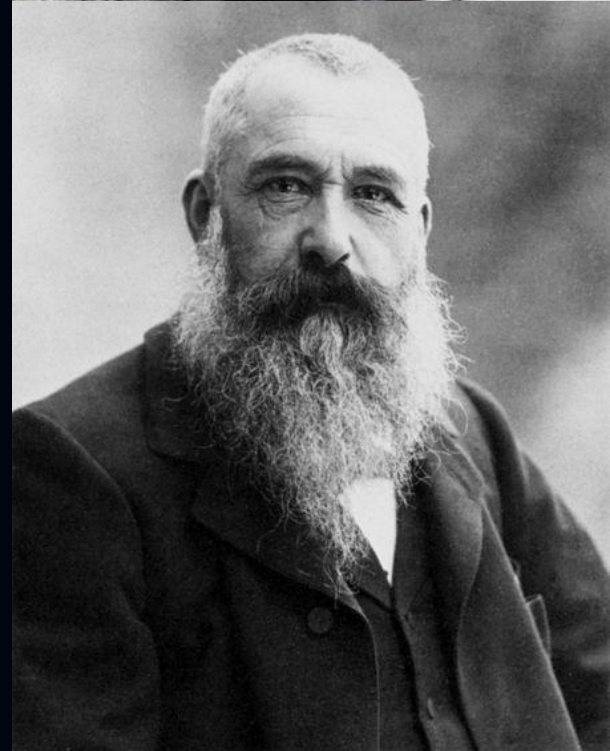


Claude Monet

Suharskaya Olya 10-B



Oscar-Claude Monet (14 November 1840 – 5 December 1926) was a founder of French Impressionist painting, and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plein-air landscape painting. The term "Impressionism" is derived from the title of his painting *Impression, soleil levant* (*Impression, Sunrise*), which was exhibited in 1874 in the first of the independent exhibitions mounted by Monet and his associates as an alternative to the Salon de Paris.





J.M.W. Turner . 72

- The first Impressionist exhibition was held in 1874 at 35 boulevard des Capucines, Paris, from 15 April to 15 May. The primary purpose of the participants was not so much to promote a new style, but to free themselves from the constraints of the Salon de Paris. The exhibition, open to anyone prepared to pay 60 francs, gave artists the opportunity to show their work without the interference of a jury. In addition to *Impression: Sunrise* (pictured above) Monet presented four oil paintings and seven pastels. Among the paintings he displayed was *The Luncheon* (1868), which features Camille Doncieux and Jean Monet, and which had been rejected by the Paris Salon of 1870. Also in this exhibition was a painting titled *Boulevard des Capucines*, a painting of the boulevard done from the photographer Nadar's apartment at no. 35. Monet painted the subject twice and it is uncertain which of the two pictures, that now in the Pushkin Museum in Moscow, or that in the Nelson-Atkins Museum of Art in Kansas City was the painting that appeared in the groundbreaking 1874 exhibition, though more recently the Moscow picture has been favoured.

