

Slavni slikari i njihova dela

"Ars longa, vita brevis"

„Ne može se sigurnije pobeći od sveta nego kroz umetnost i ne može se sigurnije spojiti s njime nego preko umetnosti“ - rekao je Gete, a ja sam pokušala da malo pobegnem u taj čarobni svet, da dokučim duh vremena i podneblja u kome su nastala velika dela slavnih slikara i da Vam ih prikažem i približim u nadi da će Vas ta dela reprodukovana na markama povezati sa mnom u beskrajni beočug lepotе i uživanja, koje sam osećala dok sam ih prikupljala i sortirala.

Želela sam da Vas sprovedem kroz epohe i vekove, od prvih dela, koja su služila ritualu, preko idealnih formi antike, srednjevekovnih dela, koja su bila namenjena crkvi i vernicima, i dela kasnijih epoha do danas, ali zbog obimnosti materijala odabrala sam era renesanse, koja je donela potpuno nov stav prema umetnosti i umetnicima; epohu baroka i delimično moderne umetnosti (impresionizam i postimpresionizam) koja iznalazi nove forme kroz pobune protiv starih estetskih vrednosti.

Preko ovih nekoliko listova eksponata sa reprodukcijama slika velikana umetnosti želela sam da ispoštujem Šopenhauerove reči: „Odnosite se prema umetničkom delu kao prema kralju, neka ono prvo govori Vama“.

"There is no surer way of evading the world than by art; and no surer way of uniting with it than by art" - said Goethe and I was trying to get away a bit in that magic world, to figure out the spirit of the time and region in which they are incurred masterpieces of the famous painters and to show You and bring closer hoping that this work reproduced on stamps might connect with me in endless Ring of beauty and enjoyment that I felt collecting and sorting them.

I wanted You to lead through epochs and ages, from the first masterpieces, which served to ritual, throught the ideal form of the antique, middle age works, that were intended for the church and the believer, and the later period of the era till the present day, but due to the volume of material I chose the era of the Renaissance, which brought a whole new attitude toward art and artists; the Baroque and partly modern art (Impressionism and Post-Impressionism), which find new forms of rebellion against the old aesthetic values.

Over the past few sheets of the exhibition with the reproductions of the great artists I wanted to honor Schopenhauer's words: "Treat a work of art like a prince: let it speak to you first."

Pripremila:

Mandić Beata

Apatin, MMXVI

Renesansa - Renaissance

U XV. i XVI. veku Evropa je doživela veliku kulturnu revoluciju, koja je krenula iz Italije i poznata je pod imenom "renesansa" - preporod ili ponovno rođenje, jer je mnoštvo ljudi inspirisano obnovljenim interesovanjem za klasičnu kulturu. To je period zadržljajućeg bujanja kreativnosti, period u kome središte univerzuma više nije Bog nego čovek. U slikarstvu je najvažnije otkriće perspektive – linearne i vazdušne, proučava se ljudsko telo, njegova anatomski struktura, zakoni pokreta i proporcije, a crtački stil je postao prirodniji i realističniji. Razvija se tonska modelacija i senčenje, čime se dobija utisak prostora, trodimenzionalnost. Uz religiozne teme nasleđene iz prošlosti, sa radnjom koja je smeštena u savremenim ambijentima, izostavljajući oreol, obrađuju se sve više mitološke, istorijske teme te portreti kao dokaz svesti o sopstvenoj vrednosti.

Najznačajniji predstavnici su: Leonardo Da Vinci, Albrecht Dürer, Rafaello Santi, Tiziano Vecelli, Michelangelo Buonarroti, Sandro Botticelli, Tintoretto...



Leonardo Da Vinci



Michelangelo Buonarroti



Sandro Botticelli

In the XV. and XVI. century Europe has experienced the Cultural Revolution, which started in Italy and is known as the "Renaissance" - a revival or rebirth. It is a stunning period of flourishing creativity, a period in which the center of the universe is not God but man. In painting, the most important discovery is the perspective - linear and aerial, has been studying the human body, its anatomical structure, the laws of motion and proportions, and the drawing style became more natural and realistic. By developing the tone modeling and shading, it has been giving the impression of space, three-dimensionality. Along with religious themes inherited from the past, with the artefact which is located in a modern environment, more mythological, historical subjects and portraits has been processing as an evidence of awareness of self-worth.

