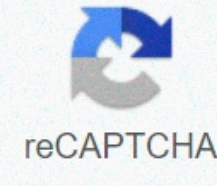




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## Impression sunrise by claude monet

Little did Claude Monet know when he painted 'Impression, Sunrise' that his work would inspire the naming of a whole new movement in art. One of his best-known works, this oil on canvas painting was first exhibited in April 1874. Le Havre in northwest France was Monet's hometown and in 1872 he visited the area regularly. During these visits, he would paint scenes in the area, including the harbour. In total, there are six canvases depicting the harbour in different ways; at dawn, during the day, at dusk, in the dark, from the water and from the point of view of his hotel room. The most famous in this series was 'Impression, Sunrise'. This piece was painted just as dawn from his hotel room. The painting made its debut at the art scene alongside the work of 30 other artists in an exhibition that initially included 'Painters, Sculptors, Engravers etc. Inc.'. Among those showing off their work were Degas, Sisley, Renoir and Pissarro. According to Monet, he gave the painting a title when asked to do so for the exhibition catalogue. In explanation of his title choice, he attributed his dangerous painting style to the use of the term 'Impression' as he felt that the term 'view' was not an accurate reflection of the painting style. So he titled the piece 'Impression: Soleil Levant' or 'Impression: Sunrise'. Some later said that he had chosen the title to avoid criticism from those who would say the painting lacked detail or appeared unfinished. Regardless of the title, the piece received criticism for exactly those reasons. The term impressionism was not new and was used before Monet's work, especially describing paintings of the Barbizon School. It was also a term associated with the work of Manet and Daubigny. The term was originally used as a way to describe the effects of the scene on a painter or the effect paintings had on viewers. Following the exhibition with Monet's 'Impression, Sunrise', the term impressionism was applied in a different way. Louis Leroy reviewed the exhibition for the La Charivari newspaper and referred to it as the 'Exhibition of the Impressionist'. His review described the work style on display in the exhibition as impressionism and described Monet's work as representative of this style perfect. Such was born the movement of impressionism. Following the exhibition, Monet's work received very few reviews. In fact, just five reviews even mentioned his painting, as other works exhibited drew more attention from the critics. The reviews concentrated primarily on the exhibition as a whole and the style of paintings on display. Some, including Louis Leroy, have ridiculed the style. Others supported the work and explained in the reviews that the not painting landscapes; they painted the impression given by the landscape. Despite the criticizing his painting, modern art critics take a much more favorable view of his painting and it is often described as one of the best works of Monet. It is possible that changing attitudes toward artistic styles are the reason for these differences of opinions. Before Monet, art was very traditional and artists portrayed their subjects accurately and in detail. Between Monet's 'Impression, Sunrise' and the works of modern artists, styles have changed dramatically with artists using unusual subjects and painting in an ever more abstract manner. While Monet was once seen as radicalized, his techniques are now seen simply as different rather than unique or shocking. It is possible that critics are now more open to the concept of new ideas and different styles than the critics at the time of the original exhibition of this work. At first glare at the painting, the three most prominent features of the painting are the bright sun and the two small fishing boats. Upon closer examination, further fishing boats are seen alongside industrial landscapes in the background. There are several interesting points to note when studying this picture. First, the brightness of the orange sun against the gray background seems to make the sunset stand out in the painting. However, the sun is no brighter than any of the other colors used. In fact, if this painting is considered in black and white, the sunrise becomes almost invisible. This is because of the way the human eye observes brightness and color. The second interesting point to analyze is the background, which consists mainly of steam ships and smoke chimneys. Le Havre was a thriving port and some art historians claim that the prominence industry in this painting represents political implications. It's especially interesting when you realize that the true scene that Monet could see when completing his painting included homes on the left side of the jetty, but Monet opted to ignore it and didn't include them in his painting so as not to obscure the industrial aspect of the scene. Some people view 'Impression, Sunrise' as an ode to poetry and light. The opinion of others is that the painting represents the power and beauty of France as the country revivats itself after its defeat in the French-Prussian War of 1870-1871. The style of this painting is far from the traditional styles used for landscape and seaship painting. The techniques used by Monet created a style that allowed an artist to express their expressions, beliefs and interpretations of what they could see rather than an accurate representation of the scene. Monet used lights and loose brush riots that simply suggested the scene rather than portraying exactly what the eye could see. It is said Monet worked at great speed on paintings in this style as if he were trying to capture the movement of light as it happened. 