

ARTIST JULIA DOLGORUKOVA - PERFECT EXPRESSION OF LOVE

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The article presents an overview of the work of the famous Moscow artist Julia Dolgorukova which works in the genres of landscape, still life, and complex composition in the wide spectrum of the painting techniques. The base of her pictorial language is Russian impressionism and the creative search for non-conformists of the 60s and 70s. Throughout her career, her paintings trace the creation of her own individual style, based on the experience of her teachers and, at the same time, went beyond all existing trends. Julia Dolgorukova's creates volume of her artworks with large colored strokes with both, a brush and a palette knife. In landscapes, she tends to create images of historical dachas of the Moscow region and small Russian cities, as well as seascapes of the Crimea and Antalya. The second hypostasis of Julia Dolgorukova's creativity is paintings and sketches of scenery and costumes for theater, ballet, and everything related to dance. Finally, the third direction of her creativity is dedicated to experiments with new materials and techniques of the future art.

Keywords: artist, landscape, still life, Moscow, Crimea, Antalya, Egypt, collection, art museum, private collection, exhibition

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Julia Dolgorukova

Julia Dolgorukova is an acknowledged master; she possesses a perfect sense of harmony of color palette, the art of composition and an inimitable artistic technique. All this, multiplied by phenomenal diligence, is subordinated to long years of service to art. Creative finds and exceptional achievements of the artist are determined by her outstanding talent, constant search for new directions and meanings, which she follows both in her paintings and her life.

Her work is imbued with sincerity; it is a search for an ideal world and divine beauty. Excellent school and exceptional combination of the art materials - oil, acrylic, watercolor, and various combinations of techniques up to computer graphics - allow

Julia to embody the most fantastic ideas with seeming simplicity and ease. The world of Dolgorukova-painter is the world of love in all its shades and facets, the world that was created by the vibration of cosmos, filled with a living impulse of light, music and harmony. "Julia Dolgorukova's professional life is very diverse: she works in the genre of easel painting, is engaged in costume design, creates sets and acts in films. Julia's first exhibition took place in the Moscow Manege in 1980. Now in her life she has already 65 expositions held in different countries of the world" [1]. The artist has created her own individual style. She mixes paints and strokes of color to create three-dimensional renderings. All her paintings carry an incredible emotional charge. Often the painting of the master is full of metaphors and symbols, sometimes explicit, while sometimes are barely discernible.

The act of real artistry in the process of creating an artistic canvas is a one-time mastery of the craft, and the spark of talent and, as a result of the merger of these components - the embodiment of the idea on the canvas. Without one of these components, either a craftsman's handicraft or a meaningless expression of the "creative ego" of a self-taught dilettante can be created. The degree of Julia Dolgorukova's masterly mastery of the brush was first appreciated by one of the strictest teachers of the Moscow State Polygraphic Institute, a full member and vice-president of the Academy of Arts of the USSR D. S. Bisti, a legendary artist who followed the precepts of Vladimir Favorsky. "Dmitry Spiridonovich Bisti was an artist for whom the answer to the question "how to design?" logically followed from the condition "what to design?". He had a subtle and accurate sense of the epoch he was mastering; creative insight created the work along with perfect mastery of professional skills. His mastery of drawing and engraving gave him unlimited freedom in the interpretation of literary material. Dogmatism was not peculiar to his system, which is widely supported diverse, changeable, mobile and, at the same time, possessing, and clearly expressed individuality. The books designed and illustrated by

Bisti are an example of a special approach to literature, search and creation of adequate expressive and pictorial means. In his work embodied all the most significant for artists of the generation following the glorious pleiad of the 1920-1930s ... ". [2]. The still life that Julia Dolgorukova painted at the painting exam in 30 minutes, Dmitry Spiridonovich rated for "Excellent Plus" and showed his students as the work of a mature, talented, first-class artist. Later her talent was discerned by other famous painters.