The most important representatives : Leonardo Da Vinci, Albrecht Dürer, Rafaello Santi, Tiziano Vecelli, Michelangelo Buonarroti, Sandro Botticelli, Tintoretto...



Rafaello Santi (1483 – 1520)

Italijanski slikar i graditelj u čijem je delu do punog izražaja došao duh visoke renesanse. Njegov genije se sastojao u nenadmašnoj moći sinteze, koja mu je omogućila da stvori jedan osobeni stil u kome su i njegovi savremenici i potomstvo videli najpotpuniji i konačni izraz težnji ka klasičnoj harmoniji i idealnoj lepoti. Osmišljeno planiranje, pitomost emocija, harmonija i vedrina kolorita, mekoća osvetljenja, jednostavnost i uravnoteženost, zajedništvo figure i pejzaža karakterišu njegove Madone u ambijentu piramidalne kompozicije.



Madona Conestabile

Connestabile Madonna



Sikstinska Madona – *Sistine Madonna*



Madona del Granduca

The Granduca Madonna



Sikstinska Madona (detalj)

Sistine Madonna (detail)



Madona sa detetom i malim Jovanom Krstiteljem

Madonna with the Child and Young St. John



Sveta porodica

The Holy Family with Beardless St. Joseph

Italian painter and architect of the High Renaissance. His ingenuity consisted of the unmatched power of synthesis, which enabled him to create a personal style in which his contemporaries viewed the most complete and final expression of the pursuit to classical harmony and ideal beauty. Designed planning, tame emotions, harmony and bright colors, soft lighting, simplicity and balance, communion of the figure and the landscape is characterized by his Madonnas in the atmosphere of a pyramidal composition.

Raphaello



Rafaello Santi (1483 – 1520)

U freskama Vatikanske palate se pokazao kao "najveći majstor kompozicije kako u pogledu aranžiranja tako i u pogledu znanja kako se vlada prostorom" i tu ga pratimo od atmosfere staložene duhovne kontemplacije do uzbudljivih kontrasta i dramatične napetosti. Dubok trag je ostavio na polju portreta, gde istom pažnjom slika i kurtizane i bogate građanke i kneginje, plemiće, pape, kardinale, gde se majstorskom slikarskom potezu pridružuje psihološka karakterizacija.



Andēlo Doni

Portrait of Agnolo Doni



Dama sa jednorogom

Young Woman with Unicorn



La Velata

The Veiled Lady



Portret kardinala

Portrait of a Cardinal



Đovana Aragonska

Portrait of Jeanna d'Aragon



Portret žene (La Muta)

Portrait of a Woman (La Muta)



Baltazar Kastiljone

Portrait of Baldassare Castiglione



Portret mlade žene (Fornarina)

Portrait of a Young Woman (La Fornarina)

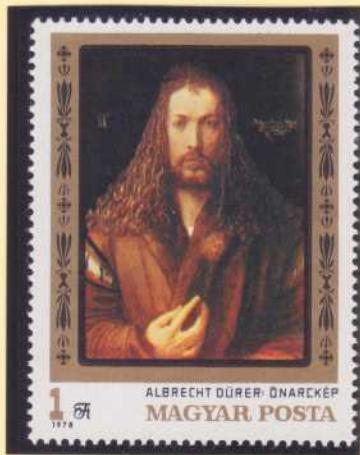
The frescoes of the Vatican palace proved to be "the greatest master of composition in terms of arranging and of knowing to rule with the space". He left a deep mark on the portraits, where with the same care paints courtesans and wealthy citizens and princesses, royalty, popes, cardinals, giving a psychological characterization.

Raphaello



Albrecht Dürer (1471 – 1528)

Slikar, graver, umetnik drvoreza i vodeći teoretičar umetnosti, najveći predstavnik nemačke renesanse i jedan od onih koji je najbliži italijanskoj renesansi. Portretiranje je smatrao najvažnijim zadatkom u kojem uspeva ostvariti punu prostornu plastičnost likova. Portreti su mu majstorska dela karakterizacije na kojima pokazuje veliku snagu sugerisanja dubine, pomoću čisto formalnog načina, postavljanjem figure ispred ravne površine. Bogatstvom odeće i kolorističnom živošću ukazuje na dodir sa mletačkim slikarstvom.