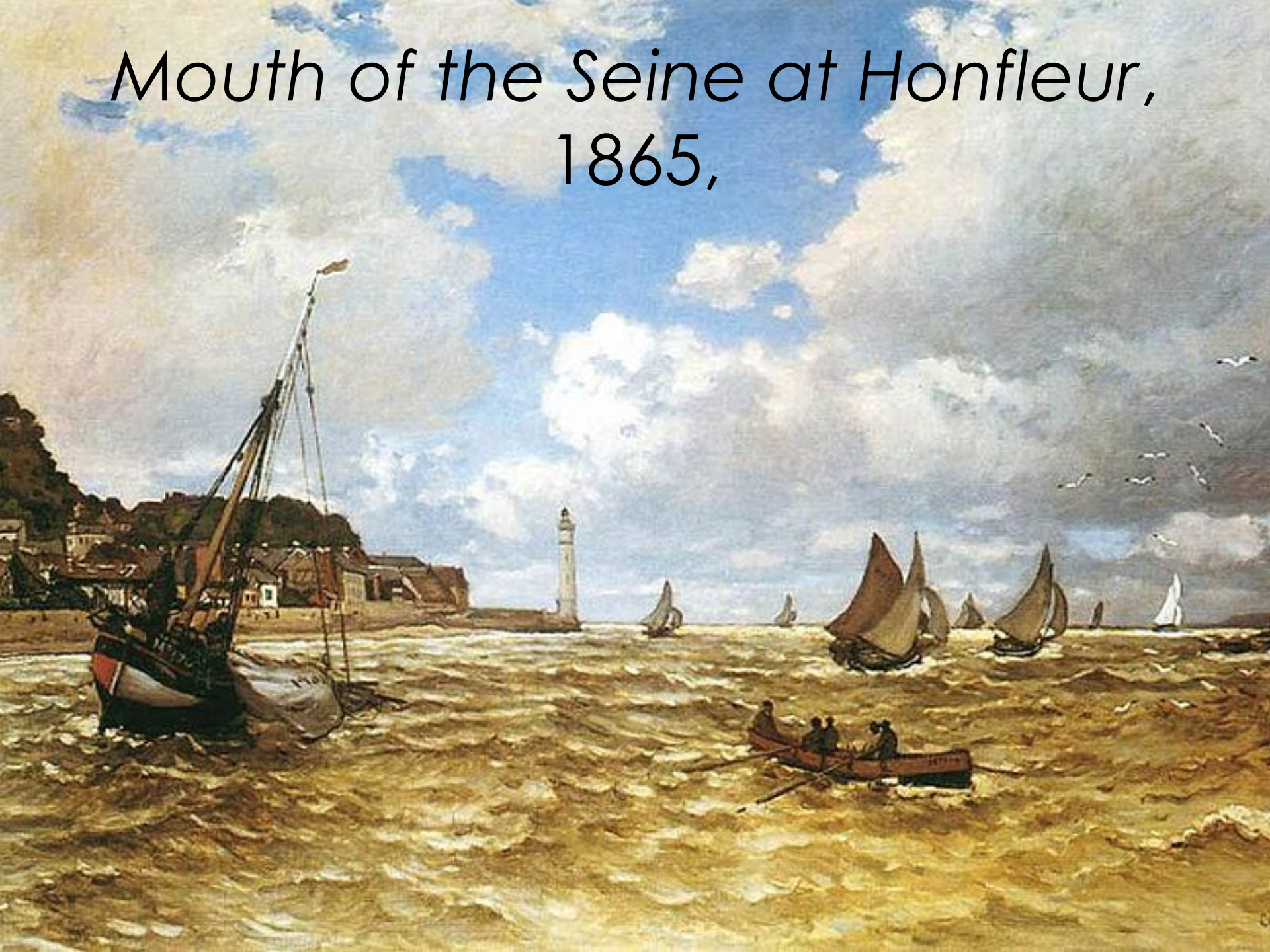
Paintings 1858-1870



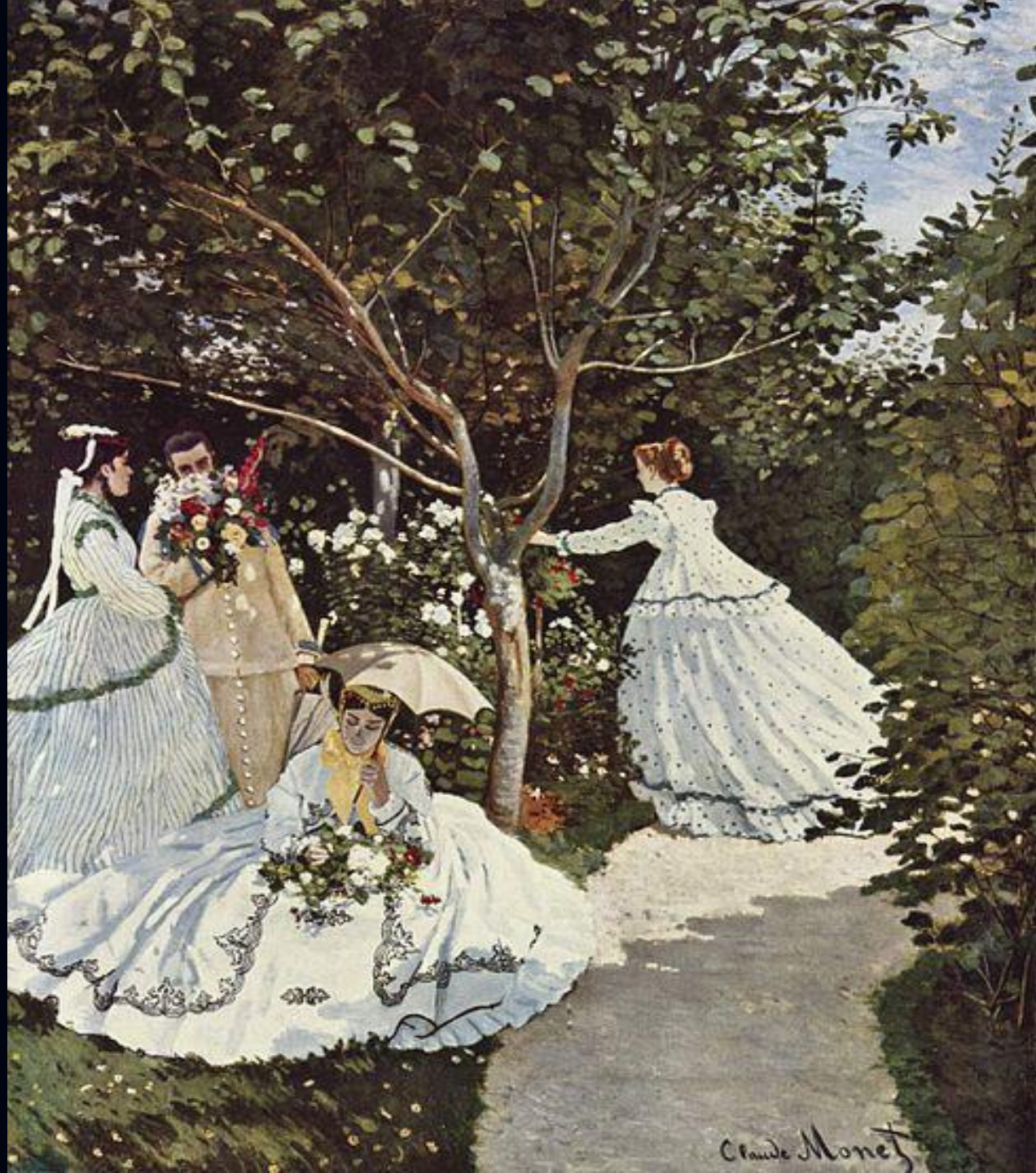
View at Rouelles, Le Havre 1858,



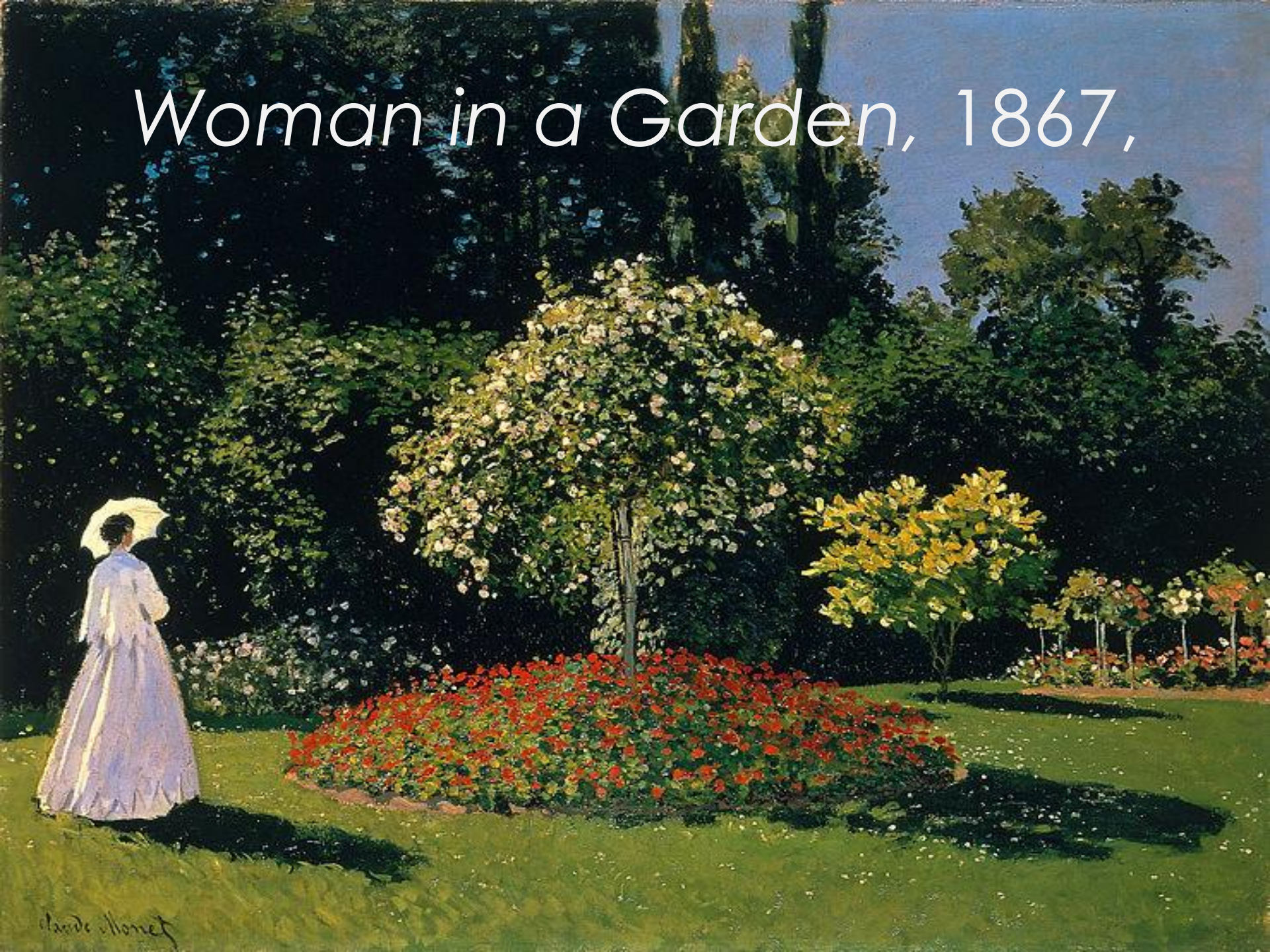
Mouth of the Seine at Honfleur,
1865,



Women in
a
Garden, 1
866–1867,



Woman in a Garden, 1867,



Claude Monet

Jardin à Sainte-Adresse, 1867,



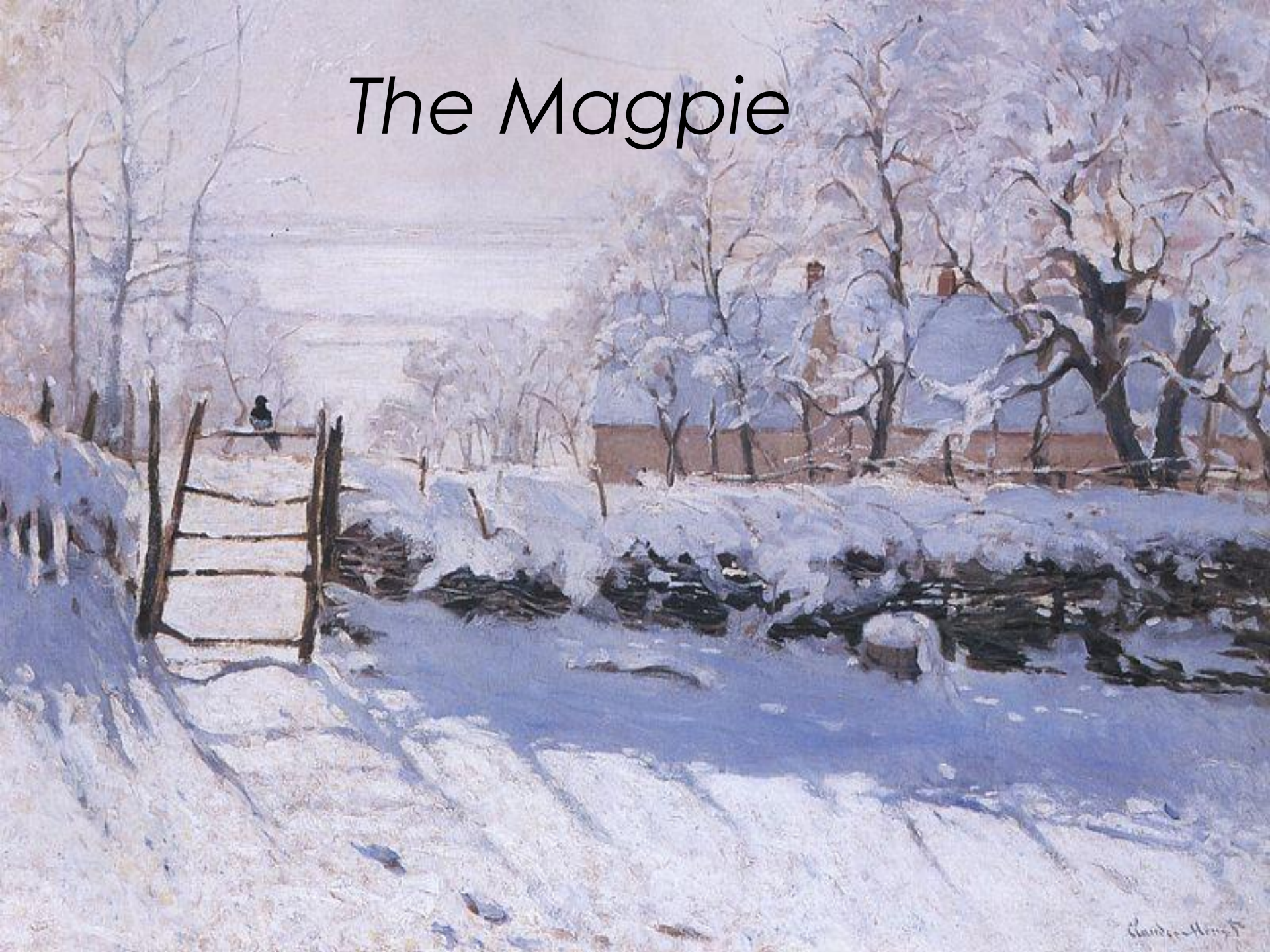


The Luncheon,
1868

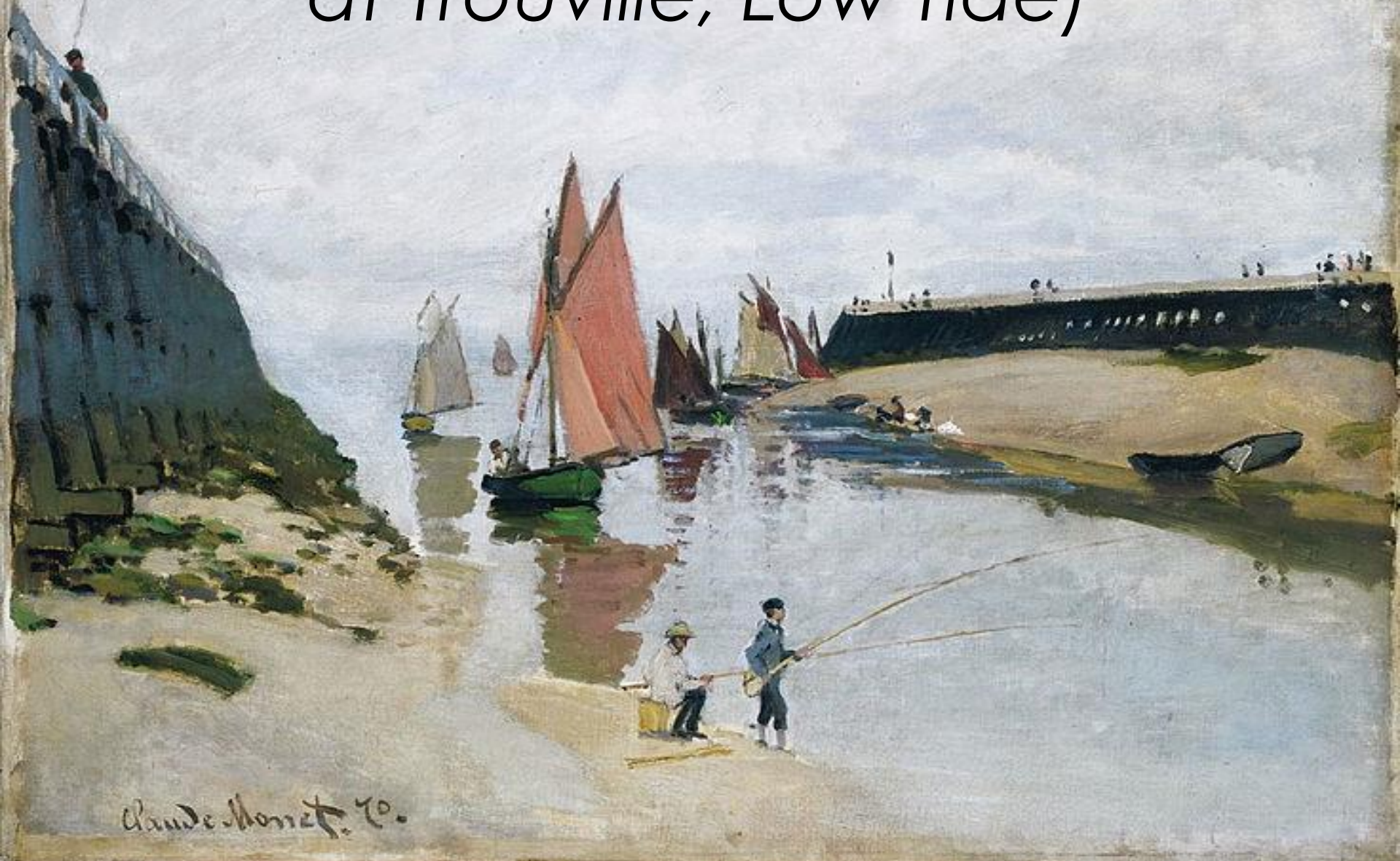
La Grenouillère 1869



The Magpie



Le port de Trouville (Breakwater at Trouville, Low Tide)



La plage de Trouville,
1870



Death of Camille

- In 1876, Camille Monet became ill with tuberculosis. Camille Monet was diagnosed with uterine cancer, and she died on 5 September 1879 at the age of thirty-two. Monet made a study in oils of his dead wife. Many years later, Monet confessed to his friend Georges Clemenceau that his need to analyse colours was both the joy and torment of his life. He explained,
- "I one day found myself looking at my beloved wife's dead face and just systematically noting the colours according to an automatic reflex!"





John Berger describes the work as "a blizzard of white, grey, purplish paint ... a terrible blizzard of loss which will forever efface her features. In fact there can be very few death-bed paintings which have been so intensely felt or subjectively expressive."

Vétheuile

- After several difficult months following the death of Camille, Monet began to create some of his best paintings of the 19th century. During the early 1880s, Monet painted several groups of landscapes and seascapes in what he considered to be campaigns to document the French countryside. These began to evolve into series of pictures in which he documented the same scene many times in order to capture the changing of light and the passing of the seasons.



