TAMPERE UNIVERSITY
OF APPLIED SCIENCES

About Portraits and Narratives in Contemporary Art

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ABSTRACT

Tampereen ammattikorkeakoulu
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What portraiture tells about our age and our history as individual human beings? In this written part of Bachelor's thesis I study portraiture and the narratives behind it. I discuss how the popular culture and youth culture affects the way we see the portraiture today and what is the significance of it with examples such as Elisabeth Peyton's Age of Innocence, Richard Prince's New Portraits, Andy Warhol's iconic portraits and also I explain my own relationship to portraiture art in 21st century and especially portraiture in this present time when social media has grown to be a major force in our everyday life by introducing a representation of my Bachelor thesis' art work the 'Youngsters', a series of portraits, which was inspired by individual images on Instagram.

Key words: pop art, portraiture, narratives

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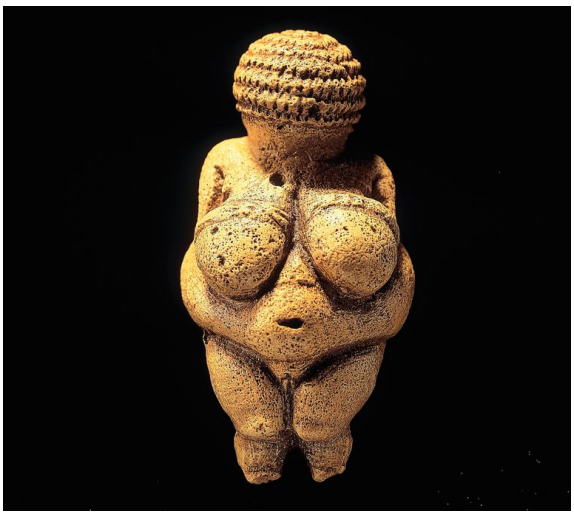
1. INTRODUCTION

We have always been surrounded by the portraits and pictures from the past and the present. People we know and we have known. They all share their individual moment in our human history. Knowing who the portrait represents brings the joy to the experience. Portraiture art is a study of human existence. It brings us back to humane question of ourselves, *who are we and where are we?* Portraiture art may be the closest way to get to the reality of the past or the living human beings, we can see the identity and the character of the sitter in the painting. That is why it fascinates us. Sitter inside the painting is close to us but also so far away. There is always the distance because of the time and medium.

Portraiture art has always followed it's own time gently and truthfully but chancing by the time. It's like a timeline where we can see how our culture have changed trough the decades. How our values have developed and how the position of individual is different in the society, the clothes that we have worn and the environment where we have lived have chanced. Portraiture give us details to understand the way why we are living in the way we are living.

In this written part of the thesis I want to find answers what portraiture tell about the society and what it tells about us as human beings? What it tells about human personality and what is the significance of portraiture art and how it contains its time.

In the last part I explain my own relationship to portraiture art in 21st century and especially portraiture in this present time when social media has grown to be a major force in our everyday life by introducing a representation of my Bachelor thesis' art work the 'Youngsters', which was inspired by individual images on Instagram.



Picture 1. Venus of Willendorf, Photo by Imagno/Hulton Archive/Getty Images

2. A Short history of portraiture painting in general

"As long as there is humanity, portraiture in one form or another will continue to be a primary force in the visual arts." - Robin Gibson (Gibson 1978, 8-9).

In human history face and human body has always been one of the major forces in visual arts. When the painters attention started to focus more on the models face leaving the figures personal objects and background more as a secondary thing in the painting the portraiture art started develop.

A portrait is a painting, picture, photograph, sculpture, video ore other artistic representation of a person or, in which the face, head and shoulders and the sitters expression is predominant. There are several varieties of portraits, including: the traditional portrait of an individual, a group portrait, or a self portrait.

One of the most well known figures in art history and our culture history is dated to circa 28,000-25,000 BC. *The Venus of Willendorf* was found in the year 1908 at Willendorf, Austria. This small (11,1 cm) transportable statue has been suggested to be a mother goddess symbol, a good luck totem and a figure of fertility which has the female form. It is one of the earliest sculptures of human body what has been found.

