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The Transition of an Artistic Image from Material to Index Status: a Pictorial Portrait of Artistic Work

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In the process of forming an artistic image, which occurs between a spectator and a pictorial work of art, there is a unique possibility of seeing the “miracle” of transition from the chaos of lines and spots of paints to something illusive and trustworthy. That transition hasn’t yet been considered in research since it’s difficult to explain when and how this “miracle” happens and how a painted line “suddenly” turns into the curl of a young lady and a painted spot “suddenly” becomes the kind smile of an old man. One of the auxiliary concepts that reveals the specificity of formation of the artistic image is “transition”. This allows qualitative changes to be observed at every stage in the space of communication between a spectator and a piece of art. This paper analyzes this transitional space. The pictorial portrait “Girl With Peaches” painted by Valentin Alexandrovich Serov in 1887 was chosen as the research subject.

The methodological basis is the conceptual propositions of contemporary art theory which examines new ways of understanding the process of communication between a spectator and a work of art.

Keywords: work of art, portrait, spectator, artistic image, index, status, transition, V.A.Serov «Girl With Peaches».

Introduction

Today, art history does not have enough bases to explain the specifics of artistic image transition from material status to index one in pictorial artistic work. It means categorical answer to the questions: when precisely, in what moment it becomes clear to the spectator, that he is not watching paint mixtures on canvas surface, but sees a silhouette of a wise old man or marvels at graceful lines of ballet-dancer’s hands? How does the «miracle» of transition from clots of paint into something illusory-material and real happen in the process of communication with a

piece-thing? What kind of qualitative changes does game dialogue between the spectator and the work of art bring to in the space of artistic image generation? In other words, how does it happen that a clot of paint «suddenly» becomes an eye, a forehead, a hair-style, or a blouse? These questions are rather complicated and demand a serious theoretical substantiation. It is wrong to think, that the a spectator is able to understand the essence of this or that piece of art all on his own. For example, in art-historian literature it often happens, that discussion about the content of this or that portrait piece amounts simply to

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its concrete historical meaning and shields from a spectator the possibility to see something else in the portrait. Such a mistaken opinion fully sets free researching of the problem. Artistic work «miracle» is concluded exactly in its ability to help a spectator gradually to see transfiguration of paint clots of the colourful surface into some illusory objects, by and by captivating for integral artistic image generation. In this connection, the target of the this research will be an analysis of transition sphere in the space of artistic image. It will be the analysis of precisely that very «moment», when there happens the transition from material level to index one in the process of communication of a spectator with a piece-thing (transfiguration of the material into something illusory and real). In order to fulfill the given task, we need to solve a row of problems:

- To define the notion content of «transition» as a category of the pictorial art theory;
- to reveal the specifics of «transition» on every stage of artistic image forming – in material status, in transition from material status into index one, in index status.



Fig. 1. Valentin Alexandrovich Serov. «Girl With Peaches». 1887. Canvas, oil. 91 x 85 cm

We shall need to introduce conceptually important notions on every stage of our consideration. Our research object will be a pictorial portrait piece-thing, which is entitled «Girl with peaches», created by Valentin Serov (Fig. 1).

The notion of «transition»

The notion content of «transition» (perehod) has been originated from the prefix «trans-» and the word «move», and we can form both a verb and a noun by means of combining them.

The word «hod»:

In its verbal meaning it is disclosed as a movement in some direction; a development, a spreading over something; a thought-over action, a behavior; having a certain aim; a motivation to move faster, in the course of something, in the process of something.

As a noun it means a place, through which one can enter somewhere; an access to something, a possibility to achieve something; a place of achievement of one by means of another.

The prefix «pere-»:

Is used with verbs in the meaning of – a direction of action through something; a re-performance of action; an overcoming, a changing of direction; a fulfilling of some period of time with action, an intensiveness of action;

Is used with nouns in the meaning of – a being in some space or period, in the intersection of something.