Autoportret u krznenom ogrtaču

Self-Portrait in a Fur Coat



Portret Bernarda fon Resena

Portrait of Bernhard von Reesen



Autoportret - *Self-portrait*



Ples seljačkog para – *Peasant Couple Dancing*



Pravda – *Allegory of Justice*



Portret muškarca – *Portrait of a Man*

A painter, engraver, woodcut artist and a leading theorist of art, the most representative of the German Renaissance and one of those closest to the Italian Renaissance. Portraiture was his most important task in which he managed to achieve full spatial plasticity of the characters. His portraits are masterpieces of characterization which shows the great power of suggesting the depth, using purely formal way, by placing the figures in front of the flat surface.

Albrecht Dürer (1471 – 1528)

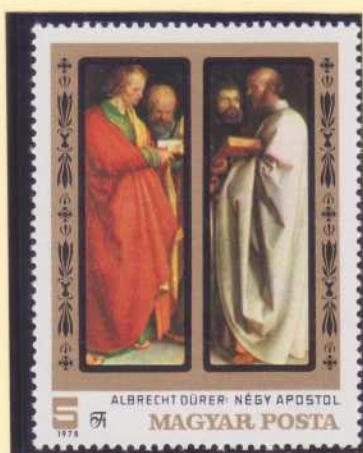


Dürer je posezao i za mitološkim, alegoričnim i religioznim temama, ali se bavio i prirodom: prostrani horizont, svežina boja i naslućivanje zračne perspektive. Poznavanje proporcije tela i spoznaja prirode postaju osnovni elementi njegovog slikarstva. Bio je majstor crtačkog "mikroskopskog" detalja, gde je razvio lakoću pokreta ruke, a ostao precizan. Lepotu oblika i materije sagledava u jasnoj i nepomućenoj liniji, u spletu i tkanju linija. U tom linearnom stilu leži snaga i lepota njegove umetnosti.



Paumgartner oltar: Sveti Đorđe; Rođenje Isusovo; Sveti Eustahije

Paumgartner altarpiece: Saint George; Nativity of Jesus; Saint Eustace



Četiri Apostola – *Four Apostles*



Adam - *Adam*



Bogorodica sa detetom i komadićem kruške

Virgin and Child with a Pear



Poklonjenje tri kralja – *Adoration of the Magi*

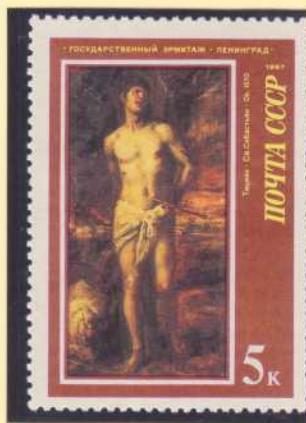
Dürer resorted to the mythological, allegorical and religious subjects, but also dealt with the nature: the horizon, the freshness of colors and anticipation of the air perspective. He was a master draftsman of "microscopic" details, where he developed the ease of his hand movement, but remained accurate. In this linear style lies the power and beauty of his art.





Tiziano Vecelli (1490 – 1576)

Portreti su mu duboke studije karaktera, ne laskajući modelima prikazuje i njihovu aroganciju, lukavost. Mitološke slike i slike Venere veličaju idealno, slaveći lepotu, raskoš, čulnost i bogatstvo života, dok se religijske slike kreću od senzualnosti do silovitih mučenja i tragedije.



Sveti Sebastian – *Saint Sebastian*



Bahanalije – *Bacchanal of the Andrians*



Marija Magdalena

Penitent Mary Magdalene



Marija Magdalena

Mary Magdalene Repentant



La Bella

Portrait of a Woman (La Bella)

His portraits are deep study of character, not flattering to models, showing their arrogance, cunning. Mythological images and pictures of Venus glorified the ideal, celebrating the beauty, luxury, sensuality and richness of life, while religious paintings range from sensual to the violent torture and tragedy.

TITIANVS · F



Tiziano Vecelli (1490 – 1576)

"Zastava slikarstva" kako je za njega rekao Velazquez, Tizian Vecelli personificira veliko klasično slikarstvo renesanse. On se odlikuje snagom, njegovi su oblici puni, boje jake, uravnotežene jednostavnim suprotnostima. Njegova upotreba boja i upotreba kontrasta predstavlja je naročito dostignuće i u emocionalnom i u intelektualnom pogledu. Sa podjednakom ljubavlju, majstorstvom i uspehom gajio je uporedo crkveno, mitološko, alegorijsko slikarstvo i portrete.