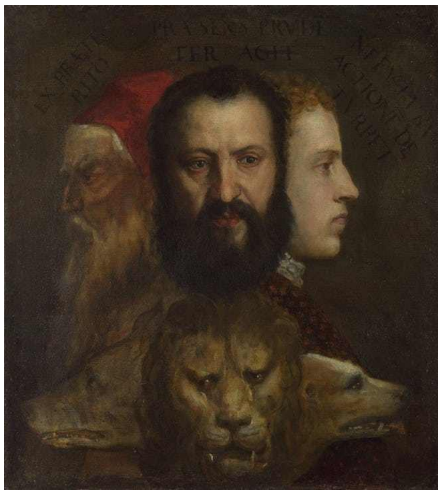
In ancient Mediterranean civilizations, like those of Egypt, Greece and Rome, and Byzantium, portraiture art was mainly a public art form, or a type of funerary art for Gods, Emperors, Kings, and Popes. Portraits were executed as sculpture in bronze, marble or other stone, or as panel paintings or mural frescoes.

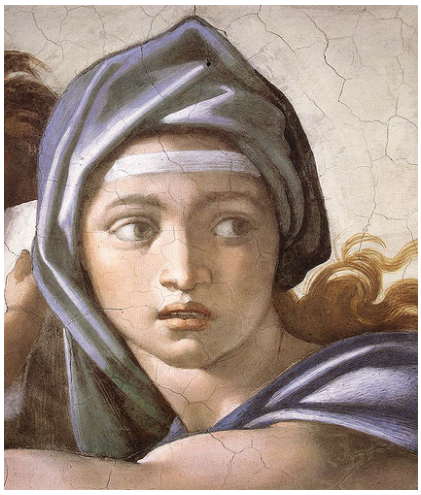
Roman Art (753 BC–476 AD) was based on practical political necessity. Portrait busts of all Emperors, from Julius Caesar to Constantine, were sculpted in marble or bronze. These statues and busts were displayed in public throughout the empire, to celebrate Roman power. After the collapse of the Western Roman Empire in 476 AD public art and portraiture art took more conspicuous art form than the art of the Roman era.

In the Dark Ages and Middle Ages visual arts and portraiture art were mainly focused to service the Cristian Church. Artists were hired to create indices of the churches and monasteries or to illustrate illuminated gospel manuscripts like the Book of Kells (c.800 CE) which was the manuscript of the four gospels of the Christian New Testament.

Picture 2. Giotto di Bondone, The Christmas celebration in the forest of Greccio, 1223. Photo by The York Project.

Economy was rising in the 14th Century and new understanding of self-assertion started to appear especially in the arts and literature. Giotto di Bondone (1266-1337) brought a new way of describing individuality and human in visual arts. Giotto painted several large frescoes at the new Basilica of Saint Francis of Assis. Frescoes included technical concepts, such as linear perspective, light and shade (*chiaroscuro* and *sfumato*) and a more a truthful image of the human body, as well as narrative concepts, such as humanism. These ideas provided portrait artists with greater resources, which soon led to a noticeable rise in the quality of Renaissance portraits. Giotto is a master of Renaisancce art and he gave the room for the next generation masters like Leonardo da Vinci (1452-1519), Raphael (1483-1520), Titian (1488-1576) and Michelangelo (1475-1564).





Picture 3. Leonardo da Vinci, Lady with an Ermine, 1489-1490

Picture 4. Raphael, Portrait of Maddalena Doni (1506)

Picture 5. Titian, The Allegory of Prudence, 1565-1570, photo by Metaweb (FB)/Public domain

Picture 6. Michelangelo, the Delphic Sibyl (detail), Ceiling of the Sistine Chapel, 1508-1512

In the 17th Century individual and the emphasizing of the individualism reached its peak. Portraiture art had reached a permanent position in European civilized culture. Kings and Queens, royal families and members of the court, important religious and historic figures and wealthy upper-class families were the most common subject in portraiture art. In Europe royal families had their own court painters who painted their famous portraits. Example Hans Holbein the Younger (1497–1543) and Diego Velazquez (1599-1660) were one of the famous court painters in the 16th and 17th century.

By the time of the Baroque period some painters had also begun to take an interest in portraits of the common man and their everyday life. Example Johannes Vermeer (1632-1675) and Georges De La Tour (1593-1652) were Dutch and French painters respectively who spent much of their careers painting scenes of middle class life. Their work emphasized quiet humanity, and included details of everyday life that might have been considered too banal or insignificant in earlier times (Heaston, 2013). Still the most portraiture paintings were commissioned by wealthy patrons and painting remained as a skilled profession for many years to follow.

The increase in commerce and the Industrial Revolution in the 18th and 19th century created large group of wealthy middle-class businessmen and landowners who started to buy more and more paintings to decorate their homes and mansions. In 19th century mass production brought the oil paint and canvas in the stores. Anyone could pick up a brush and and paint whatever they chose and wanted. This started the era of different art movements like romanticism, naturalism and impressionism and expressionism which grew even more experimental bringing new masters in the frame like Gustave Courbet (1819-1877), Berthe Morisot (1841-1895), Édouard Manet (1832-1883), Paul Cézanne (1839-1906), Auguste Renoir (1841-1919), Frédéric Bazille (1841-18970), Vincent van Gogh (1853-1890) and Paul Gauguin (1848-1903).

