



## **DIRECTION OF IMPRESSIONISM IN FINE ARTS**

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<b>ABSTRACT</b>	<b>KEYWORDS</b>
This article is about the direction of impressionism in visual arts. The author clarified the problem on the basis of existing scientific literature, relying on cultural information and written sources. He made a comparative analysis of existing specific approaches and theories in the direction of impressionism in visual arts.	Impressionism, fine art, painting, classics.

### **INTRODUCTION**

Today, impressionism is considered a classic, but in its formative years it was a truly revolutionary achievement in art. Innovations and ideas of this direction completely changed the artistic perception of art in the 19th and 20th centuries. Modern impressionism in painting inherits the principles that have already become canonical and continues aesthetic research in the transmission of emotions, feelings and light.

There are several reasons for the emergence of impressionism, a whole set of prerequisites that led to a real revolution in art. In the 19th century, a crisis appeared in French painting, which was due to the reluctance of "official" criticism to include various emerging new forms in the galleries. Therefore, painting in impressionism became a kind of protest against the inertia and conservatism of universally recognized norms. It is also necessary to look for the origin of this movement in the tendencies that are characteristic of the Renaissance and are associated with attempts to convey a living reality. The painters of the Venetian school are considered the first generations of impressionism, then the Spaniards took this path: El Greco, Goya, Velazquez, who directly influenced Manet and Renoir. The development of technology also played an important role in the development of this school. Thus, the advent of photography gave birth to a new idea of capturing momentary feelings and emotions in art. It is this momentary impression that the artists of the direction we are considering are trying to "catch". The development of the plein air school, founded by representatives of the Barbizon school, also influenced this trend.

### **Main Part:**

In the second half of the 19th century, a tense situation arose in French art. Representatives of the classical school do not accept novelties of young artists and do not enter them into the Salon - the only exhibition that opens the way to customers. The scandal erupted when the young Edouard Manet presented his Breakfast on the Grass. The painting provoked the outrage of critics and the public, and

the artist was banned from exhibiting it. Therefore, Manet participates in the "Salon of the Separated" together with other artists who were not allowed to participate in the exhibition. The work received a great response, and a circle of young artists began to form around Manet. They gathered in cafes, discussed the problems of modern art, argued about new forms. A society of artists appears, they are called Impressionists after one of the works of Claude Monet. This team included Pissarro, Renoir, Cezanne, Monet, Basil, Degas. The first exhibition of artists in this direction was held in Paris in 1874 and, like all subsequent exhibitions, ended unsuccessfully. In fact, Impressionism in music and painting covers only 12 years, from the first exhibition in 1886 to the last exhibition. Later, the direction begins to break into new trends, some artists die. But this period made a real revolution in the minds of artists and the public.

Unlike many other trends, painting in impressionism was not associated with deep philosophical views. The ideology of this school was a momentary experience, an impression. Artists did not set themselves social tasks, they sought to convey the fullness and joy of being in everyday life. Therefore, the genre system of impressionism was usually very traditional: landscapes, portraits, still lifes. This direction is not a uniting of people based on philosophical views, but a group of like-minded people, each of whom conducts his own research in the study of the form of existence. Impressionism lies in the originality of looking at ordinary objects, it focuses on individual experience.

It is very easy to recognize an impressionist painting by some of its characteristic features. First of all, it should be remembered that the artists of this trend are passionate lovers of color. They almost completely abandoned black and brown in favor of rich, vibrant palettes, often strongly lit. Impressionistic technique is characterized by short strokes. They strive for a general impression rather than meticulous detailing. Canvases are dynamic, continuous, which corresponds to human perception. Artists strive to place colors on the canvas in such a way that they get color intensity or closeness in the painting, they do not mix the colors in the palette. Artists often worked in the open air, and this was reflected in the technique, in which there was no time to dry the previous layers. When using the coating material, the paints were applied side by side or on top of each other, which made it possible to create an "inner glow" effect.

The birthplace of this trend is France, where impressionism first appeared in painting. Artists of this school lived in Paris in the second half of the 19th century. They presented their work at 8 Impressionist exhibitions and these paintings became trendy classics. It is the French Monet, Renoir, Sisley, Pissarro, Morisot and others who are descendants of the current we are considering. The most famous impressionist is, of course, Claude Monet, whose works fully embody all the characteristics of this trend. Also, the stream is rightly associated with the name of Auguste Renoir, who considered the conveyance of the play of the sun to be his main artistic task; moreover, he was a master of sentimental portraiture. Impressionism includes such famous artists as Van Gogh, Edgar Degas, and Paul Gauguin.

Gradually, the direction spreads in many countries, the French experience has been successfully adopted by other national cultures, although in them it is necessary to talk more about individual works and techniques, and not about the consistent implementation of ideas. German painting in Impressionism is primarily represented by the names of Lesser Uri, Max Liebermann, Louis Corinth. Ideas were implemented in the USA by J. Whistler, in Spain by H. Sorolla, in England by J. Sargent, and in Sweden by A. Zorn.

Russian art in the 19th century was significantly influenced by French culture, so even local artists could not escape the new trend. Russian impressionism in painting is most consistently and effectively expressed in the work of Konstantin Korovin, as well as in the works of Igor Grabar, Isaac Levitan, and Valentin Serov. Peculiarities of the Russian school consisted of sketches of works.