Bouquet of flowers in a glass vase Frog Princess

After entering into the youth section of the Moscow Union of Artists in the early 80's, Julia wrote a cycle of creative works - dacha landscapes of Moscow Region Switzerland: Nikolina Gora and the neighborhood, where her childhood and youth

passed. Famous artists Leonid Purygin and Olga Davydova joined the creative union together with her. She was accepted by the members of the commission: the head of the section Vera Alexandrovna Drezkina and a full member of the Russian Academy of Arts, Professor of VGIK Sergey Alexandrovich Alimov. Later, Honored Artist of Russia, member of the International Academy of Art Leonid Petrovich Tikhomirov recommended Julia Dolgorukova to become a member of the Moscow Union of Artists, which she was admitted to in 1997. At the dawn of her artistic career, Julia joined the circle of non-conformist artists, joining the Gorkom of Graphic Artists, later transformed by its leader Eduard Drobitsky into the UNESCO International Federation of Artists. Eduard immediately put her on a par with the famous sixties artists, inviting her to be one of the first to join the federation and giving her the opportunity to participate in the exhibitions of non-conformist leaders such as Anatoly Zverev, Oskar Rabin, Dmitry Plavinsky, Eduard Steinberg, and others. In one of his interviews Eduard Drobitsky said: "I never put obstacles in anyone's way. I have helped and will continue to help the gifted...For geniuses, of course, there are no formulas. But there is a classical definition of an artist. And from Dostoevsky. A true artist is a criminal. He studies and learns everything that has been done before him, and makes at least half a step forward. These half steps are what separate the artisan from the creator" [3].

Julia Dolgorukova, as one of the most gifted artists, been included in the catalogue "20 years of the exhibition in the Beekeeping Pavilion of VDNKh". "Almost all the artists from Malaya Gruzinskaya are represented in the largest museums and collections in the world" [4]. From the early 80s she also began to participate in the exhibitions of the group "Most" - one of the landmark associations of sixties artists, where she was invited at a very young age.

The early stage of her creative life and the flowering of her talent coincided with the period of dacha life on Nikolina Gora. Julia was friends with figures of science and creative intelligentsia, communication with them determined many significant turns in her destiny. In 1978 screenwriter Elena Lobachevskaya, who lived at Nikolina Gora at that time, wrote a film script, where Julia served as a prototype for the protagonist Yushka (this is her nickname from that period). In 1988 director Alexander Ivanov-Sukharevsky created a full-length feature film "The Ship" based on this script. The role of Yushka was played by Oksana Fandera, the vice-miss of the first USSR beauty contest "Moscow Beauty" and a famous actress of theatre and cinema. This film was the first film in the history of the world cinema, in which the prototype of the main character was a modern artist. This event of Julia Dolgorukova's biography is registered as a world record in the international agency of record registration "Interrecord". Subsequently, two more films about contemporary artists were made: "Big Eyes" in 2014 (the prototype was the famous artist from the United States Margaret Keane) and "Work Without Authorship" in 2018 (the prototype was the artist Gerhard Richter, his painting "Abstract Painting" (AbstraktesBild, 1986) was bought for \$46.7 million at the Sotheby's auction).

The life of the contemporary artist, his fate, his quest, has come under the scrutiny of the modern intellectual community. The artist and the world, the artist and the critic, the artist and the customer, the freedom of the creative personality and survival interconnections to which the art world will always seek answers. Landscape works of the artist reflect the geography of her travels: these are mists and snows of Russian expanses, painted in small towns of Russia, scorching heat of Egypt, bright, sunny colors of Crimea and Kuban, glitter of Paris, Nice and Cannes. A special place in Julia's work is given to Turkey, where her second studio is located.



Siedra

Here, in Turkey, she has created numerous still life artworks with bouquets of flowers, filled with the flavors of Antalya. Her landscapes and still life paintings have been recognized and awarded at Russian and international competitions. Her stunning bouquets contain both feminine gracefulness of elegant forms, aristocratism combined with symbolism of the "Silver Age", and, as the head of the "Most" group Evgeny Molokov has repeatedly noted, "the masculine strength and power of Leonardo da Vinci's energy and the freedom of Anatoly Zverev's spirit". In these colors you will not see photographic sweetness and salon femininity. Julia literally "presses" the colors into the canvas, creating volumes and symbols, swaying petals and shaking air.



