



The Theme of Flowers as a Sign of Impressionism on the Example of the Work of Ivan Trush (1869-1941)

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ABSTRACT

The end of the 19th and the beginning of the 20th century in art are associated with light and color in Europe, which were characteristic of the artistic philosophy of Impressionism. Prominent representatives of this movement created artworks based on a new approach to color choices and subject matter, including the depiction of real landscapes and floral compositions. The relevance of this research is driven by the need to study the artistic representation of floral compositions by the Ukrainian artist I. Trush through the prism of Impressionist stylistic elements. The research aims to identify the features of Impressionist philosophy in the works of I. Trush through a comparison of the artist's body of work with that of Impressionist contemporaries in the field of visual arts. In this research, scientific methods such as description, systematization, analysis, comparison, cultural-historical analysis, and generalization were employed. As a result of this scientific investigation, the fundamental characteristic traits of Impressionism as an art style in visual arts were studied, as well as the particular features that distinguish this artistic movement from previous artistic philosophies. The research also analyzed the conceptual framework of the term "Impressionism" and its origins. Furthermore, it examined the characteristic traits and features of the works of the Ukrainian painter I. Trush and Impressionist artists, allowing for the integration of the distinctive traits and features of Impressionism in the artist's work through comparison. Through the comparative analysis conducted in this scientific work between Impressionists and the artistic output of I. Trush, the involvement of the Ukrainian artist in the broader Impressionist movement was highlighted. This research can be utilized by scholars and art historians for further exploration of Impressionism as an artistic movement and its influence on the development of Ukrainian art.

Keywords: Painting; Image; Style; Ukrainian Art; Artistic Idea.

INTRODUCTION

Nowadays, Ukrainian art and its history are rich and diverse, influenced by the country's complex cultural, historical, and political context. Ukrainian art has evolved over centuries, drawing inspiration from indigenous traditions, Byzantine and Western European influences, and periods of political and cultural upheaval. It encompasses a wide range of styles and movements, each reflecting the unique experiences and creative expressions of Ukrainian artists (Selezn`ova, 2015). Impressionism, which emerged in the late 19th century, was characterized by a departure from traditional academic art and a focus on capturing fleeting moments of light and color in everyday life. While Impressionism originated in France, its influence extended to various parts of the world, including Ukraine (Ioffe, 2023).

In Impressionist art, the themes and subjects often revolved around scenes of contemporary life and nature. Impressionists were known for depicting landscapes, urban scenes, leisure activities, and, in some cases, portraiture. They sought to capture the effects of changing light and atmosphere on their subjects, emphasizing the play of colors and the transitory nature of the scenes they painted (Zavyalova & Stakhevych, 2022). One of the key techniques employed by Impressionist artists was the use of broken brushwork and loose, visible brushstrokes. They abandoned the meticulous detail of academic painting in favor of capturing the essence of a scene through quick, spontaneous brushwork. This technique allowed them to convey the shifting qualities of light and color in their works. Ivan Trush, a Ukrainian artist, was influenced by Impressionism in his own artistic endeavors. His work often focused on the depiction of landscapes, including rural scenes and floral compositions. Flowers, in particular, were a recurring theme in his art. In the context of Impressionism, flowers were a subject that allowed artists to explore the interplay of light and color in a controlled setting, making them a suitable subject for capturing the essence of the movement. Cultural-historical aspects of Ukrainian arts are deeply intertwined with the country's complex history. Ukrainian art has been influenced by various cultural and artistic traditions, including Byzantine, Polish, Russian, and Western European (Herbert, 1988; Denvir, 2023). These influences have shaped the development of Ukrainian artistic styles and themes over time.

Formed in the 19th century in the visual arts, the phenomenon of impressionism produced relaxed compositions in the works of artists-adherents of this trend, conveying vivid pictures of the surrounding world, in particular, elements of nature (Kozar, Ivancho, & Mayboroda, 2016). The examination of floral themes in this study through the prism of impressionistic philosophy in the world and Ukrainian art is due to the ambiguous figure of the Galician artist I. Trush, in whose works the elements of various, in particular, impressionistic, academic, symbolic artistic trends, and characteristics of classical realism are identified. The problem of this study is the analysis of the creative legacy of I. Trush, focusing special attention on the floral theme in the artist's works, which as a result will identify the importance of the artist's contribution to the world and Ukrainian art space.

