

Original Research Article

The Phenomenology in the Works of Claude Monet

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Abstract: The current research, titled "The Phenomenology in the Works of Claude Monet," aimed to explore theoretical approaches between phenomenological thought and Monet's works. The research consists of four chapters. The first chapter deals with the methodological framework, which includes the research problem, its importance, and the need for it, in addition to the research limits, objectives, and definition of terms. The second chapter comprises two sections: the first addresses the concept of phenomenology in human thought, while the second focuses on the features of phenomenology in modern painting. The third chapter outlines the research procedures, including the research methodology, the representative sample, and the analysis of three selected paintings using a research tool based on the theoretical framework and its indicators as a methodological basis for phenomenological analysis. The fourth chapter presents several findings and conclusions, along with recommendations and suggestions. The research concludes with a list of references.

Keywords: Phenomenology, Claude Monet, Modern Art, Impressionism, Art Analysis.

CHAPTER ONE: METHODOLOGICAL FRAMEWORK

Research Problem

Phenomenology, as a philosophy or critical method, has served as the methodological reference for various philosophies and critical movements that followed. These movements have established their own paths based on the ideas of phenomenological thinkers, each with distinct orientations, leading to internal fragmentation. For example, "existential phenomenology" emerged through thinkers like Heidegger and Sartre, while "reader-response phenomenology" was advanced by Gaston Bachelard. Phenomenology was originally founded by Edmund Husserl, who aimed to establish it as a comprehensive science, centered on the concept of "returning to the things themselves" to emphasize the intentionality of consciousness. He built upon Descartes' cogito, transforming it into "I think of something, therefore I exist."

Phenomenology emphasizes intentional action in generating meaning, viewing the objective meaning of a thing as given through its formation process. This meaning is realized by a knowing subject, leading to the existence of the object or subject being contemplated, produced through interpretation. In the realm of art, the objective meaning is the one intended by the artist. Moreover, phenomenology posits that sensory perception is a phenomenon, as are imagination and various emotions. Inner reflective contemplation plays a crucial role in the foundations of phenomenology, describing the essence and meaning of these intentional experiences of consciousness. This focus on experiences also highlights human practical experience and, later, artistic experience. These experiences became a cornerstone of pragmatist philosophy.

In light of the above, a connection can be drawn between phenomenological ideas and modern painting, which underwent numerous shifts and revolutions in perception, thought, and imagination concerning the artistic image. The idea of prioritizing imagination over intellect found broad resonance, particularly within Romanticism, which focused on hidden subjects like imagination and vague anxieties, searching for a visual ideal grounded in intuition. Romanticism also inverted Descartes' cogito into "I feel," aligning with the idea of intentionality in which consciousness is always directed toward something. This allowed the emergence of a world of wild imagination beyond mere perception. Romantics emphasize that

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subjective experience is the only experience that can be described as objective, as it unifies a precise depiction of mental states with realism.

Impressionism built its aesthetic concept on the visible and tangible, treating it as an aesthetic backdrop that contributes to the formalism of painting. Lines and colors became the defining elements of the artistic image, rather than the subjects themselves, influenced by scientific developments and accompanying theories. However, the Impressionists found value in returning to the sources, both aesthetically and artistically, as a means to support their vision, focusing on what is essential and eternal. As a result, all things, including humans, were treated as physical entities forming pictorial structures that, along with other relationships, contributed to creating a holistic and comprehensive vision of the Impressionist painting. This approach led Cézanne to shift toward the spiritual, using geometry as a means of engaging with universals. In this way, the self was emphasized over the subject by transforming subjective elements such as imagination, intuition, and consciousness into tools for producing artistic beauty.

Based on the above, the research problem can be identified through the following question:

Has phenomenology brought about changes in the structural nature of Claude Monet's works?

Research Importance

The significance of this research stems from the importance of its subject. Phenomenology had a profound impact on the critical and philosophical movements that followed, such as reader-response theory. Additionally, it contributed to expanding the intellectual and artistic frameworks within the boundaries of the phenomenological method and its foundational principles, both in philosophical terms and artistic applications.

Research Objective:

The Current Research Aims to:

1. Understand the mechanisms of phenomenological thought and investigate the intricate relationship between the artist's paintings and phenomenology by studying the artistic experience.

Research Scope:

This research is limited to the study and analysis of selected paintings by Claude Monet, as follows:

1. **Temporal Scope:** 1870–1950.
2. **Subject Matter Scope:** Paintings by Claude Monet.

Definition of Terms:

1. Phenomenology:

Linguistically, the term "phenomenology" consists of two parts: "phenomena," meaning appearance or phenomenon, and "logie," derived from the Greek word "logos," meaning argument or discourse, which in this context refers to science or study. Therefore, "phenomenology" can be understood as the science or study of phenomena.

