

Portfolio review

Igor Shulman

singulart.com



Reviewed by Véra Kempf (founder of SINGULART)

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Véra Kempf is a cofounder of Singulart, an online art gallery aimed at connecting artists with buyers across borders. Véra is passionate about allowing others to experience the emotional power of art. Singulart offers everyone the opportunity to live surrounded by original pieces of art that resonate deeply. Véra is driven by the mission to empower artists and transform the art market into a more inclusive and accessible space.

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Section 1: Technical Review

The first part of the feedback focuses on your technical skills. The reviewer gave his opinion on the quality of your craft (e.g. color palette, shape, texture, size, technique, framing, and composition)

How do you assess the artist's technique in terms of colors, shapes, texture, and size, as well as used material, medium, and process?

At first glance, Igor Shulman's portfolio presents a cohesive and unified artistic style, primarily featuring oil paintings. His choice of a traditional medium reinforces a sense of consistency across his body of work. The color palette stands out for its harmony, with a misty, muted tone that pervades many of his pieces. This gives the artwork a soft, atmospheric quality. Shulman explores a variety of subjects, from shoes to ballet dancers and female figures. His work seems to blend elements of both expressionism and impressionism, with fluid, expressive brushstrokes that convey movement and emotion. The harmony in his color choices and the overall aesthetic result in a light, ethereal feeling that is visually appealing. In terms of scale, Shulman's paintings range from smaller works, like those measuring 57 x 41 cm, to larger pieces up to 120 x 80 cm. Each size has its own distinct impact, and he demonstrates skill in adapting his technique to different formats. Overall, there is a clear continuity and consistency throughout his portfolio, suggesting a well-developed and recognizable style.

Section 2: Artistic review

The second part of the review focuses on the artistic and aesthetic aspects of the portfolio.

What is the strength of the portfolio?

One of Igor Shulman's greatest strengths lies in his unique perspective on interpreting the world. This distinct viewpoint is most evident in his treatment of seemingly everyday objects, such as shoes. For instance, in works like *Just Sneakers* and *Novelist Shoes*, Shulman doesn't depict these

items from a conventional top-down or head-on angle. Instead, he offers a perspective from the shoes' height, as if observing the world from their level. This unusual and fresh way of seeing transforms ordinary objects into something far more intriguing. It highlights his ability to reinterpret mundane scenes and imbue them with a sense of curiosity and originality. This perspective is something I believe he should continue to nurture, as it reflects his unique voice as an artist. Among his works, my personal favorite is *Waiting for the Holiday*. This piece, in particular, carries a strong cinematic quality, rich with narrative depth. There's something sophisticated about its composition and creative approach. Rather than depicting dancers or human figures to convey a sense of movement or emotion, Shulman focuses on four dresses and ballet shoes, capturing the essence of dance through the costumes rather than through the dancers themselves. This choice feels innovative and unexpected, as many artists traditionally rely on the human body to express rhythm and motion. By focusing on the attire, Shulman provides a fresh entry point into the world of dance, adding an air of mystery and anticipation to the scene.

Where does the reviewer see the possibility for improvement?

One of the most striking and successful pieces in Igor Shulman's portfolio is *Etude No. 377 In Front of a Mirror*, alongside *Study #221 Reflex*. Both of these paintings possess a powerful cinematic narrative quality. The compositions, especially in the way they depict women from behind or standing by a wall, evoke the mood of film posters, creating an atmosphere that feels deeply narrative and almost storyboard-like. There's a sense of story unfolding just beyond the frame, which is one of Shulman's strongest qualities as an artist. This cinematic aesthetic is something I believe Shulman should further develop, possibly through more works in a similar vein, expanding on this unique narrative-driven style. One suggestion I would make is to consider increasing the size of these types of works. Pieces like *Etude No. 377* and *Study #221* are relatively small, and while they are already impactful, scaling them up would greatly enhance their dramatic effect. Larger canvases would provide more space for the viewer to engage with the subtle details and immerse themselves in the scene. By working on larger formats, Shulman could better capture the immersive and evocative qualities of his art, giving the viewer a more powerful experience. This would not only elevate the presence of these pieces but also align them with the grandeur of filmic storytelling, further reinforcing their narrative strength.