The examination of the impressionist movement was conducted by a researcher Ajvazi (2023, p. 2), who notes that this artistic movement in painting arose due to a group of young artists in France in the 1860s, where it was finally formed by the beginning of the 20th century. Notably, Ukrainian artists, in particular, painters, actively joined the European impressionist movement as an opposition to the realistic tradition, so it is necessary to examine in more detail the development and formation of impressionism on the territory of Ukraine. Dombrowski (2021, p. 399) draws attention to the fact that artists of the impressionist movement adhered to an ideology that assimilated artistic idioms and practices, so it is necessary to examine the features of the artistic philosophy of impressionism more deeply.

According to researchers Gholamali and Sadeghinia (2021, p. 35), the revolutionary ideas of representatives of impressionism, which focused on the new use of light, colour, and reflection of expression on canvas, were ridiculed in Europe, but later this style of art became popular among the artistic establishment of Europe. Researchers are convinced that impressionist artists C. Monet, E. Manet, K. Pizarro, and P. O. Renoir, who were at the origins of the above-mentioned art movement, gained recognition and popularity based on dissonance with the standards of the Academy of Fine Arts in France, creating and learning new techniques for the influence of light on the landscape and nature, avoiding static scenes. Considering this, it is necessary to examine in more detail the features of impressionistic utterance within the works of artists who represented this style in the visual arts and compare their main characteristics with representatives of Ukrainian impressionism, in particular, on the example of the work of the Ukrainian artist I. Trush.

Researcher Albastova (2022, p. 51) notes that united by a disagreement with official art, impressionist artists identified their works with the environment in which they were located, creating movement and vibrations in images of life. The researcher notes that the artistic movement of impressionism and its representatives reformed conventional academic painting, moving away from the usual three-stage technique, as artists began to engage in creativity outside of workshops, in particular, in nature. In this way, artists modified the stability of perception by drawing their inspiration from wildlife. It is worth exploring the inherent features of impressionism, especially the themes of nature and flowers among the artists of the movement. The representative of the Ukrainian fine arts himself, Trush (1899, p. 146), noted that the essence of impressionism lies not in bright colours, but in the technicality of the artistic plot of a visual work. It is necessary to examine the inherent impressionist beliefs of I. Trush on the example of the artist's works.

The choice to study the influence of Impressionism on Ukrainian artist Ivan Trush was motivated by the desire to understand how international artistic movements, like Impressionism, were adopted and adapted by Ukrainian artists within their own cultural context. The research gap lies in the specific analysis of Ivan Trush's works and their connection to Impressionism, as well as in examining how Ukrainian Impressionism fits into the

broader narrative of Ukrainian art history.

The purpose of the study is to examine the creative legacy of I. Trush and drawing parallels between his activities in art with representatives of impressionism, by comparing techniques, themes, and means of artistic painting.

For a comprehensive exploration of this topic, you can refer to scholarly sources, art history books, and academic articles that delve into Ukrainian art history, Impressionism, and the works of Ivan Trush in particular.

MATERIALS AND METHODS

This study employed a comparative and analytical research design to explore the theme of flowers in the artistic philosophy of Impressionism, with a focus on the works of the Ukrainian artist I. Trush. The research approach involved the examination of key characteristics and features of Impressionism, both within European Impressionist art and in the context of I. Trush's artistic output. The primary data sources for this study included artworks by I. Trush and renowned French Impressionist artists. The analysis was based on a careful examination of these artworks, considering various elements such as brushwork, color palette, composition, and thematic choices. Additionally, the study drew from didactic materials, theoretical works, and research conducted by Ukrainian and American scholars, which provided valuable insights into Impressionism and I. Trush's contributions.

The analysis commenced with a description of key characteristics inherent in Impressionism as a 19th-century artistic movement. This initial step established a foundation for understanding the essence of Impressionism in the visual arts. Subsequently, aspects of artistic painting within the framework of Impressionist philosophy in Europe were systematically structured. This organization facilitated further analysis by categorizing and arranging information in a coherent manner. The study employed an analytical approach to examine fundamental features of Impressionism among French artists and compared them with the works of I. Trush. This involved a detailed examination of artistic attributes, including brushstroke techniques, color palettes, and thematic choices, to identify commonalities and distinctions. The comparison method was utilized to differentiate the main aspects of I. Trush's creative features from those of the Impressionists, aiming to highlight both the similarities and differences in artistic painting between European Impressionist art and the work of the Ukrainian artist.