Operational Definition:

Phenomenology is a transcendental and intentional philosophical method that emphasizes the principles of subjective idealism, focusing on the study and revelation of consciousness. Its aim is to examine the essence of phenomena and how the phenomenon of painting reveals itself. This is achieved by returning to the things themselves and reducing them to their original truth, based on direct experience.

CHAPTER TWO: THEORETICAL FRAMEWORK

Section One: The Concept of Phenomenology in Human Thought

Phenomenology has multiple references, dating back to Greek philosophy, which significantly contributed to its development. Edmund Husserl viewed phenomenology as an extension of Greek philosophy, stating: "Phenomenology emerged from Greek philosophy, and those ancient ideas were never entirely abandoned, continuing to thrive in various forms and doctrines that persist to this day."

Husserl believed that the Greeks, especially Plato (427–347 BCE), held a holistic view of knowledge that encompassed both science and philosophy. Husserl adopted Plato's concept of the "ideal" or the essence abstracted from matter. However, he diverged from Plato in interpreting the nature of these essences. For Plato, the ideal or form represents the true, unchanging essence of a thing, existing in a transcendent world apart from physical reality. Husserl, on the other hand, saw these essences as inherent within the objects themselves, not external to them, and embedded in the mind rather than separate from it. In other words, for Husserl, the truth of a thing lies in the essences internally present within the intentional acts of consciousness, grasped by the self through direct intuition.

In the concept of things existing in themselves, Husserl believed that all essences are derived in the mind from abstract and necessary existents. This belief stems from the idea that knowledge must resemble the known. The soul, therefore, believes in an intelligible world that serves as the model and origin of the sensible world, understood purely by reason. In this intelligible world, the essences are realized within themselves, much like they are realized in the mind, separate from matter and free from creation and decay. Examples include "man in essence," "tree in essence," and "beauty in essence."

Aristotle, however, did not make the same distinction as Plato between the sensory world of particular objects and the intellectual world of unchanging forms. Aristotle considered "every essence to be composed of an element that cannot exist as another, unless there is another element similar to that element from which it is derived." He argued that "any essence that exists within an element is infinitely divisible into many similar parts."

For Aristotle, imitation is not limited to reproducing what exists in nature or merely replicating its image. Rather, it is an imitation of the essence within nature to complete and reveal its purposes. This means the artist does not stop at the superficial external likeness of things but seeks to capture and express their inner essence.

Husserl, on the other hand, excludes everything that lacks meaning. His phenomenological reduction is constructive because it stems from consciousness, not merely as a subject set against objects but as a consciousness of objects. Husserl's methodological effort represents a radical shift from the natural attitude, which he referred to as *epoché* (bracketing). This process involves suspending all assumptions about the natural existence of the world, refraining from making any judgments related to spatial or temporal existence. Husserl rejected the natural attitude toward the world and temporarily set it aside during the process of phenomenological reduction, preparing for the subsequent recognition of the true essences, a phase he called "eidetic reduction."

The ideas of Immanuel Kant (1724–1804) had a significant influence on the trajectory of phenomenology, particularly when he explored the possibility of human knowledge in general and the critique of reason in particular. Kant aimed to uncover the role of reason in the process of perception, associating the knowledge of things with their appearances (phenomena), rather than their essence or true nature, which he deemed unknowable. He moved toward a specific delineation of aesthetics as a distinct domain of human experience, on par with the cognitive and moral realms in terms of importance and completeness. This direct human experience, which phenomenology sought in its modern philosophical proposals, emphasized sensory knowledge that forms the basis of experience. Kant stated: "Experience, by no means, confines our understanding; experience tells us what is, not that what is must necessarily be as it is. Experience never gives us any real general truths, and thus alerts our minds to this division in knowledge rather than satisfying or convincing them."

Georg Wilhelm Friedrich Hegel (1770–1831) was influenced by Kant's theory, particularly the dialectic between intellectual categories, but he moved beyond Kant's critical idealism to embrace absolute idealism, a view shared by his contemporaries within the Romantic movement. Hegel's idealism asserts that the idea exists in and for itself, representing the truth in its essence. This idea encompasses all that constitutes the general spirit, including the universal and absolute spirit. In his work *Phenomenology of Spirit*, Hegel viewed the creation of the self as a process of development, where he examined how humans make themselves subjects within the external world of objects and how they eventually liberate themselves from this objectification by becoming self-aware. Hegel identified the essence of labor as a creative activity, recognizing that the objective human—the real, true human—is the product of this creative force.