Flora – *Flora*



Urbinska Venera – *Venus of Urbino*



Zemaljska i nebeska ljubav (detalj)

Sacred and Profane Love (detail)



Danaja i zlatna kiša – *Danae and the Shower of God*



Venera vezuje oči Kupidu - *Venus Blindfolding Cupid*

Titian Vecelli personifies the great classical paintings of the Renaissance. He is characterized by strength, his forms are full, colors are strong colors, balanced by simple contrasts. His use of color and the use of contrast was a particular achievement in emotional and intellectual sense. With equal love, mastery and success painted religious, mythological, allegorical paintings and portraits.

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Barok - Baroque

Sa svojom poslednjom fazom rokokoom, barok je poslednji veliki stil. Nastao je u Rimu krajem XVI. veka kao zvanična umetnost katoličke crkve u sklopu pokreta kontrareformacije. Katolička crkva je nastojala da vernike očara sjajem i bogatstvom, a postizanju tog cilja najviše je odgovarala umetnost raskošnih oblika, inspirisana verskim temama. Do sredine XVIII. veka barok prerasta crkvene okvire i proniće u sve društvene slojeve, prihvatajući ga vladari i moćna aristokratija. Ime potiče od portugalske reči barocco što znači veliki biser nepravilnog oblika.

Tematska slika ogromnih razmara kreće se u rasponu od religioznih scena, alegorija, istorijskih slika, mitoloških kompozicija u kojima se prepliću religiozno patetični zanos i senzualnost aktova, pa sve do velikog broja motiva, među kojima su omiljeni bili portreti, grupni portreti, autoportreti, pejzaži, žanr scene i mrtve prirode. Umesto mirne i uravnotežene renesansne kompozicije, figure živih i snažnih gestova u baroknoj umetnosti se redaju po dijagonalni, a jakim kontrastima svetla i tame postižu se dramatično vizuelni, naglašeni iluzionistički doživljaji. Preovladava boja širokog raspona, prostor se produbljuje beskonačno, nestaje odnos glavnih i podređenih delova i ostavlja utisak kao celina a ne kao pojedinost.

Najznačajniji predstavnici su: Michelangelo Caravaggio, Rembrandt van Rijn, Peter Paul Rubens, Anthonis van Dyck, Frans Hals, Jan Vermeer, Diego Velazquez, Nicolas Poussin, Georges de la Tour, Jan Vermeer van Delft ..



Georges de la Tour



Jan Vermeer van Delft



Frans Hals



Diego Velazquez



Carl Fabritius

With its latest phase Rococo, Baroque is the latest large style. It was founded in Rome in the late of the XVI. century as the official art of the Catholic Church. By the mid of the XVIII. century Baroque outgrows the church frames and penetrates into all social layers, accepting it by the rulers and the powerful aristocracy. The theme of the images are ranging from religious scenes, allegories, historical motives, mythological compositions to a large number of motives, among which were portraits, group portraits, self-portraits, landscapes, genre scenes and still lifes. Instead of a peaceful and balanced renaissance composition, in the Baroque style the vivid and powerful figure gestures are arranged diagonally, and the dramatical, illusionistic experience is achieved by the strong contrast of light and darkness. Dominates a wide range of color, the space is infinitely deeper, disappears the relationship of main and subordinate parts, so making an impression as a whole and not as detail.

The most important representatives : Michelangelo Caravaggio, Rembrandt van Rijn, Peter Paul Rubens, Anthonis van Dyck, Frans Hals, Jan Vermeer, Diego Velazquez, Nicolas Poussin, Georges de la Tour, Jan Vermeer van Delft ..



Peter Paul Rubens (1577 – 1640)

Flamanski slikar, crtač, graver i diplomata epohe baroka, po mnogim najveći slikar svih vremena. Bio je neverovatno plodan stvaralac: portretista, slikar religioznih, istorijskih, alegorijskih i porodičnih prizora, lovova, svečanosti, turnira, seoskog života i predela. U ranijoj fazi slikanja obeležavaju ga mirnije, uravnotežene kompozicije, suzdržani tamniji kolorit, da bi zatim došlo do postepene promene.