Paintings 1872-1879

- *Jean Monet on his hobby horse, 1872*

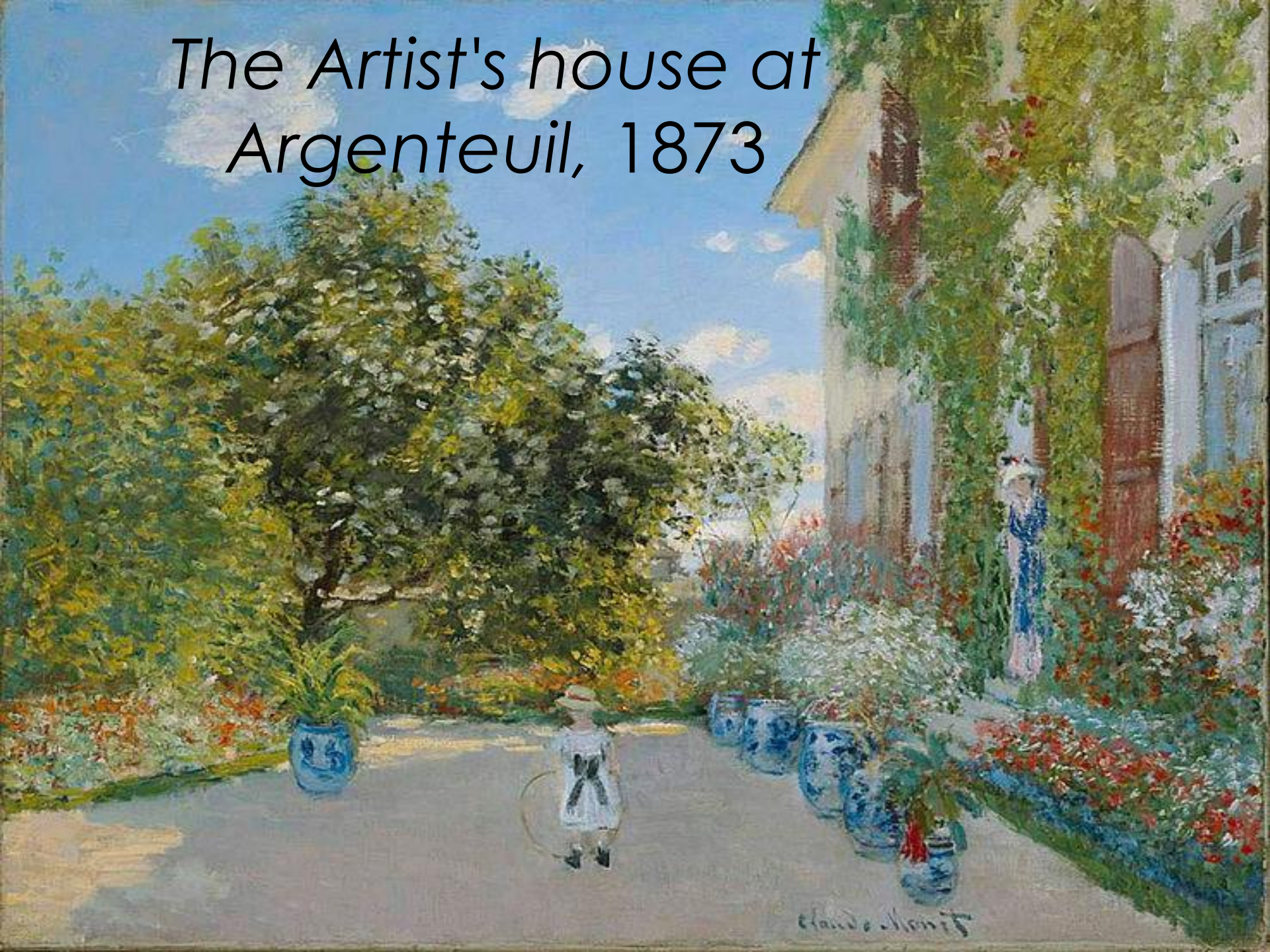


*Claude Monet.
1872.*

Camille
Monet on a
Garden
Bench, 1873



*The Artist's house at
Argenteuil, 1873*



Claude Monet

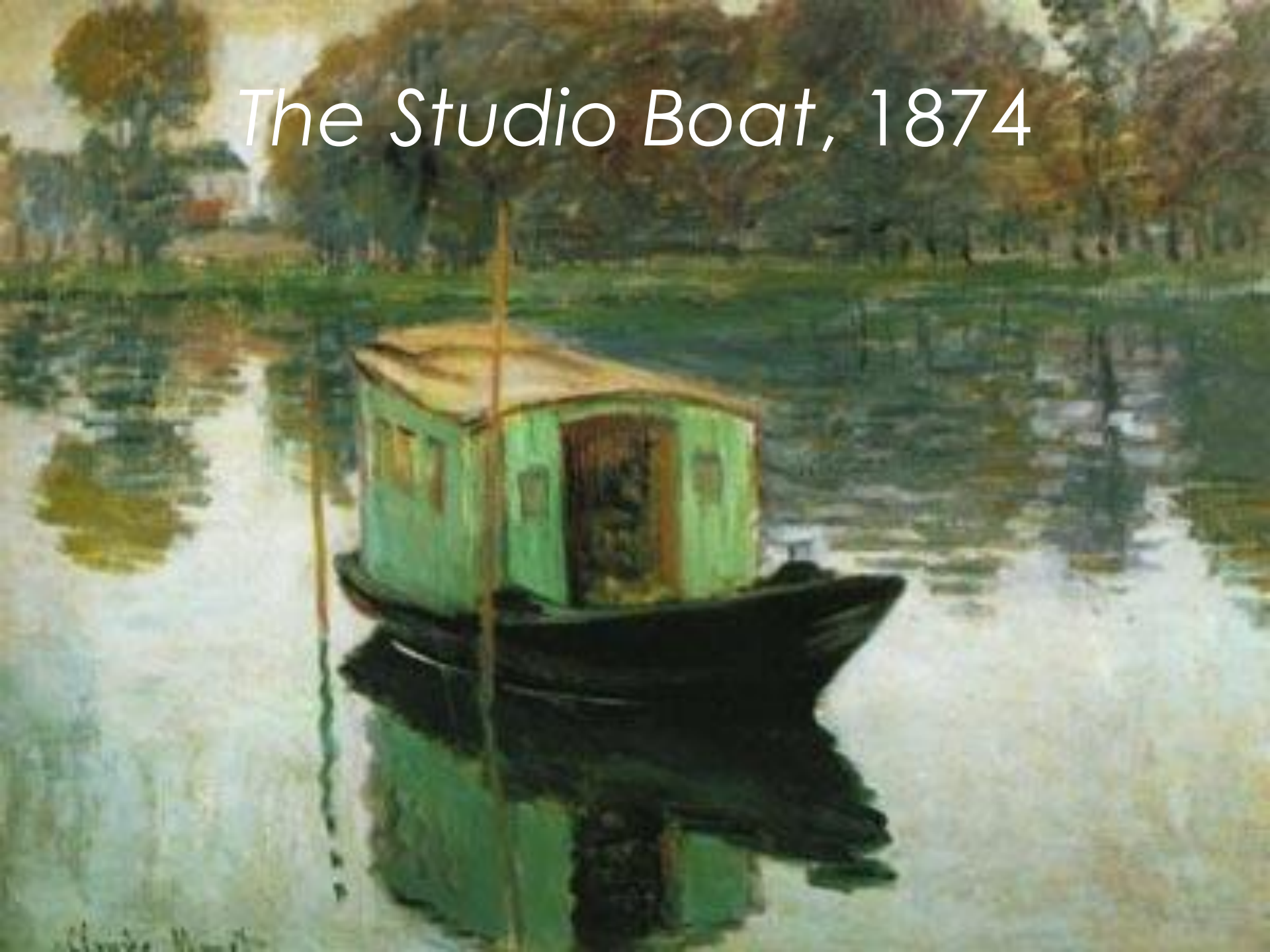
Coquelicots, La promenade
(Poppies), 1873



