

STAGE-BY-STAGE EXECUTION OF A PAINTED PORTRAIT

Abdreymov Dastan Zhanabayevich

Lecturer Department of Fine Arts and Engineering Graphics,
Nukus State Pedagogical Institute named after Ajiniyaz

Abstract. The article examines the theoretical and practical aspects of the stage-by-stage execution of a painted portrait within the system of art education. It reveals the main principles of portrait composition, the peculiarities of conveying facial proportions, color relationships, chiaroscuro modeling, and the psychological expressiveness of the image.

Keywords: painting, portrait, portrait painting, academic drawing, composition, color relationships, chiaroscuro, art education, painting technique, stages of portrait execution.

Introduction. Portrait painting is one of the most complex and significant genres of fine art. It requires from the artist not only a high level of technical mastery but also the ability to convey the inner world of a person, emotional state, and individual characteristics. For many centuries, portraiture has occupied an important place in the development of world artistic culture, reflecting the aesthetic, historical, and spiritual values of society.

In the system of art education, the study of portrait painting is regarded as an important stage in the professional training of future artists and teachers of fine arts. Work on portraiture contributes to the development of observation skills, spatial thinking, a sense of proportion, color perception, and artistic analysis of form.

A stage-by-stage approach to the execution of a painted portrait acquires particular significance, since the consistent organization of the creative process helps to form stable practical skills and avoid common mistakes made by beginner artists. The proper organization of the stages of work ensures the integrity of the image, compositional harmony, and artistic expressiveness of the portrait.

Main Part. A portrait is an artistic representation of a person in which special attention is paid to conveying external resemblance and the psychological characteristics of the model. The principal task of the artist is to create an expressive image reflecting the individuality of a person.

In the process of teaching portrait painting, considerable importance is attached to knowledge of the anatomical structure of the human head, the principles of linear and aerial perspective, the peculiarities of chiaroscuro modeling, and color relationships. Without understanding the constructive structure of form, it is impossible to achieve convincing and realistic representation. Portrait painting combines academic precision with artistic interpretation. The artist must not only accurately convey facial proportions but also create an emotionally expressive artistic image.

First Stage: Compositional Placement of the Image.

Work on a painted portrait begins with a compositional solution. At this stage, the format of the canvas, the position of the head, the direction of the gaze, and the general compositional balance are determined. The correct placement of the image on the plane plays an important role in creating an expressive artistic image. It is necessary to consider the correlation between the size of the head and the format of the canvas, the position of the main compositional centers, and the direction of movement of the form. At the initial stage, a light linear drawing is made, outlining the general

proportions of the head, axis lines, and the placement of the eyes, nose, mouth, and ears. Particular attention is paid to the constructive structure of the form and the observance of anatomical principles.

Second Stage: Constructive Formation of the Form

After the compositional placement, work begins on the constructive analysis of the head. The artist clarifies proportions, identifies the volumetric characteristics of the form, and determines the main planes of the face. At this stage, it is important to avoid excessive detailing. The main task is the accurate representation of the general volume of the head, the interrelation of large forms, and the spatial position of facial features. The study of chiaroscuro relationships plays a major role. The artist determines the source of lighting, the nature of cast shadows, half-tones, and reflections. Chiaroscuro modeling helps reveal the volume of the form and create a sense of spatial depth.

Third Stage: Work with Color

The pictorial solution of the portrait begins with determining the overall coloristic structure. The artist establishes the main color relationships while considering lighting, environmental color, and the characteristics of the model.

Particular importance is attached to conveying the tonal and color nuances of human skin. Facial color is not homogeneous: different areas of the head contain warm and cool shades caused by anatomical features and lighting conditions.

Work with color proceeds from the general to the particular. First, large color masses are painted, after which details and tonal transitions are gradually refined. It is important to preserve the integrity of the pictorial solution and avoid fragmentation of the image.

Fourth Stage: Revealing Psychological Expressiveness

One of the main tasks of portrait painting is the conveyance of the character and emotional state of the model. The expressiveness of the gaze, the plasticity of form, the position of the head, and facial expressions play an important role in creating the artistic image. At this stage, the artist pays particular attention to the eyes, since they serve as the compositional and emotional center of the portrait. At the same time, it is necessary to preserve the harmony of all elements of the image and avoid excessive detailing of individual facial features. Psychological expressiveness is achieved not only through resemblance to nature but also through the general artistic atmosphere of the work, the characteristics of the color solution, and the nature of the painterly manner.

Final Stage: Generalization and Completion of the Work

At the final stage, the integrity of the composition is analyzed, color relationships are refined, and possible mistakes are corrected. The artist generalizes details, strengthens compositional accents, and achieves harmonious unity of all elements of the image. Completion of the portrait requires professional skill in perceiving the work as a whole. Excessive detailing may disrupt pictorial integrity; therefore, it is important to maintain a balance between the elaboration of form and artistic generalization. A finished painted portrait should combine accuracy of representation, expressiveness of the artistic image, and emotional impact on the viewer.

Conclusion. Thus, the stage-by-stage execution of a painted portrait represents a complex and multifaceted creative process based on the combination of academic knowledge and artistic mastery. The consistent organization of work contributes to the formation of professional skills, the development of artistic thinking, and the improvement of painting techniques.

Effective teaching of portrait painting requires systematic study of the constructive structure

of the human head, the principles of chiaroscuro, color relationships, and composition. The stage-by-stage method enables beginner artists to approach the creation of an artistic image more consciously and achieve a high level of expressiveness in portrait painting. Consequently, the use of a stage-by-stage approach within the system of art education contributes to improving the quality of training of future specialists in the field of fine arts.

References

1. Ростовцев Н.Н. Академический рисунок. Москва: Просвещение, 1995.
2. Волков Н.Н. Цвет в живописи. Москва: Искусство, 1985.
3. Беда Г.В. Основы изобразительной грамоты. Москва: Просвещение, 1981.
4. Кузин В.С. Изобразительное искусство и методика его преподавания. Москва: Агар, 1998.
5. Сокольникова Н.М. Методика преподавания изобразительного искусства. Москва: Академия, 2002.