

# Claude oscar monet impression sunrise

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Visual Arts and Film Studies: Claude-Oscar Monet's 'Impression: Sunrise'

Details: Size, Media, Colors, and Style 'Impression, soleil levant' was created

by Claude-Oscar from his window in Havre, 1872. Its media could be

presented strictly as oil on canvas; its size is 48 cm x 63 cm (18, 9 in x 24, 8

in). (Kendall, 2004) Being taught by Eugene Bodin 'en plein air' while in

Normandy, 1856---1857, Monet used to combine his initial experiences with

his later Louvre's visits of 'sitting by a window' instead of simply copying the

old masters. That is why he tried to represent natural mist, rising sunlight,

and darkened colors of objects with a means of first of all intensive feeling:

extremely red color of the sun was hidden in a ghostly mist of escaping night,

modeled by loose brushstrokes. Outstanding Importance Being created in

1872, two years before the first exhibition of Impressionism, 'Impression:

Sunrise' (originally: 'Impression, soleil levant,' Museum Marmottan Monet,

Paris) could be truly regarded as a landmark in Claude-Oscar Monet's own

biography. Long before his Jiverny' period, which was started in 1883,

seascape belongs to his Argenteuil' period (from December 1871 to 1878).

Being influenced --- in terms of their colours --- by John Constable and Joseph

Mallord William Turner in time of his London visit, (because of French-

Prussian War, 1870-1871) painter refused to depict Havre's harbour as it

typically was used to, trying to represent not its real image, but first of all an

impression of 'sun in the mist and a few masts of boats sticking up in the

foreground' as they seemed to be for him personally. (Tucker, 1995) Hence,

one art critic, Louis Leroy, was so distressed by its refusal to follow French

academic traditions in painting, 1874, that compared it with 'wallpapers.'

(Tucker, 1989) But, future Impressionists, --- many of whom Claude-Oscar

had known before from Charles Glyere's studio in Paris, --- accepted this 'irritating' word as an overall name for the whole movement. Particularly Good Piece of Art It is particularly good, because it is legendary, atmospheric, and clear. After its production, natural light and air became new conditions of creating images 'here and now' as painters of non-academic generation perceived objects --- always personally, but not typically. It is legendary, because it gave a name to the whole movement of Impressionism, and also because of its powerful effect on Monet's biography within his Argenteuil's period. Then, atmospheric --- because it depicts a moment within a day, when rising sun seems to be extremely red in a cover of pale mist; therefore, it can be suggested this image works not with real object of standard world of an intellectual knowledge, but with a visual perception of things made by human eye with its own laws, rights and duties. Certainly, it is a clear sign of the visual knowledge of new epoch in art, rather individual and non-conform one. Culture/Society/History Impacts History impact is very strong and broad, as well as culture's, --- that is why it would be analyzed rather an impact of society onto the current masterpiece. Monet's 'Impression' was a call for artistic autonomy to be far away and out from academic restrictions, public stereotypes, tastes of well-known critics, etcetera. So this impact --- at least from the first sight – was negative. As rebellers, Impressionists tried to prolonge this non-conform line of Barbizon school against socially acceptable models of visual communication in art (Howard, 2007). They had their own society of artists, 'friends' of uncertain impression, working outdoor with natural powers of light and air. Hence, their art was primarily of landscapes/seascapes. From the other side, in 1880s,

time of Renoir, art of Impressionists became socially acceptable among progressive intellectuals of Paris, and they obtained many orders on portraits from an upper society. Tastes differ, choices differ: history of art is eternal. Representative Art Form (of the Period: Or, Innovation that Breaks Free?) This Art Form initiates a new movement in art, Impressionism, but it is still figurative (sun, boats, masts). It was an innovation against academics, but it so traditional comparing to Cubists: it is possible to feel how bright the first glances of the sun are being reflected from a surface of the sea in a cover of ghost-like mist, but these conventions are so acceptable now (even if we are focused on loose brushstrokes in modeling of sky and on extremely bright colors, red, green, and blue). Exactly, everything you know must be known in comparison. End Notes 1. Michael Howard, *The Treasures of Monet, Paris: Musee Marmottan Monet*, 2007. 2. Richard Kendall, *Monet by Himself*, New York: Macdonald and Co. 1989, 2004. 3. Paul Hayes Tucker, *Monet in the 20th century*, London: Royal Academy of Arts, 1998. 4. Paul Hayes Tucker, *Claude Monet: Life and Art*, Roma: Amilcare Pizzi, 1995. 5. Paul Hayes Tucker, *Monet in the '90s*, London: Museum of Fine Arts, 1989.