Who or what can you follow and study, or get inspiration from?

Given Igor Shulman's focus on painting dresses, I believe he could draw inspiration from the works of Edgar Degas, the renowned Impressionist artist famous for his depictions of ballet dancers and their costumes. While Degas and Shulman differ in style, their shared interest in using attire, particularly skirts and dresses, as central subjects presents a potential avenue for Shulman to refine his personal artistic signature. Degas' work is an excellent example of how a recurring theme or motif, like ballet costumes, can be woven throughout an artist's portfolio to create a more cohesive and recognizable body of work. Shulman, similarly, could consider further developing the motif of dresses in his paintings, whether through repeated depictions of ballet skirts, or by incorporating various other types of dresses, with a consistent use of distinctive brushwork or color palettes. This could unify his portfolio and make his works more instantly identifiable as his own. By focusing on a clear motif or theme, Shulman could create a stronger narrative thread throughout his work, making his artistic vision more cohesive. For instance, he could experiment with painting dresses in different settings or states, such as on hangers, being worn, or in motion. Each variation would offer fresh perspectives while maintaining a connection to a core motif. This approach would not only highlight his unique perspective but also give his work a more distinct visual identity. Moreover, establishing a recognizable motif could significantly benefit Shulman in terms of building a lasting personal brand in the art world. A clearly defined personal artistic signature helps collectors and audiences quickly associate his works with a specific style or subject matter, making him more memorable and marketable. In this case, the dress motif could evolve into a hallmark of his art, a symbol of his creative vision, while allowing him the flexibility to explore different techniques, compositions, and narratives within that framework.

Section 3: Promotional review

Where do you see the artist on the art market in terms of audience, pricing, and estimated market potential?

In terms of audience, I believe Igor Shulman's work has broad appeal. His aesthetically pleasing and harmonious compositions can easily find a place in various environments, from private homes to galleries and commercial spaces. This versatility is certainly an advantage, as it ensures his work can resonate with a wide range of viewers, regardless of their specific tastes or backgrounds. Regarding pricing, Shulman's current price points on the Singulart platform seem appropriate. His prices fall within a reasonable range for works of this size and medium. The pricing is logical and consistent, primarily determined by the size of the canvas, which is a standard practice in the art world. I don't see any need for adjustment here. As long as his pricing structure remains proportional to the dimensions and complexity of his work, I believe he's on solid ground. When it comes to promotion, one area where Shulman excels and should continue to build upon, is his thoughtful and detailed descriptions for each artwork. The "about this artwork" section that accompanies each piece is exceptionally well done, offering insight into his creative process, inspiration, and the story behind the work. This adds a personal touch to each painting, giving the art a life and identity of its own. By sharing the unique inspiration behind every piece, Shulman helps potential buyers connect on a deeper, more emotional level with the work. This can be a powerful tool in helping audiences make a purchasing decision, as they aren't just buying a painting, they're buying into a story or an experience.

