

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

References and Copyright

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
- Where possible images and information are taken from Wikipedia under

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- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

ART HISTORY REVEALED

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|------------------------------------|------------------------------------|
| 1. Impressionism in London | 1. Art after World War One |
| 2. Modigliani | 2. The Summer Exhibition |
| 3. Gothic Revival | 3. Mantegna and Bellini |
| 4. Charles I: King and Collector | 4. Burne-Jones |
| 5. A Century of Painting Life | 5. Klimt and Schiele |
| 6. The Birth of Art Photography | 6. Lorenzo Lotto and His Portraits |
| 7. Picasso 1932 | 7. The Turner Prize |
| 8. Monet & Architecture | 8. Gainsborough's Family Album |
| 9. The Invention of Antiquity | 9. Van Gogh and Britain |
| 10. Rodin and Ancient Greece | 10. Michelangelo versus Leonardo |

**Term 1: Wed 26 September,
(half-term 31 October)
to 5 December 2018**

**Term 2: Wed 9 January
to 13 March 2019
(no half-term)**

Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
- 7. Monet & Architecture, National Gallery, 9 April – 29 July 2018**
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

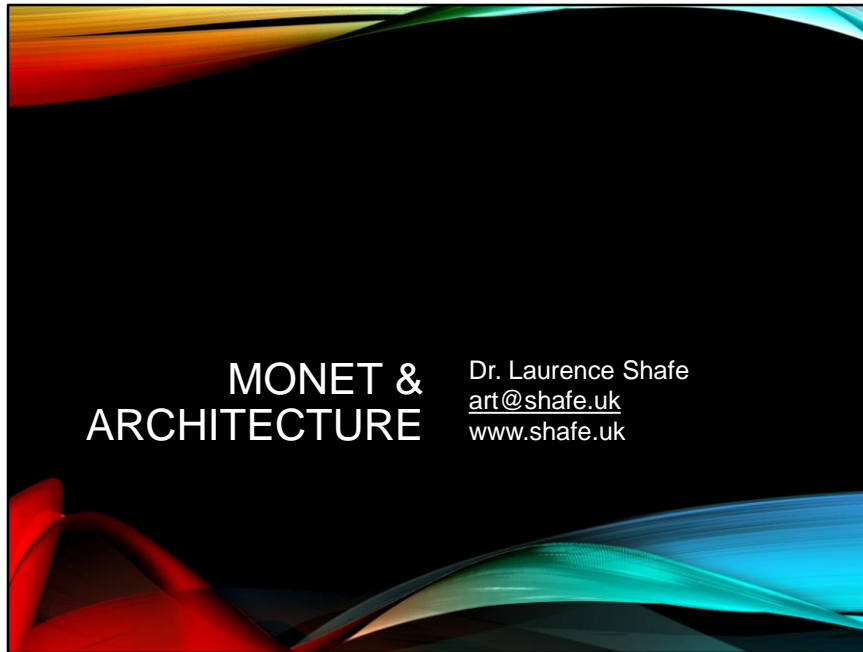
12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

London Galleries

Wallace
 British Museum
 Hayward
 National Gallery
 National Portrait Gallery
 White Cube
 Serpentine
 Tate Britain
 Tate Modern
 Royal Academy
 Estorics



Week 8: based on 'Monet & Architecture, National Gallery, 9 April – 29 July 2018'
There are 77 exhibits, a quarter from private collections so rarely seen.

- Architecture fed into 19th century art in France in two ways, the picturesque and the modern. The idea of the picturesque developed at the end of the 18th century in Britain by William Gilpin (as well as Richard Payne Knight and Uvedale Price). The picturesque mediated between the beautiful and the sublime.

Notes

- **Oscar-Claude Monet** (1840-1926) was born in Paris and was known by his **parents as Oscar**. Although raised as a Catholic he later **became an atheist**. In 1845 his family **moved to Le Havre** in Normandy where his father set up a ship chandling and grocery business. He wanted to become an artist and was supported by his mother although his father wanted him to enter the family business. In 1851 he entered the local school of art where he became known for **his caricatures** which he would sell. He was taught by a former student of Jacques-Louis David. In 1856 on the beach he met **Eugène Boudin** who taught him oils and painting **en plein air**. In **1857**, when he was sixteen, his **mother died** and he went to live with his aunt. He went to **Paris** and while other painted in the Louvre he painted everyday life

while sitting looking out of the window. He **met Édouard Manet** and other artists who became friends and Impressionists.

- Monet was **drafted into the army in 1861** and was sent to Algeria for seven years. His father refused to buy out his conscription unless he gave up painting which he refused to do. The art he did in Algiers is now lost. He contracted typhoid fever after a year and when he recovered his aunt paid for him to leave the army on the condition he went to art school and completed the course. He was dissatisfied with the training and in **1862** he became a student of Charles Gleyre in Paris, where he met Pierre-Auguste Renoir, Frédéric Bazille and Alfred Sisley. Together they shared new approaches to art, painting the effects of light *en plein air* with broken colour and rapid brushstrokes, in what later came to be known as Impressionism.
- In 1865 he had two works accepted by the Salon including one of **Camille Doncieux**. In 1867, she gave birth to their first child, Jean and they experienced great hardship at this time and his father was unwilling to help. Monet attempted suicide in 1868 by throwing himself into the Seine. In 1870 Monet and Camille were married and they left Paris for London just after the Franco-Prussian war started. His father died on 17 January 1871 a few months after the wedding. In London he studied the work of John Constable and Joseph Mallord William Turner. His work was rejected by the Royal Academy but he was taken on by his first art dealer Paul Durand-Ruel although his work still did not sell. After Monet and his family left London they lived in Zaandam and Amsterdam for a while. On their return to France in December **1871 they moved to Argenteuil**. During this period he and his wife were **living in poverty** and creditors seized his paintings. From the late 1860s onwards the French Academy rejected the style of painting he and his friends exemplified.
- In **1874** Monet, Pierre-Auguste Renoir, Camille Pissarro, and Alfred Sisley held an exhibition of the Anonymous Society of Painters, Sculptors, and Engravers which about 3,500 people attended. He exhibited *Impression, Sunrise* showing port scene at Le Havre. The art critic Louis Leroy coined the disparaging term 'Impressionism' to describe the style and it was appropriated by the artists themselves.
- In **1876** his wife became ill with tuberculosis and their second son, Michel, was born in **1878**. They moved to Vétheuil where they shared a house with the family of Ernest Hoschedé, a wealthy department store owner and patron of the arts. Camille was diagnosed with uterine cancer and she died in 1879 aged 32. After some difficult months he began to create some of his best paintings and during the early 1880s he began to document the same scene again and again in different lighting conditions. He spent his life studying the effects of light, atmospheric effects and the local colour of objects. He freed himself from theory and said, '**I like to paint as a bird sings.**'
- Ernest Hoschedé became bankrupt but Monet continued to live in the house in Vétheuil and Alice Hoschedé raised Monet's two sons. She took them to Paris to