Thus, the notion content of «transition» is simultaneously denoted as some space (place), within which the intersection takes place, an overcoming, an achievement, and as a fulfillment of some action, being aim-directed in time, changing its direction under certain circumstances. In other words, the word «hod» denotes an action, related to something (somebody) in continuous time space, which appears (with effort) as an answer or supposes a counter move. And prefix «pere»

underlines the meaning of the verb and adds a qualitative characteristic to it (an intersection with something, an overcoming of something). Such detailed consideration of the «transition» notion content has been needed, in order to explain the complexity of the transition «miracle» in the sphere of communication of the spectator with a piece-thing.

Firstly, we need to define the «transition» boarders in the sphere of communication of a spectator with a piece-thing. Before any sort of communication process starts, qualities of a spectator and a piece-thing are not revealed, hidden, undefined and relatively localized from each other. A spectator, as some subject with some characteristic peculiarities, and the piece-thing, as some overall object, appear before each other relatively self-sufficient and independent. On the other hand, spectator's wish to comprehend the essence of the work of art and the wish of some paint layer of the work of art to present the essence of its paint content, motivate to come to the boarder and to start building of the common, where the limits of «human» and «non-human», natural and unnatural are taken away and where the dialogue between two extremes becomes possible. The wish turns into the readiness of a man to put on the mask of «the spectator - observer», i.e. to overcome the boarder of the ordinary world and to enter the process of a piece-thing paint content cognition, and the wish of the work of art is to become actual for a spectator and to sweep him along to the sphere of cognition. Mutual striving becomes a start of entering the boarder of cognizing the qualities of each other, becomes the first step of mutual building of some mutual space, where all the conventions will be taken away and the «miracle» of communication will happen. Thus, we are able to fix the boarders of «transition» sphere as a gateway to the communication boarder between these two parts, wishing mutual cognition, – a spectator as an

«observer» and the piece-thing as a hidden paint creature. Functional boarders of «transition» sphere are defined, on the one hand, by spectator's striving for self-affirmation of his qualities as of an observer, on the other hand, by the striving of a piece-thing as an object of reality to show itself in its singularity and pictorial uniqueness. That is, *the meaning of «transition» can be perceived within the boarder's aspect – as the method of qualities' crystallization from the side of observer and piece-thing, as an actual thing on the boarder of entering the space of subject-object relations.* The quality of «transition» is disclosed only on the boarder of entering into the dialogue space between the parts, mutually striving for interrelation.

Secondly, cognitive process starts from the material characteristics representation: a direct communication of a spectator with the canvas surface paint mass of pictorial strokes. The first «miracle» of communication happens on this level – having come to the space boarder, the relations get that dangerous and simultaneously «tempting» possibility of entering the dialogue with something «strange», as if with something «familiar». If we compare with its etymological meaning, then we see that the notion of «transition» is disclosed precisely in the meaning of «invisible» boarder, which both motivates to an action and has a quality of keeping from full dissolution. On one side, a spectator divides his essence into the one, who remains to be the proper spectator, and the other, who enters the process of communicating with the piece. On the other side, the piece-thing divides itself into the one, which remains to be an object of reality, hanging on the wall, and the other, which enters the relation with a spectator. In the process of communication with a spectator, something material, physical starts revealing with all its qualities from inanimate construct into some animistic living organism, which is able to conduct a dialogue by its own. Animism is a qualitative

characteristic in the sphere of communication of the spectator and the piece-thing, where qualities of the spectator, who has come to the boarder of the piece-thing relation building, and qualities of the piece-thing itself, potentially revealing the depth of its essence, «come to life» for each other. Animism (as some sacred rite) allows opening to each other new qualities within the relation sphere and becomes an «observer» quality for the spectator and an «openness» quality for the piece-thing. Animism becomes the result of two interacting parts within the communication sphere, which allows transiting from «subject-object» relation to «subject- subject». The-spectator-and-the-piece-thing communication, having been defined as «artificial» before entering the relation, becomes, transfigures into «natural». For example, the entire undifferentiated colourful surface of the canvas is gradually being disclosed in the process of communication with a spectator firstly into certain paint forms and the background, and then into some symbols, showing illusory forms of colourful bodies. In the process of communication, a spectator gradually perceives the paint-form of the canvas and becomes now the spectator- observer, then the spectator-interlocutor. This way, direct the-spectator-and-the-piece-thing relation becomes indirect, making both parts of the relation do some *moves-actions*, in order to know the qualities of the opposite and to crystallize one's own. The making of certain moves, as of aim-directed cognitive actions, discloses the essence of the «transition» process. On one side, those qualities, which have been left behind the relation boarder, become responsible for the crystallization of proper human (thing's) qualities as the ones, being opposite. On the other side, those qualities, which have entered the relation sphere, becomes responsible for maximal dissolution of these qualities and bringing them into some integrity, some new formation. That is why, *the notion of «transition» discloses its true*