Argenteuil, 1874



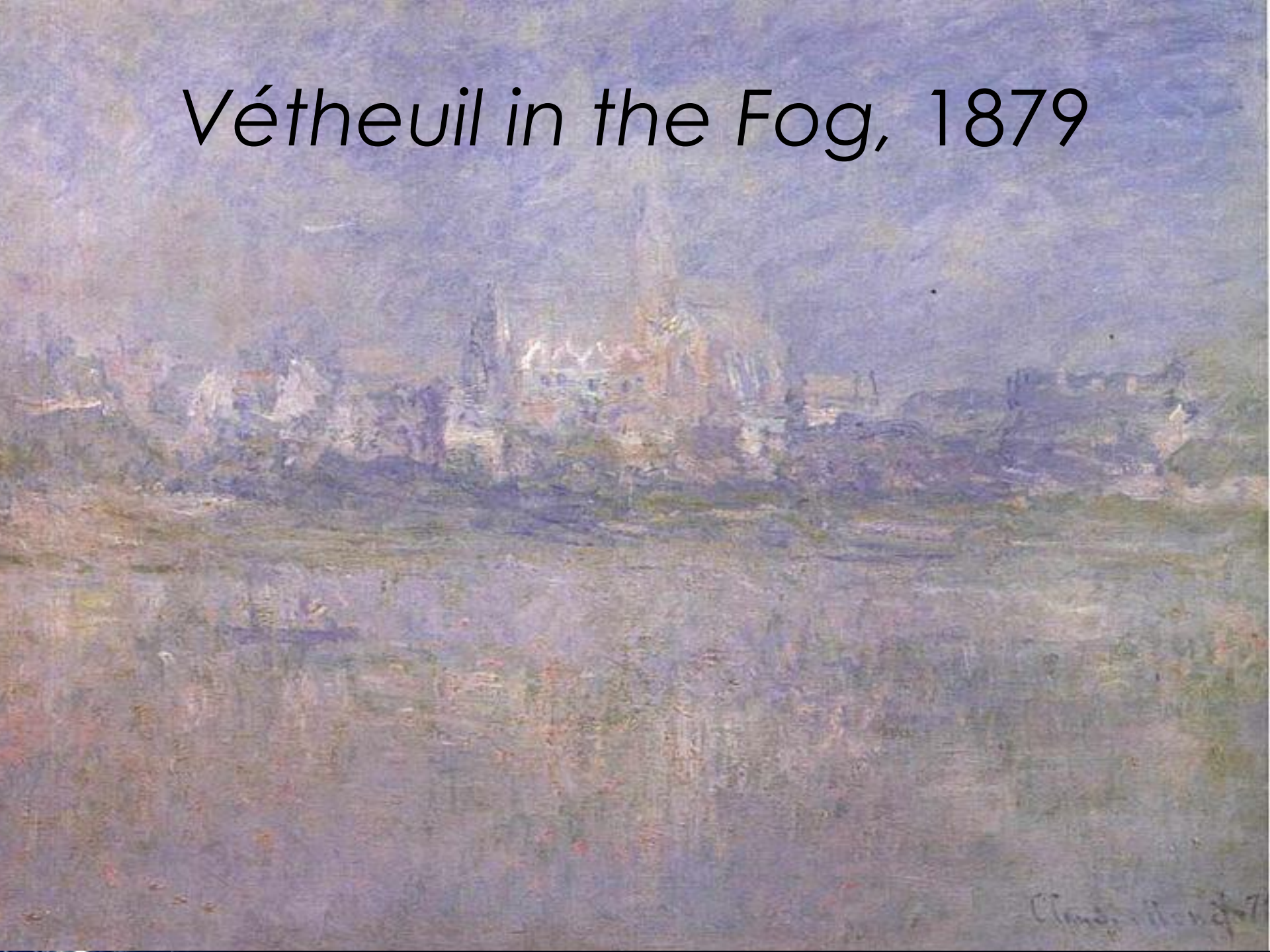
The Studio Boat, 1874



*Flowers on the riverbank at
Argenteuil, 1877*



Vétheuil in the Fog, 1879



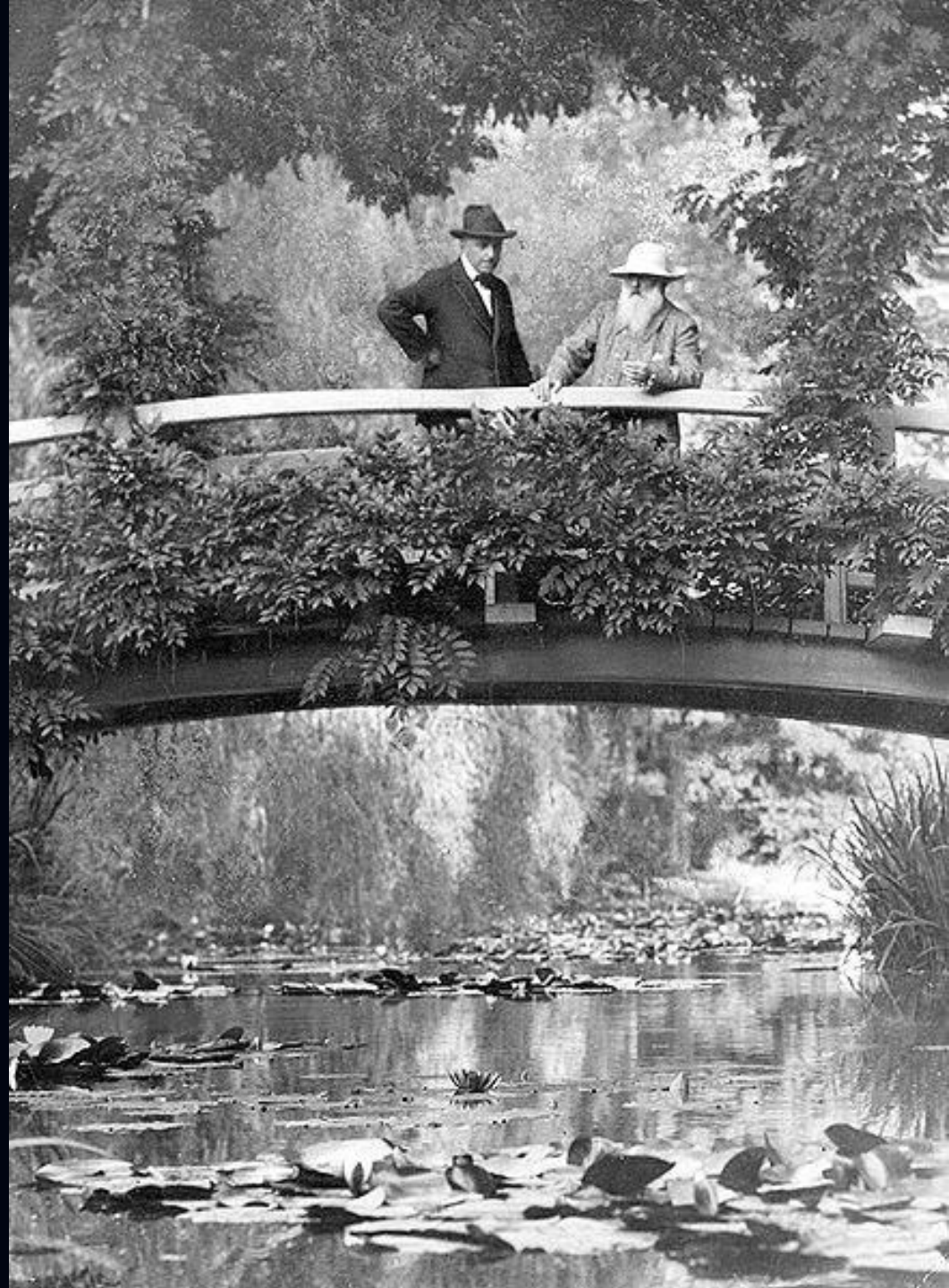


Giverny

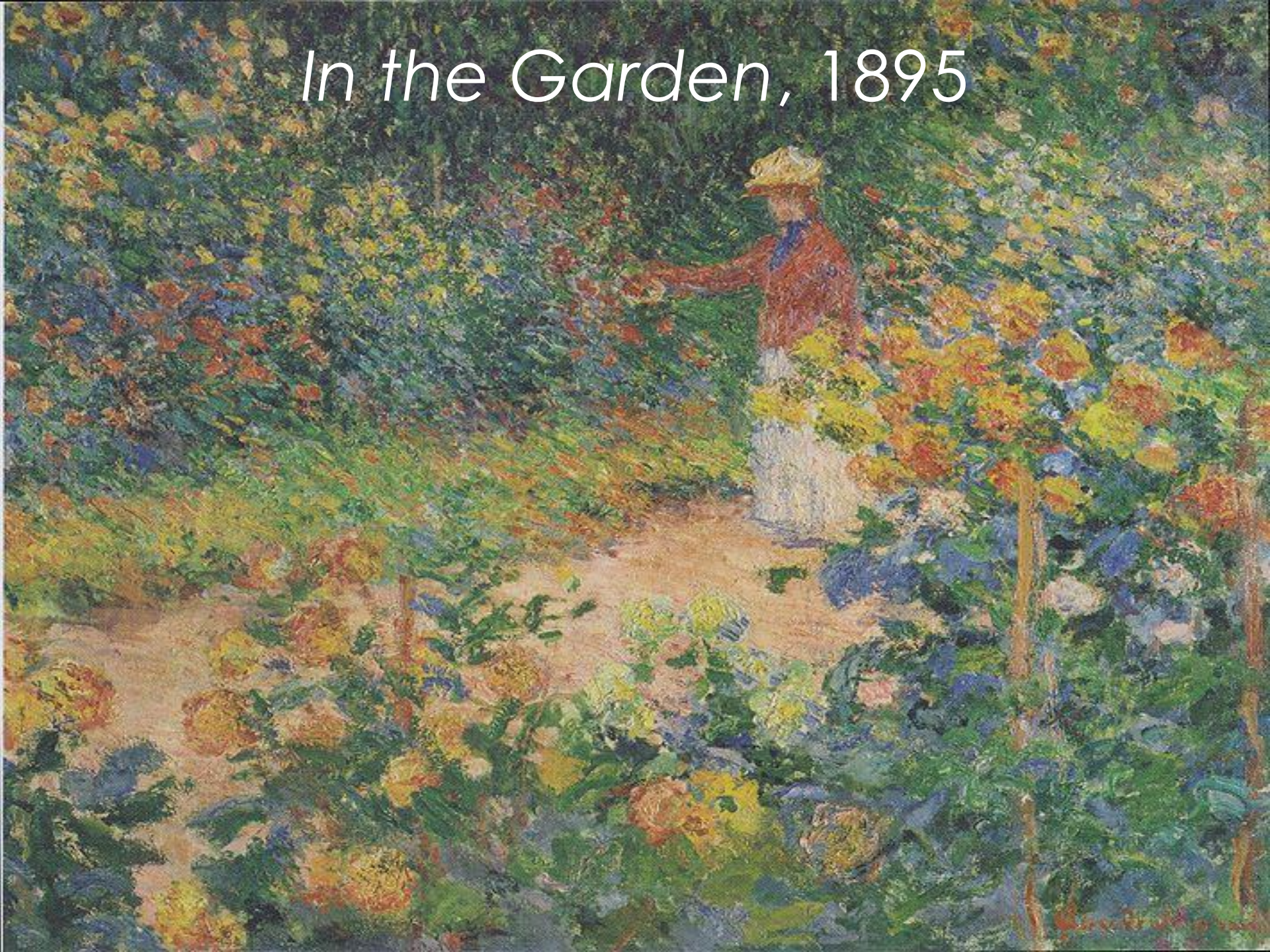
- At the beginning of May 1883, Monet and his large family rented a house and 2 acres (8,100 m²) from a local landowner. Monet wrote daily instructions to his gardener, precise designs and layouts for plantings, and invoices for his floral purchases and his collection of botany books. As Monet's wealth grew, his garden evolved. He remained its architect, even after he hired seven gardeners.

- Monet purchased additional land with a water meadow. In 1893 he began a vast landscaping project which included lily ponds that would become the subjects of his best-known works. White water lilies local to France were planted along with imported cultivars from South America and Egypt, resulting in a range of colours including yellow, blue and white lilies that turned pink with age. In 1899 he began painting the water lilies, first in vertical views with a Japanese bridge as a central feature, and later on the series of large-scale paintings that was to occupy him continuously for the next 20 years of his life. This scenery, with its alternating light and mirror-like reflections, became an integral part of his work. By the mid-1910s Monet had achieved:
 - "a completely new, fluid, and somewhat audacious style of painting in which the water-lily pond became the point of departure for an almost abstract art." (Gary Tinterow)

