

Olympia, edouard manet

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Through the 1863-oil-on-canvas painting of “Olympia”, Edouard Manet occurs to convey a personal style of exhibiting his subject of nudity which is one essential characteristic of Realism. Besides the artist’s sensual treatment of “Olympia”, the art piece may be identified as well to possess a Realist trait as it exudes much of reality in the mood or attitude of the central female figure, seemingly far from the ideal Greek-oriented setup. For this, Manet’s work had suffered an excruciating degree of criticisms from the society as it chiefly disobeyed the conventional principles of the Renaissance art.

One notable detail in “Olympia” is the tailoring of the nude woman’s eyes. They evoke confidence of all that she was in a seemingly pure marble-looking complexion stroked in conflict with her portrayal of a prostitute. A black maidservant provides additional evidence by handing over a bouquet of flowers as from an admirer though the look in her eyes was traced after an accomplished harlot who would not pay immediate attention nor find meaning in such a present. Victorine Meurand was the young French girl who posed for “Olympia” and this indicates another characteristic of the Realist movement in which artists at the time employed real-life models in their studio and field endeavor (Wallechinsky and Wallace).

(2) Edgar Degas is widely acclaimed for the works “The Dance Foyer at the Opera on the Rue Le Peletier” (1872) and “The Ballet Rehearsal on Stage.” Both of these paintings depict a common theme of “dance” which Degas may be observed to have fondly dealt with in most of his accomplishments. The two crafts, likewise, project an Impressionist concept of based on the significance of interior and natural lighting that reflects in the outfit and

spatial distribution of dancers at random positions. Contrary to the typical stage show where the ballet dancers are properly arranged and in synchronized motion, Degas opts for either painting to impress upon the public how mundane tasks and hard-work of training dance are carried out prior to the scene in which the moment of dance becomes an object of pure delight. Moreover, one understands the manner by which the impressionist painter optimizes with the effects of light and shade to signify time's essence in each scenario.

(3) “Starry Night Over the Rhone” by Vincent van Gogh

(Painting, Oil on Canvas -- Arles, France: September, 1888)

While the initial attempt with “Starry Night” received harsh critique on the bizarre aspect of his painting, van Gogh managed to justify “Starry Night Over the Rhone” with logical elements of texture and color fashioned to project the expressionist's rich astronomical influence and perspective with the nocturnal theme of the work. Van Gogh is primarily drawn to the attractive contrasts emerging between the natural light of the stars and the gaseous luminescence radiating via man-made lamps. In particular, he is profoundly caught with the beautiful pattern the ‘Big Dipper’ makes with the rest of the constellation. Based on this, one may observe an apparent connection between darkness and the mental struggle, which van Gogh tends to exhibit with intensity, yet the well-balanced sparks of the European river in equilibrium with the sky creates symbolism for appreciation of the wonderful state of gloom. Besides fascination at the concept of blending lights from different dimensions as viewed from Arles with ample reference to the ‘Big Dipper’ or the ‘Great Bear’, by other name, van Gogh may be

recognized to possess extended interest on astronomical geometry which is largely depicted by the manner the stars are spatially distributed so as to cast the night to its lovely degree or at least to the standard of van Gogh's intellectual design.

References

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