

PART 1 – Lyudmila Tomova article

[basic intro]

Movement and mood are at the core of my artistic style. I merge both abstract and traditional painting in a loose painterly way to create an energetic and impactful artwork. My painting philosophy is to interpret reality and not copy it. I paint quickly with large gestural strokes free of preconceived logical steps, infusing passion and excitement. A fleeting moment is captured and transformed by means of rules and omissions, acceptance and refusal, luring the viewer round and round in circles. The brush strokes are moving, pushing, emerging and overwhelming, but never still and quiet. Sometimes, I jokingly call my approach “create-destroy-create” for this is exactly how I approach my work – a brush stroke is laid down on the paper and then part is taken away, followed by a new one in an ever-continuing, intuitive rhythm of gestures.

[background]

My artistic style has gone through many transformations since my early years of studying classical art at the National Academy of Fine Art, the Special School of Fine art in Sofia, Bulgaria and later, at Fashion Institute of Technology in New York City, majoring in Illustration. Armed with the solid foundation of rigorous traditional training, I dove into exploring abstract, primitive, conceptual and satirical art as an illustrator for many years. Now, I have come full circle and am again painting representational art with my own unique flavor of modern impressionism.

[medium and inspiration]

Although I equally love oil and acrylic, watercolor is the closest to my preferred visual language. It undoubtedly makes me fully embrace the unexpected, demonstrating a fleeting outcome of colors and happy accidents. I aim to capture that immediate moment of my subjects with a sense of spontaneity. The sources of inspiration for my work are the ever-changing states in man, animals and nature. I try to see beyond the obvious and probe to the bare core of my subjects.

[technique]

I use rapid, spontaneous, large brush strokes, blurring the boundaries of one object from another, making them interconnect and part of a whole. Edges disappear, making my elements dissolve into the background, creating a dreamy and abstract mood of the painting. Combining opposites – large-small, sharp-soft, rough-refined, dark-light together, I depict the desired effect of movement to the painting. What I am after is the first impression – I want to show all one can see at first glance. It is about experiencing the fleeting moment, thought, or emotion. I do not wait for paint to dry before applying layers or details, leaving the interaction of water and pigment to chance. Trusting the process and guiding it boldly instead of rigidly controlling it, allows me to fully integrate the beauty of the watercolor medium.

Exposing another dimension of intense contrast, paradoxical states of dynamism and accents are my usual approach. Images, driven to a continual movement, imply energy generated by the struggle between light and dark with dramatic spontaneity. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted.

[Conclusion]

I know deeply that my exploration days are far from over. My art evolves continuously, but the essence of passion and movement in my work remains constant. This bold, impressionist approach has been fully integrated into my unique artistic expression, eliminating any fear or hesitance with watercolor. The focus is immediately shifted to what's important, and not the literal and mundane, leading the viewer where they need to be. Painting loosely, unbothered by too many rules, creates a powerful message where we say more with less.