Sunset in Alanya

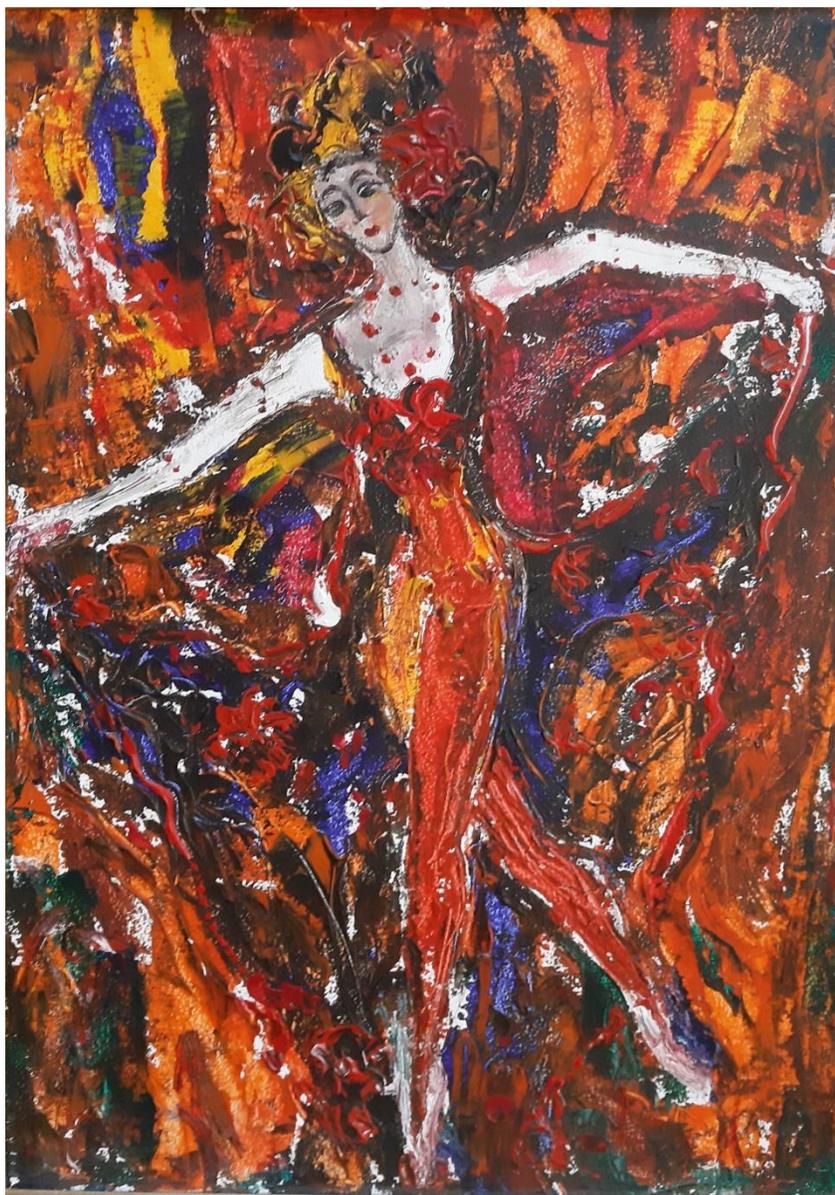
Particularly important in the artist's creative life was her fascination with the world of theatre, embodied in a gallery of avant-garde sketches for opera productions and a series of fantasy paintings based on classical ballet and ethnic dances. Julia made her first theatre works based on a theme from the book of her youth - Mikhail Bulgakov's immortal novel *The Master and Margarita*. In the early 90's Julia helped to hand over the sheet music for a concert performance of the eponymous opera by V. A. Geviksman in Novosibirsk, and she was offered to create sketches of scenery and costumes for the proposed production. To create sketches Julia Dolgorukova used various technical methods - classic oil paints on canvas, applications, she experimented with different fabrics, jewelry and made collages with paint and foil fragments. When the sketches were completed, photos were taken of them and the