Otmica Leukipovih kćeri

The Leucippo's daughters Kidnapping



Vetsaveja kod fontane – *Bathsheba at the Fountain*



Statua Cerere – *The Statue of Ceres*



Perzej i Andromeda – *Perseus and Andromeda*



Lov na lavove – *Lion Hunt*



Savez zemlje i vode

The Union of Earth and Water

Flemish painter, draftsman, engraver and diplomat of the Baroque era, for many the greatest artist of all time. He was incredibly prolific creator: portraitist, painter of religious, historical, allegorical and family scenes, hunts, feasts, tournaments, rural life and landscapes. His earlier stage of painting is marked by peaceful, balanced composition, restrained darker colors, which changed by the time.

Pietro Paolo Rubens

Peter Paul Rubens (1577 – 1640)



Slike su mu velikog formata iz kojih zrači životna radost i energija, beskonačan prostor, blještava boja, izražajan i slobodan potez, siloviti pokreti, a bujno ljudsko telo ružičaste puti oslikava novi doživljaj čulnosti, raskoši, dramatike i strasti. To preterano obilje puti uspeo je da ukroti u najdinamičnije, najdragocenije, najlepše ritmove pokreta, pa nije čudo što je nazvan "slikarem tela".



Lapiti i Kentauri – *Lapiths and Centaurs*



Krzno (detalj) – *The Fur (detail)*



Pejsaž sa dugom – *Landscape with a Rainbow*



Autoportret – *Self-Portrait*



Venera pri toaleti – *Venus at her Toilet*



Kamena kočija – *The Stone Carters*



Sobarica - *Portrait of a Chambermaid*

His paintings have large dimensions, from which radiates the joy of life and energy, infinite space, bright colors, expressive and free move, violent movements, and the nude lush pink human body reflects the new experience of sensuality, luxury, drama and passion. This over-abundanced nudity managed to tame the most dynamic, most precious, most beautiful rhythms of movement, so it is not surprising that he is called "the painter of the body."

Peter Paul Rubens



Rembrandt Harmenszoon van Rijn (1606-1669)

Holandski slikar i graver baroka. Njegov umetnički opus izvanredan je po opsegu i po raznovrsnosti motiva. U njemu zauzimaju prvo mesto grupni i pojedinačni portreti te autoportreti uklopljeni u figuralne kompozicije, zatim su tu i motivi iz Biblije, istorije, mitologije, te pejzaži sa pojačanom dramom prirode, mrtve prirode i alegorije. Portreti i autoportreti daju neobično jasnu sliku čoveka, njegov spoljni izgled ali i jedinstveni intimni psihološki karakter.

Zato je i nazvan "slikarem duše". Karakterišu ga dramatične i neobične životne prezentacije likova na kojima je izbegavao stroge forme. Majstorski je koristio bogatu igru tamno - svetlog, šaroliko palucanje boja, koja se čas prigušuje, a čas divno blješti i sjaji u najbogatijim tonovima. Ta svetlost je sve drugo nego naturalistička, ona je Rembrandtova vlastita svetlost, svetlost iz boja.



Starica

Portrait of an Old Woman

Devojčica na prozoru

Young Girl in the Window

Mlada žena sa mindušom

Young Woman with Earrings

Portret Barte Martens Domer

Portrait of Baartgen Martens Doomer

Saskija sa cvetom

Saskia with Red Flower

Hendrike u krevetu

Hendrickje in the Bed

Dutch Baroque painter and engraver. His oeuvre is remarkable for the range and diversity of motives: group and individual portraits and self-portraits embedded in figurative composition, then there are the motives of the Bible, history, mythology, and landscapes with increased drama of nature, still lifes, and allegories. Portraits and self-portraits provide an unusually clear picture of the man, his outer appearance and unique intimate psychological character. That's why he has been called "the painter of the soul." He is characterized by presenting the dramatic and unusual life of the figures on whom he avoided strict forms. He masterfully used the play of dark - bright, variegated colors, which dampens in one moment, and in other moment shines and sparkles in the richest hues. This light is anything but naturalistic, it is Rembrandt's own light, the light from the colors.

Rembrandt.

