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## АНАЛІЗ АКВАРЕЛЬНИХ ПОРТРЕТІВ ТАРАСА ШЕВЧЕНКА

**Гомирева О. І.** *Аналіз акварельних портретів Тараса Шевченка.* Стаття присвячена особливостям акварельних портретів у творчості Тараса Шевченка. На основі формального аналізу та порівняння виводяться характерні риси, мистецькі прийоми та засоби виразності, якими користувався художник у своїх роботах. Розглядаються колористичні особливості портретів, характер тонального підходу митця, застосування ним контрасту теплих і холодних тонів та симультанного контрасту для збагачення колориту, різні способи зображення обличчя портретованих, трактування образу моделі. Проводиться порівняння манери Т. Шевченка з творчими підходами російських портретистів XIX ст. (зокрема П. Соколова, К. Брюллова, О. Брюллова, В. Тропініна) з метою з'ясування їх впливу на нього, запозичення молодим художником прийомів досвідчених майстрів, а також для простеження відмінностей індивідуального бачення українського митця. Уперше проведено мистецтвознавчий аналіз деяких портретів Т. Шевченка 1837–1850 років, який дозволив виявити особливе ставлення до кольорової побудови акварелі, специфічну манеру подачі портретованих і зміну манери художника протягом різних етапів його творчості.

**Ключові слова:** Т. Шевченко, портрет, акварель, аналіз, колорит, контраст.

**Гомирева Е. И.** *Анализ акварельных портретов Тараса Шевченко.* Статья посвящена особенностям акварельных портретов в творчестве Тараса Шевченко. На основе формального анализа и сравнения определены характерные черты, художественные приемы и средства выразительности, которыми пользовался художник в своих работах. Рассматриваются колористическое построение портретов, характер тонального подхода художника, применение им контраста теплых и холодных тонов и симультанного контраста для обогащения колорита, разные способы изображения лиц портретируемых, трактовка образа модели. Проводится сравнение манеры Т. Шевченко с творческими подходами русских портретистов XIX века (в частности П. Соколова, К. Брюллова, А. Брюллова, В. Тропинина) для выяснения их влияния на него,

заимствования молодым художником приемов опытных мастеров, а также для определения отличий индивидуальной манеры украинского художника. Впервые проведен искусствоведческий анализ некоторых портретов Т. Шевченко 1837–1850 годов, в результате которого было описано особое отношение художника к цветовому построению акварели, специфическая манера подачи портретируемых и изменения в манере на протяжении разных этапов его творчества.

**Ключевые слова:** Т. Шевченко, портрет, акварель, анализ, колорит, контраст.

**Gomyreva O.** *Analysis of Taras Shevchenko's watercolor portraits.*

**Problem statement.** Taras Shevchenko is a prominent Ukrainian artist whose works still require fundamental analysis. Portraits play an important role in his work; the artist created them in different techniques, in particular, in watercolors. On the one hand, Shevchenko's watercolor portraits fit into the context of 19<sup>th</sup>-century watercolor portrait; on the other hand, they demonstrate the artist's individual artistic thinking that distinguished him from his contemporaries. Each period of Shevchenko's work reflected significant changes in his artistic vision that were manifested in the formal and imaginary structure of his works. Therefore, it is necessary to determine the characteristic features of Shevchenko's watercolor portraits and draw a more or less unified evolutionary line in his manner and approach to the model from early portraits of the 1830s–1840s to the portraits of 1850.

The **aim of the article** is to employ art analysis in order to determine characteristic features of T. Shevchenko's works, study his use of the watercolor technique and trace the development of his artistic manner during different periods of his creative work.

**Methods.** The author employed the following methods for the comprehensive investigation: formal and stylistic analysis to study the artistic features of Shevchenko's portraits; comparative stylistic analysis to identify how artist's manner evolved and how it differed from the creative work of Russian portrait painters of the 19<sup>th</sup> century; system analysis to generalize the notion of the artist's watercolor works.

**Summary of study findings.** T. Shevchenko first turned to the genre of watercolor portrait in the 1830s and continued painting watercolor portraits during the 1840–1850s. Generally, Shevchenko had multi-faceted experience of mastering the watercolor technique in the 1830–1840s. Before studying at the Academy of Arts in Saint Petersburg, Shevchenko painted watercolor portraits under the influence of Petro Sokolov by studying his works and imitating his technique. The influence of this portrait painter is actively traced in Shevchenko's works before 1850. During his studies at the Academy of Arts, Shevchenko actively copied watercolor works of his teacher Karl Bryullov mastering his techniques, and it left its mark on the young artist's manner for a certain period of time. The artist must have also been familiar with the works of his teacher's brother Oleksandr Bryullov who was famous for his watercolor portraits. Shevchenko adopted a number of features from these prominent masters: miniature face rendition, composition structure, modelling, etc. Taking into account the context of the watercolor por-

trait of the first half of the 19<sup>th</sup> century, it can be stated that Shevchenko's work differed from other portrait painters in image interpretation and coloring vision. The portrayed models were depicted in relaxed postures and in an intimate, psychologically open state, which is seen in the portraits of Ye. Hrebinka (1837), A. Lahoda (1839), and M. Isaiev (1850). Shevchenko was never inclined to pay much attention to the costume and accessories. Clothes were rather a spot in the coloring composition than an important attribute of the model. Therefore, his portraits have fascinating simplicity and openness as compared to elegant, aristocratic portraits by P. Sokolov or O. Bruylov.