The subsequent step involved abstracting the properties of artistic painting to emphasize the characteristic features of the Impressionist trend present in the works of its proponents. This aided in distilling the key elements that defined Impressionism. The study employed the cultural-historical method to investigate the origin of Impressionism as an artistic philosophy in Europe. This included exploring its founders, the origin of its name, and the characteristics of the impressionistic worldview. By contextualizing Impressionism within the broader cultural and historical landscape, the study aimed to provide a comprehensive understanding of its roots. Finally, the generalization method was employed to summarize the overall findings and conclusions of the study. It involved synthesizing the results obtained from the analytical process, drawing overarching insights, and forming a coherent narrative.

Through these analytical steps and research methods, this study aimed to offer a comprehensive exploration of the theme of flowers in Impressionism, both in the broader European context and in relation to the artistic contributions of I. Trush.

RESULTS

Impressionism, as a widespread representative of Western European art in the 19th century, focused on depicting emotions and impressions from the world that surrounded artists, since this philosophy produced a rejection of the rationality of art, reflecting the uniqueness of each moment in life. Due to the artists' personal beliefs, the movement of impressionism spread from France, where it originated, and Europe to North America (Wolf, 2015). Notably, it was the impressionist portrayal of sketches and a series of impressions of landscapes, flowers, people, and life in general that became a characteristic feature of this trend in art.

The concept of impressionism was first mentioned by a conservative critic from France, L. Leroy in a review in a rather satirical style of the work of the famous artist C. Monet's "Impression, sunrise" in 1874, which was presented to the public at an art exhibition (Sandanello, 2016, p. 163). However, despite the negative connotation of this term given by the French critic, representatives of the visual arts began to use it as a symbol of respect for their creativity, which as a result levelled the original undertone of this concept.

Notably, the main principles of impressionism in painting were aspects of transposition, three-dimensionality, special attention to the use of colour and light elements in paintings, their genre and thematic selectivity, and the optical integrity of the world, which was defined as the goal of impressionist creativity (Novak, 2021, p. 305). Among other things, the impressionists introduced a value system of unity of the artist with nature in the field of active action, which led the creators to take the process of art beyond their usual workshops to wildlife, where art canvases are filled with elements of wildlife depicted from nature.

Impressionism, in the context of the European culture of the 19th century, developed according to the definition of the desire of artists, in particular, painters, to express images of the world, considering the phenomenological principle of artistic representation. The impressionistic expression of the movement aspect was aimed at the inner spectrum of emotions of the depicted object and impressions from it in the artist. Thus, floral motifs, which were actively used by impressionists, provided a wide range of impressions, extensive emotional colouring and a choice of bright colour solutions for artists as a reaction to what they saw (Ianchuk & Harashchak, 2020). The painting of nature by artists in the 19th century, in particular, flowers and floral compositions, preserved the artistic aesthetic of the impressionist philosophy of rapprochement with nature. The landscapes created by artists who were adherents of impressionism mainly depicted the local nature on the canvases, and the colours used in this process conveyed the author's personal impressions, feelings, and emotions that were experienced during the creation of artistic works (Kuo & Lai, 2018, p. 77). The deep and meaningful impressionist works by artists usually demonstrated their greatest impressions and combined the features that formed the image, leaving room for imagination and innovation on the part of observers.

Until the 19th century in the hierarchy of fine art, flower arrangements occupied a small position since they were not considered prestigious and worthy of attention in contrast to the image of historical and religious motifs on the canvases of masters of the brush. The most prominent representative of the fine art of the 19th century, who actively used the image of flowers, sunlight (which was not typical for the French artists-predecessors of the impressionist trend) in their work was C. Monet, who belonged to the philosophical and artistic movement of impressionism and paid special attention to the depiction of the landscape and the plant world (Desmarais, 2021, p. 35). Works by C. Monet, namely "Flowers on the Banks of Seine near Vetheuil", "Flowers in a Vase", "Flowers", "Flowers and Fruits", and "The Iris Garden in Giverny" expressed the depth of the author's idea and the artistic trend of impressionism in general.

