

“The main aspects of creating an urban landscape in oil”

Luiza Albastova

6cy Luiza's talent impressed me, and I invited her to give an interview for my international art magazine "Artmosphere". It turned out to be a very interesting article. My readers became interested in her paintings. Many people noted her high professionalism. Luiza Albastova also writes art articles for serious scientific art journals. After reading a few, I invited her to join the editorial board of my international art magazine "Artmosphere". Under her editorship, several articles were published, and a review of the art of painting as an art critic. Luiza is a very responsible person and does her work on time. Oil painter

ABSTRACT

The cityscape is always an atmospheric picture that conveys the spirit of time. This is a reflection of the moment of time in the eyes of the artist or a reflection of the artist's inner world in everything that the artist sees around. The cityscape is not quite an ordinary genre. We think that the landscape is bushes, trees, a field, a river or a hut. In the urban landscape the city is equated with the surrounding nature. Somewhere it is inscribed in nature, somewhere it displaces it, fights with it and even wins. If man is part of nature then everything that man does is also part of nature.

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Cityscape is one of the most distinctive and fascinating genres of painting. In Russia, the cityscape arose quite late than in Europe. In 1767, a landscape class was opened at the St. Petersburg Academy of Arts. It was the beginning of the development of the cityscape in the Russian Empire. The cityscape goes a little beyond the usual framework of such a concept as "landscape." Working in this genre, I portray a city with all its advantages and shortcomings. My main task is to find a balance between nature and the city. The essence of my work is that by creating shade and color spots, gradually forming them on the canvas, I want the composition always work in the air perspective. (Joan Miro was one of the first and most successful painters of painting with spots).

Speaking of the integrity of the spot, I want to say that it is divided into a contour and an inner part. There is a composition of a huge number of spots flowing into each other. My cityscape is rich. It can be a one-story house, or a St. Petersburg street shining with houses or a cozy European town. It is quite natural that the vague softness of the picturesque spot is replaced on canvases by clarity and certainty.

There's always air in my cityscapes. It can be frosty or spoiled with urban noise or the floral smell of the city garden. When I create my works, I try to add to the painting the diversity and incompatibility of the

perception of urban bustle. My paintings are characterized by bold compositional solutions, unexpected points of view and angles. There appear a variety of colors and multicolored shadows. With fast and juicy smears, using a palette knife or fingers, I create the image of a modern living city which is liked by many people. The palette knife helps me to convey the mood in the cityscape, the atmosphere of the morning streets, rainy or snowy bridges, the mysterious silence and mysterious light of the lights, the reflection of the lights of advertising and the light of headlights from the endless flow of cars in the squares. The continuous movement of a fussy city is sometimes able to merge into a single bright round dance without clear forms and outlines. I like more the art of the impressionists, their desire to reach the impression of fleeting into the painting canvas.

Life of the big city attracts, captivates, hypnotizes. Man enters this night world and dissolves into it, consumed by these bright lights and flashes. During the day this world is completely different, albeit filled with sunlight. With all the variety of sources that feed my "greedy" creative nature, I have an ability to give painting the full power of my soul. I have my own color vision which is enriched by the intensity of feelings, I am not afraid to be extremely open.

My urban landscapes are characterized by color intensity. I try to harmoniously use color, tone, halftone, all the finest picturesque nuances. I work quickly and promptly.

As I have said earlier I paint with a palette knife, fingers, sometimes with a brush, trying not to miss anything, not to lose in the process of creating painting. The pure bright color in my canvases is deeply and emotionally filled, my palette is mostly light and juicy. Undoubtedly, the color is the main shaping tool in my paintings. If the French impressionists and after them V. Serov, K. Korovin and other Russian artists "liberated" the color, returned it "self-worth" then I try to saturate the color spot and colorful smear with passion, I give the color special depth and significance. Unlike the impressionists, I do not destroy the form. I try to introduce the sensuality, impulsiveness of the perception of the world as the Western European artists of the beginning of the 20th century.

I splash out the inner element of the soul in a wide, divisive manner of painting. Such a combination of different principles gives, on the one hand, the impression of lightness, on the other, the foundation of the image.

Bright sunny, scattered twilight, mild evening, cold lunar, a variety of light gradations can be seen in my urban landscapes. The picturesque spot in my works invariably maintains an organic connection with the plane. I try to subtly guess the tonality of a restrained colorful gamut. I can be called a "colour." I model the shape in pure color, revealing planeristic interactions.

The balance between flatness and space, decorativeness and naturalness is thin and convincing. I like the panoramic coverage, especially in large canvases. The composition in my paintings is always thought out, balanced. All my works are characterized by pronounced dynamics. Sometimes the rhythm seems somewhat chaotic but it is the unobtrusiveness of the internal movement that gives naturalness.

Over the years, my work shows different personalities. The paintings which had been created in the early period have the strength and intensity of feelings, the paintings which were created later have refined simplicity and wisdom. I am sure that a good artist moves, grows, develops not only when he changes plots, motives, themes but when he changes the palette, manner, language. I think that a good artist expresses not only the program which is declared.

Knowledge of professional subtleties is connected with my deep experience as a collector and connoisseur of the urban environment. Books, albums, catalogs of maps, gifts of fellow artists all this fills my workshop. Interest in my work grows from year to year both in Russia and abroad. My paintings are bought by galleries and private collectors. It is very important for me to keep up with the times, to be interesting to my viewer.

I believe that modern art is what artists do today. In art, the pictures which are created for the first time are important, it cannot be repeated as the outgoing time cannot be repeated: they are connected to each other. In the museum we see the art of the past and think about the past. Contemporary art makes you think about the present. We should not forget that ninety-nine percent of current art will never be in the museum due to secondary nature and lack of quality. Real art acts as inhalation and exhalation: life is inhaled - the form is exhaled. The sun rises day after day, but each sunrise is unique. Picasso once said: "In the end,

everything depends on one's self, on a fire in the belly with a thousand rays. Nothing else counts." It's about the art of all time.

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