Another distinctive feature of Shevchenko's manner is his approach to the color. The artist's works are inferior to 19<sup>th</sup>-century Russian watercolor painters in terms of color cleanness and freshness, he rarely used selected accented spots of a clean, saturated color. Shevchenko's works are mostly tonal, built on subtle gradations of two to three related colors without active, decorative accents. The artist finely sensed tonal correlations, thanks to which he created a sense of complex coloring with a limited range of colors. An important feature of Shevchenko's manner is the use of simultaneous contrast to complicate the correlations between warm and cold tones. A perfect example of this contrast is the depiction of the background in the portrait of an unknown young man (1837–1838), where whitewash seems colder near a warm brown tone. It also enriched the coloring of Shevchenko's works.

Particular attention should be paid to Shevchenko's approach to the coloring of faces in the context of general warm-cold color palette. The portraits of Ye. Hrebinka and A. Lahoda are the most successful examples of color interpretation of faces in the gradations of warm and cold hues combining into a single realistic face tone. The examples of the opposite approach include some portraits of the mid-1840-s: the portraits of M. Sokolovskiy (1842), an unknown woman in brown clothes (1845), and Mariia Katerynych (1846). In these works, the face is portrayed either in only warm brown or in only cold blue. The wholeness and naturalness of the image are inadequate, it looks coarser and more primitive in terms of coloring.

The portraits of the mid-1840-s generally look very polychromatically as compared to the early holistic and delicate images of the late 1830-s. A new manner is manifested in watercolor portraits of the exile years: first of all, tonal image becomes almost monochromatic, as, for example, in the portrait of O. Blaramberg (1849–50), where although active chromatic color is present, but in a very accented fashion. Another change consists in a different interpretation of the background – either in the form of neutral toning (as in the abovementioned portrait of O. Blaramberg) or in the form of extended depiction of the entourage emphasizing the model's image (as in the portrait of an unknown woman (1849–50)). The former technique will serve as a basis for the composition of Shevchenko's portraits in pencil of 1853–1860, whereas the latter would become a precursor of sepia portraits of the mid 1850-s.

**Conclusions.** Taras Shevchenko's watercolor portraits fit into the class of Russian watercolor portraits of the first half and mid-19<sup>th</sup> century in many of their aspects with the prominent Russian artists having made a significant influence on the artist's work. On the other

hand, the works of the Ukrainian artist differ greatly from the works of his contemporaries by a freer and simpler nature of image rendition, tonal coloring vision and more discreet interpretation of details.

The series of Shevchenko's watercolor portraits demonstrates a clear evolution from early portraits (more holistic and restrained in terms of coloring, but not skilled in terms of the depiction of proportions and postures) to the portraits of the 1840-s (more polychromatic, decorative, less holistic tonally, but with confident, natural postures). Finally, this series concludes with the portraits of 1849–1850, when the artist's manner became holistic in terms of color interpretation and model presentation. During his creative work, Shevchenko cultivated his own artistic vision that distinguishes his portrait gallery from other paintings of that time and that became a preparation for the brilliant pencil and sepia portraits painted in later years.

This is a promising topic for further research; the findings presented in this article may become a basis for further examination of the artistic features of Shevchenko's works and for comparative studies both in the context of the artist's work and in the context of national and world art of the 19<sup>th</sup> century.

**Keywords:** T. Shevchenko, portrait, watercolor, analysis, coloring, contrast.

### Постановка проблеми та актуальність дослідження.

1830–1840- 1850

**Зв'язок із науковими та практичними завданнями —**

**Аналіз попередніх досліджень.**

[10; 11].

« » [1] 1830- 1840-  
1850 .  
[1, . 45], [1, . 52].  
«  
», «  
» 1837 [1, . 34],  
(1837, , -823) [12, . 9],  
(1837,  
-856) [9].

[14, . 6].

[5]

1850 .

«

» [2]

«  
» [14]

» [6, . 205].

**Мета дослідження —**

**Виклад основного матеріалу.**

1830-

1840-

1830-

1850-

. 1830-

1830–1840-

: «



1847—1860

(1837, -823)

« [2, . 143]

» [2, . 143]

(1838, -885)

(1846, -716),

« »

(1829),

(1830- ),

[2, . 142].

« ».

1830- — 1840-



(1845, , -711),  
(1846, , -719).

(1845, , -711)  
(1846, , -719).

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1840-

(

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[1, . 199]

1840-

1830-

1847

1850

1850-





1853–1854

**Висновки.**

1840-

1849–1850

**Перспективи використання результатів дослідження.****Список скорочень:****Література:**

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