Comparing the image of flowers in the work of the Ukrainian artist I. Trush with the works of a Frenchman who was a representative of the artistic movement of impressionism, C. Monet, a number of key similarities in the technique of the artists are traced – the use of colour schemes, concepts, and artistic expression. Actually, C. Monet boldly uses colours, avoiding the correct texture, which is enhanced by linear strokes (Wang, 2022, p. 31), however, when comparing stylistics, I. Trush, as a representative of Galician painting, uses the impressionist style quite consciously, wanting to embody his concept of the artistic word in the impressionist philosophy of fine art. Artists who represented the artistic movement of impressionism actively used the method of plenerism, which included, in addition to going beyond the workshop to the open nature, the creation of Etude sketches, which in turn served as a place for creative search (Chinghsin, 2021, p. 142). Notably, C. Monet, in particular, developed as a plein-air artist, which can be traced in the artist's surviving photographs depicting his working process (Fleury, 2021, p. 53). A similar image of landscapes and paintings of wildlife is also characteristic of the work of the Ukrainian artist I. Trush, as a result of which the artist created picturesque flower arrangements and landscapes.

The creative path of the Ukrainian master of fine arts I. Trush started at a young age – the Galician painter began to engage in artistic creativity from childhood, later studying at the Brodovska gymnasium and continuing his professional education as an artist at the Krakow Academy. I. Trush studied for some time as a free student in educational institutions in Vienna. Completing studying, I. Trush learned practical skills from J. Stanisławski, who was a supporter of French impressionism (Yamash, 2017a, p. 238). Notably, at the time of obtaining professional art education by I. Trush, the movement of impressionism in art has moved on to the next stage, namely the artistic philosophy of post-impressionism. However, I. Trush, in his artistic language, mostly referred to the transmission of impressions, which formed the foundation of the artist's work. For the artist, the use of unnatural and too-bright colours in the depiction of paintings of nature and flowers formed a denial of impressionism, which was adhered to by both his future followers and supporters of post-impressionism.

I. Trush, depicting pictures of nature and its elements, in particular, flower arrangements, used a method that he called "face to face", that is, drawing small fragments of nature from nature. An example of using the above-mentioned method is the cycle of paintings by the author "Flowers". Flowers in general are a key theme in the work of I. Trush, because flower arrangements and landscapes are always alive and full of colours on the artist's canvases. Impressionist artists abandoned conventional historical and literary subjects inherent in the 19th century, instead depicting modernity on their canvases, in particular, relaxed scenes of people's life and the

surrounding nature. In turn, the image was usually perceived by impressionists as an intermediary between word and emotion. However, it is the passion for poetry, in particular, the work of A. Mickiewicz and L. Ukrainka prompted I. Trush to reproduce Crimean themes in his works, where the artist depicted local landscapes (Yamash, 2017b).

A kind of hunt for the inspiration and potential motives for his work was a particularly important aspect in the creation of paintings by the Ukrainian artist. The sequence that the Galician painter followed in the creative process corresponded to impressionism and simultaneously separated him from general philosophy. The artist determined the motif, then selected the right angles by getting closer and moving away from the selected object, then leaning over the flowers, I. Trush found a good position in which the artist was able to recognise the future character of the floral image. I. Trush created his paintings of nature mostly without using human silhouettes, however, each work of the Ukrainian artist is imbued with the artist's feelings of love for humans and the nature around them. The landscape paintings of the Galician painter I. Trush depicted the nature and flowers of the region where the artist lived and scenes from the life of the Hutsuls (Skakandi, 2015, p. 256).

At the end of the 19th and beginning of the 20th century, impressionists came to the conclusion that the image on the canvas of impressions through a number of colours and inherent themes reflected the involvement of artists in the philosophical and artistic trend. In the study, based on previously examined materials, it was possible to structure a comparative table, which contains the inherent features of the work of French artists who created paintings in the style of impressionism and the Ukrainian artist I. Trush (Table 1).

Table 1. A Comparative Table of the Characteristic Features of Impressionist Artists and the Work of I. Trush

No.	Characteristic features of the work of impressionist artists	Characteristic features of the work of I. Trush
1	Artists tend to portray landscapes, wildlife, and flowers.	A substantial number of works by I. Trush is presented in the genre of landscape and flower arrangements.
2	The vast majority of impressionist artists in their work was characterised by gliding, borrowed from the Barbizon.	The artist practises plenerism.
3	A rich range of colours is used.	I. Trush, in turn, did not use bright colours, especially depicting floral arrangements, which in some ways distinguishes him from the generally accepted impressionist aesthetic.
4	Impressionist artists tend to examine nature paintings in search of lighting effects.	The artist I. Trush "hunted" for lighting effects in nature (lantern, sun, moon), which, in the end, he depicted in his works.
5	Impressionists are characterised by the image of sunny scenes.	The works of I. Trush often include sunrise or sunset. One of the most popular among them is "Sunset in the forest".
6	In the works of impressionist artists, there is a peculiar trembling or vibration of light and air flows.	I. Trush also used a similar technique and called it the concept of vibrism, which was created using a separate smear.
7	Representatives of impressionism are characterised by seriality in picture themes.	The artist I. Trush is a fan of a series of paintings that are united by one theme.
8	Impressionists are inspired by the world around them and depict everything that surrounds them.	The creativity of I. Trush is characterised by selectivity in the choice of themes for reflection on canvas, but his attention is attracted by all manifestations of life, like impressionists.
9	Impressionist artists used photographs to create their paintings.	I. Trush used photography as a creative means of creating a composition.

Common features of impressionist artists and the Ukrainian painter I. Trush, which are characterised by similarity in methods, techniques, approaches to the creation of works of art, common philosophy and vision of the world, distinguishes the Galician artist from the Ukrainian art culture, attaching him to the value orientations of the impressionist movement. The use of photography for the sake of hunting for impressions, emphasis on bright colours, and use of nature themes, so often identified in representatives of the artistic philosophy of impressionism, the image of flickering light and sunny scenes in their creations highlights the figure of the artist as an impressionist. One of the most important characteristics of impressionists – attention to floral motifs on canvases, testifies to the involvement of the Ukrainian artist in impressionism. Numerous parallels were identified in the works of supporters of impressionism and the Galician painter I. Trush, based on the analogy of stylistics, methodological techniques used by artists, and technical solutions, are enough to prove that the Ukrainian artist

belongs to the European artistic and philosophical trend of the 19th century – impressionism.

The context analysis revealed that Impressionism, as a 19th-century European art movement, prioritized capturing emotions and impressions inspired by the surrounding world. It emphasized sketching and the portrayal of a series of impressions, including landscapes, flowers, and everyday life. Impressionism departed from traditional artistic conventions, focusing on transposition, three-dimensionality, color, and light. Key features included plein air painting, the use of bold colors, and a departure from historical and literary subjects. Flower motifs played a significant role in Impressionist art, offering a wide range of impressions and emotional depth.

The Ukrainian artist I. Trush followed a creative path aligned with Impressionism, consciously adopting the style and emphasizing the transmission of impressions. He applied the "face to face" method, closely observing and capturing nature's fragments to convey the character of floral imagery. Trush's works often lacked human figures but conveyed a profound sense of love for both humanity and the natural world. The analytical methods employed in this study facilitated a comparative examination of Impressionism and I. Trush's artistic output. The comparative table (Table 1) highlighted the shared characteristics between Impressionist artists and I. Trush, including the use of color schemes, plein air painting, the pursuit of lighting effects, and a focus on the portrayal of nature. Despite some distinctions, these commonalities affirmed I. Trush's place within the broader Impressionist tradition. The research objectives were fulfilled through the context analysis and analytical methods employed in this study. The context analysis provided a comprehensive understanding of Impressionism and its key features, allowing for a meaningful comparison with I. Trush's work. The analytical methods, particularly the comparative table, clearly demonstrated the shared characteristics between Impressionist artists and I. Trush, affirming his affiliation with Impressionism.

The research difficulties related to establishing I. Trush's connection to Impressionism and identifying commonalities in artistic techniques were effectively addressed through the analytical methods. By systematically comparing the features of Impressionism with I. Trush's work, this study successfully addressed the research difficulties and provided clear evidence of the artist's alignment with the Impressionist movement.

DISCUSSION

Floral arrangements have been used by artists since ancient times to convey a wide emotional spectrum through fragrance, colour, and shape. However, in painting, the theme of flowers came to the fore only in the 19th century, when a new philosophy of impressionism entered art. Representatives of the European impressionist movement, depicting scenes of life, the surrounding world and impressions from it, distinguished flower arrangements as one of the leading themes of their work.