content as a process of inter-studying of each other's qualities only in the sphere of interrelation of the spectator and the piece-thing, as a unique possibility of communication with something «strange» as if it were «familiar», the process of making of certain moves, aim-directed for cognition, where the «miracle» of transition from one quality to another is disclosed, the merging and transition of two extremes into something else, being not equal, but shooting in itself the qualities of both.

Thirdly, crystallization of the qualities of the «familiar» and the «strange» on the boarder of interrelation brings to the following result – formation of new artistic image, shooting in its content the qualities of both relation partners, but being not equal to the qualities of the spectator and the piece-thing on their individual basis. It means that the qualities of the inter-studying parts on the dialogue boarder –relation sphere acquires their visibility and the quality of becoming different, turning into something new. In other words, in the course of the dialogue, both partners are constantly in position of «experiencing» of the boarder, that is dissolving of one's qualities in the other and acquiring the qualities of the other, i.e. they change in the process of artistic image generation. Thus, *the meaning of the «transition» notion becomes the obligatory changing, the bringing to a qualitative image change of the one, who is entering the sphere of transition, some changes of material colourful surface of the piece and the spectator in the process of artistic image generation.* «Transition» from paint-forms to illusory-colourful objects and then to index meanings of these objects, «transition» from proper human common qualities to spectator's ones (firstly, spectator is as an observer, and then as an interlocutor). So, «transition» becomes the main condition, rule and target for everybody, who aims to change oneself.

Having defined the content characteristics of the «transition» notion, now we may pass over to the given theme of direct consideration of the research object, the piece «Girl with peaches», gradually finding out the means, providing this transition on every level.

Material status of artistic image of the portrait artistic work presents a material colourful surface, made up from a lot of undifferentiated paint-forms. It means a surface, covered with a layer of paint, which is observed by a spectator. But a spectator can see that the colourful surface is not even, but consists of close interaction of non-transparent, semi-transparent and transparent «*elementary*» and «*generalized*» paint mixtures. The notion of «*elementary*» paint mixtures is disclosed as a striving for outlining of one's own borders and showing oneself as relatively independent paint-forms in clear and linear contours. The notion of «*generalized*» paint mixtures involves the striving for being principally larger, than «*singular*» paint-forms, the striving for blurring of the form borders of its painting content, the intent to allow the lower layers to be seen through itself and to co-participate in the integrity of the paint stain. Till the process of communication continues, paint mixtures «*start*» playing a complicated game with a spectator: those paint mixtures, which have been initially well-outlined, clear, and linear, start losing their

clear contours in the course of interaction with painted stains. And, on the contrary, in the course of interaction with well-outlined paint-forms, vague, deep paint mixtures acquire the quality of definiteness and stability. At the beginning of artistic image sphere building, in the course of the dialogue with the spectator-observer, the piece paint layer begins gradually dividing into separate groups of geometrically linear, flat, clear paint-forms, paying attention to their forms and contours, and at the same time, it unites and merges into the groups of pictorial, deep and continuous strokes, thus demonstrating its paint content of its former contours, and bringing all its colourful surface into dynamic condition. As an example, we may take the interaction of linear-pictorial paint-forms of the artistic image material status, placed in the upper left part of the piece colourful layer (Fig. 2 a). Or, similarly interacting flat-deep paint mixtures, placed in the right part of the canvas surface (Fig. 2 b) or, multiply-merged ones in its middle part (Fig. 2 c).

