МИСТЕЦТВО. ДИЗАЙН / ART. DESIGN

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BERTHE MORISOT AS A CRUCIAL FORCE TO THE DEVELOPMENT OF IMPRESSIONISM

The article explores the life of Berthe Morisot, a pioneering co-founder and driving force of Impressionism who broke through rigid 19th-century social barriers. Barred from academic institutions and male-dominated spaces, Morisot became the sole woman among the movement's eleven founders and one of its most prolific exhibitors.

Keywords: *Berthe Morisot, Impressionism, First Impressionist Exhibition, Louvre gallery, female gaze, Édouard Manet, en plein air painting.*

Стаття досліджує життя Берти Морізо, співзасновниці та рушійної сили імпресіонізму, яка подолала жорсткі соціальні бар'єри XIX століття. Заборонена доступом до академічних установ та просторів, де домінували чоловіки, Морізо стала єдиною жінкою серед одинадцяти засновників руху та однією з найплідніших його учасниць.

Ключові слова: *Берта Морізо, імпресіонізм, Перша виставка імпресіоністів, Галерея Лувру, жіночий погляд (female gaze), Едуар Мане, живопис en plein air.*

While art history has secured the legacies of Claude Monet, Auguste Renoir, and Édouard Manet, the pioneering women of Impressionism have long been eclipsed. In the nineteenth century, women were celebrated as muses and subjects, but rarely as creators. Breaking through these rigid boundaries was Berthe Morisot, a foundational member of the Impressionist movement who claimed her place alongside her male colleagues as an equal. But how did she navigate this rebellious inner circle, how did contemporaries view her radical work, and why did history obscure her contribution? The article explores the life and legacy of a woman who proved she was never just a subject, but a master of her craft.

Berthe Morisot was born in Bourges, France on January 14, 1841 into an affluent bourgeois family. She had two older sisters, Yves (1838–1893) and Edma (1839–1921), and a younger brother, Tiburce.

While it was not uncommon for daughters of bourgeois families to receive an artistic education, the prestigious national art school of the time, the École des Beaux-Arts, was closed to women, so Berthe and her sister Edma were taught by private teachers [4, p. 16-17]. While women studying art as a hobby was accepted by society of the time, engaging in it seriously was frowned upon and even called dangerous, regarding it as 'masculine' and unfit by nature. Under these circumstances, the Morisot sisters' first teacher wrote a warning to their mother: "Considering the character of your daughters, my teaching will not endow them with minor drawing-room accomplishments, they will become painters. Do you realize what this means? In the upper-class milieu to which you belong, this will be revolutionary, I might almost say catastrophic" [2, p. 6-8]. But despite all that, their mother actively supported them.

Since all the women who wanted to professionally pursue art were enlisting as copyists in the Louvre gallery, Morisot did just that by the recommendation of her first teacher, determined to become an expert artist. Within this artistic environment, Morisot built a vibrant circle of friends and fellow creators. Here, she also crossed paths with Édouard Manet [5, p. 51]. He was a figure who would become a close confidant, professional peer, and creative collaborator, as well as her future brother-in-law [2, p. 6]. It is known in history that Morisot posed for Manet in at least 10 to 12 major canvases, watercolors, and prints between 1868 and 1874, but she was far from just being

a muse. They forged a profound creative partnership that spanned 15 years, and she influenced him to use a brighter palette and a freer brushwork in his impressionistic paintings.

In 1861, Berthe Morisot was introduced to the prominent landscape artist Jean-Baptiste-Camille Corot, a meeting that fundamentally altered her artistic direction. The encounter immersed her in contemporary discussions surrounding naturalism and the practice of en plein air (outdoor) painting. While she deeply respected Corot, Berthe Morisot did not like it when critics and the public pointed out that her works were similar to him, because she was fiercely dedicated to developing her own original, independent artistic voice [4, p. 17-19].