Friedrich Nietzsche viewed artistic creation phenomenologically as an independent intention interacting with the creative intention of the artist. For Nietzsche, aesthetic values belong to the human world and carry specific meanings, such as artistic and moral values, which differ due to certain intentional qualities. Within these qualities, he distinguished between various levels of values, including beauty, honor, and courage, presenting a holistic view of aesthetic values. Nietzsche shifted the "phenomenological determination" from the building of meaning to the process of meaning production by the creator. This phenomenological determination serves as a motivation for the will to negate reality in this world. However, this negation, correction, affirmation, and realization of truth, which implies the fulfillment of power, ultimately elevates it to the highest degree of force. In essence, Nietzsche considered art to be a revelation of truth, where this revelation removes the veil of concealment. The truth of existence manifests through art when existence opens up from a transcendent state.

The ideas discussed, spanning from Plato to Franz Brentano (under whom Husserl studied), demonstrate a continuous connection of concepts that have accumulated within this framework. This intellectual legacy contributed to the methodological foundations of phenomenology, forming the basis for establishing a comprehensive, certain science grounded in scientific principles. Phenomenology's internal fragmentation also connected with intellectual references from Kant and Schopenhauer, and this points to post-Husserlian ideas, particularly the thoughts of Heidegger, Bachelard, and

Ingarden, who engaged with the idealist views that had shaped phenomenology. Despite the philosophical heritage phenomenology relied upon, its development was influenced by several key concepts, including Plato's holistic view of things, where the particular merges with the universal, representing existence and the essence of things.

Husserl's method drew from Leibniz's theory of "monads," which phenomenology embraced as a fresh impetus for its study of the individual subject and its internal consciousness, which together form a universal truth. Husserl further developed these ideas by integrating Descartes' "cogito" (the notion of thinking about something) and Brentano's concept of intentionality, thus refining his theory into a comprehensive science that prioritizes a return to the things themselves, exploring their essence through lived experience. This foundation laid the groundwork for a phenomenological aesthetic theory that emphasized direct, experiential engagement with art.

Section Two: Phenomenology in Modern Painting

The trajectories of modern art diverged significantly from those of earlier periods. The connections that once guided classical and Renaissance art were shattered with the advent of modern painting movements. In modern art, the attachment to the visual became inseparable from the concept itself. Artists redirected their perceptual energies inward, focusing on their inner worlds, personal visions, and dreams, which provided mature imaginative interpretations. Intuition replaced observation, composition replaced analysis, and surrealism replaced realism.

This shift allowed viewers to move from the periphery to the center, giving them the power to navigate the creative text independently. The need to bring something from reality into art diminished, as the external counterpart in painting ceased to exist in the traditional sense of mimetic art. The emphasis on the imagined over the rational found significant resonance in modern art movements. Romanticism, in particular, had an initial presence by defending art's necessity for life, especially after Hegel's declaration of art's demise. It instead drew upon its own specific form and content, which would continue to define its existence.

Phenomenology in Modern Painting (Continued)

Garudi emphasizes that art represents humanity combined with nature, reflecting Aristotle's idea that art is not merely a mimicry of reality but a pure human creation. This notion accelerated with the advent of Romanticism, which reassessed both reality and the imagined or external nature as the model for the artist to depict or express human hopes. This shift depended on the self, which could either be a disgruntled individual or a representation of a significant historical or social collective force. This concept also applies to realist art, which involves reproducing reality rather than copying it, expressing a personal act that establishes relationships with the external world and the human understanding of oneself and the world.

The belief that phenomena are ultimately unchangeable reflects a deep-seated faith in the rational power of the world and human ability to uncover its mysteries. By disrupting the cohesion of the world, art dives into the realm of abstract properties.

This foundation led to a fusion of art and science in subsequent movements like Impressionism. Romantic art opened the door to the authority of imagination and individuality, challenging the fixed norms and systems of classical and Renaissance art. Modern painting movements followed this influence, developing their own visual systems based on their unique perspectives and intellectual references.

A significant transformation in the history of painting is marked by the emergence of modern art movements, which began after the dominance of realism in its various forms, including those that evoked emotions through expressive works reflecting the artist's Romantic sentiment. Impressionism emerged as a response to nature and open spaces, moving away from studios and focusing on the interplay of color. This approach involved visually blending colors and breaking them down on the canvas, reflecting the true relationship between nature and Impressionist art. According to Paul Cézanne (1838–1906), this process represents an internal reflection of the external reality. The influence of Baudelaire was also significant, as it encouraged artists to observe and depict contemporary life, keeping pace with the evolution of its forms and aligning with scientific and cultural advancements.