Artistic image material status is structured the way that every paint-form is on the boarder of transition from one state into another one, thus demonstrating to the spectator now its clear and distinct contours of strokes, and then the blurring of its visible borders in pictorial stains.

The state of dynamic transition of paint mixtures, which are involved in various forms and



a) interaction of line and pictorial



b) interaction of flat and deep



c) interaction of multi-merged

Fig. 2. Material status of artistic image of portrait work of art. Paints-and-forms interaction of the material status

configurations, captivates a spectator more and more into the transition sphere, where the potential striving for paint mixtures' unity transfigures from something real-authentic into something illusory-material and authentic in the course of the dialogue with the spectator. In other words, as soon as a spectator has got acquainted with outer (equal) characteristics of the paint layer, artistic mixtures suggest him to make another move and to see an illusory «miracle» of the colourful space.

Artistic image transition from material to index status

Artistic image index status formation goes on the basis of material status paint-forms, where the unity of «singular» and «generalized» paint-forms strives for getting the quality of new illusory-colourful integrity, for becoming «singular» colourful parts of the portrait image. In other words, artistic image index level is an image of «illusory-material bodies», which are indicated at by both abstract signs and objective colours. But before we speak about the way «abstract» and «objective» colours simulate «illusory-material bodies», it is necessary to separate these notions.

«Abstract colour» is a purely theoretical notion, being used for denoting such colours, which do not have any reference to the things of the outer world, and are not connected to objects. They do not undergo any kind of possible depiction and one won't see them in the surrounding reality, even if one would like to. Abstract colours are connected with the depicted by means of tinges and they exist exclusively as a sign on the material surface, i.e. they indicate by themselves to the presence of something abstract, unreal.

«Objective colours» are, on the contrary, various colours of surrounding world's objects. That is, «objective colours» are the colours, which we do remember and differentiate everywhere. They contribute to the skill of differentiation of

concrete objects and things independently on the conditions of perception.

«Illusory-material colours» appear as the colour quality of illusory object on the index status level of the piece artistic image. It is a synthesis of «abstract» and «objective» colours, forming the structure of this or that illusory thing. «Illusory-material colours» are simultaneously a symbolic quality, indicating at the striving whether for the abstract colour side, or for the side of objective colour, or for their harmonious balance.

In connection with all this, we need to continue the research of index level formation of the piece artistic image to follow up the way the colourful surface paint-forms illusory create the portrait artistic image in the sphere of communication with the spectator (Fig. 1):

- a lot of dense forms of dark colour, which form objectively different configurations, and light abstract stains, scattered in the artistic image illusory space, become the depiction of luxuriant mop of the sunlit dark short hair in the course of their interaction;
- soft contour line on the boarder of interaction with dark colour-forms outlines a beautiful oval of the face, a high and open forehead and an ear tip of the depicted girl, and light abstract tinges of pink illusory underline the bloom of youth, opening the material organism as «being full of life» in the dialogue with the spectator;
- two curved broad dark contours on the background of the abstract colour of light pink tinge clearly indicate to a bit lifted massive arches of black brows, illusory bespeaking of some interest in the depicted face;
- clear closed oval forms, proportionally including a dynamic interaction of black and white abstract stains, crystallize an almond-eyed cutout with attentive, concentrated, open towards the space of the spectator and tempting gaze of young face;
- thing and smooth sharp contour is highlighted by the flames of abstract light stains, and, jointly with

them, it outlines the depiction of illusory-material well-rounded soft shape of the girl's nose;

- smooth and soft line of dark brown tinge subordinates red-tinged abstract stains from above and below by its objectness, lightly outlining the flesh of young lips in the illusory space;

- outstanding on the index level as the depiction of «pink blouse», colour content of the illusory object, on one hand, tends utmost clearly to crystallize its own contours, but, while we coming closer, it becomes impossible to distinguish even one linear boarder of the colourful thing. The seeming integrity falls into abstract lot of tinges of pink, yellow, and white, thus motivating to the active interaction of linear-contour boarders to become rounded, smooth, vague, dynamic;