In 1874 Berthe Morisot married Manet's brother Eugène and by that time she was already a mature and established artist. In him, she found a partner who offered unconditional support for her career alongside a deep, empathetic understanding of her approach to painting. Though history frequently mislabels Berthe Morisot as merely Édouard Manet's beautiful model, she was actually a driving force behind Impressionism. She played a vital role in defining the movement's core aesthetic and remained fiercely dedicated to organizing and participating in its independent exhibitions [2, p. 12].

Despite her success at the official Paris Salon since 1864, Morisot became frustrated by the institution's conservative jury. The Salon consistently favored highly finished history paintings, routinely undervaluing the loose, visible brushwork and contemporary themes she wanted to explore [2, p. 8].

In 1873 Edgar Degas invited her to join the Société Anonyme des artistes peintres, sculpteurs, graveurs, etc., an independent cooperative organized outside the state system, and she seized the opportunity. Though Édouard Manet advised her against it, Morisot defiantly signed on as a founding member and the sole woman among the initial eleven artists. In the spring of 1874, they launched what became the historic First Impressionist Exhibition. Morisot stood out as one of its heaviest contributors, proudly displaying nine of her own canvases alongside peers like Claude Monet, Pierre-Auguste Renoir, and Paul Cézanne [1, p. 49-53]. In the end she participated in seven out of eight exhibitions, missing one because of the birth of her dear daughter Julie in 1879.

Edgar Degas and his fellow artists believed that Berthe Morisot's painting style, characterized by fluid brushstrokes, soft edges, and radiant colors like those in her works such as 'Boats Under Construction' (1874) (picture 1), perfectly captured the core philosophy of Impressionism and they treated her as an equal [5, p. 51].

Morisot remained deeply connected to the movement throughout the 1870s, establishing herself as a foundational member of the group. She was actively involved in planning exhibitions and shaping group strategy. Her vital role is highlighted in an 1877 letter from Degas, who wrote to her: "The meeting is at five o'clock. A momentous question is to be discussed: is it permitted to exhibit at the Salon as well as with us? Very important!" [3, p. 100]. However, In the 19th century, famous female Impressionists like Berthe Morisot and Mary Cassatt, who was another prominent painter at the time, were left out of the informal studio talks and the lively debates at the Café de la Nouvelle-Athenès. During this time, strict social rules meant that respectable middle- and upper-class women could not sit in cafés without a chaperone without ruining their reputations. Even though there was no official ban, this invisible barrier kept women out of important networking spaces where artists shared ideas. Their close friends, like Édouard Manet and Edgar Degas, sometimes told them what was discussed at the cafés [1, p. 32], but this exclusion still had a huge impact on their work. It forced female artists to focus almost entirely on private homes, gardens, and family life.



Picture 1. Boats Under Construction

While male artists were free to paint the busy public life of Paris, like bars, restaurants, and crowded streets, Morisot's social status decided where she could go and what she could paint.

Because of that, she looked to her own life and close circle of family and friends for inspiration. Most of her paintings show the daily lives of women, capturing them spending time with their children, relaxing at home, or getting ready for the day. These choices were shaped by the social beliefs of her time, which set strict limits on what was considered normal and acceptable for a woman to do [6, p. 1-6].

When women painted these private scenes, they did it very differently from men. While male artists often painted women getting ready in a mocking or exposing way, like Manet's 'Nana' or Degas's 'Woman in a Tub', Morisot's painting 'Woman at Her Toilette' (picture 2) [1, p. 93] is gentle and respectful. Her paintings feel natural and unposed, as if we are catching a real glimpse of everyday life. The women in her work are deep in thought, showing real emotional depth. We see this clearly in her famous painting 'The Cradle' (picture 3), where her sister Edma watches over her baby. Instead of painting a perfect, saint-like mother, Morisot shows a real woman who is tired, thoughtful, and deeply loving. Sadly, because she focused on these everyday family themes, the art world largely forgot about Morisot's legacy for a long time.