Impresionizam - Impressionism

Osamdesete godine XIX. veka obeležene su pojavom impresionizma. Iako je u predmetnom pogledu nastavak realizma, impresionizam uspostavlja nov odnos prema svetu i slikari tragaju za novim načinom vizuelnog izraza. Impresionisti su napustili takoreći potpuno rad u ateljeu i izašli u prirodu (plenerizam), tražeći da u punoj i blještavoj svetlosti dana otkriju lepotu čistih i jarkih boja. Oni nastoje da slikarski utvrde stalno kretanje, promene i preobražaj viđenog sveta, a sve to kao lični utisak i doživljaj. U želji da zabeleže neposredan utisak treperenja vazduha, titranja svetlosti i njenog odbleska o različite površine u različito doba dana i godine bojama sunčevog spektra bez crne i bele, slikaju brzim i kratkim potezima četkice bez preciznog iscrtavanja forme predmeta i figura i bez čekanja da se suksesivni nanosi slojeva osuše pa površina njihovih slika deluje rastočeno, fluidno bez oštrih ivica.

Ovim umetnicima priroda je bila prava gospodarica sa hiljadama prelaza boja i veštinom senčenja i toniranja naslikali su ono što se po definiciji nije moglo naslikati zato što se fizički nije moglo videti, npr. kvalitet vazduha, njegovu vlagu ili svežinu. Zbog toga je psihološka percepcija postala važnijom od "stvarne" teme, a sadržaj je zamenjen vizualnim "impresijama" svega što su čula mogla percipirati.

Vodeći predstavnici: Claude Monet, Edgar De Gas, Pierre – Auguste Renoir, Édouard Manet, Camille Pissarro ...



Pierre – Auguste Renoir



Édouard Manet



Camille Pissarro



Edgar De Gas



Ion Andreescu

Impressionism is the art movement of eighties of the XIX. century. Impressionism establishes a new relation to the world and the artists were looking for new ways of visual expression. Impressionist paintings characteristics include short, quick brush strokes, open composition, emphasis on accurate depiction of light reflection on different areas at different times of the day and year using pure and bright colors. Colors are applied side-by-side with as little mixing as possible, creating a vibrant surface, wet paint is placed into wet paint without waiting for successive application to dry, producing softer edges and intermingling of color. Pure impressionists avoid the use of black paint. Shadows are boldly painted with the blue of the sky as it is reflected onto surfaces, giving a sense of freshness previously not represented in painting. Therefore, the psychological perception has become more important than the "real" issues, and the content is replaced with a visual "impressions" of what the senses can perceive.

Leading representatives : Claude Monet, Edgar De Gas, Pierre - Auguste Renoir, Édouard Manet, Camille Pissarro...

Pierre – Auguste Renoir (1841 – 1919)



Francuski slikar impresionizma. U početku svog slikarskog obrazovanja podleže uticaju tamnog kolorita da bi preko tonskog slikanja došao do impresionizma, gde koristi čiste boje. Beležio je vesele prizore sa savremenih pariških sastajališta, uspevajući da opravda nadimak "slikar radosti". On je negovao slikanje širokim rasponom tonova, često se opredeljujući za jednu dominantnu boju. Uspevao je da bogatstvom nijansi dočara treptaje dnevne svetlosti. On i njegov prijatelj Claude Monet otkrili su da boja senki nije braon ili crna, već odraz boje objekta koja ih okružuje, efekat koji je danas poznat kao difuzna refleksija.



Portret Žane Samari

Portrait of Jeanne Samary



Žena i mačka

Woman With a Cat



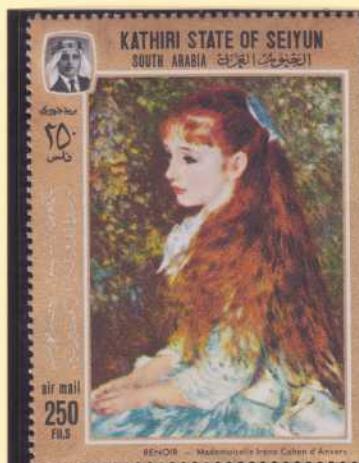
Portret Margote

Portrait of Margot



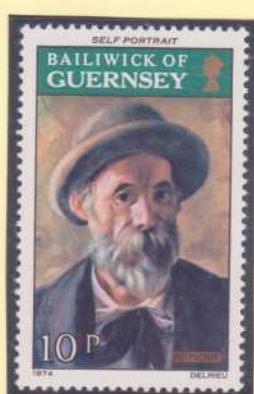
Na obali mora

By the Seashore



G-dica Irena Cahen D' Anvers

Mlle Irene Cahen D' Anvers



Autoportret

Self-Portrait

French Impressionist. Renoir's paintings are notable for their vibrant light and saturated color, most often focusing on people in intimate and candid compositions. The works of his early maturity were snapshots of real life, full of sparkling color and light. Recorded the happy scenes of contemporary Parisian meeting places, succeeding to justify the nickname "the painter of joy." He and his friend Claude Monet discovered that the color of shadows is not brown or black, but the reflected color of the objects surrounding them; an effect today known as diffuse reflection.