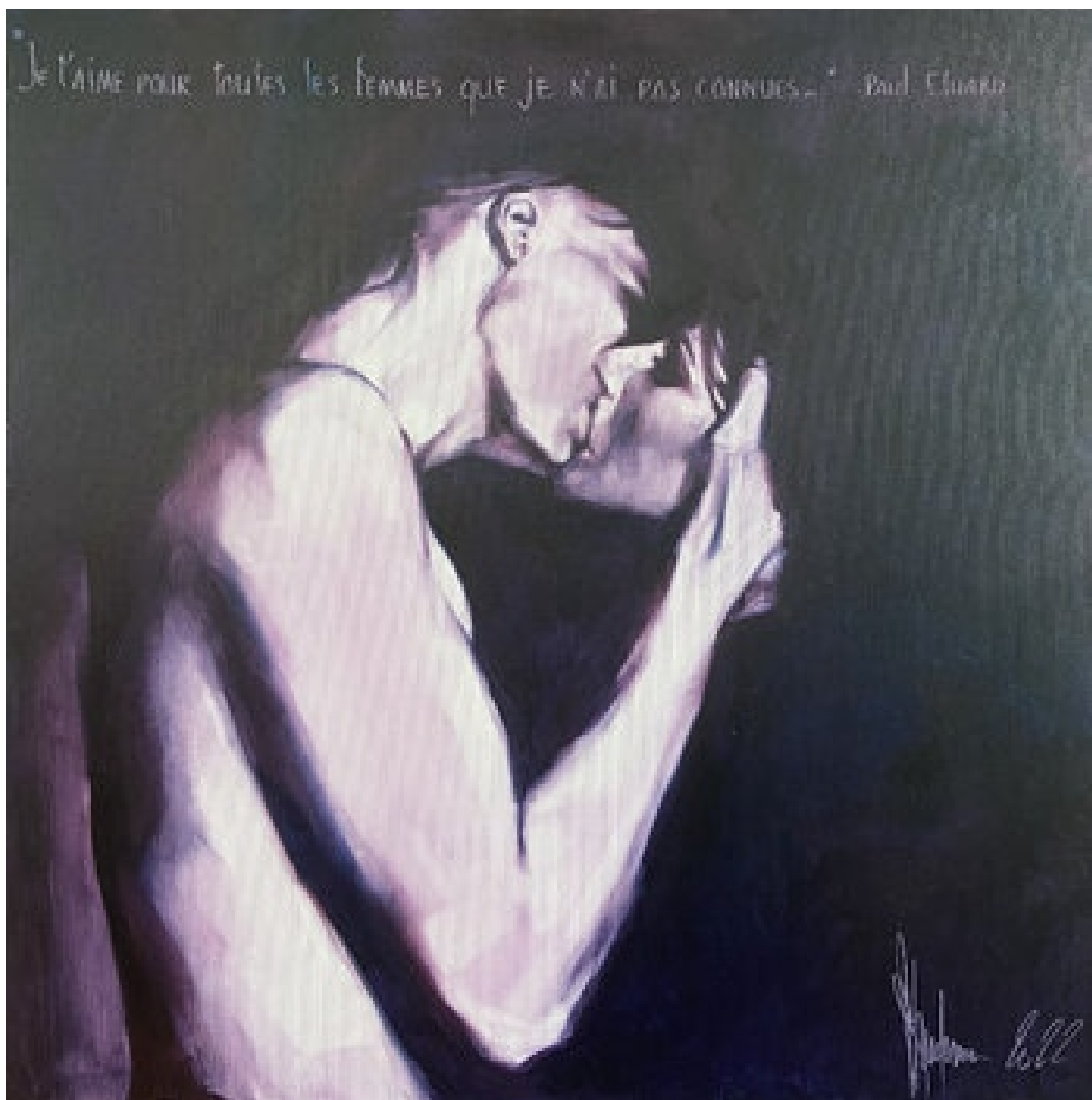
Conclusion

Finally, what would be the one piece of advice you would give this artist, regarding the objective of this review?

After reviewing Igor Shulman's selected portfolio, I believe his most compelling series is the Ambience collection, particularly pieces like "Etude No. 377 In Front of a Mirror". This series has the strongest narrative quality, the most cohesive artistic vision, and the greatest potential for creative expansion. The unique perspectives and the emotional depth in the figures create a sense of storytelling that is both evocative and cinematic. This series feels like the heart of Shulman's portfolio and, in my view, holds the greatest market potential for future development. I would encourage him to continue exploring and expanding this body of work, as it taps into something very special and unique. Artistically, Shulman's work is already well-developed and mature. His technical skills are strong, with a solid foundation in traditional artistic techniques, combined with a contemporary and expressive style that sets him apart. His consistent sales record and established audience reflect both the quality of his work and its appeal. However, to further elevate his standing in the art market, Shulman could focus on strengthening the distinctive, personal qualities of his art, creating works that are unmistakably his and irreplaceable within the current market. His work already carries a degree of international appeal, and I believe this should be further nurtured. Shulman is wise to participate in a wide array of exhibitions across Europe and beyond, as increasing his global exposure is key to building an international presence. I would also recommend that he explore potential collaborations with interior designers, architects, or curators, who may see his works as fitting seamlessly into a variety of commercial and residential spaces. His paintings have the versatility and beauty to suit many different settings, which could open up new opportunities for commissions and partnerships.