According to Mahmoud (2022, p. 41), artistic images on canvas can be interpreted as artists reproducing absolutely natural forms when creating landscapes, depicting flower arrangements and people, since when working on paintings, the main focus was on the colour solutions of artists who were supporters of the philosophical movement of impressionism. However, the researcher notes that it was scientific-technical discoveries in the colour field that allowed implementing impressionistic mechanisms of working on the cognitive and aesthetic aspects of the image of objects on canvases, including floral motifs. In this regard, it is necessary to consider the fact that technological progress and new art technology in symbiosis allowed the opening of a new view of the conventional principles of artistic painting for impressionist artists, which was dictated by the previous dominant philosophy in the visual arts. Spreading throughout Europe and beyond, impressionism allowed artists to create works of art that reflected life as it is, which I. Trush also used in his work.

According to the impressionism researcher Moran (2021, p. 146), for the modern language of artists working in the aesthetics of impressionism, the picturing of the "intimate moment" is inherent, since the term intimate, according to the researcher, is a concept used to describe the art of adherents of the artistic philosophy of impressionism. Comparing with the results of this study, in the work of the Galician painter I. Trush, as a representative of impressionism in Ukraine, intimacy is shown from a different perspective – intimacy, which is focused on depicting not scenes from personal life, but scenes of nature, in particular, flower arrangements.

In the study of the language of colour in the art of artists who were supporters of impressionism, Yang (2021, p. 42) notes that artists, using scientific and technical achievements, began to examine the phenomenon of external light more thoroughly, which as a result led to the transfer of the process of creating works of art outside the studio. According to the researcher, artists who adhere to the artistic philosophy of impressionism abandoned the conventional colour concept in the visual arts and began to apply pure colours to sketches for a special contrast of light and shadow. Notably, based on the results of this study of 2023, similar technologies were used

by the Ukrainian artist I. Trush, which attributes impressionist foundations to his artistic craft.

According to Babunych (2017, p. 51), the creative search of impressionist artists formed a new philosophy of harmony in the symbiosis of colour and real life, which was helped by plenerism. Impressionist artists conveyed instant "impressions" that were captured on canvases using colour and light. The researcher notes that in Ukrainian artistic painting, impressionism manifests itself in the form of artists' appeal to urban themes in art and sketches, which was based on the principles of plenerism itself. It is worth noting that in the artistic work of the Ukrainian painter I. Trush, all the above-mentioned features of impressionist art are present, which once again confirms the artist's involvement in the impressionist movement in art.

According to Kruger (2011, p. 206), impressionist painters, united by a single goal based on reproducing the artist's visual impression, explained the foundations of their ideology by searching for appropriate motives in depicting the world around them. The author also notes the specific features of the formal characteristics of impressionist art, which were primarily distinguished by the exceptional technique and techniques of artistic painting. Notably, in this study, similar techniques and methods of painting were identified in the work of I. Trush, which again confirms that the painter belongs to the impressionist trend in art.

Plakhta (2013, p. 27) notes that I. Trush was studying optical laws and the basics of using pure colour elements, colours surrounding a person, and colouristic construction of canvases to enjoy the moments of life captured on canvas by brush masters. Among other things I. Trush was called the "poet of the sun" by his contemporaries since the originality of the Galician painter was also in the features of the image of sunlight. The virtuosity of artistic painting can be analysed on the example of the lighting effects that dominate most of the artist's works since the sun is the heart of paintings for him. Notably, in impressionism, a similar fame was gained by C. Monet, who was called the "artist of the sun", which again brings I. Trush closer to the movement of impressionism.

In turn, in the study of the stylisation of the language of colours in landscape painting, Zhang (2020, p. 189) draws attention to the fact that in the late 19th and early 20th centuries, impressionists came to the conclusion that paintings began to resemble bleached canvases to the audience. However, in the landscapes that were created by impressionists through oil paints, attention was paid to street painting to create the appropriate language of landscape colour. I. Trush pays special attention to lighting and light in general, which is the main compositional means of the colourist artist and proves the artist's commitment to impressionist philosophy in art.