The twentieth century changed the the tradition of portrait painting and the era of world wars brought new ways of representing the reality. Artists like Pablo Picasso (1881-1973), Amadeo Modigliani (1884-1920), Gustav Klimt , Henri Matisse 1869-1954), Frida Kahlo (1907-1954) started to explore all possible ways of representation and expression in the painting and they push the portraiture art in totally new directions. In 20th century new inventions camera, video and photography displaced the classical hierarchy of portrait painting and artists moved to more experimental, abstract and conceptual art forms. In the1960s portraiture art and portrait became again significant art form by artists like Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997). This time the portraits were made as comments on popular culture and the commoditization of art.

Picture.7: Édouard Manet, Plum Brady, 1877

Picture. 8. Amedeo Modigliani, The Little Peasant 1918, Tate Modern, London

Picture. 9. Andy Warhol, Marilyn Diptych, Acrylic paint on canvas, 1962

3. Andy Warhol: The Radical of his era

Youth culture in Western culture has been a big inspiration for artists in the 20th and 21st Century. After the World War II baby boom and new style for living take control of the Western world. During the 1950s and 1960s in Western industrialized world number of babies doubled with just in a few years. It meant that the consumer society and mass society what we know these days were born. Quickly growing youth wanted something totally different in their life from what their parents and their parents were used to. People wanted new Icons and new ideas what to follow and they began to spend more money on entertainment. The rise of capitalism, mass media and new youth culture was their answer which helped to loose their thirst.

Andy Warhol (1928-1987) was the master of pop art and the high priest of culture in 20th century. Art Historian Neil Printz has said that Andy Warhol was the touchdown of the culture and the touchdown of the entire culture after the post war period. He said

that Warhol was the most important artist of the second half of the 20th Century (Burns, 2006). Andy Warhol was a radical of his own age. He was famous of his sculptures, experimental videos, photos and silk screen prints. He turned the art world upside down in the United States. Sculptures of Brillo boxes and silk screen prints of Cambell's soup cans and endless lines of Coca Cola bottles was something totally different from the art what people were used to in that time. He changed and radicalized the way how we see art and read art history in 20th and 21st Century. Combining fine art, popular culture and commercials and then repeating it with mechanical reproduction made his art genius. He portrayed his era and the society where he lived. Andy Warhol was also well known for his iconic silk screen portraits of well known people like actors, musicians, politicians and other celebrities. In his whole life he was into youth and popular culture and beauty around him. Many of his big silkscreen prints were faces of pop celebrities, politicians, bands and artists like The Beatles, Elvis Presley, John F Kennedy, Judy Garland, Marilyn Monroe, Dolly Parton, Debbie Harry, Mick Jagger, Aretha Franklin, Grace Jones, John Lennon, Prince and many others. It just shows Andy Warhol's connection to the popular and main stream culture.

Few years before Warhol died he become a superstar in television. Although he was already the superstar in the field of fine arts but his Andy Warhol's fifteen minutes (1986) Variety Show, which was made on Music Television between the years 1985-1987 made him superstar on television. In a 1975 article, Warhol remarked: ”Television is so important to my life. I watch two color sets at the same time, doubling my pleasure.... Sometimes I switch from colour to black and white for a few seconds. That's very nice.” (Wrbican & Huxley 2009, 88.) He watched the news, soap operas and sitcoms, and set up his video camera in front of the television to record of the screen his favorite shows. Video was Andy Warhol's diary which he could use in observing and documenting his environment. He was always filming and trying out new ideas to produce his own shows and in 1986 new series Andy Warhol's fifteen minutes was created. In this series Warhol was still playing with the idea of youth and popular culture. Pop culture were always present in his whole career. In Fifteen minutes Andy Warhol put pop celebrities together in the same frame. The rich and the famous. The struggling artists and the rising stars and the pop celebrities interviewed each others. Debbie Harry interviewing Cortney Love, The Ramones playing ”Bonzo Goes to Bibur” and Ian McKellen

recite Shakespeare while The Fleshtones was playing psychedelic grooves behind him. These were just a tiny samples of the many hundreds of artists who traipsed through the soundstage of Warhol's show. Warhol suggested to photographer Nat Finkelstein that in future everyone wanted to be famous to which Finkelstein added, "yeah, for 15 minutes." (Jones, 2017).