Just snikers



I love you



Waiting for the holiday



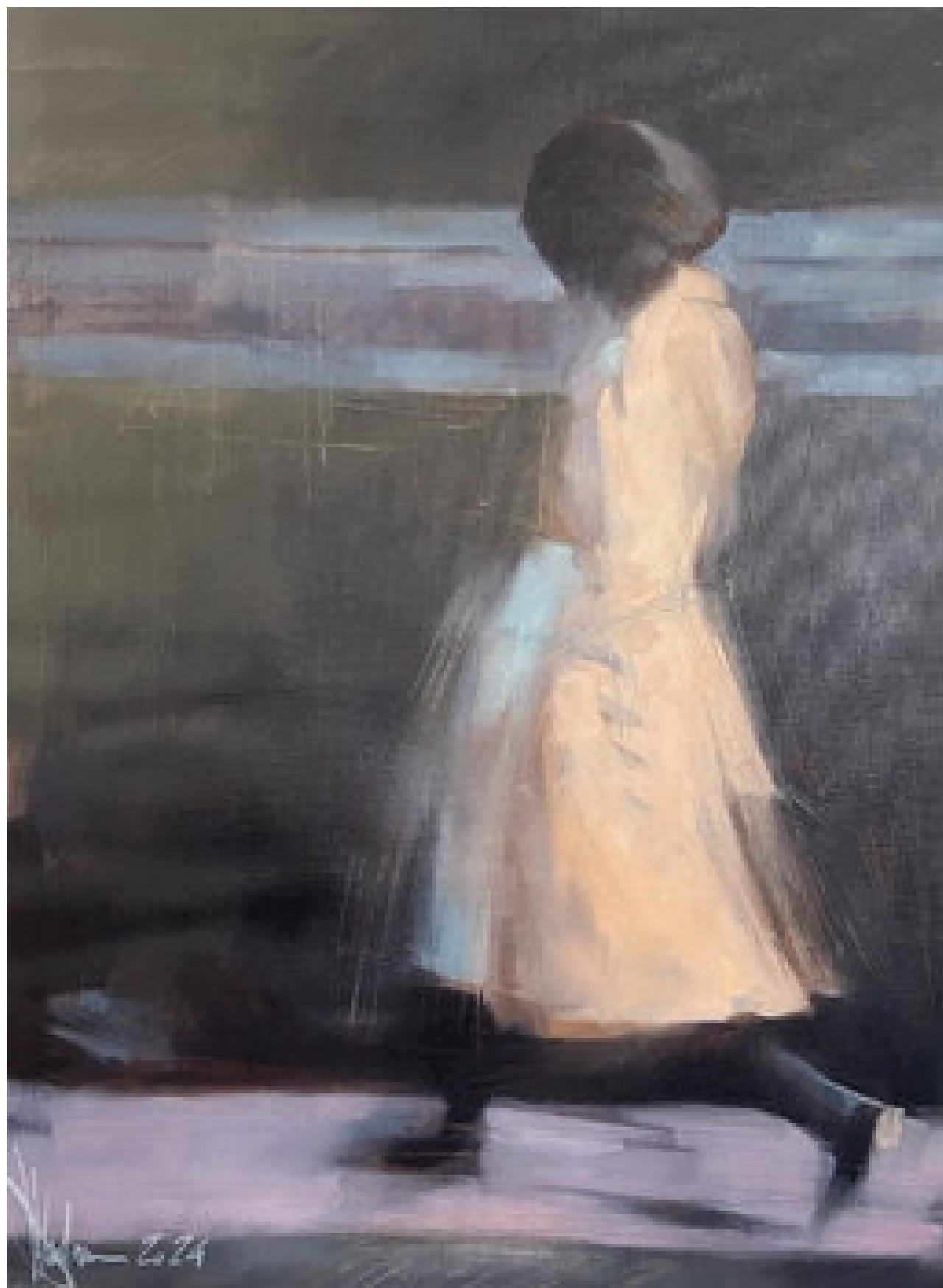
A piece of childhood



Novelest shoes



Etude No. 377. In front of a mirror



Study #221. Reflex



Airy dress



Beginnings



After-party. Red

Igor Shulman

Portfolio

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