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සමාජ දාර්ශනික බලපෑම පිළිබඳ
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ලලිතකලාවේදී (ගෞරව)

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FGS/P/MSSc/ 2003/01

ප්‍රවේශ අංකය:	987
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කැලණිය විශ්ව විද්‍යාලයේ පශ්චාත් උපාධි පීඨයේ

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A Critical Analysis of Socio-Philosophical Influences in Impressionism

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Abstract

The rejection of Eduard Manet's Olympia and some other paintings by young artists at French salon roots the origin of impressionism. It was a historical revolution in art history which was eventually known as a main stream in the world of art. Art with Greco-Roman roots then used to portray the historical, religious and mythological incidence and to entertain the aristocrats completely changed into a representative artistic style of contemporary situations. It was the spirit of the historical revolution by impressionists.

To the common man's eye, though the definition of impressionism is to create a jagged perception to something smooth and tender, the political and philosophical aspect of it divulges more than words; the world is so much more than the avaricious assumptions and that it is built upon a philosophical and a mind based foundation.

Impressionism clearly states that the viewer of any art piece is the sole decision maker who holds the upper hand and yet he is also nothing more than a sheer segment of the common social struggle. Thus, the space remaining for a new stream of art being rejected from the aristocratic social pillars is the mere motive for the birth of a minority tradition which can be identified as the fundamental stages of Impressionism.

While the social sources of impressionism were the new social forms emotions and consuming patterns newly formed after the French revolution, the political and philosophical evocations on liberty, equality and labor rights was its philosophical source. The aesthetic base of impressionism was the new scientific analysis on light, colors, time and speed. Impressionism which is originated in such a background contributed its revolutionary ideologies to change the social aspects towards ordinary people and women by bringing out a new aesthetic theory. Therefore impressionism exceeds the surface nature of a painting thus it is a result of the philosophical and intellectual evocation as well as the social upturns and independent human mind.

Keywords: Impressionism, Claude Monet, French Salon, Color Palette, Académie Suisse.