Picture 10. Andy Warhol, Michael Jackson, 1984, photo National Portrait Gallery, Smithsonian Institution, Washington D.C. / Gift of Time magazine © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

4. Elisabeth Peyton: Teenage dreams

Almost everyone remembers from their teenage years the time when they covered their own room, furniture, school desks and top of their beds with different kind of posters, stickers, quotes and other merchandise products of their favorite teen idols, athletes and pop celebrities. That time is the first steps when young teens start to think and focus on the world around them and the things that inspire them. These images, posters, stickers and portraits of pop celebrities has a huge impact on how kids are growing and building their identity in the world they are living in. Posters of pop celebrities in the wall are like small individual, holy and private icons where kids portray their dreams, fantasies and hopes of what they would become when they grow older. Images of the wall are their personal superheroes who always help and listen all the deepest secrets in the deep night hours.

Picture 11. Elizabeth Peyton from the series ‘The Age of Innocence’, 2013

In the 2010s the big phenomena in the popular culture was Stephen Meyer’s Twilight. Almost every teen girl and some boys had some kind of relationship into this fantasy book saga and later movie what was based on Mayer’s books. The phenomenon was so huge that even famous contemporary painter Elizabeth Peyton (born 1965, lives and works in Long Island, NY) made here painting from the Twilight (2008), movie and from the movie scene where Bella finds out that Edward is a vampire and tries to make Edward understand that she is not afraid of him and that she trusts on him in every way. Even knowing the fact that Edward is a vampire and dangerous predator. Elizabeth Pey-

ton painted the whole 7 minutes and 45 second scene into one painting. The movie scene between Bella and Edward is a profound investigation to find the meaning of deeper love between two totally different teen characters. Peyton has summed up the whole scene just using the expression of eyes, face and position of Bella and Edward. The painting is like a fan poster made by fifteen years old teen who had fell in love with the Twilight saga. It feels that the painting is telling that painter in this case Elizabeth Peyton wants to stay in that magical and intense world of romanticism and horror as long as possible. The painting is like dream. Dreaming of perfect, true love. The feeling of fan girl painting here favorite movie scene is more interesting when you realize that the painter is grown up professional contemporary painter Elizabeth Peyton. Peyton is clever and brave when she can point the meaning and importance of teenage fantasies and dreams and the thing that there aren't things or thoughts which can't be taken seriously. Even Twilight can be serious. Importance of dreams and fantasies are the basis of yourself and building your identity in modern society. In away or another popular culture is always part of our life in modern society. The fantasies, dreams and beliefs in popular culture are manufactured and tailored to satisfy our brain. Healthy or not, the popular culture has come to stay.

Picture. 12. Elizabeth Peyton from the series ‘The Age of Innocence’, 2013

The portrait painting of Kristen Stewart and Robert Pattinson as characters of Bella Swan and Edward Cullen in the Twilight movie (2008) is a piece from Elizabeth Peyton’s series called ‘The Age of Innocence’. In the painting she uses the elements from romanticism and in a way that you can feel the atmosphere of Francisco de Goya in it. The position of the characters tells the deeper connection and understanding between Bella and Edward. It might be that the painting represents the painters own memories from the time when she herself was fifteen years old.

