

MONET AND MANET

Lozovskaya U. S., Troushkova T. V.

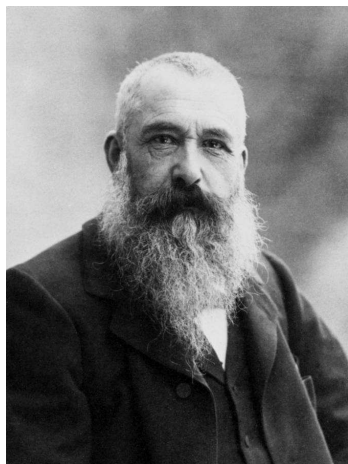
Scientific supervisor – Assistant professor Troushkova T. V.

Siberian Federal University

Monet and Manet are two famous artists, who were the founders of Impressionism. Impressionists are artists, who depicted the world objectively and naturally. They portrayed the world in its mobility and variability and passed sincere impression in their works. Impressionist paintings have some special features: thin, relatively small, yet visible brush strokes, open composition, emphasis on the accurate depiction of light in its changing qualities. Perhaps that is why their works are very interesting and unusual.

Claude Monet

Monet Claude Oscar got his artistic education in Paris. He worked in the studio Suisse, and visited an artist's studio of the academic orientation Gleyr Sh. It was very important for him to meet some young artists looking for new ways in art: Basil, Pissarro, Degas, Cezanne, Renoir, and Sisley. They formed a new art direction. Later this art direction was called "Impressionism".



Painting "Sunrise" was exhibited in the studio of photographer Nadar in 1874, it was the first exhibition of the Impressionists. Claude Monet worked hard, it was important not just to capture landscape, but to convey the freshness of immediate impressions from the contemplation of nature, where something happens every moment, where the color of items is constantly changing depending on the illumination of the atmosphere, weather, neighborhood with some objects, dropping colored reflections. To re-create life in its incessant changes, the

artist works in the open air, making not only sketches, but also completing the picture. In the picture "Women in the Garden", ladies are in radiant light, their white dresses have the multicolor nature - blue, green, white, pink. They remind green color of leaves and grass.

Monet began to work using relief brushstrokes, transmitting trembling leaves and flickering sun glints on the water, the shadows of clouds moving across the sky: "Rocks at Etret (1886, Museum of Fine Arts, Moscow)," Meadows at Giverny"(1888), "Poppy Field (1880, both - the Hermitage, St. Petersburg). Artist deliberately constructed the composition so, that the picture gave the impression of random fragments snatched from the flow of life ("Boulevard des Capucines, 1873, the Museum of Fine Arts, Moscow). Monet created the series, capturing the same motive in different time of the day: "Rouen Cathedral at Noon"(1894), "Rouen Cathedral at night"(1894, both the Museum of Fine Arts, Moscow), the contours of objects, the volumes begin to dissolve into the medium of light.

Monet was seeking clarity and sonority of color, he avoided mixing the paint on the palette, to convey the right tone for his green foliage, the artist put the number of strokes of yellow and blue, at a distance they merge, "mixed" in the eye of the viewer, and left appear fluttering in the wind ("Haystack", about 1886, Museum of Fine Arts, Moscow). All these innovations led to the public critics. Impressionist paintings were not taken into museums, they were bought for very low price or not bought at all. Monet lived for in such distress for a long time, there was no money to buy bread or paint, and he often could not finish his pictures. His latest works - 14 large decorative panels of the "Nymph"("Water Lilies"), on

which Monet worked for a long time were very beautiful: landscape with shimmering water, lilies, silver willows and unsteady reflections fill the space of two oval rooms "Conservatories" Louvre (Paris).



Edouard Manet

The artistic credo of E. Manet was formed mainly under the influence of frustration, caused by the defeat of the bourgeois revolution of 1848. When Manet was seventeen years old he ran away from his home under the immediate impression of this event, and was hired as a sailor on the sea sailing vessel. But he did not travel much and spent almost all his life in tireless work in his studio.

Manet was strongly opposed to academic forms of art, but throughout all his life he felt a deep respect for the traditions of some great masters. Direct or indirect influence of these traditions are manifested in many of his works.

The nature of his paintings is largely determined by experiences of his predecessors: the great Spaniard Velazquez and F. Goya, the famous Dutch master F. Hals, French painters O. Daumier and G. Courbet. But he also stepped beyond the existing traditions and created a new world of art. The first step in this direction were two paintings, that were expressed as a challenge to official art: "Breakfast on the Grass" (1863, Musée d'Orsay, Paris) and "Olympia" (1863, Musée d'Orsay, Paris). After the artist created his works, they suffered severe criticism from public and press. He was supported by a small group of artists, among them were C. Monet, Degas, Cezanne, P. and others. E. Manet painted a portrait of the famous writer Zolya in gratitude of his support in 1868, which was a classic example of a performance model with still life details.

Impressionists thought that E. Manet was an ideological leader and predecessor. But his art is much wider. Manet simplifies the motives, balancing them in decorative, meaningful and consolidated view of the vision: clean impression, avoiding unnecessary details, the expression of feelings of joy. He participated in joint work with C. Monet and Renoir on the banks of the Seine, where the main motif of his paintings was bright blue water. E. Manet loved painting people and landscape, conveying the feeling of nature freshness of his facial expressions, gestures and expressive postures.

In 1874, E. Manet travelled to Venice. The impressions of this trip were culminated in a series of impressionistic paintings, written with vigorous strokes.

E. Manet departed from impressionism in the later period of his creativity and returned to his former style. He worked enthusiastically using pastel in the middle of the 1870s, which helped him to use the achievements of the Impressionists in the field of color analysis, while retaining its own view of the equilibrium between the silhouette and the volume. Pastel work of E. Manet, helped to mitigate his painting style, even in cases when he painted his pictures in not poetic images inspired by the works of contemporary writers. His famous painting "The Bar at the Folies Bergere" is the peak of his creativity, which represents a synthesis of transience, instability of Impressionism, and constancy, stability and firmness, of the classical direction in art. Clear foreground contrasted with the back is unclear and almost has mirror reflection. This product can be considered as software in the works of E. Manet, as it reflects his favorite themes: still life, portrait, light effects, the movement of the crowd. Official recognition came to E. Manet in 1882 when he was awarded with the Order of the Legion of Honor - France's main award.