bring up with her own six children. In **1880** she and all the children returned to Vétheuil and they all moved to Poissy which Monet hated. In April 1883, Monet was looking out of a train window and fell in love with Giverny in Normandy. Monet, Alice and all the children moved nearby and then to Giverny where he rented a house.

- His dealer Paul Durand-Ruel was increasingly successful at selling his paintings and **by 1890 he was prosperous** enough to buy the house and the surrounding land. He planted a large garden and painted there for the rest of his life. In 1892 following the death of her estranged husband Alice married Monet. His wealth grew and by 1893 he employed seven gardeners and purchased additional land with a water meadow. He started a vast landscaping project which included a Japanese bridge and imported water lilies which he started to paint in 1899 and continued for the rest of his life. His second wife Alice died in 1911 and his oldest son Jean, who had married Alice's daughter Blanche, Monet's particular favourite, died in 1914. After Alice died, Blanche looked after and cared for Monet and it was during this time that Monet began to develop the first signs of cataracts which he had removed in 1923. He died of lung cancer at the age of 86 in 1926.

References

<https://www.thetimes.co.uk/article/exhibition-monet-and-architecture-at-the-national-gallery-london-8z33vxvzr?shareToken=ce36c78fbe05f67c72d7fb30c1ee4b60>



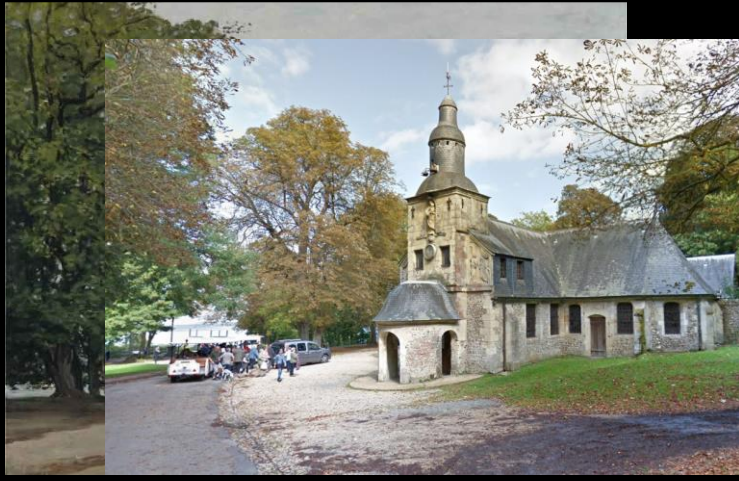
- The rise of the Bourbon monarchy in 1814 led to a rejection of imperial, classical architecture and a revival in Catholicism, medieval cathedrals and the picturesque as something pretty and quaint. Monet was born in 1840 and grew up with these ideas.
- Thompson, “His use of buildings is quintessentially pictorial. Buildings gave him things he could use — regular shapes in the irregularity of nature; colour. He might paint a red roof against green foliage. And buildings also acted as screens, surfaces on which light played. Although it was a great and historic building — and the façade is very complicated with its towers at each side, its three grand portals, its wonderful rose window and its layers of statues — Monet didn’t paint the details of the cathedral’s architecture and its decoration; he treated the architectural features as indentations, as shapes, in an almost natural way as crevices on a cliff ... He was painting changes in the light, so sometimes he was painting on nine or ten canvases during the course of a day, but perhaps only on one canvas for a quarter of an hour or something,” Thomson says. “He was trying to paint a very fleeting moment of light on a canvas that took him weeks or months to complete.”
- Buildings have the great benefit for Monet that they did not move.
- **Highlights covered later:**

- 1864, Monet visited Honfleur and painted ***The Lieutenancy at Honfleur*** (the king's lieutenant's building). He painted it twice at different times of the day and one of those is in the exhibition.
- 1871 ***The Thames below Westminster*** Houses of Parliament and the Embankment were only completed the year before and are masterpieces of engineering and modern technology.
- 1877, New technology such as ***St-Lazare Station (La Gare Saint-Lazare)***, 1877, National Gallery
- 1878, ***The Church at Vétheuil***, another typically picturesque view (the building comprises elements from the 12th, 13th and 16th centuries) that Monet painted in 1878, soon after the struggling artist and his family moved to the village, now about an hour's drive from Paris. Picturesque views such as this were marketable. *Voyages Pittoresques* was published in 1820 and described old buildings, churches and châteaux of a given region.
- 1875, ***The Coalmen (Les déchargeurs de charbon)***, 1875, Musée d'Orsay. This shows a working river, dominated by the man-made, industrial structures that were proliferating across the landscape.
- 1895 exhibited 20 views of **Rouen cathedral** 'to huge success'. By this time he was charging 15,000 francs for a canvas; a skilled worker, like a carpenter, in those days would have been getting 2,000 francs a year. The NG will show 6 of these works. Monet painted in Rouen in 1872 and his older brother was an industrial chemist who worked in the city. It is a picturesque medieval city, an important industrial centre and a port just 100km from the sea down the Seine. Earliest parts of the cathedral are 13th century but the medieval spire was replaced by one made of iron in 1822. New technology that many thought was rather ugly.

