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Image of impression sunrise by claude monet

At that time Monet was still painting scenes of urban and industrial life, although his vision was entirely the vision of the landscaper and his interest mainly in the effects of light, rather than any specific architectural features or social significance of the manifestations of industry. The most obvious characteristic of Impression, Sunrise is its immediacy of execution and the way it captures just one perceived moment. The strong, bright shape and strong color of the sun provides the main manifestation for the work, with a dense, muted pale blue surrounding it provides resistance to complementary colors that enhance the shine of both. The dark note of the nearest boat identifies and stabilizes the color key, the darkest element of the entire image is the only almost black highlighted horizontal plane defining the water line. With the passage of time, the submediture sometimes begins to pass, and here we can see some early drawing in the lower left- and right-hand areas, further evidence of the urgency and immediacy of the image. The color character of this image relies on the resistance of complementary or almost complementary - orange and blue. In the upper left corner brown (a mixture of the same orange and blue) gives a connecting color note. However, the composition, although simple, as with most Impressionist images, is dramatically effective. The insiparable forms of the harbour lead through the canvas, and the diagonal from the left edge through the three small ships emphasizes the location of the orange sun, while the medium small boat repeats the position of the sun in an alternative neighborhood. The effect is a dynamic balance in which the reflection of the sun in the water revives the scene. Explanation of other paintings • Women in the Garden (1866-7) Musee d'Orsay, Paris. Monet's first real success. • La Grenouillere (1869) Metropolitan Museum of Art. Excellent plein-air painting of water and people. • Beach in Trouville (1870) Wadsworth Atheneum, CT. Rapid oil painting shows complete mastery of outdoor work. • Poppy Field (Argenteuil) (1873) Musee d'Orsay, Paris. A masterpiece of plein-air painting. • Gare Saint-Lazare (1877) Musee d'Orsay, Paris. One of a series of images of the station. • Water lily series (1897-1926) of various art museums. Monet painted more than 250 landscapes of his water garden in Giverny. • Water Lily Pond: Green Harmony (1899) Musee d'Orsay. One of a series of eighteen views of the bridge in the Japanese style of Moneta. NOTE: For the story of French Impressionism and the group of talented artists who created it, see our 10-part series, Beginning: Impressionism: Origins, Influences. Thanks, we take great credit for the use of MONET material (2002) by Trewin Copplestone, which is a basic reading for anyone interested in the history of painting. From Wikimedia Free media repository Go to navigation Go to search File File file usage on Commons Using the file on other wiki Metadata EnglishAdd one-line explanation of what this file representsItalianClaude Monet, Impressione, levar del sole Public domainPublish domainFalfalsefalse Author died in 1926, so this work is in the public domain in its country of origin and other countries and regions where the author's term is life plus 80 years or less. You must also include a United States public domain tag that indicates why this work is in the public domain in the United States. Note that several countries have copyright terms longer than 80 years: Mexico has 100 years, Jamaica has 95 years. This picture may not be in the public domain in these countries, which, moreover, do not implement the short-term rule. Côte d'Ivoire has a general copyright period of 99 years, but applies a shorter period rule. This file has been identified as unfamy of copyright restrictions, including all related and adjacent rights. Commons Public Domain Mark 1.0falsefalse Click on the date and time to view the file as it appeared at the time. Date/Time/TimeThumbnailDimensionsUserCompetent stream15:50, 23 October 20135,773 × 4,478 (6.78 MB)Paris 16 (talk | contribs)- black border 18:12, January 10, 20135 773 × 4,478 (3.6 MB)Boo-Boo Baroo (discussion | contribs)== {{int:filedesc}} == {{Artwork | Name = {{en| View, sunrise}} {{de| Impression, Sonnenaufgang}} {{fr| Impression, soleil levant}} {{ru|Впечатление. Восходящее солнце}} {{uk|Враження. Сонце, що сходит... This file cannot be overwritten. 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If the file was changed from its original state, some details, such as a timestamp, may not fully reflect the details of the original file. The timestamp is only as accurate as the clock in the camera and can be completely wrong. In this post, I take a closer look at one of my favorite paintings, The Impression, Sunrise by Claude Monet – the painting that gave Impressionism its name. Claude Monet, Impression, Sunrise, 1872 Impression, Sunrise was painted in 1872, when Monet was 32 years old. It depicts the port of Le Havre in France, where Monet grew up. This is one of a series of paintings based on Le Havre painted around the same time. Below are two other paintings in the series: Claude Monet, Sunrise, Marine, 1873 Claude Monet, Le Bassin Du Commerce, Le Havre, 1874 The series was exhibited in 1874 at the Exhibition of Impressionists. Other artists exhibiting alongside Monet were Camille Pissarro, Alfred Sisley, Paul Cézanne, Berthe Morisot and Edgar Degas. The art critic Louis Leroy