Monet's garden

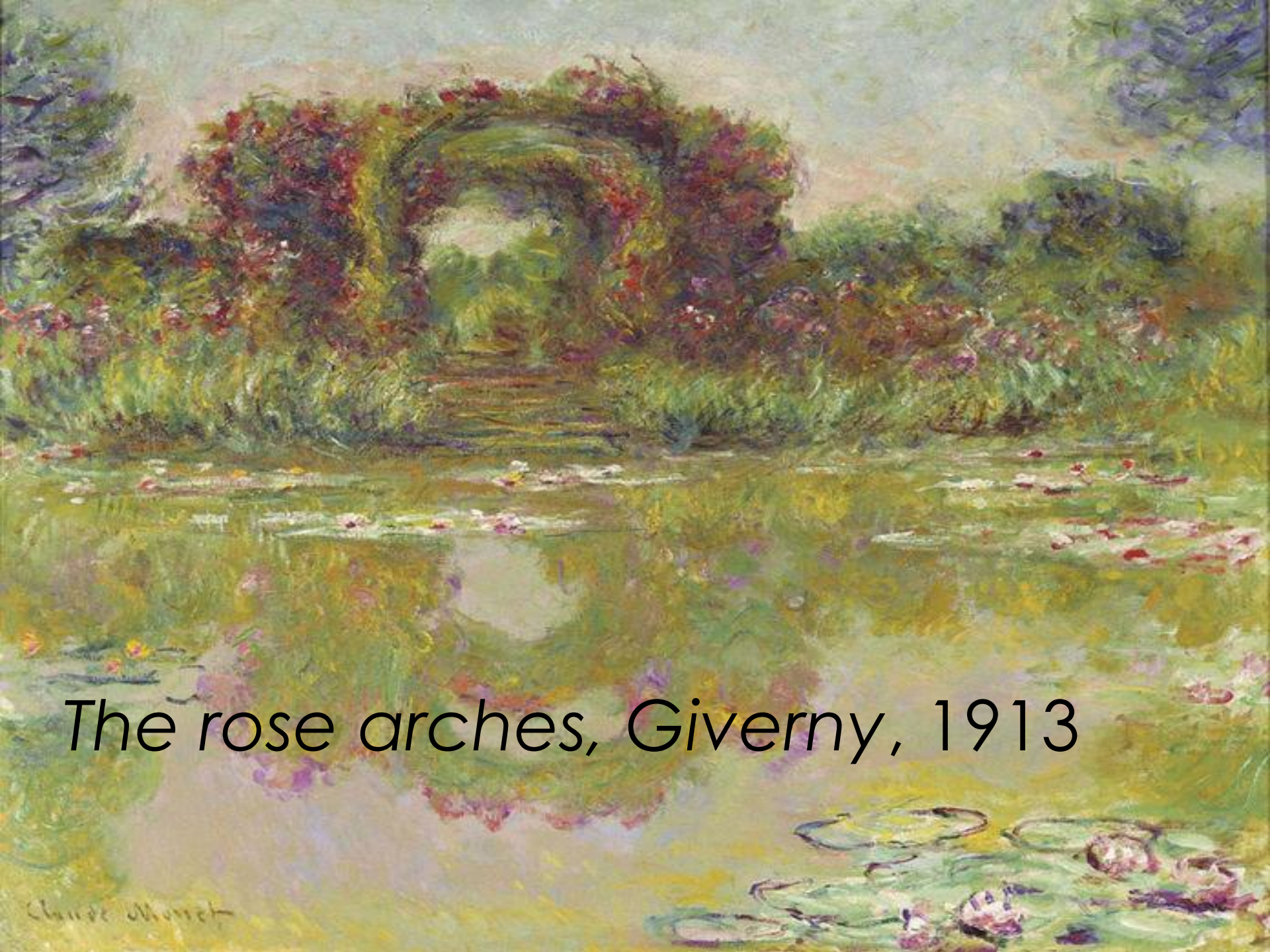


In the Garden, 1895





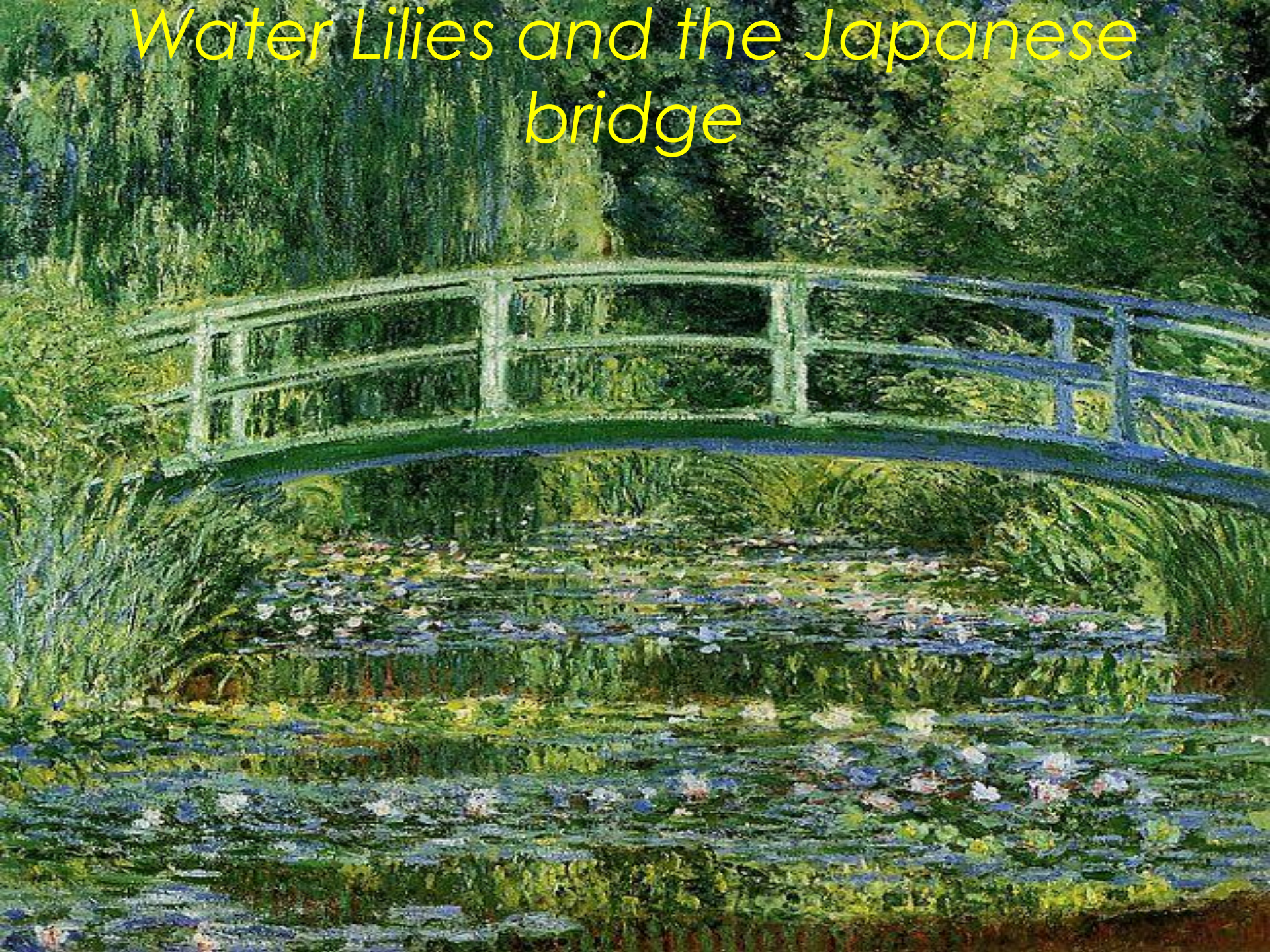
Agapanthus,
hus,
between
1914-192
6



The rose arches, Giverny, 1913

Claude Monet

Water Lilies and the Japanese bridge



A painting by Claude Monet titled 'Water Lilies' from 1906. The scene depicts a pond with dark, shimmering water. In the foreground and middle ground, there are numerous lily pads with green leaves and several pinkish-red flowers. The background shows more lily pads and a reflection of a tree on the water's surface. The overall style is Impressionist, with visible brushstrokes and a focus on light and color.

Water Lilies, 1906

The image is a reproduction of a painting depicting a pond filled with water lilies. The water is rendered in various shades of green, blue, and purple, with visible brushstrokes. The lily pads are scattered across the pond, some showing vibrant colors like yellow, red, and white, while others are more muted. The overall style is impressionistic, focusing on light and color rather than fine detail. The text "Water Lilies" is written in a black, serif font, centered horizontally and slightly above the middle vertically.

Water Lilies



Water Lilies

Claude Monet

A painting of a pond with water lilies and reflections. The scene is dominated by dark, vertical reflections of trees or structures on the water's surface, creating a sense of depth and enclosure. In the foreground, several pink water lilies are in bloom, surrounded by large, dark green lily pads. The water is rendered with a mix of dark blues and purples, interspersed with lighter, shimmering highlights that suggest light reflecting off the water's surface. The overall style is impressionistic, with visible brushstrokes and a focus on light and color rather than sharp detail.

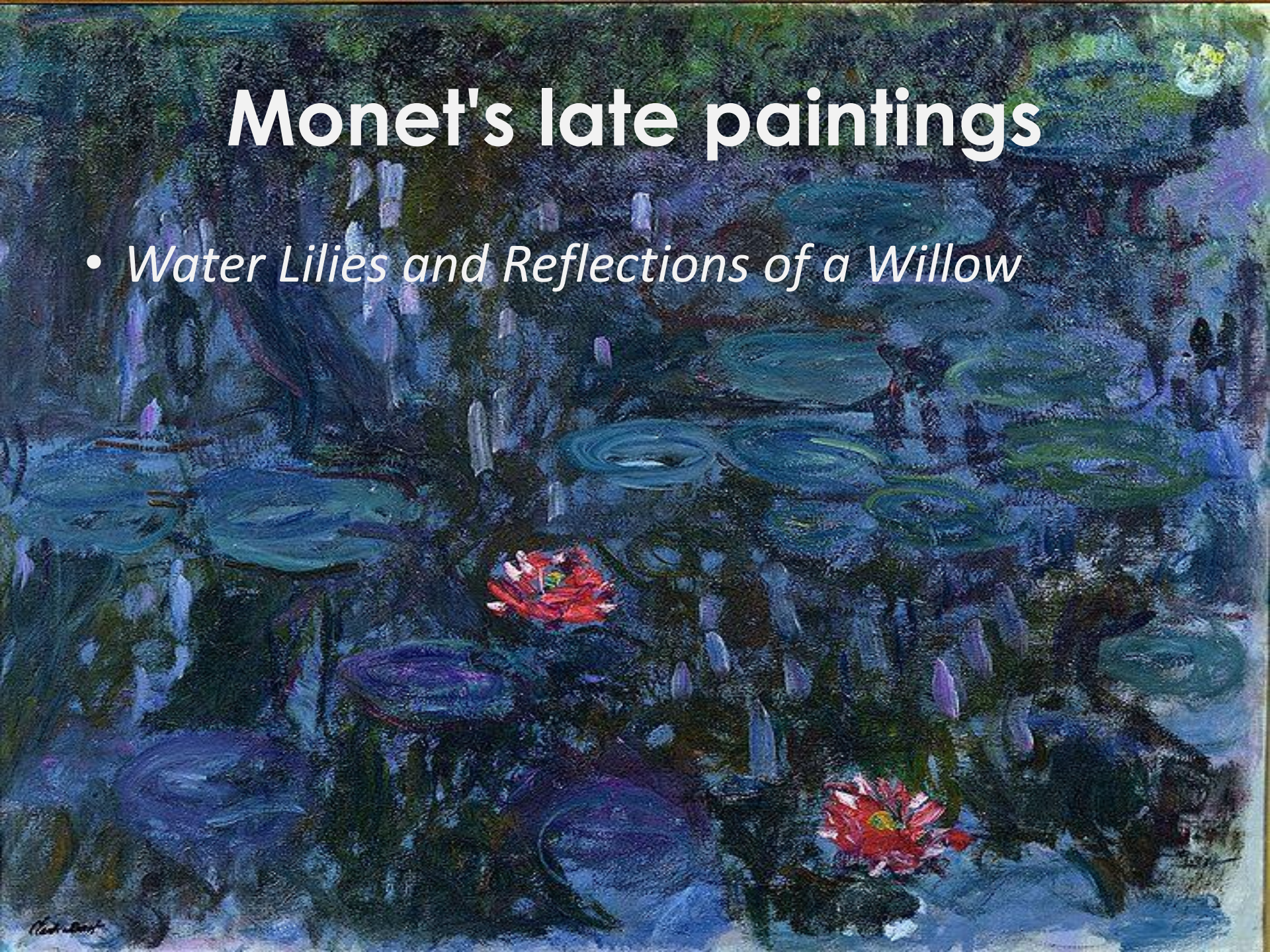
Water Lilies

Death

- Monet died of lung cancer on 5 December 1926 at the age of 86 and is buried in the Giverny church cemetery. Monet had insisted that the occasion be simple; thus only about fifty people attended the ceremony.
- His home, garden, and waterlily pond were bequeathed by his son Michel, his only heir, to the French Academy of Fine Arts (part of the Institut de France) in 1966. Through the *Fondation Claude Monet*, the house and gardens were opened for visits in 1980, following restoration. In addition to souvenirs of Monet and other objects of his life, the house contains his collection of Japanese woodcut prints. The house and garden, along with the *Museum of Impressionism Giverny*, are major attractions in Giverny, which hosts tourists from all over the world.

Monet's late paintings

- *Water Lilies and Reflections of a Willow*



An impressionistic painting of a pond. The scene is dominated by lush green foliage and water. On the left, a large tree with dense yellow and green leaves stands prominently. The water in the foreground is dark and textured, with numerous water lilies scattered across its surface. The background is filled with more greenery, including a weeping willow tree on the right side. The overall style is characterized by visible brushstrokes and a rich, vibrant color palette. The text 'Water-Lily Pond and Weeping Willow' is overlaid in the upper right quadrant.