What was impressionism in painting? Founders sought to capture a momentary impression of contact with nature, Russian artists also tried to convey a deeper, philosophical meaning of the work.

Despite the fact that almost 150 years have passed since the direction appeared, modern impressionism in painting has not lost its relevance today. Due to emotionality and ease of perception, paintings in this style are very popular and even commercial success. Therefore, many artists of the world are working in this direction. Thus, Russian impressionism in painting is presented in the new Moscow museum of the same name. Exhibitions of modern authors are regularly held, for example, V. Koshlyakov, N. Bondarenko, B. Gladchenko and others.

## **Results and Discussions:**

Modern art lovers often call their favorite trend in painting Impressionism. Paintings by artists of this school are sold at auctions at great prices, and collections in museums attract public attention. The main masterpieces of Impressionism are "Water Lilies" and "Rising Sun" by K. Monet, "Ball at the Moulin de la Galette" by O. Renoir, "Boulevard Montmartre at Night" and "Pont Boaldier" by K. Pissarro. On a rainy day in Rouen", E Degas "Absinthe", although the list is almost endless.

At the turn of the 18th and 19th centuries, a new leap in the development of science and technology took place in most of Western Europe. Industrial culture has done great work in strengthening the moral foundations of society, overcoming rationalist instructions and educating the human being in man. He strongly felt the need to take practical steps in the direction of freedom, equality, and harmony of social relations, to find beauty, to establish an aesthetically developed personality, and to deepen true humanity.

During this period, France went through a difficult period. The Franco-Prussian War, a brief bloody uprising, and the fall of the Paris Commune marked the end of the Second Empire.

After the devastating Prussian bombings and the raging civil war were cleared away, Paris reasserted itself as the center of European art.

After all, it became the capital of European artistic life under King Louis XIV, when the Academy and annual art exhibitions were established, taking the names of the salons - from the Salon Square in the Louvre, where new views appeared. The works of artists and sculptors are exhibited every year. In the 19th century, the salons, where a sharp artistic struggle was held, revealed new directions of art.

The acceptance of the painting to the exhibition, the approval of the jury in his salon was the first step for the public recognition of the artist. From the 1850s, the Salons became increasingly large reviews of selected works to satisfy official taste, so much so that the phrase "Salon Art" even appeared. Photos that do not correspond to this in any way, but are strictly "standard", were simply rejected by the jury. The press turned almost every one of these annual exhibitions into a public scandal, with exhaustive discussions about which artists were accepted into the salon and which were not.

Between 1800 and 1830, Dutch and English landscape painters began to influence French landscape painting and visual art in general. Eugene Delacroix, a representative of Romanticism, brought a new brightness of colors and skill of writing to his paintings. He was an admirer of Constable, who pursued

a new naturalism. Delacroix's radical approach to color and the technique of using large strokes of paint to reinforce form would later be developed by the Impressionists.

Constable's sketches were of particular interest to Delacroix and his contemporaries. Trying to capture the infinitely changing properties of light and color, Delacroix noticed that in nature they "never stand still." For this reason, the French romantics quickly became accustomed to painting in oil and watercolor, but in no case superficial sketches of individual scenes.

By the middle of the century, the most important phenomenon in painting was the realists led by Gustave Courbet. After 1850, there was an unprecedented breakdown of styles in French art that were partially acceptable but not approved by the authorities during the decade. These experiences pushed young artists to a path that was a logical continuation of already emerging trends, but which seemed quite revolutionary to the public and the judges of the Salon.

The art that dominated the salons, as a rule, was distinguished by its external skill and technical skill, interest in anecdotes, interesting stories of a sentimental, everyday, pseudo-historical nature, and an abundance of mythological stories justifying all kinds. Naked body images. It was eclectic and fun, unprincipled art. The corresponding staff was prepared by the School of Fine Arts under the Academy, where the whole business was directed by such late academic masters as Couture, Cabanel, and others. Salon art was distinguished by its extreme vitality, artistic vulgarization, spiritual integration of the achievements of the main creative researches of its time, and adaptation to the level of the philistine taste of the masses.

Salon art resisted various realistic trends. Their representatives were the best masters of the French artistic culture of those decades. They are related to the work of realist artists who continued the thematic traditions of realism in new conditions in the 40s and 50s. 19th century - Bastien-Lepage, Lermite and others. The pioneering realistic explorations of Edouard Manet and Auguste Rodin, the sharply expressive art of Edgar Degas, and finally the work of a group of artists who most consistently embodied the principles of Impressionist art: Claude Monet, Pissarro, Sisley, and Renoir. It was their work that marked the beginning of the rapid development of the Impressionism era.

## **Conclusion:**

In fact, the impressionists, first of all, valued the connection of the soul with nature, attached great importance to direct impressions, observing various phenomena of the surrounding reality. No wonder they patiently wait for clear, warm days to write outdoors.

But the creators of a new type of beauty never sought to carefully imitate, copy, objectively "depict" nature. In their works, there is not only a skillful handling of the world of impressive views. The essence of impressionist aesthetics lies in the amazing ability to concentrate beauty, emphasize the depth of a unique event, fact, and restore the poetics of a changed reality warmed by the warmth of the human heart. This is how a world saturated with spiritual light, qualitatively different, and aesthetically attractive is born.

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