ANALYSIS OF ANTOINE WATTO'S CREATIVITY BASED ON THE ANALYSIS OF THE MOVIE "THE SECRETS OF ANTOINE WATTO"

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Summary. The article deals with the analysis of the features of Antoine Watteau's work, carried out on the analysis of his painting "Harlequin and Columbine" and the film "The Secrets of the Life of Antoine Watteau".

Keywords: rococo style, mystery, techniques, painting, plot.

Watteau depicted in this picture the characters of the commedia dell'arte. Commedia dell'arte (Italian commedia dell'arte - comedy of masks) - Italian professional theater that used masks, pantomime and buffoonery (16-17 centuries). The basis of the comedy performance dell'arte was only a short script, improvised by the artists right in front of the audience. In the middle of the 18th century, two of the greatest Venetian playwrights, Carlo Goldoni and Carlo Gozzi, put an end to impromptu acting. The faces of the heroine and the hero were partially covered with a black half-mask, they spoke in literary Italian. The other characters spoke different Italian dialects, and each wore a traditional costume and character mask. More than a hundred characters appeared on the stage of the commedia dell'arte. Among them were favorites, without which not a single performance could do.

These are the amorous and stingy Venetian merchant Pantalone, the servants - the swindler and merry fellow Brighella, the ingenuous and innocent Harlequin, the inventive Pulcinella, the sorceress Colombina; boastful and cowardly Captain, talkative Doctor, pedantic, annoying Tartaglia, Lovers and other characters [1].

Actors played the same role until old age. Changing from one mask to another in a troupe of actors was completely impossible. The main organizer of the intrigue is Harlequin, who was the favorite of the public. Tumbles, spanks and sticks, which are issued by the Harlequin - are the main stage language of the Harlequin in the Italian comedy of masks [1].

Dreaminess and uncertainty prevail in Watteau's picture scenes. His paintings are full of hints that are not fully resolved. The paintings have a plot, but we cannot
say for sure what the culmination of this plot will be. Such characteristic features are inherent in the Comedy del Arte, in which all the characters are hiding behind masks. Watteau promotes a theme for improvisation and the characters in his works play it out according to the imagination of each viewer.

In the foreground we see three main figures at once: Harlequin [2], Columbine [3] and a human statue above them. In my opinion, this is Pierrot, who was also in love with Columbine, just like Harlequin. But Colombina's heart belonged to Harlequin and sometimes together they made fun of the naive Pierrot [4]. Despite this, Colombina has to accept Pierrot's courtship, but she sighs for Harlequin, who uses her crush just as she uses Pierrot. Piero silently observed their love, therefore, most likely, it was in the form of a statue of Piero that Watteau was depicted. The character of this character corresponds to the stylistic direction of Rococo: mystery, understatement, mystery.

It seems to me that Watteau himself depicted himself in the image of the statue of Pierrot, because he had the same feelings as this hero: unrequited love. Silence, accepting the situation of unrequited love.

Also one of the artistic techniques that Watteau used to add "understatement" in his paintings is the virtual absence of a background in the picture. Thanks to this "blurring", there is an emphasis on the main characters of the picture, as well as the separation of the main from the secondary, thus Watteau emphasized what was most important in his paintings. It was important for him to convey human feelings and life stories. It was on this that he concentrated the attention of his viewers. But, due to the effect of understatement, he made it possible for everyone to think out the climax of the plot. Everyone had the opportunity to connect their associations, thoughts, feelings, experiences with his paintings. The opportunity to feel and experience emotions together with the characters in the picture and find the so-called "solution" for them.

Within the boundaries of the formed "gallant" genre, prominent representatives of the gallant era Antoine Watteau and Francois Boucher embodied a certain ideal of a harmonious life — a life of visible and so similar to reality. Their heroes, extremely handsome, busy with unburdening things: walking, dancing, playing music, resting in the bosom of nature, flirting, getting along to love games. Play and art enter everyday life, encompassing all things and objective content, without losing their own face, and at the same time the household arrangement acquires a high aesthetic value [5]. Rococo is characterized by grace, lightness, the emphasis is on mythology, erotic situations, etc. In fact, it was a replacement of the Baroque style and a further continuation of the previous tradition, which was transformed and improved [6].

Analyzing the work of the greatest creator of the Rococo era, one cannot lose sight of the film that is dedicated precisely to revealing the secret of Watteau, the film "The Secret of Watteau's Life" (2007) (directed by Laurent de Bartilla).

This film tells us the story of one young talented girl, Lucy, who studies at the Faculty of Art Studies at a Parisian university. Together with her studies, Lucy works in the office as an assistant. The windows of her office overlook a small square with a fountain, where she once spotted a very mysterious man who worked as a Mime.
Lucy is a very interesting, active and persistent girl. She was always interested in topics that many people cannot answer. One of such understudied topics is "Woman in Watteau's work". She actively studies Watteau's work, looks for relevant information and documents that confirm her guesses. Lucy is sure that the woman Watteau depicts with her back in many paintings is the actress Charlotte Demar. In her investigations, a professor of the department, who has been dealing with Watteau for many years, acts as a mentor.