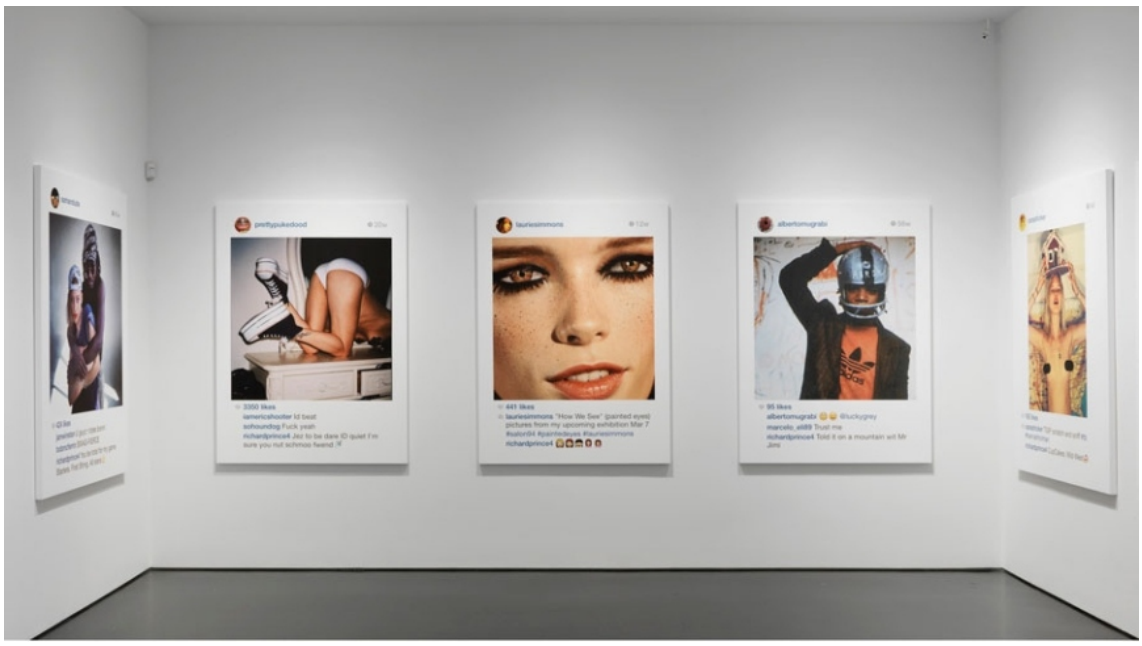
8. INSTAGRAM AND NEW PORTRAITS BY RICHARD PRINCE

Eight years ago in 2010, Instagram founders Kevin Systrom and Mike Krieger unleashed the photo-sharing platform where users could share their photographs for other users. In eight years Instagram has become a selfie-filled, multi-billion-dollar beast used by 1 billion monthly active users. (Statista 2018) Instagram has become a biggest self pocket gallery for average people and mostly it is used by teens and young millenials. Thanks to smartphones and Internet. Instagram is also used by politicians, celebrities, actors, brands and corporations and they have used it as a promotional platform for their work, communication with other users and followers and space for informing their future plans. Instagram is a social media for everybody and everyone despite their status or title. That's one reason why it is so popular. Instagram is easy to use. Andy Warhol was not wrong when he said his famous quote about future. *"In the future everyone will be world-famous for 15 minutes." (Andy Warhol, 1968).* In Instagram average people has become superstars just sharing their photos and their unique content. Others has seen the opportunity and potential to make art with it like the most famous appropriation artist Richard Prince (born 1949) in his work called "New Portraits" which was exhibited in Gagosian Gallery in 2014.

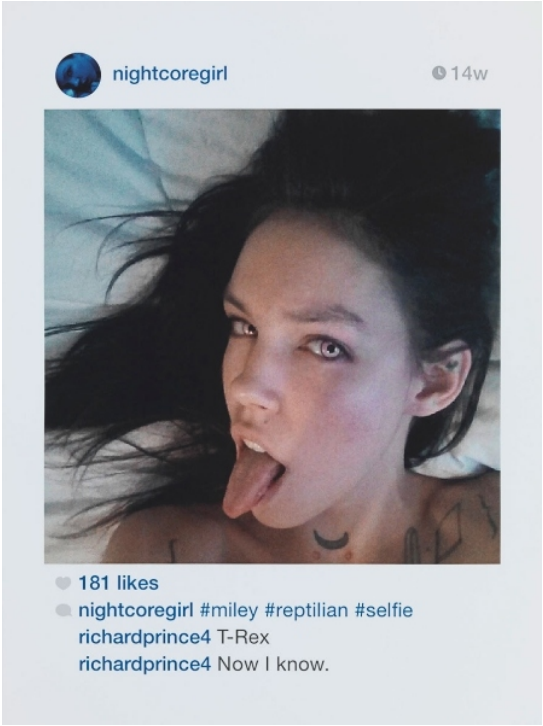
Richard Prince's New Portraits (2014) consisted screen shots from Instagram photos which was mainly selfies (self-portraits) by famous and not so famous women, men artists and common people. Richard Prince had enlarged the 'selfie' images and then inkjet printed them on canvas and added his own cryptic comments underneath the selfie. The exhibition was successful and his portraits were sold for impressive prices. Afterwards, some persons depicted on the portraits initiated lawsuits for copyright infringement because Price was using their photos in his own art works. And what makes the difference that the image is Prince's art work is that he added his own literal comment below the Instagram photos before reproduced it. Richard Princes "New Portraits" has created a lot of controversial discussion about the copyright law and the use of copyrighted material in art. Prince is notorious for using the work of other artists and then making his own changes and calling it his own. In many ways you can see the similarities between Richard Prince's art and Marcel Duchamp's famous ready made art work

Fountain (1917) where Duchamp exhibited a urinal under pseudonym R.Mutt, which was actually made by a lot less known female Dada artist Elsa von Freytag-Lohringhoven (Jones 2018).

Richard Prince was using also pseudonym name *richardprinc4* in Instagram when he was commenting Instagram pictures, which he later enlarged and printed into large canvas and then exhibited in Gagosian Gallery. Both works contain their own time and they can be seen as a straight comment to the art world and society where we are living. Richard Prince has brought with his ”New Portraits” (2014) art world back to it’s basic question: what can be seen as an artwork and that is the genius about his work.