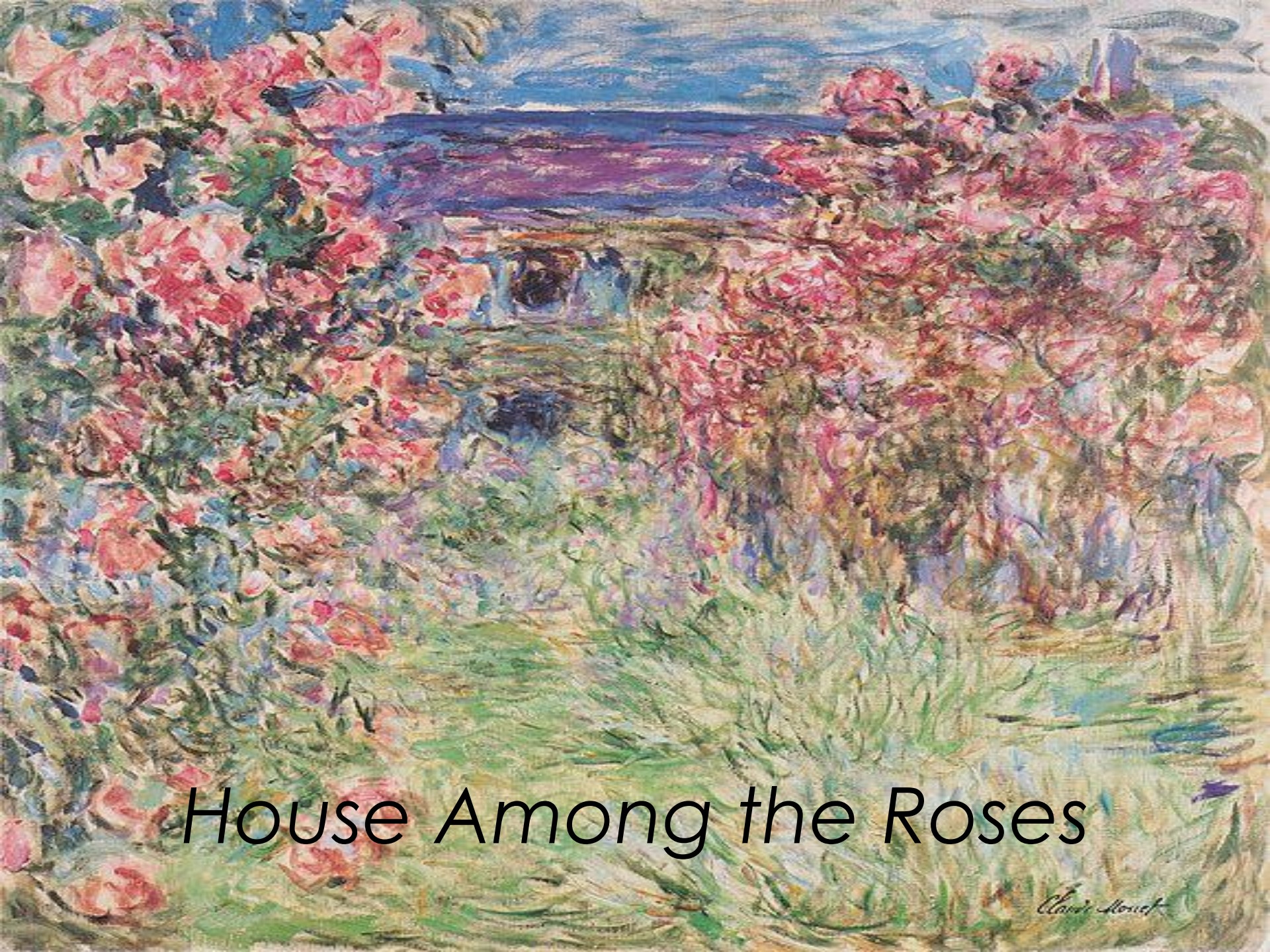
Water-Lily Pond and
Weeping Willow



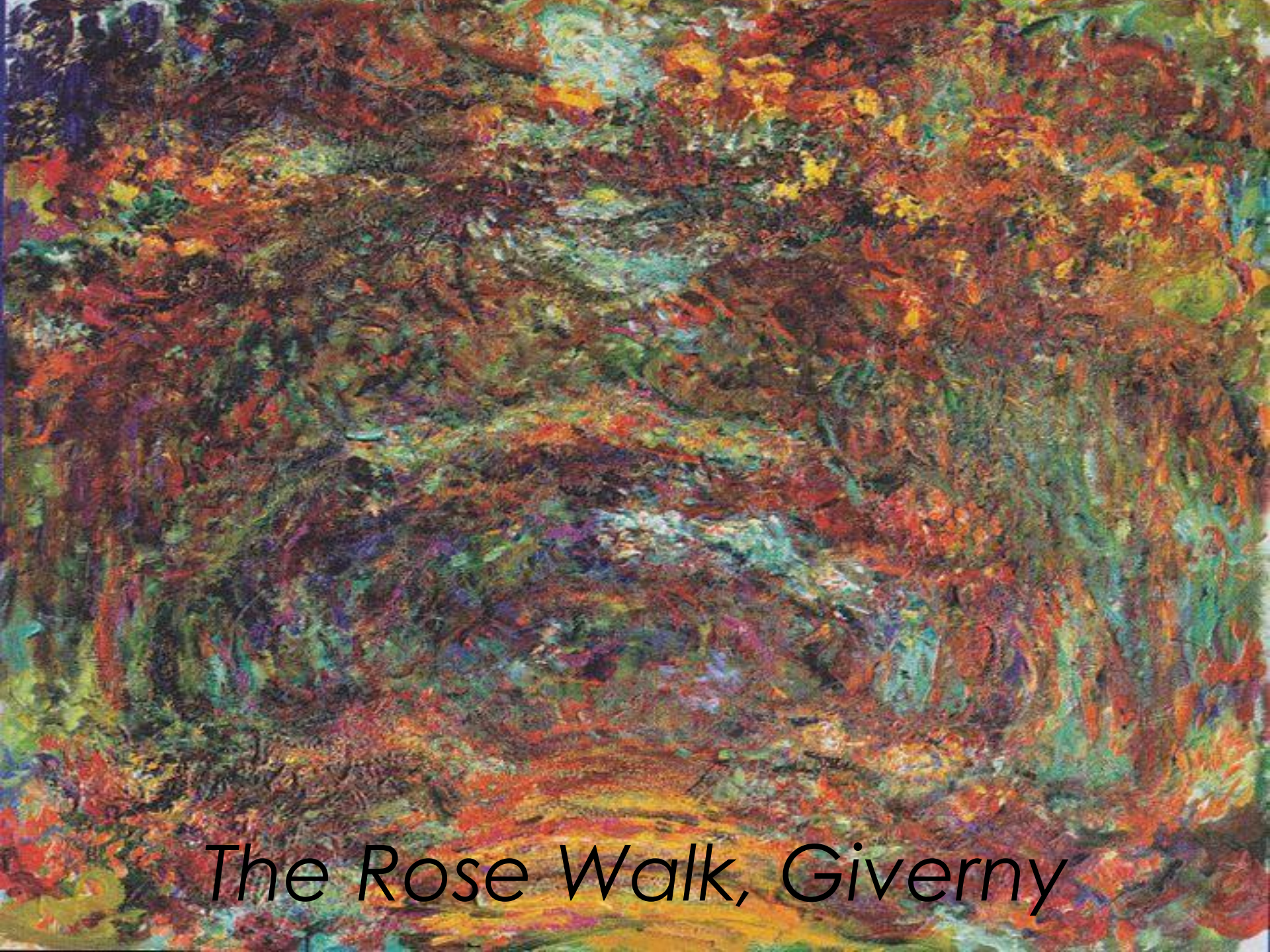
*Weeping
Willow,
1918–1919*



Weeping Willow, 1918–1919



House Among the Roses

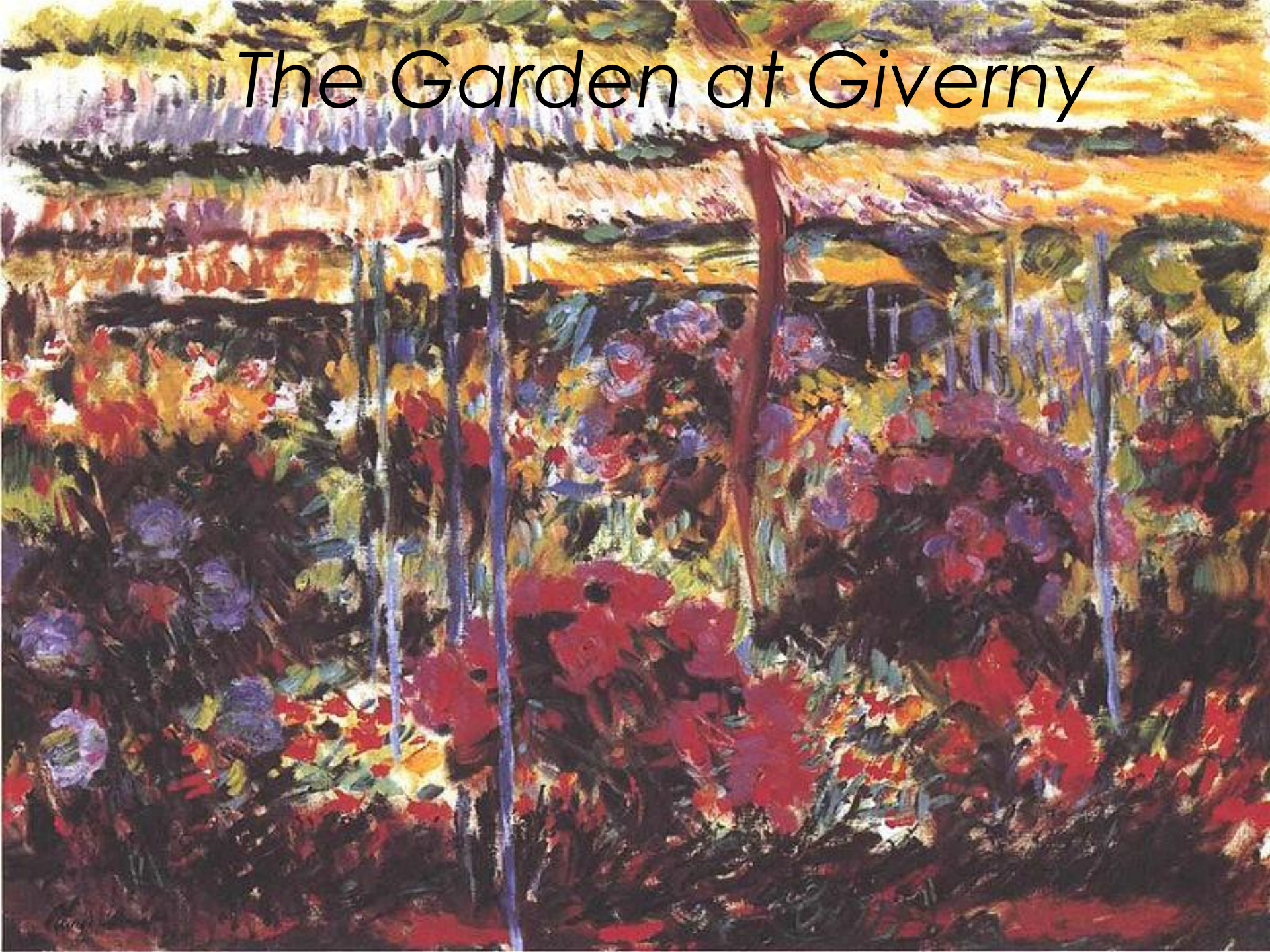


The Rose Walk, Giverny

The Japanese Footbridge



The Garden at Giverny



Monet's methods

- In 1877 a series of paintings at St-Lazare Station had Monet looking at smoke and steam and the way that they affected colour and visibility, being sometimes opaque and sometimes translucent. He was to further use this study in the painting of the effects of mist and rain on the landscape. The study of the effects of atmosphere were to evolve into a number of series of paintings in which Monet repeatedly painted the same subject in different lights, at different hours of the day, and through the changes of weather and season. This process began in the 1880s and continued until the end of his life in 1926.
- Helen Gardner writes:
- "Monet, with a scientific precision, has given us an unparalleled and unexcelled record of the passing of time as seen in the movement of light over identical forms."