However, he refutes Lucy's hypothesis that Watteau was in love with Charlotte and that she influences Watteau's art. In parallel with her investigations, Lucy meets the same Mime. The boy turned out to be mute, but he understands Lucy's speech. To communicate with Lucy, the guy uses gestures. After they met, the boy led Lucy to a hatch on one of the streets, under which the Parisian river was located. Lucy did not understand what exactly she wanted to say or show to this mysterious boy. What secret does he know and what does he want to share with her? Later, Lucy receives a valuable clue to the key to solving her question: the professor who was her supervisor gave her notes on Watteau from 25 years ago. They found the inscription "Opinor" on the wall of the palace of one of Watteau's friends.

Lucy concluded that Watteau and Opinor are the same person, since Watteau had repeatedly visited his friend and had repeatedly seen this inscription. Based on all the buildings depicted by Watteau in Paris, Lucy examines them personally and in one of the studies, Lucy discovers in the picture an existing hotel for the actors of the royal troupe.

And the windows depicted by Watteau belong to the dressing room of the actress Charlotte Demar. Lucy has no doubt that the woman in Watteau's paintings is Charlotte Demar. Despite the process of researching and proving Lucy's Watteau theme, she falls in love with the mute Mime. One day she invited him to her home. The man saw many posters, photos of Watteau and his works on the walls.

The next day, Mim had an attack at his workplace - a blood vessel in his brain burst. Lucy quits her job and goes with him to the hospital. There, as she found herself, of all the close people for Mima, there is Lucy. The hospital administration asked Lucy to go to his house to get him a thing that is very familiar to him. The boy was in an unconscious coma, and a familiar thing could bring him to consciousness. The guy's apartment is in a semi-basement. On her desktop, Lucy discovers a photo of herself sleeping in her apartment. The day before, the boy gave Lucy one photo in the club, which was wrapped in a file. Lucy opened this photo and as it turned out, this photo showed children, including her friend Mim. In the background of the main hall, where this photo was taken, hung a painting that belonged to Opinor's brushes. But the picture was no longer in France, but in Ghent, Belgium at auction. At the auction, the girl buys a painting by Opinor called "Theatrical Plot". The girl is taking this picture to France. Thanks to her friend, Lucy researches the picture she bought and it turns out that there is another picture under the picture.

The second image is a painting by Watteau. Lucy tells her discovery to a professor who happened to visit Lucy's friend's studio while opening a Watteau painting.

If you look at the biography of this mysterious artist, you can learn such facts that at the beginning of his career, Watteau was a very poor person, sometimes he
spent the night under Parisian bridges when there was no money. The main characters of his early paintings were ordinary people. One of the most famous paintings is the painting "Savoyar" (a traveling street musician who had the following instruments: a pipe, a box, and a hand groundhog). Important for Watteau was the reflection of youth, which is able to overcome everything (hunger, lack of clothing, etc.). There is a joyful mood in the picture. The sky is cloudless, early spring.

The answer to the mystery of Watteau from the main character of the film "The Mystery of Antoine Watteau" (2007): "He took a studio overlooking the bed of the theater. He started with the theatrical scenes to flatter her. Apparently it turned out badly.

Perhaps he planned to burn the paintings, but in secret he roughly smeared the surface and wrote another name - Opinor. Charlotte's face disappeared, the tetrads of drawings disappeared, and with them all traces of Watteau's love for Charlotte. She became a woman from behind. I realized in Manmerance that Olpinora did not exist, and Watto borrowed this name after seeing the inscription on the side of his friend Crassus. I found a link to this inscription in your notes. I went there, she is still there, just under the lion created by Cupid."

The director of this film resorts to several interesting tricks of the plot. These techniques more clearly and clearly reveal to the audience the principle of Rococo, what goals followed Rococo, how art and creativity of people were influenced.

Lucy's sister is a drama theater actress. The image of the sister reminds me of Columbine from Watteau's painting "Harlequin and Columbine". Her sister is just as coquettish, cunning, in love as Columbine. During the movie, we see Lucy's sister openly flirting with a guy in the theater in front of Lucy.

Likewise, we see her upset because of another boy's love for her, which she clearly does not like. Sister Lucy's behavior is bright features of Rococo - flirtatiousness, frankness. Most likely, the image of Lucy's sister is the image of the actress Charlotte Demore, who was deeply in love with Watteau. The image of Mime is most likely the image of Pierrot from Watteau's painting.

The guy looks like this character from Watteau's paintings. His sad look, to a certain extent, directly evokes sympathy from the audience. Throughout the film, we see that he secretly has feelings for Lucy, but he doesn't choose to be the first to admit it. At the end of the film, it becomes known that the boy dies. He leaves this world quietly and imperceptibly. Similarly, the hero Mime himself was dressed in clothes that have a reference to Piero's clothes - wide pants. His face was as white as Piero's. Rather, the image of Mime is the soul of Watteau, who wanted to lead Lucy to the solution of his own mystery. The film itself is made in the Rococo style: we can only guess and look for parallels between Watteau's mystery and his characters, between modern life and the Rococo period.

**Conclusions.** After an analysis of the work and direction of Antoine Watteau based on the film "The Mystery of Antoine Watteau", you can come to the main features on which the plot of Watteau's painting was based. Watteau is a bright representative of the Rococo. Rococo manifested itself in his work through such principles as understatement, mystery, deep and philosophical intent of the plot.
As conceived by the director, the film draws parallels with the times of Watteau and modern life. The film itself is made in the Rococo style, as many fragments are untold for the audience and mysterious. The man himself thinks and analyzes. The film reveals and demonstrates to the viewer the principles of Rococo.

References: