that those times are already gone, and most of those people are already dead, and it could seem like an outrage against a certain person if I removed him from this poster. I decided to make the Politburo my own, make all positions my own, and become the most important person everywhere. After all, if I alone enter the Politburo, then I am the most important, right?



3. Method: First, I asked my teacher to take pictures of me. As you can see in the original poster, each member has a different facial expression, different position. (The only thing I regret is that I didn't take a photo with glasses). I tried to convey the same formality by taking photographs against a white background in black clothes. So I could feel myself as someone important, someone who holds an important position. I took photos and edited them in a photo editor, making the dark colors even darker and the whites even lighter to see a big difference in contrast.

4. When taking a contrasting black and white photograph, I planned to cut out only the blacks when making a stencil. The problem with which I ran into at first was that the photos were too small, and it was impossible to clearly cut out the facial features, but as I understood from my past experiences, the problem is in the process = a feature of the artwork. I realized that this was not a problem at all, and by applying black paint, I carried away the mysterious and frightening minimalism of my portraits. This detail struck me very much, black portraits on a white background looked very unusual, just like stencils. In different photographs, I cut in different ways, somewhere I paid more attention to the eyes, somewhere to the nose, mouth, eyebrows.



5. "Ivan Sergeevich Lebedev", that's what they say under these portraits, this is my full name and I also wrote it with the help of stencils under each of the portraits, as if showing that there is no bigger person here except me. My name and surname are completely original Russian. And I was ashamed by one brilliant idea, the idea that I am a stencil of any person in the post-Soviet space, that there are millions of people with similar names and surnames. My name is the most popular in Russia, and my surname is the 5th most popular, and I thought that most people can imagine themselves in mine, or rather in the place of the heads of the Central Committee. The "cult of personality" is what causes contradictory feelings, but the main idea is that all the people who run the country, or have led, are ordinary people, and everyone can be like them. So in the painting "Honorary position", I started from the idea that in my work I can be whoever I want, and I am under myself the whole present, past and future world.

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