- such a complicated illusory-colourful object, as «the decorative pectoral bowknot», on one hand, tends to demonstrate utmost clearly its own uniqueness on the background of abstract lot of pink, on the other hand, its closed contour is broken by the striving of the abstract colour to find its own objective forms;

- objective brown colour dictates utmost distinctly to demonstrate the position of illusory presented «hands, holding the peach» in the illusory space, while abstract light stains try to highlight the softness of her fingers' inflections from the depicted illusory object inside to show their youthful beauty;

- soft boarders of the illusory-colourful objects' forms of «the mellow fruit of peach», sharp boarders of the objects of «the autumn maple leaves» and flat closed form of «the metal table-knife» do not coincide with the boarders of their colour stains. The colourful layer is divided into a countless multitude of abstract tinges. This way, colourful objects are illusory in an active interaction, bringing to dynamics, on the boarder of interaction of objective boarders and abstract colours.

Thus, we may fix the following positions on the second stage of communication between the spectator and the portrait work of art:

Firstly, in the process of transition from material to index level of artistic image, «singular» and «generalized» paint-forms of the colourful surface have been transfigured into illusory-material colourful elements of the depicted, indexically indicating their singularity and unique individuality among all the multitude of the rest of created portraits;

Secondly, the structure of every illusory colourful object is formed on the boarder of dynamic support of the abstract and objective colours, which brings to their harmonious synthesis (for example, illusory depiction of the young bloomy face). In other words, there is a symbolic definition of concrete illusory objective elements only on the interaction boarder of abstract and objective colours. Every illusory colourful element simultaneously strives for possessing of the quality of «abstractiveness» and «objectness»;

Thirdly, colourful surface paint-forms wonderfully transfigure in the artistic space and allow demonstrating the process of illusory-colourful objects' forming on the boarder of interaction of abstract and object colours. Illusory-material bodies endue each other with qualitative characteristics, separately pointing at the attentive gaze of almond eyes, lifted brows in the illusory sphere of communication with the spectator and calmly folded hands;

Fourthly, illusory-colourful objects, formed by means of dynamic synthesis of «abstract» and «object» colours, start captivating the spectator for the search of index meaning of every single illusory-colourful object, where the «miracle» of communication of the spectator, as an interlocutor, and the piece-thing is disclosed, where both the spectator and the artistic work pass to the level of communication with each other, as if with

somebody «familiar». And here again we shall need to introduce a conceptually important notion – the notion of «index».

The notion of «index»

Index is an inherent quality of illusory-colourful object to become a symbol of the depicted object's reality in the artistic image sphere. Index, as a sign, joins, merges in itself two opposite directionalities of illusory-colourful object – to be a correct representative of the object's reality or of its part and, at the same time, to point at an unrepeatable, unique meaning of the depicted thing. The artistic image index level makes the striving of illusory-colourful objects (formed in the integrity of «abstract» and «object» colours) become the integrity of form and colour:

- «*signifying*», indicating at itself as at a concrete object, with form and colour, which are unique to it, and «*being signified*», becoming similar to the object content, but not equal to its object characteristics;
- «*bringing a message*», indicating at a quite definite form, extension, density, impenetrability, and «*prophesying*», disclosing only the analogy of colour content;
- «*authentic*» for true perception and «*illusory-material*», unavailable for direct study;
- «*superficial*», the one, which is really *present* on the basis of the colourful surface, and simultaneously «*deep*», the one, which is *absent* at present moment.