Rooms 1, 2 and 3: The Village & the Picturesque

- "Born in Paris, Monet was brought up in Normandy, a region of northern France with a rich medieval history and many historic buildings. As a young man he absorbed the concept of the 'picturesque' landscape, an aesthetic with its origins in 18th-century England, which found particular beauty in old buildings placed in rustic settings. Monet's depictions of picturesque views were never conventionally polished or charming, but for an artist so often associated with the birth of modern art, the persistence of the aesthetic in his work is remarkable. This, the first of three rooms tracing Monet's attraction to picturesque motifs, traces its beginnings in his early Normandy paintings of the 1860s through to his depictions of the village of Vétheuil at end of the 1870s, when his notoriety as an Impressionist was already established. Between these groups are works from two trips to the Netherlands in 1871 and 1873-4 when, like many tourists before and since, Monet was captivated by Holland's colourful houses, windmills and historic architecture.

- During the 1880s Monet began to travel more, his extended stays resulting in groups of pictures that started to become a feature of his exhibitions. In 1882 he spent two long periods on the Normandy coast to the west of Dieppe. This was a well-established area for tourists, but Monet tended to avoid the popular resorts and instead turned his attention to the more isolated beaches and cliff-tops. Nevertheless, perhaps unexpectedly, buildings played an important role in his compositions. At Varengeville he repeatedly used the little 16th-century church of Saint-Valéry and a tiny customs officer's cottage, while near Dieppe he turned to modern holiday villas. In each case Monet used these structures to provide regular shapes, chromatic contrasts and a sense of scale essential to the drama of his landscapes in which the massive cliffs confront the open sea.
- Seeking new sites and the challenge of brighter light, Monet, like many northern European tourists, took advantage of the spreading European rail network and the advice of guidebooks. Working on the Mediterranean coast in 1884 he was drawn to the dramatic 15th-century bridge at Dolceacqua and the hilltop coastal village of Bordighera, just across the border in Italy. Monet returned to the Mediterranean four years later to paint the ancient town of Antibes behind its 17th-century fortifications, viewed in saturated colours like a vision across the sunlit waters, Monet also used buildings in remote places or under snow to suggest the human struggle against nature, At the turn of the 20th century he returned to Vétheuil, depicting the village in a way that suggests nostalgic recollection, using the same square format he had chosen for his harmonious views of the Japanese bridge in his garden at Giverny.”
(National Gallery)



Claude Monet (1840–1926), *Chapel of Notre-Dame-de-Grâce*, Honfleur, 1864, 52 × 68 cm, private collection

Claude Monet (1840–1926), *Chapel of Notre-Dame-de-Grâce*, Honfleur, 1864, 52 × 68 cm, private collection

- Sold at Sotheby's in 2009 for \$842,500 against a \$400,000-600,000 estimate.
- Monet's family moved to Le Havre when he was five and where he grew up until his mother died when he was sixteen and he went to live with his aunt.
- Monet was **drafted into the army in 1861** and was sent to Algeria for seven years. His father refused to buy out his conscription unless he gave up painting which he refused to do. The art he did in Algiers is now lost. He contracted typhoid fever after a year and when he recovered his aunt paid for him to leave the army on the condition he went to art school and completed the course. He was dissatisfied with the training and in **1862** he became a student of Charles Gleyre in Paris, where he met Pierre-Auguste Renoir, Frédéric Bazille and Alfred Sisley. Together they shared new approaches to art, painting the effects of light *en plein air* with broken colour and rapid brushstrokes, in what later came to be known as Impressionism in 1874.
- This was painted when he was 24 and struggling to become an artist.
- Honfleur is opposite Le Havre on the other side of the Seine estuary. Monet wanted to become an artist from an early age against his father's wishes. Locals

knew the schoolboy well for his charcoal caricatures which he would sell for 10-20 francs. Around 1856 he met the artist **Eugene Boudin** who became his mentor and taught him oil painting and painting outdoors. Boudin was one of the many artists who visited Honfleur and he described the inn where artists used to stay as 'the most ravishing spot in the world'.

- Honfleur is now a popular French tourist destination because of its picturesque harbour and houses. The church looks much the same today and is near the beach and the botanical gardens.



Claude Monet (1840–1926), *The Lieutenancy at Honfleur* (the king's lieutenant's building), 1864

- Joseph Mallord William Turner also painted *The Lieutenancy Building at Honfleur, Normandy* in c.1832 showing it looming over the quayside.
- The lieutenancy building (*la Lieutenance*) is at the entrance to the old harbour. It is an old building of the 18th century, and the former home of the Governor of Honfleur. One of the sides of the building is an old gate of the city, the *Port de Caen*, which was to be part of the city's fortifications. It was between 1684 and 1789 home to the Lieutenant of the king. It became, in 1793, the commerce tribunal.
- He painted the Lieutenancy many times in different light conditions and here we see it *contre jour* (against the light). The brilliant sky throws the building into shadow with the warm yellow lit windows a contrast against the dark brick.



Claude Monet (1840–1926), *The Hut at Sainte-Adresse*, 1867, 52 x 62 cm, Geneva Art Museum

Claude Monet, *Terrace at Sainte-Adresse*, 1867, 98 x 130 cm, Metropolitan Museum of Art

- In the summer of 1867, during a concerted campaign of work at Sainte-Adresse, Monet painted the first of his views of the sea from the height of a cliff—most famously in the *Terrace at Sainte-Adresse*, where he took a position a level just above the terraced garden of a house perched above the beach.
- This painting of a hut was important to Monet: he exhibited it the following year and brought it to exhibition three more times in the next two decades.

Terrace at Sainte-Adresse

- ‘Monet spent the summer of 1867 with his family at Sainte-Adresse, a seaside resort near Le Havre. It was there that he painted this buoyant, sunlit scene of contemporary leisure, enlisting his father (shown seated in a panama hat) and other relatives as models. By adopting an elevated viewpoint and painting the terrace, sea, and sky as three distinct bands of high-keyed colour, Monet emphasized the flat surface of the canvas. His approach—daring for its time—

reflects his admiration for Japanese prints. Twelve years after it was made, Monet exhibited the picture at the fourth Impressionist exhibition of 1879 as *Jardin à Sainte-Adresse*.’ (Metropolitan Museum)