The Impressionist movement emphasized the momentary impression and direct influence, focusing on color and light values. It aimed to capture the transient moment and present an immediate sensory experience of nature, akin to a camera's perspective. This approach was influenced by scientific theories, such as light analysis through prisms, leading to the prioritization of lines and colors over subjects. Impressionism treated the visual as an aesthetic background contributing to the formality of painting, adhering to the principle articulated by the pre-Socratic philosopher Heraclitus: "You cannot step into the same river twice, for new waters are always flowing on to you."

Impressionism's philosophy had connections with various known theories, including Plato's idealism, which views beauty as an unchanging, transcendent ideal—one that does not fade. This reflects the Impressionists' pursuit of the most accurate depiction of nature's beauty. It also shares aspects with Aristotle's realism, focusing on beauty within natural appearances, though not through traditional mimetic means but through the artist's personal impressions of reality. Impressionism, therefore, reflects an internal response to external reality.

However, Impressionists were directly influenced by Kant's philosophy, which emphasized returning to the self and analyzing its capacity for knowledge rather than investigating external existence. This shift marked a departure from previous philosophies. Additionally, formalism and pure beauty paved the way for modern art, including Impressionism.

Despite this, Impressionists found value in revisiting origins, whether in aesthetic or artistic contexts, supporting their modernity. The Pythagorean idea of "harmony of opposites" reinforced the formal aspects of their art. Meanwhile, Cézanne showed a contrasting interest in the essential rather than the superficial, the eternal rather than the ephemeral, striving to reveal underlying truths obscured by superficial appearances. This led Cézanne to seek a spiritual dimension opposed to the sensory, replacing the reality-based criteria with the universals expressed through geometry, rather than focusing on individual elements.

Despite the Impressionists viewing the world subjectively—perceiving it through varying light and perspectives—they maintained some standards of reality in their art. They engaged with painting from within, emphasizing personal perception over objective reality. The reality, in this context, became a supporting background to the self. This approach highlights the experimental nature of Impressionism, reflecting a fusion of artistic and scientific ideas. Impressionism can be seen as a secularization of art, where artists applied scientific principles, such as those from physics and color chemistry, to their work.

Claude Monet (1840-1926) introduced a new dimension to Impressionism by focusing on the influence of time on the subject of the painting. Monet was deeply engaged with nature, expressing its transformations with intense emotion. He encouraged his peers to immerse themselves in nature directly and to deviate from established artistic traditions. His work, which often featured selected locations such as the Rouen Cathedral, the English Channel, and the Seine River, focused on how time—through changes in light, heat, and fog—affected the subject. Monet's approach involved capturing the daily or hourly transformations of these subjects, reflecting the passage of time and its impact on perception.

Similarly, Cézanne explored this concept by painting Mont Sainte-Victoire from various angles and creating self-portraits in different poses. His work exemplified the notion of time and perspective, demonstrating the Impressionist commitment to capturing the fleeting and transient qualities of the visual experience.

Monet organized his work around two main principles related to place and time through a series of systematically studied paintings of specific locations. His explorations and attempts represent a foray into a novel realm where time and space interweave both in reality and on the canvas. This approach carried symbolic connotations that predated the Symbolist movement, which would later be prominent with figures like Paul Gauguin (1848-1903). Gauguin, a key figure in Symbolism, rebelled against Impressionism, the imitation of nature, and the idea of balance, just as he rejected his bourgeois life.

Monet often echoed his belief with the phrase, "We paint as the bird sings; paintings are not made by laws." This expression revealed two things about Monet himself: first, that his art was an inherent aspect of his being, driving his life and defining his existence in the world. Second, it emphasized breaking away from established rules and doctrines in art, signifying the freedom to choose how he completed his works. While Monet's artistic instincts were genuine and integral to his individuality, his departure from conventions was not a blind impulse but a form of freedom that affirmed his identity as an artist.

Cézanne learned from Impressionism, especially from Camille Pissarro (1830-1903), that painting is not a mere representation of imagined scenes nor an external projection of dreams, but rather a precise study of appearances. Like Monet, Cézanne moved from the phenomenon to the essence; after years of recording the appearances of things, these two artists approached the understanding of the very nature of things, which is fundamentally unknown and ultimately elusive. In this context, their concept of space changed, as they recognized, as Bergson noted, that we can understand space through time.

Cézanne's impressions were shaped by an indirect connection with nature, whether by distorting or falsifying it through external elements. This connection or fusion does not dissolve with the soul's feeling to grasp the companionship of the world.

Merleau-Ponty distinguishes the act of painting from practical activity, referring to a particular style of modern painting where the eye symbolizes more than the mind does. Cézanne is considered a model in this regard, as he stated, "The eye sees the world and what it lacks to become a painting, and the eye sees what the painting lacks to complete itself. Once this is achieved, the eye sees the painting that fulfills all these lacks and perceives other paintings as responses to other lacks."

