

**“ART OUTDOORS!”**

**THE IMPRESSIONISTS AND EUROPE**

It would be an understatement to bring Impressionism back to Monet's art alone, even if he certainly was a great painter. But in order to better pursue the games of "impressions", the French artist gradually excluded the human presence from his canvases. Just think about the "Water Lilies" series, in which there is no trace of an anthropological participation. Ultimately, Sisley alone followed this path in France, and abroad, the crowd of unmade landscape architects, dispersed in the atmosphere, whom I was careful not to include in the exhibition. The discourse already changes if we think about Pissarro, whose works almost always contain the appearance of anecdotes, scenes of peasant life, descending from the great example of Millet. Renoir then was specialized in precisely that kind of portrait that Monet introduced, and with a congenital weakness. And if we talk about Manet, Degas, Caillebotte, these were superb typesetters of human actions. In general, the valid Impressionists of other countries have moved in this direction, they have accepted all, that is, the obligation to record the effects of atmospheric light, during the hours of the day, the seasons, the meteorological conditions, but not studying them in a sort of empty stage, but in the midst of an intense and charged human acting. And therefore, the Impressionisms of countries other than France, in general, offer us robust languages, variously compromised with the daily scene, not at all convinced that a sort of alarm siren should be sounded to force human beings to call themselves out, to to go into hiding, to let only the branches or the grass shaken by the wind speak.

Artists who were inspired by impressionism are the Germans Menzel and Leibl, the Spaniards Fortuny and Beruete, the Dutch Mauve, the Russian Repin.

 MENZEL MENZEL

 LEIBL

 A.MAUVE

 A.MAUVE