- The models were probably **Monet's father, Adolphe, in the foreground**, Monet's cousin Jeanne Marguérite Lecadre at the fence; Dr. Adolphe Lecadre, her father; and perhaps Lecadre's other daughter, Sophie, the woman seated with her back to the viewer.
- Although the scene projects affluent domesticity, it is by no means a family portrait. Monet's relations with his father were tense that summer, owing to family disapproval of the young artist's liaison with his companion, **Camille Doncieux, his wife to be**. Monet spent the summer in Saint-Adresse with his family and on 8 August 1867 Camille gave birth to a son, Jean. Monet returned to Paris for the birth but then went back to Saint-Adresse to convince his family he had broken off relations with ‘his mistress and child’. Later in the year he returned to Paris to stay in the cold, one-room apartment Camille and Jean were living in and he continued to live with them in secret. They were married on 28 June 1870. He visited his sick father in Le Havre and then left for England to avoid his creditors where Camille and Jean later joined him.
- Monet called this work in his correspondence "the Chinese painting in which there are flags"; his friend, Renoir referred to it as "the Japanese painting". In the 1860s, the composition's flat horizontal bands of colour would have reminded the sophisticated of Japanese colour wood-block prints, which were avidly collected by Monet, Manet, Renoir, Whistler and others in their circle.
- The elevated vantage point and relatively even sizes of the horizontal areas emphasize the two-dimensionality of the painting. The three horizontal zones of the composition seem to rise parallel to the picture plane instead of receding into space. The subtle tension resulting from the combination of illusionism and the two-dimensionality of the surface remained an important characteristic of Monet's style.



Claude Monet (1840–1926), *Houses on the Achterzaan*, 1871, 48 x 73 cm, The Metropolitan Museum of Art

- 'On the advice of the French painter Charles-François Daubigny, Claude Monet travelled to the Netherlands in 1871, where he painted this landscape of limpid waters and azure skies along the Achterzaan River in Zaandam. Writing to fellow Impressionist Camille Pissarro, Monet noted the pleasures of painting the picturesque Dutch landscape: "**This is a superb place for painting. There are the most amusing things everywhere: hundreds of windmills and enchanting boats, extremely friendly Dutchmen...**" Using a limited palette of varying shades of green, Monet has captured the hazy atmosphere and light-dappled water of this picturesque Dutch port. Monet's Dutch landscapes were widely admired by other contemporary artists, especially Daubigny, whose own studies of light and water share an affinity.' (Metropolitan Museum).
- After the outbreak of the Franco-Prussian War (19 July 1870), Monet and his family took refuge in England in September 1870, where he studied the works of John Constable and Joseph Mallord William Turner, both of whose landscapes would serve to inspire Monet's innovations in the study of colour. In the spring of 1871, Monet's works were refused authorisation for inclusion in the Royal

Academy exhibition.

- In May 1871, he left London to live in Zaandam, in the Netherlands, where he made twenty-five paintings (and the police suspected him of revolutionary activities). He also paid a first visit to nearby Amsterdam. In October or November 1871, he returned to France. From December 1871 to 1878 he lived at Argenteuil, a village on the right bank of the Seine river near Paris, and a popular Sunday-outing destination for Parisians, where he painted some of his best-known works.



Claude Monet (1840–1926), *The Bridge, Amsterdam*, 1874, 53.5 x 63.5 cm, Shelburne Museum, Vermont

- In 1873, when he lived in Argenteuil, Monet purchased a small boat equipped to be used as a floating studio. From the boat studio Monet painted landscapes and also portraits of Édouard Manet and his wife; Manet in turn depicted Monet painting aboard the boat, accompanied by Camille, in 1874. In 1874, he briefly returned to Holland where he painted this picture.

The First Impressionist Exhibition

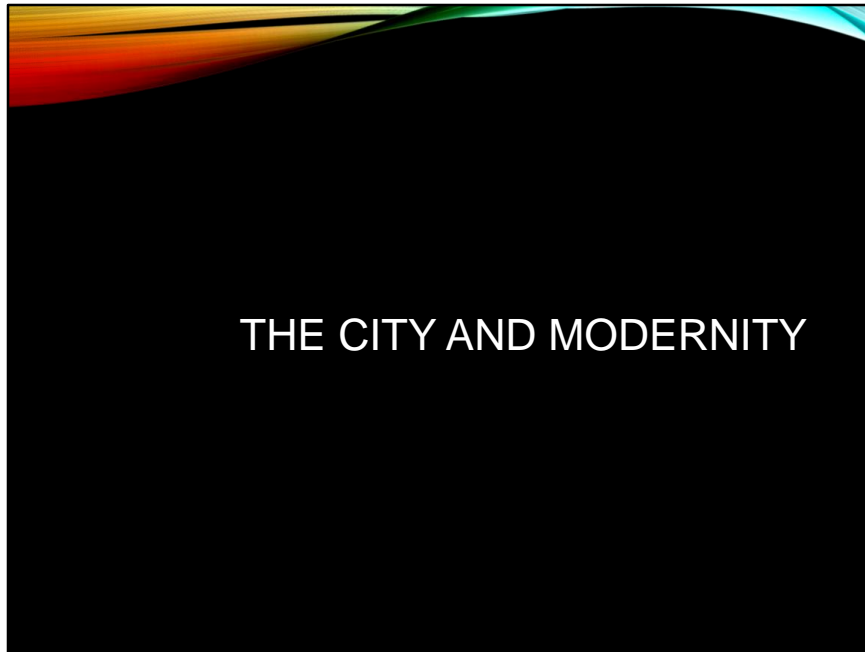
- In the late 1860s Monet was regularly rejected by the French Academy so in **1874** Monet, Pierre-Auguste Renoir, Camille Pissarro, and Alfred Sisley held an exhibition of the Anonymous Society of Painters, Sculptors, and Engravers which included 165 works and which about 3,500 people attended. He exhibited *Impression, Sunrise* showing port scene at Le Havre. The art critic Louis Leroy coined the disparaging term 'Impressionism' to describe the style and it was appropriated by the artists themselves. The exhibition was less an attempt to promote a new style but to provide an exhibition space for any artist willing to pay the 60 francs hanging fee. Some works did sell but some exhibitors placed their prices too high. Monet asked

1,000 francs for *Impression: Sunrise*.