Impressionism is an art that aims to capture our feeling of things rather than depicting things themselves, presenting image and color instead of reality, so that the two-dimensional surface becomes an aesthetic reality as opposed to reality as text, as much as possible. This image through which we perceive reality provides a medium instead of the things themselves, with which we eventually connect. Hence, what the researcher summarized is reflected in Cézanne's saying, "I did not try to copy nature, I tried to represent it," where he thought about the visible aspects of things with their objective existence. His desire was to represent things in themselves as they appear to his perception and to move away from the mirror-like reflection of reality. It is worth noting that there were "two opposing tendencies" within Cézanne, which were the cause of his slow artistic progress throughout his career. On the one hand, he wanted to record his intense feelings about nature without losing any of its freshness and intensity, and on the other hand, he was eager to explore what lies beyond the superficial and transient, to clarify and organize it on the canvas with insight and perception. Ultimately, the latter tendency prevailed.

The structure of a work of art is formed by acts of consciousness to establish a connection between the recipient's awareness and the represented subject. The displayed reality may carry a single subject, meaning, or intention to achieve a consensual purpose based on the objectivity of the work, or it may reveal multiple intentions that contribute to the accumulation of knowledge and the potential for interpretation and explanation, aiming to reach the same goal or to provide a new reading of the work through the recipient's symbols and the artistic work's motives when it conveys a meaning beyond direct intention. The relationship between the subject and the emotion "expressed" is not merely a means-to-end relationship, but rather a relationship where each element supports the other within an interconnected work.

Merleau-Ponty emphasizes the hidden relationship between the work and its creator (the artist) by stating, "The painter lends his body to the world to transform the world into a painting, and by establishing the capability of vision that defines the space of his body, and by lending that capability to the world of things, the painter is able to translate his own capability for vision, which is the capability of seeing in the painting. Through directing his transformed body towards the visible world, the painter transfers that vision to his canvas."

From the above, we can deduce that Impressionism, while considered a formal movement, opened the door to internal concepts such as imagination, feeling, and intuition to align with phenomenological thought and its divisions, as it owes much to these teachings. Thus, it approaches the essence and nature of things in a manner similar to what Monet and Cézanne did with their experiments on the pictorial surface, or what Cézanne reflected in his use of geometric shapes like cones and circles, bringing him closer to the spiritual and essential after moving away from recording external phenomena in his earlier experiments.

Impressionism is an art form that portrays the sensation of things rather than depicting the things themselves, presenting the image as a substitute for reality. It serves as a medium for communication between us and the external world, just as the artist offers their body as a medium in the form of a painting that encompasses shapes and colors. The process of the eye's fascination with the external world is merely a completion of what is missing to form the painting. It perceives what is lacking in the painting to achieve the artist's self-expression through the works of others, which are also considered incomplete. The artist thus places the painting in parentheses and postpones judgment until the process of reception and meaning production is complete. This postponement is one of the foundations of phenomenological thought in its Heideggerian direction and the adoption of the phenomenological interpretative principle as a path for phenomenological thinking.

Indicators of the Theoretical Framework

Based on the preceding discussion in the theoretical framework, the researcher has identified several key indicators which are summarized as follows:

1. **Plato's Focus on Forms:** Plato concentrated on the study of fixed, universal essences, asserting that the image represents the true, stable essence of a thing existing in a higher, transcendent world. This notion was later transformed by Husserl, who posited that essences exist within the thing itself and are rooted in consciousness rather than transcending it.
2. **Aristotle's Principle of Mimesis:** Aristotle aimed to reconcile humanity with nature through the principle of imitation. His idealism was situated in the objective material world connected to the principle of imitating essence, with art serving as a means to achieve what nature could not.