wrote about the exhibition in Le Charivari newspaper and used the term Impressionism to mock the free and relaxed nature of the paintings. But despite the intended criticism, the artists adopted the term as the name of the movement, Impressionism. Here's an excerpt from Leroy's article, which takes a look at two skeptical viewers discussing Monet's image: The impression I was sure of. I just thought that, because I was impressed, there must have been some impression in it – and what freedom, what ease of processing! Preliminary drawing for the pattern of wallpaper is more complete than this seaside landscape. Monet named the painting based on his free port display. He explained: They asked me for the name of the catalogue, it couldn't really be taken to the look of le Havre, and I said: 'Put impression.' The focus of this image is almost exclusively on color and light. Brushing is free, the detail is simple, and the composition is quite basic. But using color to display light is enough to make this image work. Most of the image consists of matte oranges, blue and green, which form the background for dark green boats and a vivid orange sunrise. In my opinion, the most interesting part of the image is the use of vivid orange light color. The sun and its reflection really jump out of the rest of the blunt tones. Before you continue reading, think about how the light or dark orange sunrise and its reflection are compared to the surrounding colors. The answer is that they are almost exactly the same value as revealed in the grayish image below. There is basically no value contrast, only the tint and contrast of the shade. The dark ship, on the other hand, represents a strong value contrast from the surrounding colors. Whenever we paint a real light source (such as sun, lamp or street light), the dilemma we face as artists is that our colors are unable to hit the same intensity of the light itself. Another dilemma, especially for painting a warm light source such as the sun, is that our colors tend to be weaker and cooler with the addition of What Monet shows with this image is how strong the contrast of the system can be, especially for painting a warm light source. (You might also be interested in my Painting Academy course. This will help you understand and use colors more effectively in painting.) The brushing is loose and smooth, as if Monet were painting it without hesitation. There is a contrast between the thin color used for the background and the dense, impasto color used for bold accents (ships, sun and its reflection). Below is a detailed point of the sky. For me, it looks like building up a thin wash, with some vague details painted on top using (I assume) wet on wet techniques. The dark green boat seems to be painted with just a few bold strokes with a fairly large brush (you can see the individual brushes with a brush in detail below). More aggressive brushing was used to reflect the sunrise. Also note that the sunrise reflection was not painted solid orange. There are touches of unch mixed white and different orange tones. This gives each stroke an interesting broken color effect. Monet used a similar technique at the bottom of the image with dashes of dark green. This indicates movement in the water and contributes to the depth of the image, since they are present only in the foreground. Brushing in the sky follows a descending curve that gives the image a sense of movement and keeps your attention in the image. If Monet had painted the sky with a neat, horizontal brush, it would have looked much more static. The composition is quite basic, but there are some important aspects: the foci are bright dark ships, sunrise and its reflection. Everything else is really just there to create a sense of context and atmosphere. Outbreaks are located outside the center around the center. There is an interesting clash between light and darkness, where sunrise reflection meets dark green shadows. The reflection of the sunrise represents a strong verticle line in the image, although it consists of short horizontal dashes. Dark green shadows in the foreground are spaced and as a whole represent a free horizontal line. The horizon line barely exists. There are only some buildings and faded blue shapes in the distance that indicate where the earth meets the sky. The horizon is located slightly above the center. Many artists avoid placing the horizon right in the middle because it tends to look unnatural. Depth is created by gradually fading objects that retreat to a distance. Also, the relatively cool colors used around the horizon line push this area back into perspective, while the warm colors used for the top of the sky come forward. Value (both light or dark) is often used as the most important element of color. But this image of Monet shows how strong saturation can be (just look at the contrast between the orange sun and the matte, surrounding colors). To draw attention to a specific area in your image, simplify the surrounding areas. In this image, Monet draws attention to bright oranges and dark green that stand out from a dull and simplified background. Your first impression of the subject is a powerful thing. Learn to capture by painting with instinct. I always try to start my images with a free brush to capture my first impression of the subject. Then I refine from there if necessary. Thanks for reading and I hope you've learned something new from Monet's Impression, Sunrise. If you have any questions or thoughts, please share in the comment section below. Happy picture! Dan Scott Scott