Claude Monet (1840–1926), *The Church at Vétheuil*, 1879, 51 x 61 cm, Southampton City Art Gallery

- In 1876 his wife became ill with tuberculosis and their second son, Michel, was born in 1878. They moved to Vétheuil where they shared a house with the family of Ernest Hoschedé, a wealthy department store owner and patron of the arts. Camille was diagnosed with uterine cancer and she died in 1879 aged 32. After some difficult months he began to create some of his best paintings and during the early 1880s he began to document the same scene again and again in different lighting conditions. He spent his life studying the effects of light, atmospheric effects and the local colour of objects. He freed himself from theory and said, '**I like to paint as a bird sings.**'
- Ernest Hoschedé became bankrupt but Monet continued to live in the house in Vétheuil and Alice Hoschedé raised Monet's two sons. She took them to Paris to bring up with her own six children. In 1880 she and all the children returned to Vétheuil and they all moved to Poissy which Monet hated. In April 1883, Monet was looking out of a train window and fell in love with Giverny in Normandy. Monet, Alice and all the children moved nearby and then to Giverny where he rented a house.

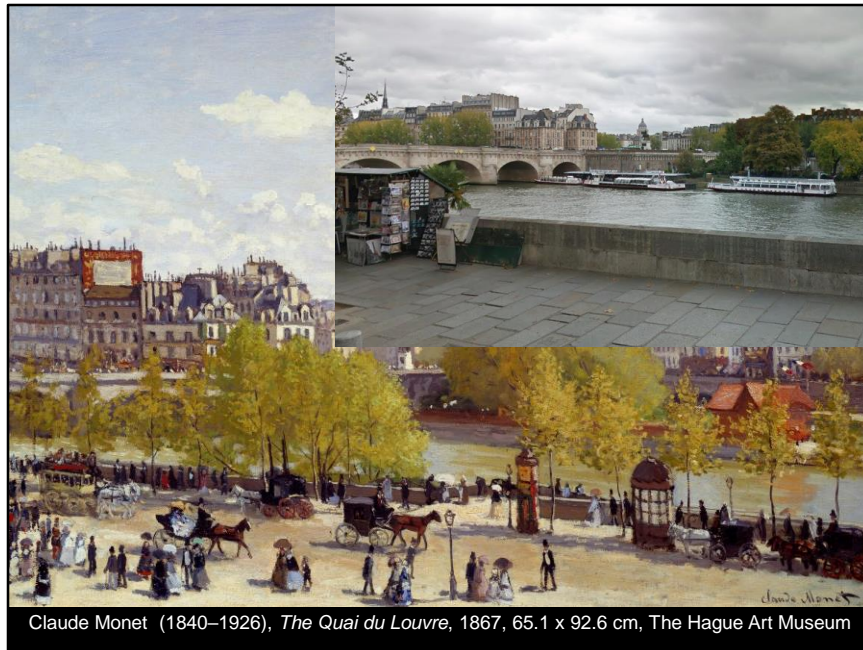


I have been showing landscapes containing buildings but one of the defining characteristics of the avant garde Impressionist movement was their interest in and representation of modern life.

- Charles Baudelaire wrote, **'The painter, the true painter for whom we are looking will be he who can snatch its epic quality from the life of today, and can make us see and understand, with brush or with pencil, how great and poetic we are in our cravats and our patent-leather boots'**.
- For Baudelaire the term modernité means **"the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal, the immutable"**. The painter, he wrote, has to, **'extract from fashion whatever element it may contain of poetry within history, to distil the eternal from the transitory'**.
- Baudelaire notes that "it is doubtless an excellent thing to study the old masters in order to learn how to paint; but it can be no more than a waste of labour if your aim is to understand the special nature of present-day beauty". The modern world, the city, is the source of endless novelty, beauty and enchantment.
- **Room 4 and 5: The City & The Modern**
- "Monet's interest in representing cities as images of the modern built environment was quite short-lived, spanning little more than a decade. The Exposition

Universelle, an international World's Fair, held in Paris in 1867 initially stimulated his search for urban motifs, as he hoped to produce cityscapes for sale. Over the next years Monet occasionally explored big centres of population and commerce: from the newly completed Embankment and Parliament buildings in London and the bustling Norman ports of Rouen and Le Havre to the diverse suburbs surrounding Paris. Following the subsequent Exposition Universelle of 1878 Monet's interest in modernity waned, not least because increasing financial hardship forced him to live cheaply in the country. The views he made of London around 1900 (see room 6) focussed more on the subtleties of light and atmosphere rather than the structures and street life of the metropolis.

- In December 1871 Monet and his family settled in Argenteuil, a suburb some 15 kilometres north-west of central Paris. Linked to the capital both by road and the railway terminating at the Gare Saint-Lazare, Argenteuil was a place in constant transition, its population having almost doubled in the two decades before Monet's arrival. Recently damaged during the Franco-Prussian War of 1870-1, Argenteuil's recovery was recorded by Monet, who painted the road bridge being rebuilt. In the six years he lived in this varied and developing environment, Monet tended to pick out modern motifs, whether the busy bridges, smart middle-class villas or the chimneys of the iron-works and brick factories. Occasionally, Monet took the railway back into Paris to paint the city centre. He not only produced a group of pictures of the Gare Saint-Lazare but also a few street scenes, notably the flag-filled celebrations to mark a joyous national holiday in 1878." (National Gallery)



Claude Monet (1840–1926), *The Quai du Louvre*, 1867, 65.1 x 92.6 cm, The Hague Art Museum

- We are going back to the period just before the war with Prussia and 13 years after Baron Haussmann started his modernisation of Paris.
- The Panthéon in the background is where French heroes are interred and the setting in early spring with the bustle of modern life promotes France and Paris as centres of modernity and national pride.
- Monet painted this scene overlooking the Seine and part of the Île de la Cité with the Pantheon in the background. He must have stood on the south-east corner of the Louvre, but higher up than I managed to do when taking the adjacent photo depicted in the montage.
- The photograph is from the south-east corner of the Louvre although Monet painted from the other side of the road and higher up, perhaps the upper floor at the corner of the Quai du Louvre.
- Photography had been rapidly developing since the 1820s and it caught Monet's interest around 1867 as it suggested in this painting which shows the rich traffic

and bustle of modern life. Photography was changing the way people saw the world and thought about representation. If a camera could catch the fine detail of the world in an instance then what was the role of the artist? One response from avant garde artists was to place much less emphasis on technical accuracy and more on emotion and intellectual intent.