composer flew with the collection of images to the USA, where he was invited to take part in theatre premieres of his works. The sketches were highly appreciated by American art critics and producers. The originality, mastery and freshness of ideas were particularly emphasized. A solo exhibition of the artist, where these sketches were presented, was opened in the museum-apartment of M. A. Bulgakov on Sadovaya Street in Moscow, which was reported in the newspaper "Kultura": "The vernissage of the artist Julia Dolgorukaya opens a new life of the "Bad Apartment № 50 in the house 302 bis on Sadovaya Street" [5].

Expression of dance movements, freedom, grace and plasticity of ballet are favorite themes of the artist's graphic works. As a child, she attended ballet classes and was engaged in figure skating. Long and hard training on the ice arena, colorful costumes and musical accompaniment formed in the future artist a special sense of perception of the dynamics of body movement. This personal experience of immersion in the life of ballet was reflected in her paintings and graphic works. The next stage of Julia's theatrical work was marked by her collaboration with the New Opera Theatre, headed in those years by its founder, the outstanding conductor Evgeny Kolobov. He got acquainted with the artist's works and offered her to work on costume and set designs for the theatre production "Oh, Mozart! Mozart...", which included the opera "Mozart and Salieri" by N. A. Rimsky-Korsakov, Requiem by V. A. Mozart and excerpts from Mozart, Mozart and excerpts from his piano concertos No 21 and No 23. The theatre bought J. Dolgorukova's sketches and they are now in the theatre museum.

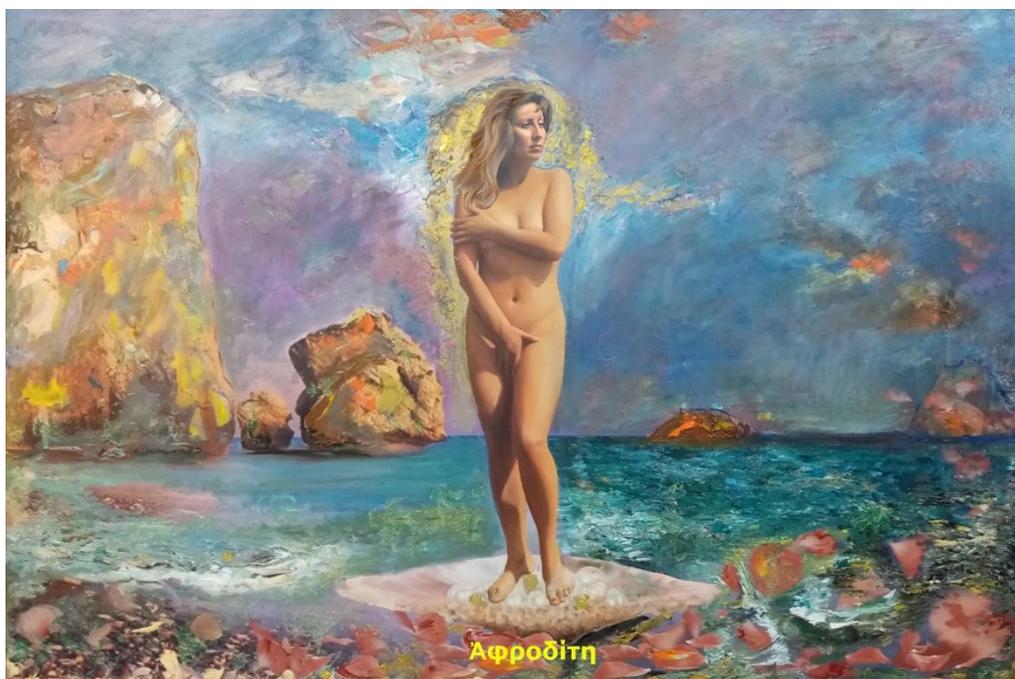
In 1994 in Kostroma, as part of the festival "Milestones", held in conjunction with the tour of the theatre "New Opera", in the halls of the restored Noble Assembly, transferred by the city administration to the Kostroma State Historical-Architectural and Art Museum-Reserve, an exhibition of works by Julia Dolgorukova took place.

