



## The style of "botany" in porcelain of the 18th-19th centuries. Influence on contemporary art.

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### ABSTRACT

The most popular decorative motif in porcelain painting was and remains floral arrangements.

Flowers are an indispensable and inexhaustible source of inspiration for contemporary artists.

Variations of flower paintings on porcelain are extremely diverse: from stylized "iconic" images to sharply characteristic, naturalistic, with an accurate reproduction of the smallest details, up to the roots and stamens. The original and even a kind of "scientific" porcelain includes a number of works made in different countries, at different times, but united by one common name - "botany".

### Keywords:

Style of "botany", floral motifs, floral compositions, modern art, modern painting.

In the Renaissance, there was a clear desire for empiricism, and the symbolic meaning of plants, stylization, so characteristic of the Middle Ages, began to give way to naturalistic images of the natural world. These are the works of A. Dürer, executed with microscopic precision, in which the desire to "reproduce nature as much as possible" was manifested with unusual force. In the 18th century, after the era of great geographical discoveries, people tried to accumulate knowledge and, one might say, "collect" it.

Private libraries were formed everywhere, *kunstkameras* and various "natural cabinets" were very popular.

European porcelain, this peculiar symbol of the new culture, originally captures the "sensitive" inquisitiveness that was so characteristic of the enlightened amateurism of the 18th century.

The "fruits of scholarship" could not but be reflected in the porcelain decor, and often the "cabinet", and not the "dining room" his affiliation only contributed to this.

Porcelain, being a novelty, at the same time could be an excellent basis for entertaining

images intended for thoughtful consideration and sincere admiration.

It was scientific books with engraved images of plants that gave impetus to the development of the botanical theme in porcelain decoration.

Engraving as the most accessible art form, quickly responding to all modern events, served as an important source of inspiration for sculptures and decorators of the porcelain industry.

The "botanical" style of painting-style is purely European also because at first "their" European garden flowers were chosen as a subject for the paintings.

Such "botanical" painting originated at the famous Meissen porcelain factory, and the peak of its popularity was in the mid-1740s. A little later, replicas will appear in Vincennes and other factories in Europe.

The picturesque compositions of porcelain of "blooming classicism" were more devoted to gardens and parks (similar to "paradise tabernacles") than to the science of "Botany".

The Russian painter was not inspired by dry, devoid of imagination botanical atlases (fruits of

Western rationalism), although, probably, they were at his fingertips, but it was boring, he "forgot" the Latin names of plants.

The peak of enthusiasm for natural science and gardening has passed, and a certain national spirit has now begun to manifest itself in the style. Covered with romance, unique unlike any other, the garden of exotic plants of Malmaison Castle. It was arranged by a passionate lover of flowers "lucky star" of Napoleon - Empress Josephine.

It is not surprising that the luxurious garden of the Empress became a source of inspiration for many "flower painters", among whom the Parisian draughtsman and lithographer Pierre-Joseph Redoubt (1759-1840) was especially famous.

His fame is incomparable with the fame of other artists -botanists of the 19th century, and it was multiplied precisely by engravings depicting roses - contemporaries inserted them into frames and decorated numerous interiors.

The most popular and famous of his works were albums depicting the rose-three-volume atlas "Roses", published in Paris under his editorship, and "Roses of Malmaison".

It was these illustrations that became the basis for the paintings of beautiful French porcelain, which was produced by Sèvres and private Parisian factories.

The works of porcelain masters in the style of "botany" greatly influenced my work.

Creating sketches for scarves, shawls, I studied albums, catalogs, archival sketches, visited exhibitions in major museums of the world.

A woman's headscarf is a style that embodies the beauty of every woman for centuries.

An accessory with a pronounced national ornament and a unique color.

I often refer in my sketches to the "queen of flowers"-rose.

I managed to visit the famous Pavlovsk Palace Museum, where a wonderful example of Parisian production is kept - a dessert set with views of roses from Josephine's garden in Malmaison.

It consists of 56 items.

Carefully painted images of roses and rose hips of various varieties (none of which are

repeated) enclose a kind of round "frames" of fields (sides) of harmonious blue color.

The service was presented to the Dowager Empress Maria Feodorovna in the early 1820s by the wife of Alexander the First, Elizaveta Alekseevna.

At the request of Maria Feodorovna in 1823 it was placed in the Pink Pavilion, which is why it became known as the "Service of the Pink Pavilion".

Be sure to remember the series of "Roses" of the Arkhangelsk plant, as well as the enterprise of Prince Yusupov itself, stands as if separated in the history of Russian porcelain.

It would be wrong to limit the sources for creating floral sketches for the creation of shawls and shawls to redoubt atlases, images of famous Russian porcelain sets.

In the 19th century, real virtuosos worked in the field of botanical drawing.

The technique of engraving disappears, contour lines are often hidden, the image becomes more naturalistic, three-dimensional.

These are the photographically accurate, masterfully executed watercolor illustrations on thin parchment by Giorgio Galecio and Pierre-Jean-François Turpin, the crisp, somewhat dry, hand-colored drawings of Alexandre Poiot.

These artists supplied their works to numerous botanical publications published in Paris, London, Florence, Strasbourg and many other European cities.

In Russia, N. P. Osipov published "The New and Perfect Gardener" (Moscow, 1793).

The style of "botany" found a peculiar embodiment in the Russian porcelain in the 19th century.

With all the love of Russian porcelain artists for flowers and plants, there are only a few purely "botanical" products.

With love and imagination, the motifs of a flower basket, a bouquet, even a flower bed (a corner of the garden) or just a flowering bush vary.

To create floral sketches depicting other colors, I was inspired by porcelain products of other famous factories.

In the 1820-1830s, a kind of "Russian botany" was created at the factories of Safronov and Novykh.

Attention is paid to individual flowers (a typical botanical device) was focused on their poetic symbolism: "Daisy-Patience in Sorrow", "Astra-Greatness", "Reseda-Minute Bliss", "Gi Ezint-You Love to Take Away Life", "Roses-Innocence".

In my sketches, I constantly refer to sources of the "nerdy" style, but often

I borrow ideas from nature. Plants, thanks to their natural silhouettes, serve as an excellent source for inspiration.

Every time I remember the words of the famous Emile Halle "To separate the symbol from the decor is the same as to remove the moon from the sky of our satellite."

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