Claude Monet (1840–1926), *Saint-Germain-l'Auxerrois*, 1867, 79 × 98 cm, National Gallery, Berlin

- These paintings of Paris are also a tribute to Baron Georges-Eugène Haussmann (1809-1891), the prefect of the Seine Department who was chosen by Napoleon III to carry out a massive modernisation plan for Paris. Beginning in 1854 and lasting twenty years thousands of workers pulled down hundreds of old buildings and laid out eighty kilometres of new boulevards and parks. His work displaced 350,000 people and created one fifth of the streets in Paris. He built the Gare du Lyon (1855) and the Gare du Nord (1864) and completed the market, Les Halles.
- Haussmann created this space by demolishing buildings opposite the Louvre to open the space and provide a clear view to Saint-Germain-l'Auxerrois. The church is opposite the Louvre and just round the corner from the previous painting. It looks as if it was painted from one of the first floor windows of the Louvre.



Claude Monet (1840–1926), *The Beach at Trouville*, 1870, 53.5 x 65, Hartford, Connecticut

- Monet produced five beach scenes at Trouville in 1870, one of which is in the national Gallery. They may have been sketches for a larger painting that he intended to submit to the Paris Salon.
- Claude Monet spent some time in Trouville, Normandy, a popular resort along the English Channel, in the summer of 1870, shortly before the start of the Franco-Prussian war. He had just married his wife, Camille, on June 28 and this was their wedding trip. On August 12, Eugene Boudin and his wife joined the Monet's at Trouville. Boudin was a forerunner of the French Impressionist movement and a mentor to Monet. His influence can be seen Monet's beach scenes which he painted during his stay at Trouville.
- Monet spent about eight weeks in Trouville in which time he created some eleven paintings. The paintings depict two main themes, the beachfront promenade and Camille enjoying herself on the water's edge.

- Monet's paintings show elegant hotels with the most fashionable of guests however, the artist and his family were not among them. Instead, Monet and his family stayed at a more humble hotel, the Hotel Tivoli, located much farther from the beach. Here he had a large bill which he very possibly skipped out on.
- *The Beach at Trouville* depicts fashionable guests strolling up and down the boardwalk while enjoying the view of the beach and water. At the time these beach paintings were not received without controversy. The subject matter was too commonplace to deserve a painting and the depiction of people too vague with no real features.
- In September Monet left France to avoid being drafted into the war. He left Camille and their son Jean behind while he visited his sick father. He eventually made his way to London where the family was finally reunited in October.

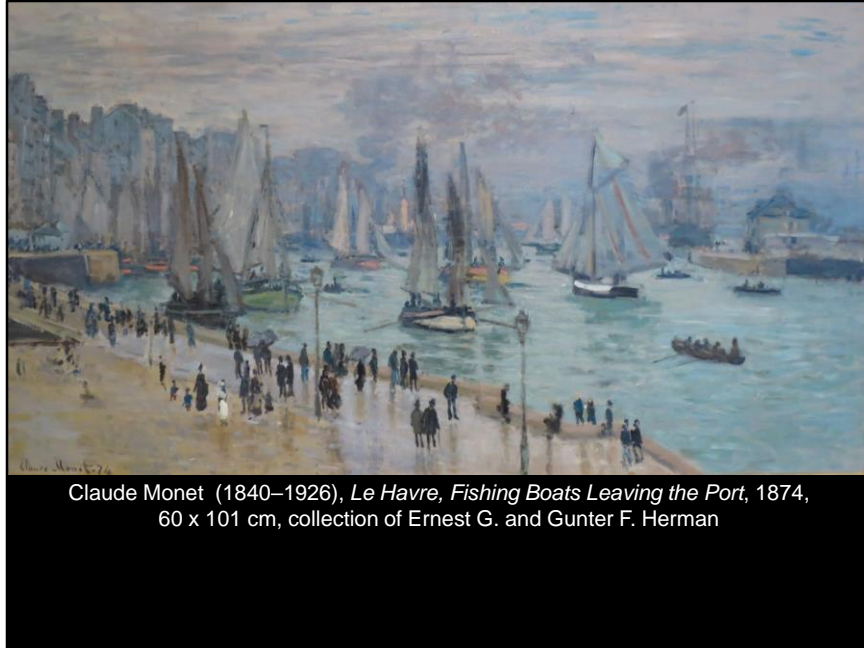


Claude Monet (1840 – 1926), *The Thames below Westminster*, 1871, 47 x 73 cm, National Gallery

Claude Monet (1840 – 1926), *The Thames below Westminster*, 1871, 47 x 73 cm, National Gallery

Bequeathed by Lord Astor of Hever, 1971

- “This is one of the works produced by Monet when, like Pissarro and Daubigny, he moved to London during the Franco-Prussian War (1870-1). Pissarro worked mainly in south London, while Monet painted the parks of central London and the River Thames. Here he shows the misty atmosphere of the capital on a spring day, with the Houses of Parliament and Westminster Bridge in the background. They are contrasted with the jetty in the foreground casting broken shadows on the river, and the new foliage of the trees on the Embankment to the right.
- Daubigny's 1873 painting, 'St Paul's from the Surrey Side', conveys a similar impression of the Thames, but puts more emphasis on the industrial nature of the river.” (National Gallery website)
- Monet was interested in light and the way in which different conditions changed the appearance of a scene. This is a spring day with a mist rising from the Thames.



Claude Monet (1840–1926), *Le Havre, Fishing Boats Leaving the Port*, 1874, 1874, 60 x 101 cm, collection of Ernest G. and Gunter F. Herman

- Here we can see the typical Impressionistic brushstrokes used to construct the painting. Horizontal strokes are used to show movement and the reflections from the water. Vertical strokes are used to create the buildings, tall ships and the people and the two are not mixed.
- It was not just the formal properties, such as the brushstrokes, of the picture that distinguished Impressionist painting it was the subject matter. Conventional salon art was either portraiture, historic or biblical subjects, sombre landscapes or still life. The Impressionists chose to paint the modern world and ordinary people going about their everyday business. Because of this, as well as the 'sketchy' look of the paintings meant that they were often rejected by the Paris Salon.
- In **1874** Monet, Pierre-Auguste Renoir, Camille Pissarro, and Alfred Sisley held an exhibition of the Anonymous Society of Painters, Sculptors, and Engravers which about 3,500 people attended. He exhibited *Impression, Sunrise* showing port scene at Le Havre. The art critic Louis Leroy coined the disparaging term 'Impressionism' to describe the style and it was appropriated by the artists themselves.