Picture 2. Woman at Her Toilette

It is highly probable that Morisot's insistence on elevating these raw, domestic realities, which traditionally dismissed by the patriarchal art establishment as mere "women's subjects", is precisely why her profound legacy was so readily marginalized by history. Critics and later historians dismissed these subjects as less important than urban landscapes. By trading grandiose historical narratives for the quiet complexities of the feminine experience, Morisot inadvertently ensured that an art world obsessed with scale and spectacle would long overlook her genius.



Picture 3. The Cradle

In conclusion, Berthe Morisot was never a mere muse or passive subject, but rather the structural heart and a crucial driving force of early Impressionism. A radical artist who successfully forged a space for the modern female gaze. Despite the rigid nineteenth-century social codes that barred women from the male dominated spaces at the time, Morisot co-founded the Impressionist cooperative and became one of its most prolific exhibitors. By transforming the forced limitations of domestic spaces into a realm of artistic rebellion, she rejected the satirical or idealized lenses of her male contemporaries. Instead, she elevated the raw realities of motherhood, womanhood and family life with profound psychological and emotional depth. While her choice to trade grand urban spectacles for the quiet complexities of the feminine experience caused the patriarchal art establishment to long marginalize her work, history ultimately validates her legacy: Morisot's loose brushwork, light-infused color, and fiercely independent voice permanently reshaped the trajectory of modern art.

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THE DEVELOPMENT OF ARTIFICIAL INTELLIGENCE: ITS ADVANTAGES AND DISANDVANTAGES IN GRAPHIC DESIGN

The study explores the advantages and challenges of using artificial intelligence in graphic design. It examines how AI technologies support creativity, automate routine tasks, and improve the efficiency of the design process. Particular attention is paid to issues of originality, copyright, the quality of AI-generated content, and the changing role of graphic designers. The study emphasizes the importance of combining AI technologies with human creativity and professional skills.

Keywords: *artificial intelligence (AI), graphic design, generative artificial intelligence, creativity, design process automation.*

У статті досліджено переваги та виклики використання штучного інтелекту в графічному дизайні. Розглянуто можливості технологій штучного інтелекту для підтримки творчої діяльності, автоматизації рутинних завдань і підвищення ефективності дизайнерського процесу. Окрему увагу приділено питанням оригінальності, авторського права, якості контенту, створеного штучним інтелектом, а також змінам у професійній діяльності графічних дизайнерів. Підкреслено важливість поєднання технологій штучного інтелекту з людською творчістю та професійними навичками.

Ключові слова: *штучний інтелект, графічний дизайн, генеративний штучний інтелект, креативність, автоматизація дизайнерських процесів.*

The development of artificial intelligence gives designers new opportunities, but it also creates some problems. These problems are related to creativity, copyright, the quality of results, and the future of the profession. This issue is important because artificial intelligence has already become part of the graphic design industry. Designers need to understand how these technologies work, learn how to use their advantages, and carefully consider their possible risks.

Artificial intelligence (AI) is a group of technologies and methods that allow computer systems to do tasks that usually require human intelligence [3]. These tasks include recognizing images, analyzing information, understanding human language, finding patterns, and creating new content.

The development of AI has several stages. At first, researchers focused on creating systems that could follow rules and solve logical problems. Later, machine learning became more common. It allowed computers to find patterns in large amounts of data.

In graphic design, artificial intelligence is used to create advertisements, develop branding ideas, generate illustrations, edit photos, prepare presentations, design social media posts, and find different composition ideas. AI tools are also becoming part of common design programs. It means that designers do not always need to use a separate service to access these features.

Researching the application and impact of artificial intelligence technology in graphic design, H. Li et al. analyzed 33 studies about the use of AI in graphic design [5]. They identified several main areas of use: automating design tasks, helping with image editing, supporting the creative