About this event wrote: "And - applause, applause flooded the admiring hall. "Theatre Kolobov", so still unofficially called "New Opera", in addition to musical "surprises", gave Kostroma also a colorful "vernissage" of Moscow artist Julia Dolgorukova, whose family, according to legend, goes back to the princes Dolgoruky, enlightened and glorious knights of the history of the Fatherland. This vernissage, held in the recently restored hall of the former noble assembly (on Prospekt Mira), "New Opera" included fully in its poster" [6].



Fire dance

The motifs and color of the Greek landscape and theatre were combined in Julia's paintings with mythological subjects: the quadriptych "The Abduction of Europe", the triptych "Perseus", "Passion for Aphrodite" and "Aphrodite Cyprida". They represent the brightest subjects of the myths of ancient Greece, born under the gentle Mediterranean sun. In these cycles Julia continues the traditions of the great masters of the Renaissance and the masters of the era of change.



Aphrodite Cyprida

A completely unexpected facet of Julia Dolgorukova's talent was revealed in one of the paintings recently created by the artist - "Eye of Omniscience" or All-seeing Eye. This canvas is inspired by the work of Michael Leser with the same title (her teacher from the Stuttgart Academy of Arts), but it is made in a completely different technique and with a different perception of the idea of cosmism. The process of creating the painting lasted more than a year. The painting is painted in the

most complex technique of synthetic combination of traditional painting style and modern computer visualizations. In the centre of the canvas is the centre of the galaxy, which is a visual reproduction of a 3D hologram visible only at a certain angle. This fragment is covered with transparent volumetric modeling gel.



ALL-SEEING EYE

This technology was named "THIRD EYE", as a certain visual skill is required to manifest the hologram. To create a hologram computer "burning" of volumetric forms in a special program for creating 3D images was used. The galactic vortex is embodied by Julia in a traditional technique - acrylic on canvas. This picture is a new word in the fine arts, a rare case of the artist directly addressing the sub-consciousness of the viewer, bypassing the usual forms of perception: the visible is born from the invisible. "The Eye" emerges from the photons of the microcosm and manifests itself

only when the viewer is completely detached from the surrounding reality. The three-dimensional eye appears in the centre of the composition at the moment when the eyes are completely relaxed, slightly apart and looking through the two-dimensional image without focusing. At the same time, the meta-galaxy surrounding the three-dimensional image of "The Eye" begins to rotate slowly, enveloped in a veil, drawing you into a cosmic meditation, in which it is possible to merge with the Absolute, complete detachment from the surrounding world and immersion in the inner world. The holographic hexagram is the oldest religious symbol, which is present in various beliefs: as Anahata-chakra in Hinduism, Solomon's seal in Judaism and Islam (numerous images of this symbol in the ornamentation of Christian temples are also known) appears around the volumetric All-seeing Eye, manifested in the concentrated view. According to the experts, "This picture on the one hand is a powerful artistic effort to reflect the beauty of the Divine creation of our inclusive Universe, on the other hand - it is the creation of the artist, revealing the psychological facets of his inner world. Divine light is shown here refracted into a fantastic rainbow by the prism of a special state of consciousness of the artist, who is in the stage of inspired illumination...Undoubtedly, the art-object created by Julia Dolgorukova is innovative both in technique and in the style of artistic creation". [7].

In conclusion, Julia's work is a thorny path of search, an incredible, incomparable need to work, hard work and dedication to art, talent of an artist and a view from space on this world, all this is her Perfect Expression of Love....

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