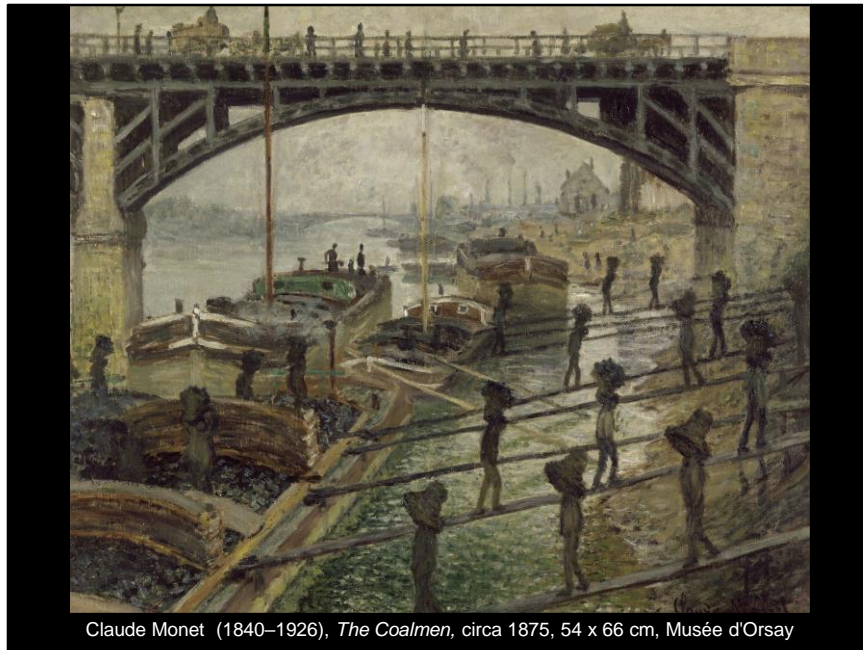


Claude Monet (1840–1926), *Railway Bridge At Argenteuil*, 1873, 60 x 99 cm, private

- The railway age had transformed the world but railways were not considered a suitable subject by conventional judges. The public wondered why an artist would take the trouble to paint something so ordinary. In 1874, the year of the first Impressionist exhibition, Claude Monet painted the Argenteuil Bridge seven times, and the railway bridge which spans the Seine upstream from the village, four times. This version shows how Monet used the flowing river as a counterpoint for the geometrical mass of the bridge and its piles reflected in the water. The solidity of the piles contrasts with the canvas of the sailboats and the boat in the background is a counterpoint, a shadow or reflection of the nearer boat. The two people stand in for us appreciating the contrast of the old and the new.
- Towards the end of 1870 Monet returned from Holland and took a house in Argenteuil where Alfred Sisley already had been working. The town was near Paris and Monet was often joined by his friends, including Manet, Renoir, Caillebotte and Sisley who were attracted by its rural charm. **Monet lived in Argenteuil from 1871 to 1878.**

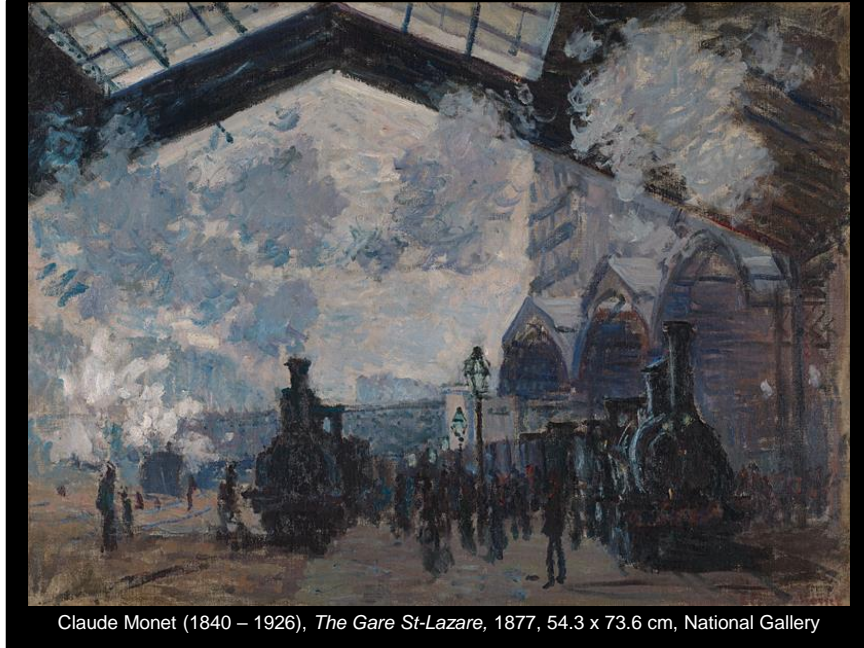
Notes

- Sold by Christies on 6 May 2008 for \$41,480,000



Claude Monet (1840–1926), *The Coalmen*, circa 1875, 54 x 66 cm, Musée d'Orsay

- Monet lived at Argenteuil and often visited Paris by train. The train crossed the Seine over the railway bridge at Asnières, near where this scene was painted. The bridge in the foreground is the road bridge at Asnières, and the Clichy bridge can just be made out in the grey haze of the background.
- A scene showing labourers is an unusual subject for Monet and he is showing us that the Seine is not just for leisure activities such as swimming and sailing, but it also used by industry. The banks are lined not with trees, but smoking chimneys. The labourers are unloading coal from the barges to supply a nearby factory.
- Although the colours are muted and the work is mechanical it is unlikely that Monet is making a social comment but is showing an everyday spectacle. The figures are strongly constrained by the rhythm of the composition: the span of the bridge weighs heavily upon them and the powerful diagonal of the barges cuts across the canvas while the lines of the planks beat time in a particularly haunting way. There is a clear analogy with the Japanese prints that Monet collected, views of Edo by Hokusai and Hiroshige.