Picture.13. New Portraits by Richard Prince, 2014, photo by Rob McKeever



Picture. 14. Richard Prince, Untitled (portrait), 2014

5. Youngsters

Youngster series, my artistic part of thesis, is based on images of Instagram. The series includes 13 individual portrait paintings, which contents come from Instagram pictures. I was inspired by the way how people were sharing their personal life in their Instagram feeds. Twisted artificial lifestyle, glorifying the endless youth, poses, parties, friends, pale colors, group photos, selfies, sunglasses, glitter, more partying, close ups, smoking, flashlights and the atmosphere of distant erotic and intellectual voyeurism in the photos started to interest me when I was riffling through the Instagram and Instagram profiles.

Some of the photos, which I paid attention to had this strange feeling of violence between the photo and the viewer. I started to see different kind of genres inside the Instagram profiles and photos. I found out that I was interested more about the underground movement inside the Instagram. What I was studying from Instagram was dark, intellectual and sophisticatedly superficial. I was Interested about the trends, which were still coming big in popular culture and mass media but were not there yet. I was fascinated about new fashion and make-up trends, the indie music and art trends. People I met on the Instagram were also working in the field of media arts and culture.

The photos, which got me engaged were taken by my own generation and the images were something that was happening right now. Instagram photos, which I found and collected were already like paintings and the photos that I painted were carefully planned and composed. I watched the images, which I chose from the artist's point of view and one criteria was that photos, which I would choose had to have contemporary and paintable feeling. The photos that I painted were full of symbolism from the past generations and popular culture but still they had the contemporary look.

Half year before I actually started the Youngster series I did my student exchange in Dublin in NCAD (National College of Art and Design). There I started to develop my relationship to Instagram even more. I saw how my friends from the college used it as a tool in their art and in their everyday life. Instagram was diary and sketch book for them and the words were replaced with photos and videos. It was their version of Andy Warhol’s ”15 minutes” of fame. The way my friends were using Instagram was vivid and lively. They photographed their life and own surroundings, the things they saw and how

they felt became more important to share in their Instagram feeds than sharing the photograph, which would be carefully and professionally created.

The way they used Instagram was so spontaneous and so far away from stiff holiday photos with pretentious smile that I had been used to see in Finland in that time. It was more lively, artistic and more ambitious but at the same time still so spontaneously innocent and powerful. The way they used Instagram reminded me of the Impressionistic painters painting their surroundings in Sunday afternoons in the city gardens. Usually photos on Instagram were temporary and users deleted the old photos and replaced them with new ones.

In the Youngsters series I wanted to portray some of my favorite photos and images which I saved from Instagram. In those selfies and portraits, which I saved had the feeling of intense solemn for living and the freedom to choose what the person wants to be. I felt that I had reached the key idea about the world what my art should represent and how it should look out. I decided to focus on the ”real, the present and now”. The whole idea behind this series was to portray the present time and to transform the Instagram photos into more permanent shape that they would have been on my phone screen on the Instagram. I wanted to bring the photos and the people behind them up to ‘daylight’, to reality, by painting them with the oil colors on canvas.

Picture. 15. Konsta Koivisto Youngsters series in Gallery Himmelblau, 2018, photo by Alisa Komendova

The most interesting and the most impressive way was to make a big selection of different size of oil paintings and exhibit them in a gallery space. Every oil painting was square shaped like they would been on the Instagram, and every painting had their own story to tell.

I have been interested about human face and their face expressions for a long time. For me the face is the most interesting part of a human body. It tells so many stories about the human personality and human character. You can see the sensibility and their strength so quickly from their eyes and the expression of their face. Also you can hide behind the face. When I was younger I remember reading my parents art books and I was always fascinated about old portrait paintings. I got empowering feeling when I studied their faces, history of the painting, clothes what they were wearing and the painted background behind their majestic loneliness. Same thing inspired me when I was creating my Youngster painting series. I studied old masters works from Renaissance to the 21st century contemporary portrait paintings and in the end the style of my paintings became something between Realism and Impressionism. I studied also the paintings of Lucian Freud, Andy Warhol and Jean Frédéric Bazille I found out that I wanted to create a painting where the face and the personality was the main thing and the ’eye capture’ and background more suggestive. I took a freedom to create backgrounds from my own imagination. Sometimes I added to paintings references from other artists works or everyday items from my own life like iPhones, computers, headphones and clothes which brought the viewer back to the present time. I enjoyed to paint clothes and the end result was that all the accessories the person had in paintings emphasized their face. In away the expression of the face was important in my paintings but the the essential elements came right behind. Painting fashionable clothes which were popular at the moment gave more depth to the identity of the character and it brought the image to the time where I was living.