- 
- *La Gare Saint-Lazare*, 1877

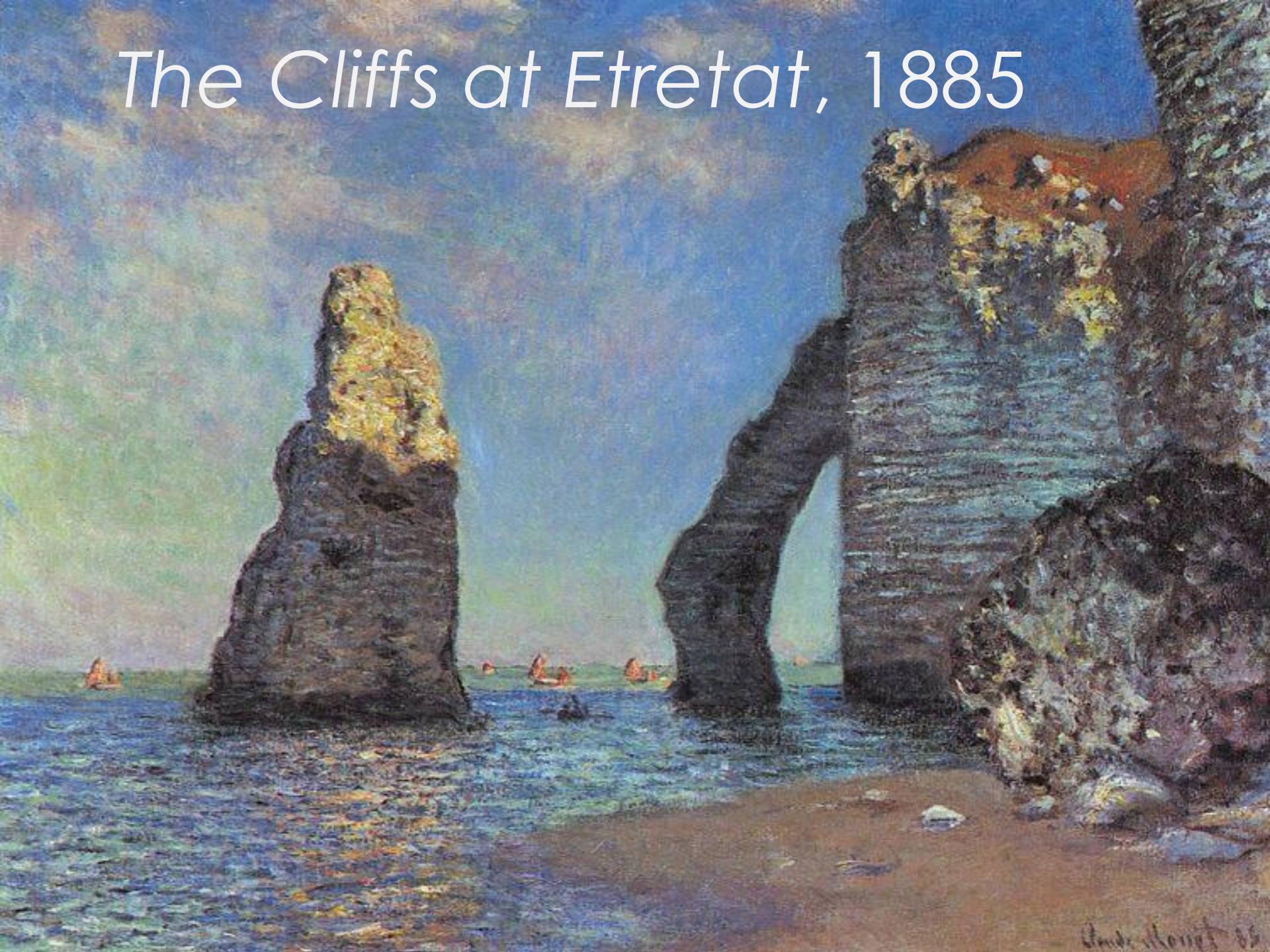
Series of paintings

*Arrival of the Normandy Train,
Gare Saint-Lazare, 1877*



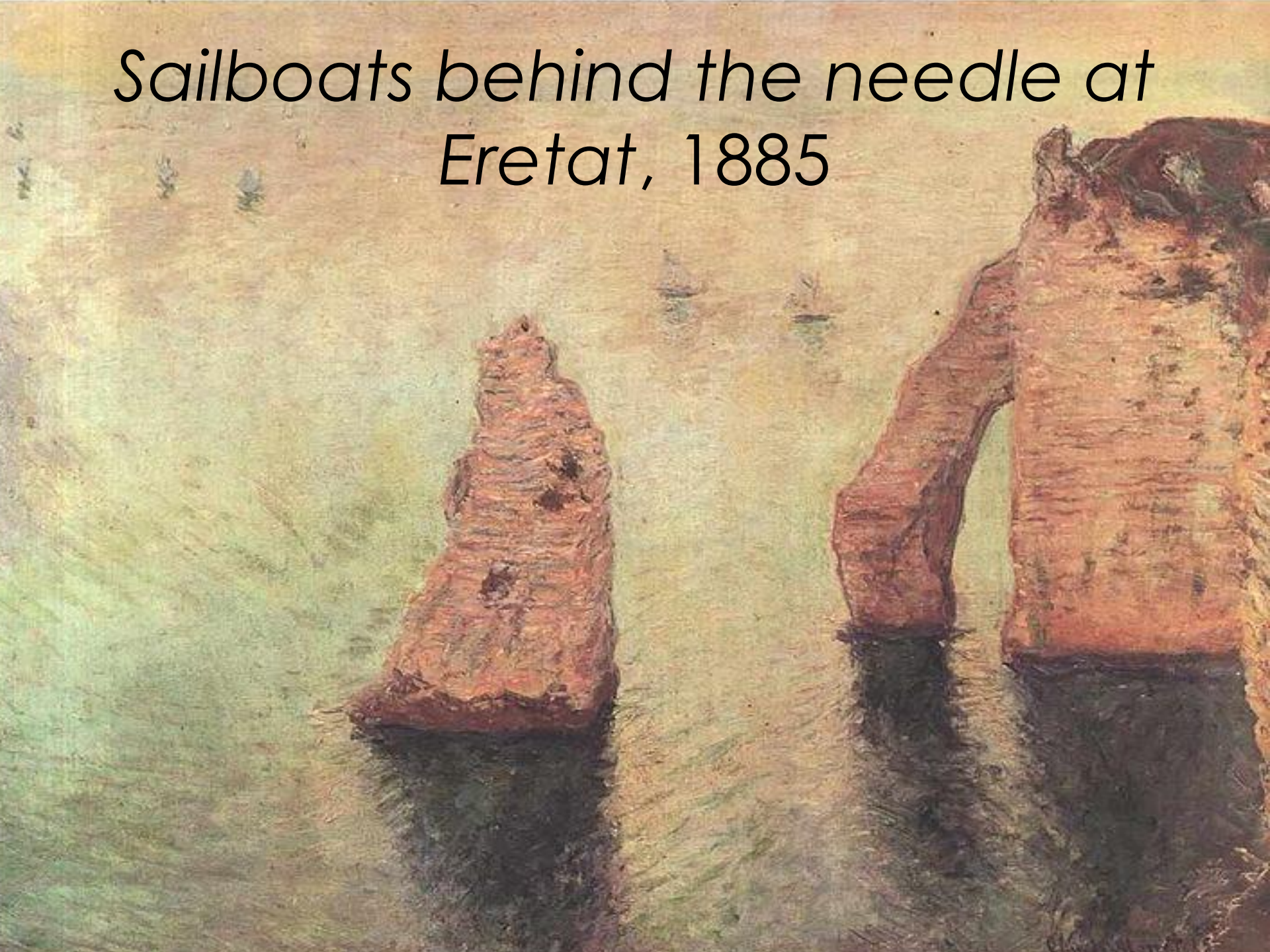
Claude Monet 77

The Cliffs at Etretat, 1885



J.M.W. Turner 85

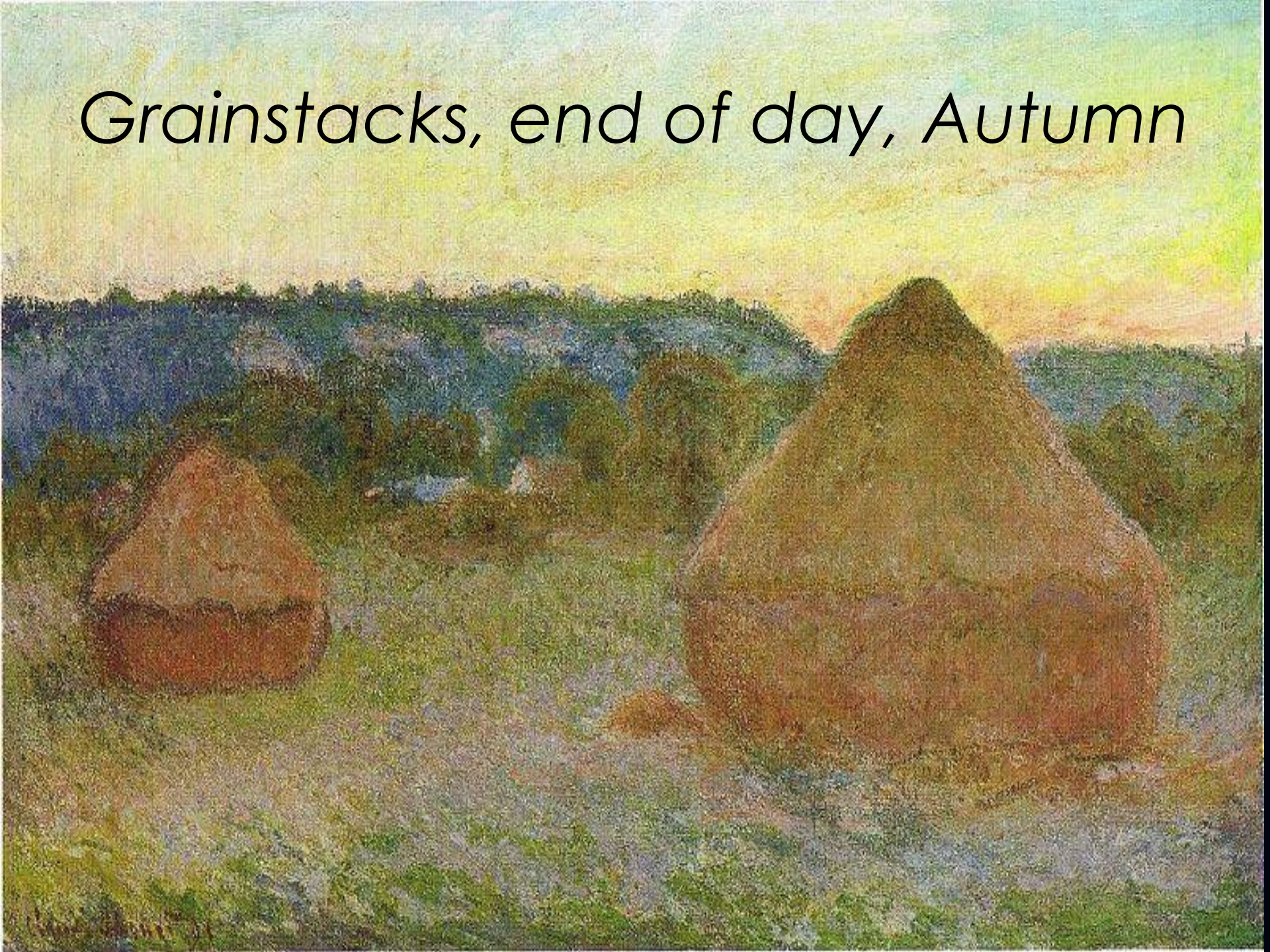
*Sailboats behind the needle at
Eretat, 1885*