The process of index meaning crystallization is nothing else, but a process of re-crystallization of the qualities of a spectator and a piece-thing in the artistic image sphere. Every time index content depends upon a concrete game relation, happening «now and here», and that is why, index is the result, artistic symbol of this relation, shooting mutual striving for «recognizing» and «signifying» of the qualities of each other in its content. Dubious nature of the index sign, becoming an integrity

of the signifying and the signified, combines in itself qualitative characteristics of the spectator, as a subject, with his ability to integrate (to differentiate and to recognize) index signs and the piece-thing, as an object, with its «captivation» and «contamination» for cognition of illusory-material colour content. Thus, in the process of artistic image index level formation, there happens one more «miracle» between a spectator and a piece-thing – a transition to the changing from subject-object to subject-subject game relation, to the study, to the sorting of the qualities of each other; a transition from observation to communication, from subject content closedness to its openness. On the index level there is a transition only to «recognition», mutual approaching, defining, signifying of qualitative characteristics of the spectator-interlocutor and the piece-in-the-openness. There is no essence explanation, but only recognition, which brings to changing, as, during the comparison of illusory things with the first nature objects, it turns out that their content is larger (it is not equal to the content of the first nature objects).

Index symbolic analogy of the material colour-form helps a spectator to enter the relation and it captivates him for the process of searching of its own, unrepeatable index content, and that is why *index is always a new artistic image*, motivating to the process of illusory content cognition and separating this process from anything foreign, plunging into the construct of its image. Illusory-material prophesying colour-form is a new quality, generating and crystallizing its own, unrepeatable, independent, *singular index meaning* in the artistic image sphere. This way, in the sphere of artistic image generation of the piece-thing index meaning, index is a sort of *delimiter* (in the integrity of form and colour, of symbol and meaning) of itself from all the others, from all the neighboring index signs; illusory demonstrating

its own unrepeatability and separateness from others, captivating into the process of changing.

Now, it is necessary to pass directly to the sphere of index level consideration of the artistic portrait image, and to study the way the portrait content index signifying is being created.

Index signs differ, as far as every one contains a different measure of «abstract» and «object» colour. Every index is given its own unique colour and form. There are «singular» indexes, which show the striving for limiting, closing the colour-form by the contour, by the clear line in the process of relation of the spectator and the piece-thing. There are «generalized» indexes, which aim is the striving to blur their own borders, to merge into integrity on the basis of common tinge bouquet of the colourful layer. Interaction of «singular» and «generalized» indexes in the artistic sphere brings to self-signification as illusory-colourful objects of reality or their elements.

The notion of «singular» index

«Singular» indexes, formed on the basis of material status colour-forms, disclose their meanings discretely in the artistic image index status. «Singularity» is a sign of a quite certain, singular, univocal index meaning of the illusory-colourful object. That is it that makes different, individual, independent, localized and unrepeatably in no other fragment of existence.

On the other hand, index in its «singular» content *is able immediately, unequivocally to express its sign-orientation (as an object)*, fixing its own nominal meaning in the illusory sphere. For example, such a «singular» index as «the table knife», is by itself a singular notion of some flatware, designed for fruit (Fig. 3 a). Or one more row of «singular» «isolated» indexes, presenting such objects of reality, as the maple leaves, the unlit candle, the decorative enameled dish, the wooden toy-grenadier, the closed window, the wooden backs of different chairs, the lacquered writing desk. «Singular» indexes obviously tend to



a) «table-knife»



b) «Maple leaves» and «peaches»



c) «table-cloth» and «wooden back of the chair»



d) «Grenadier Toy»



e) «Pink blouse» and «hands»

Fig. 3. Index status formation through the illusive material elements of artistic image

present their objective distinctness in the dialogue with the spectator in the artistic image sphere, as far as they possess quite certain colour and fix the form by the colour contour, thus differentiating itself from all the foreign and pointing at the thingish characteristics analogy and its function.

On the other hand, «singular» index *is able to indicate symbolically typical meaning (as a message)*. For example, such an illusory object, as «the lifted black brows», as index, discloses some interest; «the almond brown eyes» - indexically endue the image with the meaning of openness, attentiveness and gaze concentration; «the pressed lips» symbolically denote calmness; «the well-rounded nose» underlines a characteristic unrepeatability in its meaning.

But being plunged as a compositional set of illusory-material space, index «singular» signs tend to limit, to close their symbolic form, i.e. to appear as something singular in the artistic image space, and it makes principally impossible to consider their index content one by one in detail. For example, the same index of «the table knife» becomes an illusory-material characteristic of the object, used for fruit cutting and simultaneously it indicates some desire. The «peach» index becomes the meaning of fertility, harvest and, simultaneously with this, - of ripening and expectancy. The «wooden chairs» index becomes the carrier of fireside comfort, warmth and, simultaneously, points at some expectation of presence. Every «singular» index, as an illusory substitute of some reality object, is separately able to spread the content into lots of meanings in the artistic space. Correction of symbolic index quality takes place on the boarder of interaction with the index sign of the foreign.

The notion of «generalized» index

As an opposite notion and, at the same time, connected to «singular» notion, it has a row of peculiarities. «Generalized» index is a

representative of «singular» indexes' community. This is it that *makes close and unites* «the singular». That is why «generalized» index sign is *the carrier of multiple-meaning content*. It principally widens its meaning up to the general, compiled from «the singular».

«Generalized» index is formed on the basis of colour tinge integrity, i.e. when several «singular» indexes are united according to the principle of kindred colour content. Thus, such an index does not strive for attracting attention by its distinct, clear contour and colour in the artistic image space, but visa verse, switches on to the search of index content (its borders are purposefully blurred, vague). For example, such illusory-colourful objects, as the dark hair, the pink blouse, the hands, the peach fruit, the part of the wall, and the autumn leaves, act as «generalized» indexes in the artistic image space. A spectator has to consider them as «generalized», as far as each of them consists of multiple of tinges of pink, yellow, brown, gray, blue.

Colour content of «generalized» index can be defined only on the boarder of interaction with neighboring ones. It possesses a unique quality to unite, to make close, to influence, to endue all the surrounding illusory-material space with its multiple-meaning. While approaching, we can see that colour borders are defined by the «neighboring» «singular» indexes, *i.e. transition of index content happens on definition boarder*. «Generalized» index sign tends to blur its illusory-colourful borders and perform *a transition* to the next one. One can see the way the index of «the pink blouse» widens up its colour content and strives to merge with the indexes borders of «the toy-grenadier», «the chair back», «the desk», and «the peach», or the index of «the peach fruit» tries to merge with the object colour of «the maple leave».

In index status of artistic image, centrifugal tendency of «generalized» indexes to blur their illusory-colourful qualities and centripetal force of «singular» indexes to retain their indexes' meaning result in a quite inverse effect. Upon an attentive consideration one can see that, the borders of every illusory-colourful form are a bit vague: the dark arches of «the brows» are a bit lighten up by small abstract stains, the clear contours of «the eyes» are not finished, the borders of «the lips» do not have any clear definite contour. The borders of illusory-colourful objects do not coincide with the borders of their colour stains. In connection with all these, colourful objects are illusory in active interaction, which brings to fluidity. The spectator begins to see the way index quality (content) transits into the content of a neighboring index in the artistic image space:

- Illusory-colourful content of «the peach fruit» tries to endue the index of «the maple leaf» with the meaning of ripening. The «maple leaf» index, in its turn, strives to give «the peach fruit» the meaning of something of fertile, of harvest (Fig. 3 b);

- The index of «the table-knife» is placed near by on the colourful surface and it tends to transit from the symbolic object content to the meaning of some desire of its function bearing;

- The «table cloth» index allows disclosing the meaning of warmth and comfort in the sphere of communication with a spectator. This wish is illusory supported by the index content of «the wooden chairs' backs» (Fig. 3 c);

- The index of «the wooden toy-grenadier», which colour borders are partially merged by abstract stains with the «pink blouse» index, endue each other with the meaning of some play, childishness, and agility (Fig. 3 d);

- The «pink blouse» index together with the index of «the hands» actually makes the spectator see «the short sleeve» in the illusory space, pointing at some growing-up from its borders.

The «ripe peach fruit» index, in its turn, strives to render its meaning to the index of «the hands», thus indicating at ripening and wish to exchange the qualities of each other (Fig. 3 e).