5.1 Studio

Youngster series was painted in several places during the Spring 2017 and 2018. I started working on this degree work when I was still doing my exchange in NCAD (National College of Art and Design) Dublin in spring 2017 and after coming back to Finland I got studio place from our campus where I painted that summer and autumn 2017. After that I didn't had any place where to go so I asked Pertti Ketonen, the manager of Gallery Himmelblau, that do they have any extra studio place in Finlayson area that I could use to paint and complete my degree work. I got lucky, I and two of my friends got a nice studio space at Finlayson where we could work full time on our degree works. Me and Julia Matinniemi were the producers of our degree exhibition so it was convenient to work at the same building where our degree show would take a place.

During the process I wrote work diary about how the Youngsters was made and how the process was going. Having worked at so many different studio spaces I realized how important it was to have decent lightning in your studio. When I painted in Ireland lightning was more silver-green than the lightning in Finland and at my Dublin studio I got natural light because of the sealing of the studio was made of glass. The lightning was so different in those paintings which I made in NCAD if I compare them to paintings, which I painted in Finland. Example Call of Duty and Gucci Girl were painted at NCAD studios and you can see the Irish light in them. Finnish light was more white-gray and in the summertime it didn't matter when you were painting because of the midnight sun but in the winter it was difficult to paint in natural light because of the polar night. So I started to paint in the mornings and afternoons and when there was less light in the evenings I made new frames and built new canvases.
In frames I used laminated veneer lumber because of it's strong quality and the canvas was made of 100% cotton. Every painting was painted with oil colours. After the gesso on canvas was dry I made the drawing and started to paint the image from Instagram. Before I left home from studio I wrote one or two notes to my diary about what to do next day when I come back to the studio. Usually notes were some small details from

the painting what I was working on example to find a perfect skin tone, mistakes what I had found of the position of human body or light and shadows in the painting.

Music had also a big influence in my paintings. I brought my speakers to my studio and every time when I was painting I was listening music from Spotify or playing my old cd-records. During the painting I was listening different kind of music from bands and artists like Björk, Radiohead, Kanye West, Phillip Glass, Brian Eno, DJ Shadow, Caribou, Cardi B, Broadcast, Playboi Carti, David Bowie, Gorillaz, Slowdive, My bloody Valentine, PJ Harvey, Nick Cave and many others. Every painting has a different emotion and atmosphere, so usually I chose the music, which gave me the right kind of boost to find the right mood and feeling to transfer into my paintings.

5.3 Hot Futures

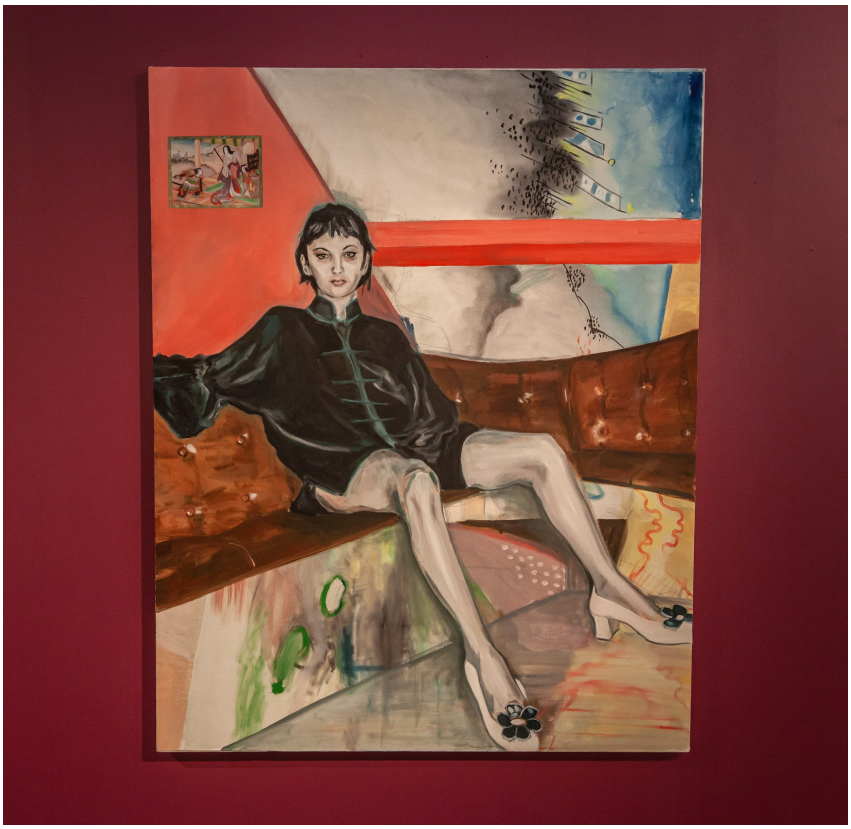
The Youngsters series was exhibited in TAMK (Tampere University of Applied Sciences) Fine Art degree show in the Gallery Himmelblau in 19.4.2018-9.5.2018. The space where Youngsters were exhibit was a large open-plan space with old iron columns. The gallery space was built on old textile factory and it added a totally unique feeling to the paintings because I was mixing new and old together. Exhibiting contemporary paintings in old factory space. I got the space from the gallery's first room. It was long wall space which run 10 meters across the room. The gallery walls were white but I wanted to chance the wall colour that the viewer could see that the paintings are a one big collection. Also I wanted that the wall colour would boost extra power to my paintings. I chose to use Tikkurila's wall colour called Renesanssi (Renaissance). It was deep purple-red, which worked well with the skin tones and green colours of the paintings. The colour had also a historical meaning. Purple had the meaning of being a symbol of luxury and power in the western culture and in the Roman history the old emperors were allowed only use purple robes. Also old emperors and monarchs in Europe used purple in their clothes. So using this symbolism behind the colour of the wall I wanted to glorify youth and personal individualism by painting the wall with Purple-red colour.