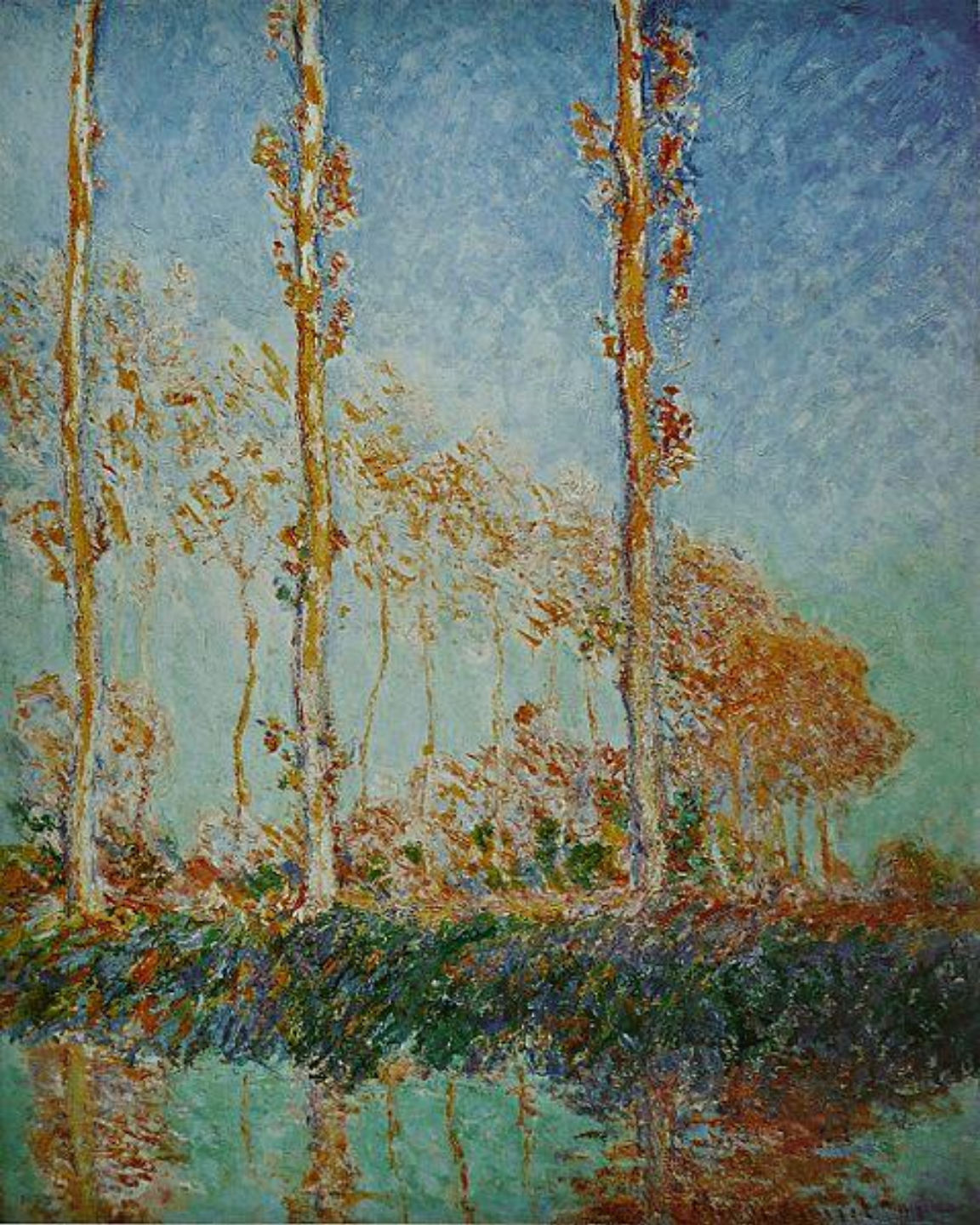


Two paintings from a series of
grainstacks

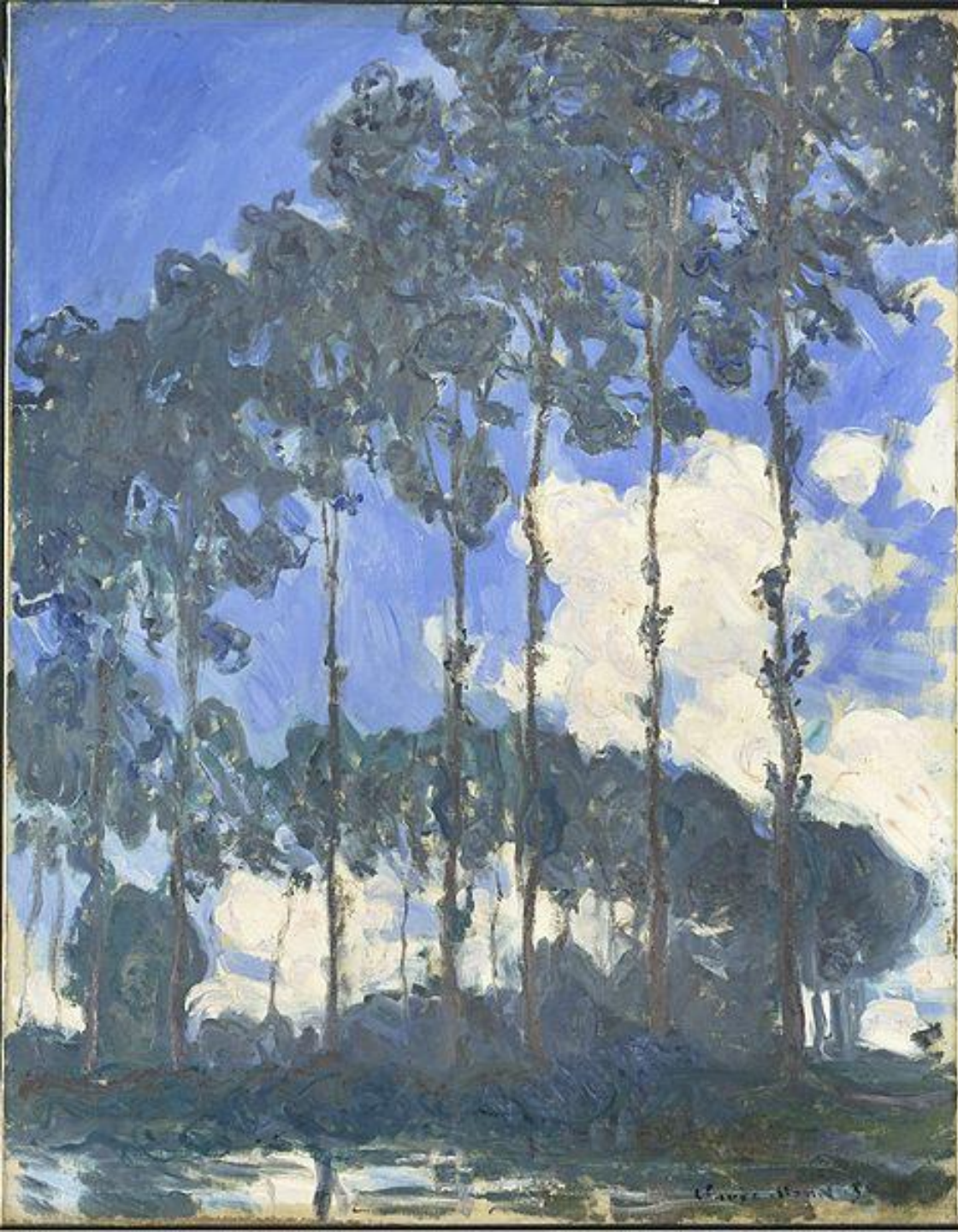


Grainstacks, end of day, Autumn





*Poplars
(Autumn)*



*Poplars at the
River Epte*

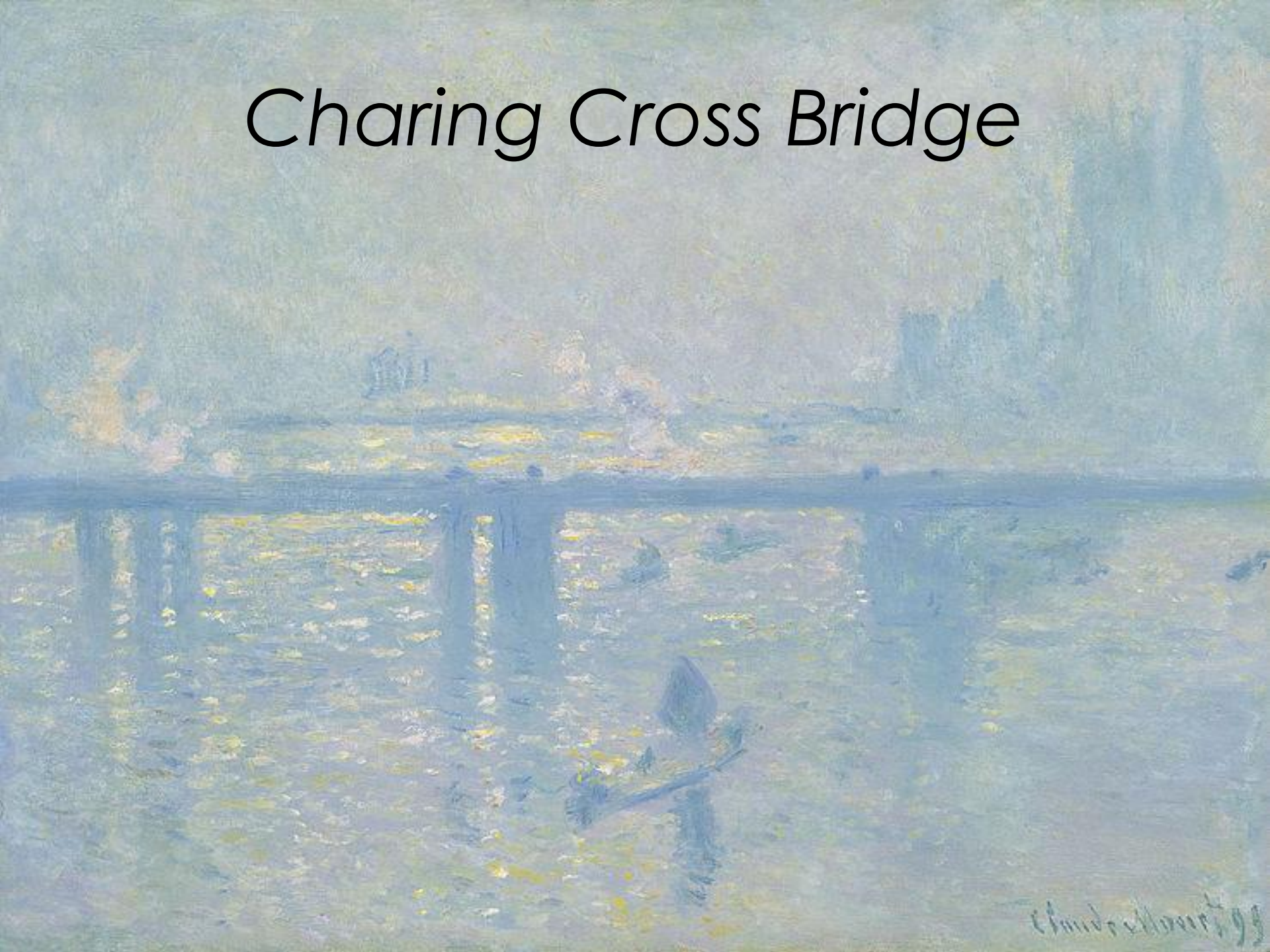
The Seine Near Giverny



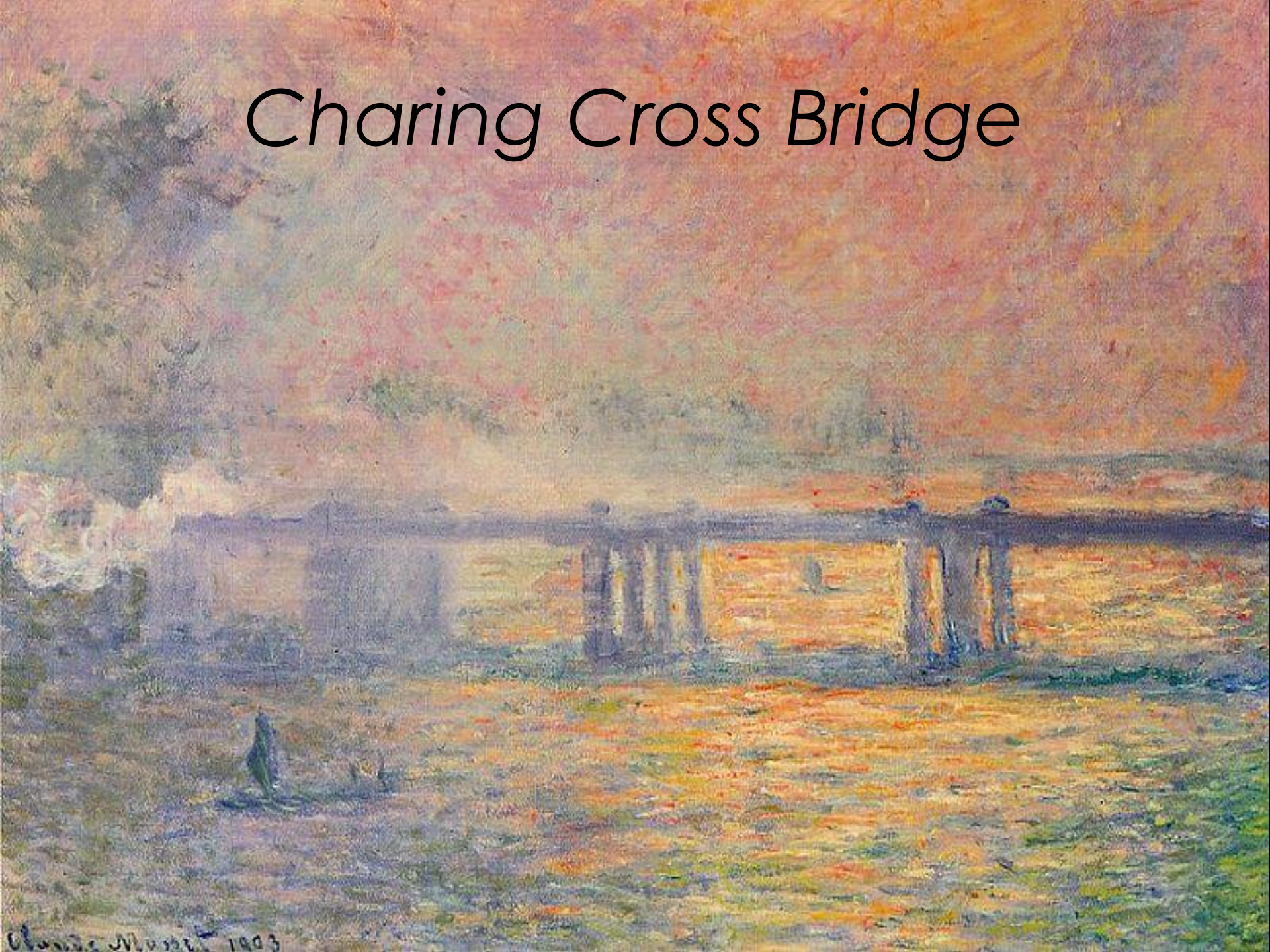
Morning on the Seine, 1898



Charing Cross Bridge



Charing Cross Bridge



Claude Monet 1903

*London, Houses of Parliament.
The Sun Shining through the Fog*



Two paintings from a series
of *The Houses of Parliament,*
London



Champs Elysees 1804

Grand Canal, Venice



Grand Canal, Venice