Works of art created by impressionists, as noted by Dominiczak (2011, p. 535), express the calm of the time, but this impression is deceptive since these paintings contain hints of substantial social, political, and technological upheavals for the French citizens at that time, which is reflected in the industrialisation of artists' themes. The use of urban and rural landscapes became the centre of the painting and replaced idealised studio landscapes, where elements of nature were used as the background for depicting Greco-Roman subjects or biblical motifs. Notably, the portrayal of wildlife in the fresh air was characteristic of I. Trush, who used a plein-air approach to creating flower arrangements and landscapes.

In the 21st century, unlike in the 19th century, the role of the theme of flowers in the paintings of contemporary artists has changed. According to Hajianfard (2021, p. 110), a new movement that focuses on the portrayal of colours and flowers – florescence, reinforces the concept of understanding the flower as the main object of the image, and not as a decorative element of the picture. Comparing the role of the theme of flowers in the artistic works of artists of the period of the dominance of impressionist philosophy, when flowers were just beginning to appear on the canvases, the rise of the image of natural elements is notable.

Notably, the identification of elements of impressionism in the artistic work of the Ukrainian painter I. Trush certifies that the Galician artist belongs to the general philosophy of the above-mentioned trend. Artistic portrayal of the nature and flower compositions, the use of light effects and sunlight on canvas, the use of colour concepts inherent in the artistic painting of French artists of the 19th century, who adhered to the principles of impressionism in his work, only emphasises his commitment to this trend.

The study revealed that Impressionism had a transformative impact on the portrayal of flowers in art during the 19th century. This influence was marked by a focus on color, light, and capturing the essence of the moment. I. Trush's work, examined through this lens, demonstrated a clear alignment with the Impressionist movement. While Impressionism is often associated with depicting intimate moments, I. Trush approached intimacy differently. Instead of personal scenes, he focused on intimate depictions of nature, particularly flower arrangements, aligning with Impressionism's broader philosophy of capturing life as it is.

Impressionist artists, including I. Trush, delved into the phenomenon of external light, using scientific and technical advancements to study and reproduce lighting effects (Minkin, 2023). The use of pure colors and contrasts in light and shadow became a hallmark of Impressionist works, evident in I. Trush's art. Both French

Impressionists and I. Trush practiced plenerism, depicting landscapes, wildlife, and flower arrangements directly from nature. Nature, with its ever-changing light and colors, served as an endless source of inspiration for both. Impressionists transformed the language of color in art by using bold and pure colors to create vibrant compositions (Yan, Z. Guo, & M. Guo, 2023). I. Trush followed suit, embracing these innovative techniques in his work. I. Trush, often referred to as the "poet of the sun," shared the Impressionists' fascination with sunlight and lighting effects, underscoring their centrality in his compositions. In the 21st century, the portrayal of flowers has evolved into a distinct movement known as "florescence," emphasizing the flower as the central object of artistic representation rather than a mere decorative element.

The research findings are adequately justified through a comprehensive examination of Impressionism's impact on the theme of flowers and the meticulous analysis of I. Trush's artistic output. The study relied on a combination of analytical methods, comparative analysis, and a rich body of scholarly literature to substantiate these outcomes. All hypotheses put forth in this study are adequately justified by the explanations provided in the research. The analysis of I. Trush's work in relation to Impressionism, along with the exploration of key characteristics of Impressionism itself, underpinned the research hypotheses and resulted in robust explanations aligning with the identified findings.

CONCLUSION

In the 19th century, Impressionism emerged in France, enabling artists to create works directly inspired by nature. This movement encouraged artists to capture their impressions of the real world on canvas, avoiding artificial colors and embracing the vibrant hues found in nature. Through this study, we examined and highlighted the defining characteristics of Impressionism in the art of the 19th century. Specifically, we explored how artists of this period depicted flowers and natural landscapes, a distinctive feature of Impressionism. We delved into the origins and development of Impressionism in Europe, shedding light on its unique artistic philosophy. Furthermore, we conducted a comparative analysis of Ukrainian artist I. Trush's work, scrutinizing his artistic techniques and activities. This analysis provided compelling evidence of Trush's affiliation with the Impressionist movement. We emphasized the Impressionist principles that permeated Trush's creations, solidifying his place within this artistic philosophy. It's worth noting that while Trush's work exhibited clear Impressionist tendencies, the artist himself didn't overtly identify with the Impressionist movement prevalent in Europe during the late 19th and early 20th centuries. This aspect warrants further exploration by researchers and artists interested in the intersection of Trush's artistry with Impressionism's legacy.

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