3. **Kant's Epistemology:** Kant sought to reveal the role of reason, particularly human knowledge, through the process of perception. He argued that knowledge of things is limited to their appearances, with no access to their essence or true nature. Aesthetics, according to Kant, is a special field of human experience formed through sensory knowledge.
4. **Hegel's Phenomenology:** Phenomenology of spirit is part of Hegel's broader work aimed at conveying a substantive truth. Each individual form of truth aims to represent the whole truth. Art, in Hegel's view, is the union of concept with its sensory appearance, with beauty representing the sensory manifestation of the idea. The content is the idea itself, while its form is expressed through sensory and imaginative representation, always aiming at an inner rationality in every real subject.
5. **Husserl's Revision of Logic:** Husserl reconstructed formal logic into transcendental phenomenology, integrating formal logic into the realm of consciousness and transforming pure mental images into forms of consciousness.
6. **Impressionist Return to Origins:** Impressionists found value in returning to origins, whether aesthetic or artistic, which supported their modernity. The principle of reconciling contradictions reinforced the formal aspects of their art. Although Impressionists viewed the world subjectively, they retained some aspects of reality and approached painting from within, aiming to depict our sensation of things rather than the things themselves. They used the image and color as substitutes for reality, serving as a medium for communication between us and the external world. The artist places the painting in parentheses and postpones judgment until the reception process produces meaning. This interrelation of borrowing, commentary, and inner concepts such as imagination, feeling, and intuition can be seen as phenomenological principles.
7. **Significance of Artistic Phenomenon:** The artistic phenomenon in painting acquires specific significance that reflects its essence. Phenomenology, on the other hand, shapes the images of the phenomenon by infusing them with meanings and significations that express their uniqueness and distinctiveness. The stages of formulation and significance represent the points of intersection between consciousness and external objects.
8. **Division of Phenomenology:** Phenomenology divides the world into two realms: the world of occurrences and the world of essences. The external existence consists of multiple sensory occurrences surrounding the universe, perceived through empirical methods, while essences are discerned through intellectual intuition. A comparative list of the characteristics of occurrences and essences can be compiled.

CHAPTER THREE: RESEARCH PROCEDURES

After reviewing the theoretical framework and identifying a set of indicators to assist in analyzing the research sample, the researcher proceeded with the following procedures:

1. **Defining the Research Population:** The researcher identified the population of interest, which consisted of works by the artist Claude Monet. This population served as the basis for the study.
2. **Selecting the Sample:** A purposive sampling method was employed to choose a representative sample from the identified population. This choice was made to ensure that the sample would provide meaningful insights in line with the theoretical indicators established in the framework.
3. **Analysis Approach:** The researcher adopted a descriptive analysis method to examine the selected sample. This method was deemed most appropriate for achieving the research objectives and addressing the research question posed by the study's problem.
4. **Review of Available Works:** The researcher reviewed published and accessible works of Claude Monet as part of the research population. The sample was deliberately chosen based on the indicators derived from the theoretical framework to ensure that the analysis would lead to findings that align with the research goals.



Model (1)

- Title: Field of Anemone
- Artist: Claude Monet
- Medium: Oil on Canvas
- Dimensions: 50 × 65 cm
- Date of Production: 1973
- Provenance: The Louvre Museum

In this painting, Monet depicts a woman and child in a garden, where the red of the flowers and the green of the trees dominate the scene without the horizon line dividing the painting into sky and earth. Instead, the clear space behind the visual composition emphasizes the changing aspects of nature through a focus on the moment's intuition and the interplay of light falling on the trees and figures, creating an impressionistic scene with its own specific connotations related to the use of color and contrasting values between space and composition. The blue sky, overcast with white clouds, affects the form and retains a different significance linked to the intentionality of the subject, which is grounded in the painted surface, reflecting a subjective intent towards the garden.

Monet presents an immediate expression of his sensations through natural elements in this work, capturing the moment itself in an attempt to relate contemporary scientific developments to phenomena as described by subsequent Impressionists. These sensations were not realistic but rather a direct performance of the moment's essence, captured when the sun set rapidly, according to Monet. Painting for him gained brilliance and strength through the blending of colors on the canvas and its impact on the eye, showing that color and its temporal effects are fundamental to painting. The subject itself became unreliable for him, leading to the modern developments in Impressionism where awareness became an essential part of the image.

Monet dedicated himself entirely to recording the visible phenomenon on canvas to capture the perceived emotions, depending on the artist's subjective sensitivity. He attempted to find an alternative method to express the driving forces behind these appearances by painting flowers and tree shadows blending with the reflections of drifting clouds. This approach transformed his nature into a form of cosmic symbolism that touched abstract art closely, becoming his initial threshold through its formal suggestions.

The elements in the painting are seen as carriers of sensory perception through their manifestations, directly connecting with the external world through realistic resemblance, allowing pure, transcendental awareness to directly grasp its subject. This awareness is not independent of the sensory impressions and feelings it derives but is autonomous in its transcendence and intuitive understanding of the world's objects through intentionality.

Aesthetic subjects appear to perception as organized by their pure intentionality, according to Ingarden's phenomenological analysis, which identifies these intentions as indications or represented subjects. They are non-realistic, yet they are communicated through reality and thus established as aesthetic objects through the process of designation or aesthetic perception.

The visual perceptual experience (a direct experience) and a conscious mental event go beyond merely representing an object. Instead, it allows for the intentional possibility of connecting with it, in the form of exceptional (phenomenological) characteristics associated with conscious mental events. In other words, the visual perceptual experience of the recipient is shaped by their aesthetic repositories, which represent their cultural and artistic values. Like other experiences, it possesses the conditions for aesthetic satisfaction through the similarities and differences present in the intentionality of the object (the pictorial scene).