I got a contemporary look for my painting series by installing and not hanging the paintings on the wall but instead I installed them on the floor level using small white blocks under them. Paintings were leaning half on the floor and half to the wall. Some of the paintings I hanged on the wall so that the rhythm and balance stayed together. Hanging the paintings in totally new way gave the contemporary and 'new' look to my painting series. And that was the thing what I was looking for. Something cool and hip.

Picture. 16. Konsta Koivisto, Youngster, 2018 photo by Alisa Komendova

Picture. 17. Konsta Koivisto, No More Parties in LA, 2018, Photo by Alisa Komendova

Picture. 18. Konsta Koivisto, Bros, 2017, photo by Alisa Komendova



Picture. 19. Konsta Koivisto, Club Girl, 2017, photo by Alisa Komendova

Picture. 20. Konsta Koivisto, Portrait of two girls, 2017, photo by Alisa Komendova

Picture. 21. Konsta Koivisto, Night in Moscow, 2018, photo by Alisa Komendova

Picture. 22. Konsta Koivisto, Call of Duty, 2017, Photo by Alisa Komendova

Picture. 23. Konsta Koivisto, Gucci Girl, 2017, photo by Alisa Komendova

Picture. 24. Konsta Koivisto, Boys in Finglas, 2017, photo by Alisa Komendova

Picture. 25. Konsta Koivisto, Sitabellan, 2017, photo by Alisa Komendova

6. Conclusion

When writing this Bachelor's thesis, I have realized that the aim of the portraiture has not changed a lot during the years in human cultural history. Portraiture has always been most accessible art forms of in Western culture and it will be as long as there will be humanity. Even the times have changed and the society has become more open to everyone, we are still facing the same purpose of portraiture. It is a self-centered art form which aim is to glorify our short time that we spend here. Its aim is to make us important and commemorate our life. It is about the things that we have done and what we had accomplished. It is the relic from the past what we can use when we are marching in time. It tells us our history, how the things were back then. Portraiture art is political, glorifying, existential, ugly, beautiful, ironic, childish, incoherent, charming, philosophical, deep, nostalgic, romantic, abstract, objective, touching, empowering and searching depiction of the character seen by the artist and it always talks about the characters' history in its age and place where he/she has been living. Portraiture has been mostly reserved for those deemed important enough to be honored with a work of art bearing their likeness.

After the invention of the camera and photography portraiture has become more ordinary and easily approachable. It has become common thing in everyday life and we don't even realize the importance of our holiday pictures that we took during the holiday in Gran Canaria. Portraits are echoes and memories from the past that we can study when we try to understand our existence.

Popular culture in the 21st century has created new portraitures from celebrities and famous people to glorify. Stickers, posters, magazines, advertisements and shiny trading cards have brought portraiture to the next level giving its pleasure to everyone. Smart phones, computers and Internet ensure that everyone has access to see old masters works in seconds just by Googling it for free. The format how portraiture is presented is changing all the time. In future it can be found as a hologram in our kitchen table or in a new kind of advertisement, which is using electrical surface to create a personal picture

for you. One thing is sure that the sitter behind the portrait is always human or human kind of creature.

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