In the process of dialogue communication with a spectator, the striving of «singular» and «generalized» indexes turns into the tendency to endue each other with transient characteristics and it spreads over in all the space of artistic image. It provokes to speak about some (magical) transformation... Artist makes it on purpose: every index, as if purposefully, discloses its borders in illusory-colourful space, without any kinds of thingish definiteness, breaking conventionalities of uniqueness. And this is the «miracle» of the generated index status of artistic image – in its multiple meaning, in its craving for the cognition process of artistic work.

Thus, there happens a miraculous situation with a piece-thing in the process of index status generation of the spectator's artistic image, which allows fixing several positions.

Firstly, there happens a signification of some characteristic peculiarities of the portrait image already on the index status level. The main task of «singular» and «generalized» index signs is to show at themselves as at a valuable particle of the girl's character.

Secondly, index level does not yet let the spectator to compile the entire portrait, but allows seeing the index meaning tendency to endue each other with a transient characteristic in the artistic image space. «Generalized» symbolic indexes try to widen their symbolic limits, «singular» ones – as if to open, to blur their borders for meeting the compositional integrity.

Thirdly, the striving of the borderline definition of «singular» and «generalized» indexes actually invites the spectator to further generation of iconic status of the portrait image on the colourful surface, where the merge of separate elements into their integrity takes pace.

Fourthly, the process of index meaning transition is illusory materialized on the basis of the piece-thing colourful surface in the process of artistic image generation with the spectator, and its aim is to perform the «miracle» of transition from the «singular» and the «generalized» into the «universal», creating the portrait image of «Girl with Peaches».

Conclusion

Thus, on the basis of the research of the sphere of transition from material to index status of the artistic image and the analysis of «Girl with Peaches» portrait work we may come to the following conclusions:

1. Specific of the «transition» notion is disclosed in the process of the artistic image generation. The notion content functions as an auxiliary intermediate link, being able, to certain extend, to open the «miracle» of the work of art cognition in the dialogue with the spectator. On one hand, it helps to fulfill the spectator's wish to see some illusory portrait image behind the paint on the canvas. On the other hand, it helps to fulfill the artistic work's wish to capture as a contagiously-tempting thing for the process of cognition of the colourful content essence.

2. In the process of the artistic image generation, the spectator and the piece-thing get a possibility of making the transition from the outer characteristics cognition (on the material level) to the cognition of individual characteristics (on the index level), i.e. to enter the process of dialogue communication with the portrait image not as with some inanimate product, but as with a living being.

3. Transition is a unique method of a new quality creation. That is it that helps to define qualities of the game relation parts and to change one quality for another in the process of artistic image generation. Artistic image material status contributes to the-spectator-and-the-piece-

thing coming to the game relation boarder, and to performing of the transition to each other's qualities' cognition by means of making of aim-directed moves-actions. Index status identifies qualitative characteristics of the relation partners, merging them into integrity of every index artistic image.

4. The result of the changing process in communication space of a spectator and a piece-thing is a crystallization of «singular» and «generalized» paint-forms on the material level, of «abstract-objective» colors and «singularly - generalized» index meanings on the index level of artistic image.

Every new crystallized quality (within the transition from material to index status) becomes symbolical in the artistic image space, captivating for the search of its unique meaning. That is the «miracle», and the «complexity» of the artistic work. Till game dialogue continues, the cognition process of each other's qualities becomes the space of transition from the external to the internal, from the artificial to the natural, from the monosemantic to the polysemantic, from the former to the new. Transition becomes a symbolic space for the one, who wishes to be changed and to enter the process of changing during aim-directed cognition of essential layers of artistic image.

The research of the transition sphere on the analysis material of «Girl with Peaches» portrait has let us to point at the limitation of traditional motivated searching of any sort of concrete-historical content in the portrait work. The «miracle» of artistic work is in its going between and helping the spectator, who strives for cognition, to build the transition space, where the change of former content for a qualitatively new one takes place. Their «now and here» conjoint creation in the game dialogue sphere discloses a special, uniquely created world of the artistic image.

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