Model (2)

- Artist: Claude Monet
- Title: Water-Lilies (Right Half)
- Medium: Oil on Canvas
 - Dimensions:
 - Date of Creation: 1917-1920
- Provenance: Musée Marmottan, France
- Analysis of Monet's Water-Lilies (Right Half):

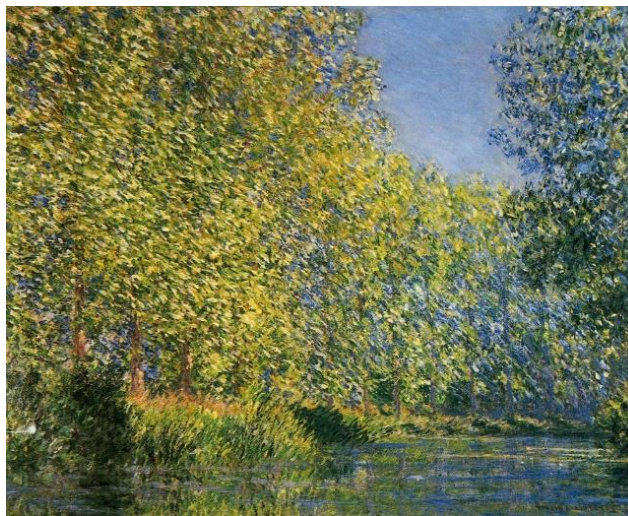
This painting evokes a sense of transparency, purity, and spontaneity. This effect does not arise from a single attempt but rather results from a culmination of numerous trials and experiments with the subject of water lilies. Monet created a large series of works on this theme in various sizes, ranging from very large to medium-sized canvases.

In this painting, the space appears flat at the top and foreground, while the depth in the middle is three-dimensional, taking on an oval shape. This depth is not defined by an external line but by loose, flexible, and fragmented lines that suggest shape without defining it. The canvas or base of the painting leans towards white, contributing to the impression of transparency and the air that permeates the lines and colors, which represent themselves—abstract lines and colors as well as plants, water, and air. The painting as a whole represents a culmination of Monet's previous works, with layers of oil paint building up to create a relief-like texture. Monet would then start a new canvas, pouring into it what had crystallized from the previous work, completing it quickly or leaving important aspects while adding subsequent elements, as seen in this piece.

The colors in the painting are realistic in some aspects, such as green and sky blue, while also leaning towards abstraction with bold use of purple, red, white, and black. The painting incorporates both warm and cool colors.

Monet aimed to dissolve the particular into the whole in his depiction of the garden scene, illustrating the effects of time on the subject daily. The internal temporal extension, or the sense of time for phenomenologists, represents the total truth, derived from direct experience with the world and things to achieve a connection with the world through the principle of intentionality in painting.

The phenomenological approach in Monet's painting is evident in his treatment of the subject matter phenomenologically, where he reduces characters and objects phenomenologically to be perceived through the achieved image. This approach reflects the pure intentionality in establishing aesthetic perception through designation, achieving a temporal extension as the total truth, which derives its interpretive energy from this extension.



Model (3)

- Artist: Claude Monet
- Title: River Epte Bend in the Forest
- Medium: Oil on Canvas
- Dimensions: (73.7 × 92.9 cm)
- Date of Completion: 1888
- Ownership: Philadelphia Museum of Art

The painting depicts a natural landscape along the riverbank with trees covering most of the canvas, except for a small area at the top where the clear blue sky is visible.

The composition of the painting is divided into two main parts: the trees in the upper section and the river in the lower section. Monet employs a flat depth to represent the space in the painting, with most of the upper part of the canvas appearing flattened, while the river in the lower part displays a three-dimensional depth, with reflections of trees, the sky, and shadows on the water. Despite this division, Monet attempts to extend the upper part of the painting to the bottom edge, especially on the left side, creating a decorative effect that covers much of the canvas and unifies its flat surface.

The majority of the painting depicts tree leaves reflecting the golden sunlight, interspersed with the blue sky. The depicted objects (tree leaves) are essentially delicate and moving rather than solid and stable like rigid objects. The view is mirrored in the lower quarter of the painting, represented by the river water, which acts like a reflective mirror.

As Impressionism moved away from defined outer lines of shapes, forms began to interweave, with their edges appearing elusive and unstable. This approach aligns with visual perception and the process of seeing. The shapes became fragmented and richly colored, especially in the shadows. Through observation and experience, Monet discovered that shadows contain various gradations of dark and light, not just a single tone as previously thought. Even illuminated areas contain subtle gradations of light and dark, allowing the artist to use a wider range of colors, making the painting more vibrant, lively, and diverse. This fragmentation and lack of cohesion result from the painting being composed of numerous adjacent points and colors that complement each other, enhancing its color properties and making it more radiant and beautiful.

