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“Hypothetics: everlasting stories”

Claude Oscar Monet was extremely worried... He lost his sleep, he ate badly and has been refusing to participate in traditional meetings of artists-impressionists in one of the Parisian galleries on Rivoli Street for several weeks already. Claude spent all this time on drawing intricate lines on paper, searching for color shades when mixing paints, infinite observations of draft sketches and thoughts... The next work of Monet was to be born in a very hard way. But it was extremely important for the artist who proclaimed the reflection of the momentary feeling of completeness of life to be his creative credo. Now and then Claude went to Havre and spent hours on embankment by the English Channel, making sketches of nature. Sometimes also more distant trips were undertaken: Monet observed beautiful sunsets and thoughtfully looked for internal feeling of harmony on azure shores of Marseille and Nice.

However numerous graphic versions of a new picture still did not satisfy the artist...

- I am amazed by this sketch, Claude! It is perfect! – the artist’s wife Camille chattered delightfully after taking one of the sketches from a weighty pack of drawings. – You are simply obliged to embody it on the canvas!

- Indeed, my friend! You have more than enough material for a new masterpiece! – The impressionist and the colleague of Monet Auguste Renoir optimistically patted his back.

- No, my dears, no! I do not feel this landscape! – Claude rejected the benevolent advices of friends impulsively. – These are not my feelings, but the usual stereotypes embodied by my hand! This is not me!

- But after all you’ve spent a lot of time preparing the picture and now you’re telling that all these sketches are not yours?! – Renoir was perplexed shaking the heap of papers in front of the stubborn man.

- Yes, I am the author, but the feelings are not mine! - Monet was insisting.

- Then shake yourself and abandon your solitude! You will surely find the thing you are looking for! – Camille exclaimed and impulsively drew aside a window curtain at the gloomy art-studio which turned into the real littered shed during the artist’s creative crisis.

Bright beams of the summer sun suddenly rushed into the dark room and filled the space with warmth and color patches of light at once. Messy but so wonderfully transformed room seemed like being awoken from a bad dream.

- Do not move, freeze! – Monet shouted at Camille. – I see a magnificent seagull in patches of light in your hair! And there, look, the majestic frigate approaches the berth! Emerald waves break hitting its board and disperse over the water in small ripples. And here, closer to the port, the fishing boats filled with silvery fish scurry about, can you see?! And here, my God, that’s so majestic...! Over the horizon the red Sun-disk rises coloring the morning hazes in purple! It is reflected in the water by a set of iridescent gradients!

- Are you all right? - Confused Claude’s wife asked her husband lost in creative dreams.

- More than ever! I feel! And I know what I want to tell about the sea! And I understood it, although it’s a bit strange, here - hundreds of leagues away from any seas! I will call a painting “Impression. Sunrise”. Working on it I was so impressed with greatness and beauty of waters that for some time I was simple unable to rethink the whole range of feelings and experiences. Right now I understand it. To streamline emotions I did not need the personal crisis and enlightenment! I unexpectedly found such enlightenment together with an inspiration in this dirty workshop and in your hair, dear Camille!

Thomas Morgan
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