

MARIA MANNAN

ARTH 1103-D412(614118)



Camille Monet (1847–1879) in the Garden at Argenteuil

Gray Weather, Grande Jatte

Artist: Claude Monet. French, Paris 1840–1926 Giverny.

Artist: Georges Seurat. French, Paris 1859–

Date: 1876

1981 Paris.

Medium: Oil on canvas

Date: ca. 1886–88

Dimensions: 32 1/8 x 23 5/8 in.

Medium: Oil on canvas

Credit Line: The Walter H. and Leonore Annenberg

Dimensions: 27 3/4 x 34 in.

Collection, Gift of Walter H. and Leonore Annenberg,

Credit Line: The Walter H. and Leonore

2000, Bequest of Walter H. Annenberg, 2002

Annenberg Collection, Gift of Walter H.

Heavenly Eden Imagination Oil Paints in 19th Century

The Garden at Argenteuil was painted by Claude Monet in 1876 during the impressionists period. This period was first introduced during the 19th century and had several founding members, one being Claude Monet himself. He and other artists characterized the paintings with small, thin, yet visible brush strokes. Focusing on open compositions, to create particular fleeting impressions of color and light combined. The goal was to emphasize the artist's perception of the subject matter as much as the subject itself.

The Garden At Argenteuil actually depicts Monet's backyard at one of his rented homes in Argenteuil. In short, the painting captures one angle of his circular garden. To the right, there are shrubs and planted flowers, followed by tall flower bushes, scattered vegetation in the distance and the back of his house are shown. To the left, Ms.Monet is shown walking on what appears to be a circular walkway made of concrete, a few slim trees and more distant vegetation.

Monet used hues which will regularly be found in a garden, traditional greens, oranges, reds and pinks. However, the way in which he accurately masters the use of shades and tints does not go unnoticed. Nothing was simply green or simply yellow, each object was painted in relation to it's affecting elements such as the sun, angles and shades. The tall trees display the use of tints, as Monet used white to lighten the green on the leaves, hinting that the sun faced east and directly reflected on them. He then continued to realistically use the trees as contents of shadows, for everything underneath them. Thus, the flower bushes, shrubs, Ms.Monet who stood right under the tree and even the pavement itself displayed tints, in which their colors are darkened using black or grey. All in all , an accurate depiction of shades and tints are displayed with the darkening of objects that are naturally placed where shadows are casted and the

lightning of objects exposed to sunlight. This painting doesn't illustrate just one texture but a combination of them. Texture is described as the actual feel of something or the appearance of that feel.

The Garden At Argenteuil is an oil painting and thus has a noticeable sheen and gloss due to the medium used. Roughness appeared to transcend from its entire scope. The painting is almost blurry and gets blurrier as objects are more far off. It's almost like Monet used his fingers and smudged the oil after laying it down, henceforth giving it a rough appeal. Monet and impressionist artist tended to steer away from practical rules of art and so making things look perfect and clean were not of particular interest to them. The combination of sheen and rough textures speak directly to Monet's aesthetic.

Repetition is defined as the recurrence of design elements including those of shape, color, size etc. This particular element is portrayed more than once in this painting. Starting with color, one quickly notices the recurrence of dark and light greens displayed vastly through the shrubs, bushes and trees. The pinks, yellows and oranges are also repeated within the flowers. The element of shape is also illustrated repeatedly as the basic shape of leaves and flowers are constantly exhibited in the garden. Both elements of color and shape create a visual rhythm and cause message reinforcement.

The painting *Gray Weather, Grande Jatte* by Georges Seurat surely held a glance because it masters a fresh, effortless composition. This view extends from the island of La Grande Jatte, framed by trees, to the red-roofed houses of the Paris suburb of either Asnières or Courbevoie across the Seine. It's impossible to walk past it and not capture the wholesome moment. Upon analyzing the painting closely a few elements of design become apparent.

Everything from tones, texture, repetition, balance, contrast, proportion, etc. Here he sought to transcribe most exactly the vivid outdoor clarity of nature in all its nuances" using a technique known as Divisionism also called Pointillism. The painted border was added shortly before the picture was first exhibited in 1889. Similar to those found in the *The Garden at Argenteuil*, one comes across different values of greens, browns, pinks and reds. A combination of textures is also present, as they were with the Monet piece. The bushes, flowers and plants themselves appear to be soft in touch.

Monet emphasized repetition experiencing within the painting through color. The recurrence of different valued greens appear contextually within the entire display. The *Camille Monet (1847–1879) in the Garden at Argenteuil* and *Gray Weather, Grande Jatte*. Georges Seurat (French, Paris 1859–1891 Paris) relate and disengage more than one aspect. Nature for one is something that is very present in both, followed by similar hues and values. Both include rhythm and repetition in extremely different ways but do so efficiently. All in all, the viewers get two different perspectives on nature, one more harmonized than the other but still equally as beautiful.