The moving shots in the structure of the Impressionist scene reveal a hidden dialectic of conflict between the artist's self and the image of the person, tree, or flower. Through the pictorial composition, Monet was able to address the subject matter phenomenologically by presenting characters and objects in a way that could be perceived through the image, without possessing a distinct essence of their own. For instance, the image of the woman holding the parasol appears as monads or multiple jewels reflecting the total self that the artist sought through the fragmentation and dispersion of the image across the pictorial surface. These monads convey various actions, aligning with Leibniz's idea that these monads determine the essence and reality of objects through their mutual repulsion. The changes they undergo are internal transformations driven by the spiritual force of the intentional monad within consciousness, which is felt through other monads (such as the red flowers, trees, and space).

Monet attempted to dissolve the particular into the whole in his depiction of the garden scene, highlighting the daily effects of time on the subject. The internal temporal extension or sense of time for phenomenologists represents the total truth from direct experience of the world and things, striving for a connection with the world through the principle of intentionality in depicting the painting.

CHAPTER FOUR: RESULTS, CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS

A. Results:

1. **Intentionality of the Samples:** The research samples exhibited pure intentionality, as they suggest a direction toward a specific goal or purpose intended by the artist, such as the intentional construction of the aesthetic subject represented.
2. **Monad Theory:** The theory of monads was evident in determining the essence of things, whether achieved through the formal monad, which relates to other monads, as seen in the image of the woman in Monet's painting.
3. **Recording External Phenomena:** Recording external phenomena became a means to reach the essences and understand their truths, which manifest in human consciousness through phenomenological or pictorial responses, separating the world of lived events from the world of essences as the primary truth through form or color, as demonstrated by Monet.
4. **Impressionism and Temporal Extension:** Impressionism aimed to capture the moment, similar to how abstraction absorbed the total transcendental perspective through the manifestation of time in the samples. The internal temporal extension or sense of time among phenomenologists and its daily effects on the subject became the total truth, based on direct experience of the world and things to attempt a connection with the world through the principle of intentionality, as seen in Monet's painting.
5. **Impressionist Focus on Visible Phenomena:** Impressionism dedicated its work to recording visible phenomena in light of perceived emotions, relying on the artist's subjective sensibility. It revealed the concealed conflict between the artist's self and the elements of the painting, allowing for the treatment of the subject phenomenologically.

B. Conclusions:

1. **Phenomenology and Subjectivity:** Despite phenomenology's attempt to reconcile self and object, it ultimately veered towards subjectivity, adopting aesthetic formulations from the legacy of idealism. This explains the convergence with modern painting, which, although aiming for a unified integration of self and object, remains a fundamentally subjective art form.
2. **Impressionism and Artistic Sources:** Impressionists found that returning to sources, whether in their aesthetic or artistic contexts, supported their formalistic approach. Although Impressionists viewed the world subjectively as it presented itself to their perceptions, they retained a small element of reality's standards and approached painting from within. Impressionism aimed to capture the sensation of things rather than depicting things themselves.
3. **Modern Painting and Subjectivity:** Modern painting movements relied on the structure of the self in their practices, dissolving the objective and external into an integrative unity between these dualities. This shift placed the authority

of the self above the objective. However, the mediating structure that emerged in Expressionism, between external and internal values, brought it closer to phenomenological methods. As a result, it fragmented visible truth and heightened the expression of sensations through an inner language based on intuition.

C. Recommendations:

1. **Incorporate Phenomenological Methodology:** It is recommended to include phenomenological methodology in the curricula of fine arts colleges in Iraq, particularly in courses on the Philosophy of Art, Aesthetics, and Critical Studies. This inclusion should go beyond the conventional aesthetic theories currently taught.
2. **Apply Phenomenological Analysis:** Emphasize the application of phenomenological analysis to artworks, utilizing the principles of the methodology itself. Assess how well the perspectives and internal variations of this approach align with modern painting movements.
3. **Provide Summaries of Relevant Studies:** Offer summaries of studies that address phenomenological concepts to undergraduate and graduate students in visual arts programs. This will aid in expanding the artist's imagination and establishing their visual path.

D. Suggestions:

1. **Expand Phenomenological Studies:** Broaden phenomenological research to extend beyond modern painting into postmodern art forms. This expansion should explore how phenomenological methods intersect with the mechanisms of postmodern art.
2. **Conduct Comparative Studies:** Undertake studies that compare different paths within phenomenological methodology with various modern painting movements. This will provide insights into how phenomenological approaches interact with and influence contemporary artistic trends.

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