2007. Painting 'Impression, Sunrise', Monet didn't mix colors to create different colors. Nor did he wait for one layer of paint to dry before inflicting the following. Rather, he used natural colors in layers that each then mixed with the layer of paint below and the production of light, shade and colors happens directly on the canvas. A number of factors can impact this process, such as temperature, humidity and wind, depending on the setting of the painting. Monet also demonstrates a different attitude towards what he paints compared to the work of other artists. Traditionally, artists have focused on shape, structure and color. For Monet, the primary focus was light and the way it dealt with the various elements of the landscape. He also concentrated on saturation and composition. Impression, Sunrise is predominantly painted in varying shades of grey that have been added in layers that give depth to the painting. It is this use of depth that creates a recognizable impression of Le Havre, despite the inaccuracies of the scene. Due to the choice of colors, there is not a clear and definitive boundary between the air and the water. Similarly, there is little definition between the outlines of subjects in the painting. This allows the background to appear mixed together and it is only when the painting is carefully studied that individual characteristics of the painting are clear. Some people described Monet's work as playing with the eye rather than impressing the viewer. By this, the critics mean it is interpreted differently from one person to the next and each person will see something else the longer they look at the painting. The original image they see changes while looking at it and some people even claim to feel a sense of movement in the picture. Negative criticism suggested the painting did not shape, shape and shadow. Strictly speaking, this is not true as the shape of the fishing boats and the sun is completely evident in their form. Upon closer examination, it is also clear that one of the fishing boats holds two people. Although the background is abstract and somewhat open to interpretation, it does not necessarily mean there is no shape, lines or shadow. The style used simply means that greater personal interpretation and intellect are needed to distinguish the different elements of the painting. Since there is an element of ambiguity about the seaship, it requires a certain amount of subjective perception. As a result, there is a certain timeless quality to the painting. Regardless of whether it was considered during the first exhibition or during the 21st century, it is possible for the viewer to put their own meaning and symbolism to the painting. Anyone who wants the painting for themselves will find 'Impression, Sunrise' exhibited at Musée Marmottan Monet in Paris, France. The museum is home to the largest of Monet's work in the world. In addition to the work of Monet, the museum also displays the work of other impressionists and has devoted collections to Paul Marmottan and Berthe Morisot. These are all collections worth viewing during a trip to Paris. At this time, Monet was still painting scenes of urban and industrial life, although his vision was entirely that of a landscape painter and his interest primarily in the effects of light rather than in any particular architectural features or the social significance of the manifestations of the industry. The most obvious feature of Impression, Sunrise is its imprintness of execution and the way it captures just one perceived instant. The powerful, bright shape and strong color of the sun provide the keynote for the work, with the dense, muted pale blue surrounding it that provides the opposition to complementary colours that increase the brilliance of both. The dark note of the nearest boat identifies and stabilizes the color key, the darkest element in the entire painting is the single near-black accented horizontal definition of the waterline. Over time, under-painting sometimes begins to come through, and here we can see some early drawings in the lower left and right-hand areas, further evidence of the urgency and immanancy of the painting. The color character of this painting relies on optimizing supplements or near supplements - orange and blue. In the upper left a brown (a mixture of the same orange and blue) gives a link color note. The composition, though simple, like that of most Impressionist paintings, is nonetheless dramatically effective. The indistinct shapes of the harbour run across the canvas, and a diagonal of the left edge through the three small boats highlights the positioning of the orange sun, while the middle little boat repeats the sun's position in the alternate quarter. The effect is a dynamic balance in which the reflection of the sun in the water enlivens the scene. Explanation of other Monet Paintings • Women in the Garden (1866-7) Musee d'Orsay, Paris. Monet's first real success. • La Grenouillere (1869) Metropolitan Museum of Art. Beautiful square-air painting of water and people. • The Strand at Trouville (1870) Wadsworth Atheneum, CT. Rapid oil painting shows complete mastery of outdoor work. • Poppy Field (Argenteuil) (1873) Musee d'Orsay, Paris. Masterpiece of square-air painting. • Yarn Saint-Lazare (1877) Musee d'Orsay, Paris. One of a series of paintings of the station. • Water lilies series (1897-1926) various art museums. Monet painted more than 250 landscapes of his water garden at Giverny. • The Waterliliesdam: Green Harmony (1899) Musee d'Orsay. One of a series of eighteen views of Monet's Japanese style bridge. NOTE: For story behind French Impressionism and see the group of talented artists who created it 10-part series, begins: Impressionism: Origin, Influences. Credits We gratefully acknowledge the use of material from MONET (2002) by Trewin Copplestone, an essential reading for anyone interested in the history of painting. Painting.