



Impressionism painting and an influence on the music creation

A topic for reflection

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ABSTRACT

The event took place in April 1874 for famous unrecognized artists of Paris. There was the first exhibition of paintings, a result of long thoughts. There were more than hundreds of works - paintings, sketches, drawings - they all were led by the artist Auguste Renoir, and his brother Edmond took up the compilation of the catalog.

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An article signed by Louis Leroy appeared in the Sharivari newspaper under the heading: "Exhibition of Impressionists."

There is no consensus among art historians regarding who was the first to propose the terms "impressionists" and "impressionism." Some call Leroy, others -Volpha, others -Clareti. However, the word "impression" (impression) has long been used in relation to the works of a number of artists, especially landscape painters - Koro, Dobigny and Theodore Russo. The artists who were called by this name, at first disowned it in every possible way, preferring to call themselves "independent," "Batignol school" or simply "Batignols" - by the name of the Paris district Batignol, where their permanent meeting places were located. Over time, they not only came to terms with the seemingly random name, but adopted it as the definition of their group.

The theory of impressionism (if we can talk about it) developed much later than the direction. And this is not surprising because all the impressionists were not theorists but primarily practitioners who learned and developed the achievements of their predecessors-Delacroix, Courbet, Corot, Barbizonians. Like these masters, the Impressionists were united by disagreement with official art, the desire to find their own, new ways. They saw such ways in creating picturesque works. Impressionists merged their works with the environment, causing a feeling of mobility, vibration of light, which created a common picturesque tone. At the same time, they created their own palette without generally accepted dark shadows, using almost exclusively light colors. Impressionists completely departed from the traditional three-stage technique (from underpainting to lessening); going outside the workshop they began and carried out all the work in the open air, stopping it and considering it completed at their discretion, removing the difference between the study and the painting. For a long time, contemporaries did not want to recognize them. The reason for this was not only the innovative nature of Impressionist painting ("avant-garde," always poorly accepted by contemporaries), but also the general political situation that had developed in the country by the time of their creative debuts. The bourgeoisie of the Third Republic demanded bravura-entertaining respectable painting and accepted only those masters who met similar requirements for example, the same Cabanel or the famous Meissonnier.

Another matter-impersonist. They were alien to social elitism, they had the same sympathy for ordinary people as for simple plots. There are hundreds of studies on the history of impressionism, even more monographs about individual artists, but very rarely there are works describing the environment and

everyday life of impressionists. The creativity of the Impressionists, the time when they were creating, it all had a bigger impact on the writing of my music. Studying impressionistic painting and music, you are imbued with the atmosphere of that unique era, before your eyes there are unique images. Adhering to sometimes completely opposite views in life, politics and art, the Impressionists were united in their love of music. Renoir and Basile often went to Padelo concerts at the Winter Circus on Sundays. Just like Fantin-Latour and Cezanne, they adored Wagner, Cezanne subsequently even dedicated one of his paintings to him - "Overture to Tannhauser" (located in Moscow, in the State Museum of Fine Arts named after A. S. Pushkin). Mane and Degas passionately loved music, as children they, it could be said, bathed in it. Both played the piano pretty well. At the end of his life, Degas discovered Debussy becoming the only impressionist who was able to recognize a musician whose work became a sound interpretation of the radiance and variance of colors of impressionistic painting. Debussy's piano music took a position in the repertoire of the 20th century, similar to Chopin's music in the 19th century. As an outstanding pianist, he opened up entirely new, unused possibilities in piano sound. Debussy's pianism is the pianism of subtle transparent sound, murmuring passages, the dominance of color, the exquisite pedal technique associated with sound recording. Contemporaries noted the same qualities in his play which amazed, first of all, the amazing nature of the sound: extreme softness, ease, fluidity, "caressing" articulation, lack of "percussion" effects. Modern music owes many of its discoveries to Claude Debussy, especially in the field of harmony and orchestration. Impressionism painting as well as the legacy of Claude Debussy helps me to display in my musical compositions elusive emotional experiences and moods, the beauty of nature and life. The influence on my musical creativity affected the field of expressiveness. The meaning of the melody as the main expressive element of music is weakened, it dissolves into a harmonic background. There are no bright, wide melodies, only short melodic phrases flash. But the role of harmony is unusually increasing. Going back to that time, you can recall impressionistic forums. If we had to make a list of works inspired by the spirit of Parisian cafes, I think it would be impressive: "Mane-" "The Peddler of Mugs", "" "At Dad Latoil "; Dega- "Ladies on the terrace of a cafe"; Renoir - "Small Cafe," "Boatmen's Breakfast". The role of cafes in the formation of impressionism is not only in the fact that they supplied the necessary topics but ideas which gave life to modern art. In the cafe "Gerbois," future impressionists revealed the secret of painting of a new era, sung by Baudelaire and the Goncourt brothers. And this fact, even if it were the only one, indicates that the role of Paris cafes in the development of art needs serious study. Going against the official canons of painting of this era, impressionist artists captured on their canvases the appearance of modern France - the charm of Parisian boulevards and alleys, sun-drenched reservoirs, Paris suburbs, relaxed scenes of cheerful folk festivities, images of ordinary people - peasants, workers, handmaids, saleswomen, laundresses, boaters, their friends - artists, their friends. They abandoned mythological, historical or literary subjects in favor of living modernity. "An artist should only write what he sees, and how he sees" - it was one of the slogans of the new art. Changes in the artistic life of the modern world set the task of studying the creative heritage, the revival of cultural memory. Impressionism is one of the amazing phenomena in Western European and world fine, musical arts. Despite all the internal diversity of this trend, all its investigators were united by the desire to convey emotions, impressions, every moment of life, every most insignificant change in the surrounding world. Impressionism renounced the rationality, reality and "museum" of classical art and was able to "open the eyes" of viewers and listeners to the importance and beautiful uniqueness of each moment.

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