Renoir

Postimpresionizam - Post-Impressionism

Postimpresionizam je slikarski pravac sa kraja 19. veka. Kako postimpresionizam predstavlja pokret grupe revolucionara, "onih koji slede iza impresionista" i napuštanje njegovih ograničenja, u okviru njega ne postoje jasni obrasci i pravila koja su koristili slikari ovog pravca, pa samim tim ne postoji jedinstvo ovog pokreta. Postimpresionisti koriste jarke boje, debele naslage boja, jasne poteze, stvarni život kao temu svojih slika. Više su skloni naglašavanju geometrijskih oblika, izobličenju formi radi postizanja ekspresivnog efekta i korišćenju ahromatske i hromatske boje u smelim kontrastima. Predstavnici su glavni i zajednički cilj povratak strukturnoj organizaciji kompozicije u cilju jedinstva i manje - više svesno preterivanje izgleda prirode zarad prezentacije emocionalnog odnosa prema modelu.

Najznačajniji predstavnici su: Pol Cezanne, Georges Seurat, Vincent van Gogh, Paul Gauguin, Henri de Toulouse-Lautrec, Odilon Redon...



Pol Cezanne



Henri de Toulouse-Lautrec

Post-Impressionism is a painting straight from the 19th century. Post-Impressionists extended Impressionism while rejecting its limitations: they continued using vivid colours, often thick application of paint, and real-life subject matter, but they were more inclined to emphasize geometric forms, to distort form for expressive effect, and to use unnatural or arbitrary color. The Post-Impressionists were dissatisfied with the triviality of subject matter and the loss of structure in Impressionist paintings, though they did not agree on the way forward.

The most important representatives: Paul Cezanne, Georges Seurat, Vincent van Gogh, Paul Gauguin, Henri de Toulouse-Lautrec, Odilon Redon ...



Vincent van Gogh (1853 – 1890)

Holandski slikar postimpresionizma, jedan možda od najtragičnijih. U početku prikazuje život seljaka i radnika, koji se pate i muče na svojoj zemlji. Njegova je sumorna paleta bila ne samo izraz suosećanja sa bedom već i izraz prirode melanholika. Kasnije se na slikama javlja skala svežih, otvorenih boja, isključuju se senke, a oblike konturiše tamnom bojom. Pretežno slika pejzaže, mrtvu prirodu, figure kod kojih su se boje pod mediteranskim nebom zašarile, zablistale kao da je u njima iskričavo svetlo samog Sunca. Pored prikaza prirode slikao je i enterijere, svoju sobu, kafanu, ulicu, sebe.

Van Gogh je stravstveno pokušavao izraziti u svojim slikama ono što se ne može izraziti. On je jedan od prvih umetnika, koji je deformisao prirodni oblik, da bi postigao što jaču i intenzivniju izražajnost. Kompoziciju ostvaruje dinamičnim ritmom linija i intenzivnim koloritom u jakim kontrastima, koji nemaju nikakve sličnosti sa stvarnom scenom, već predstavljaju odraz unutrašnjeg stanja umetnika. Svaki njegov autoportret je deo njegove autobiografije i u njima se odražava drama njegove životne putanje, koja se završila samoubistvom u 37 godini života.



Irisi - Irises



Spavaća soba u Arlesu - Bedroom in Arles



Kafe na pločniku – *Cafe Terrace on the Place*



Proljeće u voćnjaku



Suncokreti - *Sunflowers*

Orchard with Blossoming Apricot Trees

Vincent van Gogh was a Dutch post-impressionist painter, notable for its rough beauty, emotional honesty and bold colors. Later his palette consisted of vivid coloration, he was influenced by the strong sunlight and he developed a unique and highly recognizable style. His work included self-portraits, landscapes, still lifes, portraits and paintings of cypresses, wheat fields and sunflowers. He also painted interiors, his room, taverns, streets. He was one of the first artists who defaced the natural form, to achieve a stronger and more intense expressiveness. His compositions achieves dynamic rhythm lines and intense colors in strong contrasts, which have no resemblance to the actual scene, but a reflection of the inner state of the artist.

Vincent