Claude Monet (1840 – 1926), *The Gare St-Lazare*, 1877, 54.3 x 73.6 cm, National Gallery
Bought, 1982

- After his return to France from London, Monet lived from 1871-78 at Argenteuil, on the Seine near Paris. In January 1877 he rented a small flat and a studio near the Gare St-Lazare, and in the third Impressionist exhibition which opened in April of that year, he exhibited seven canvases of the railway station. A few critics were positive but most were negative, one wrote sarcastically, “Unfortunately thick smoke escaping from the canvas prevented our seeing the six paintings dedicated to this study.”
- This painting is one of four surviving canvases representing the interior of the station. Trains and railways had been depicted in earlier Impressionist works (and by Turner in his 'Rain, Steam and Speed'), but were not generally regarded as aesthetically palatable subjects.
- Monet's exceptional views of the Gare St-Lazare resemble interior landscapes, with smoke from the engines creating the same effect as clouds in the sky. Swift brushstrokes indicate the gleaming engines to the right and the crowd of passengers on the platform.

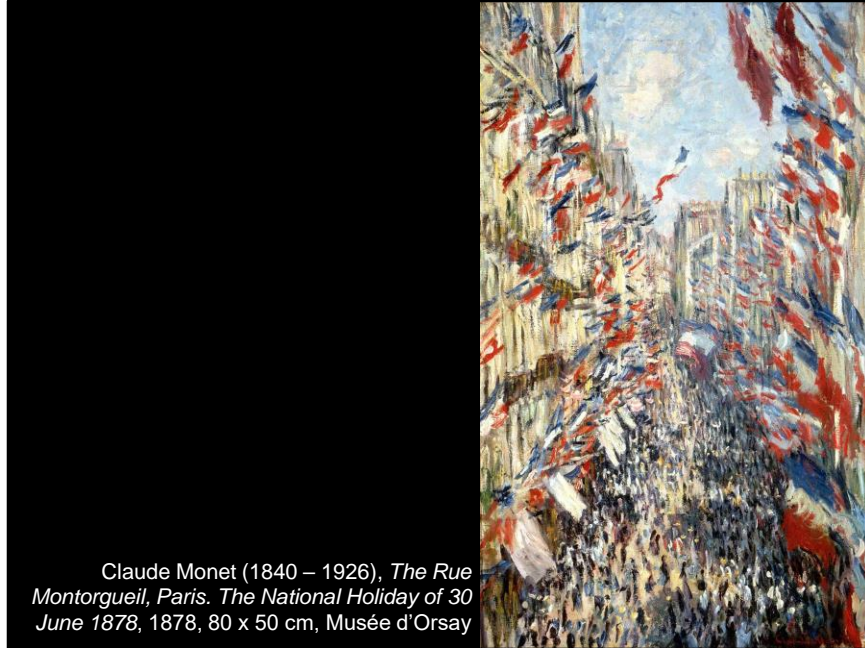
References

- https://gss.grad.uiowa.edu/system/files/GSL%20-%20Jacobsen_0.pdf



Claude Monet (1840 – 1926), *Le Pont de l'Europe, Gare Saint-Lazare* (*The European Bridge, Saint-Lazare Station*), 1877, 64 x 81 cm, Musée Marmottan, Paris

- This is part of a series of twelve paintings Monet made in 1877 near the Saint-Lazare station in Paris.
- The railway symbolised the speed and mobility of modern life and the smoke and steel held a particular fascination for artists. Monet knew the area well and in 1877 he rented a house in Rue de Moncey half a kilometre from the station.

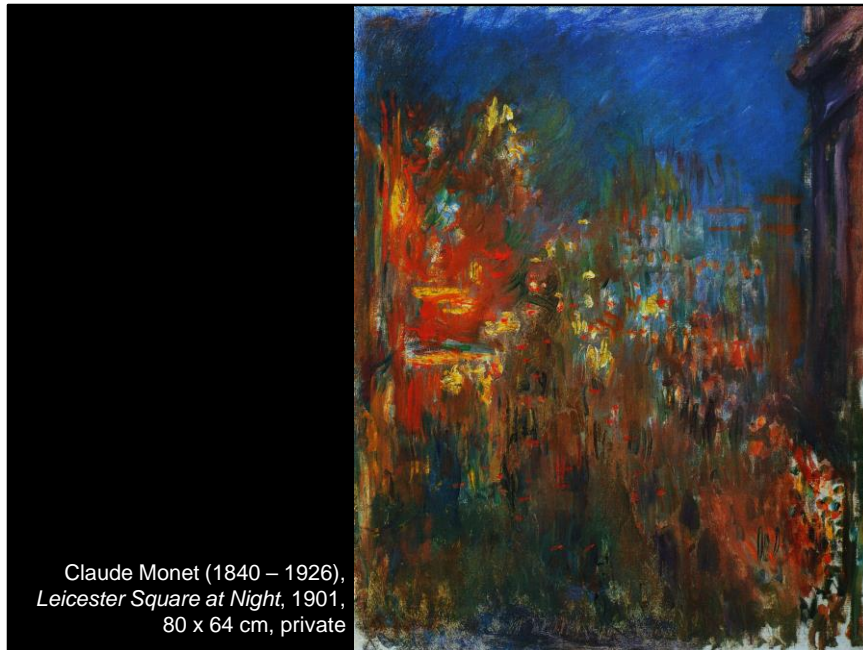


Claude Monet (1840 – 1926), *The Rue Montorgueil, Paris. The National Holiday of 30 June 1878*, 1878, 80 x 50 cm, Musée d'Orsay

- *The Rue Montorgueil* is often thought to depict a 14 July celebration but it was painted on 30 June 1878 for a festival declared that year by the government celebrating "peace and work". This was one of the events organised for the third Universal Exhibition in Paris a few weeks after it opened, and intended to be a symbol of France's recovery after the defeat of 1870. As well as demonstrating nationalist enthusiasm, the celebrations of 30 June 1878 were also an opportunity to strengthen the position of the Republican regime, still fragile only a few months after the major confrontations of 1876-1877 between its supporters and the conservatives. It was only two years later, in 1880, that 14 July was designated the French National Day.
- This painting proposes a distanced vision of an urban landscape by a painter who did not mix with the crowd, but observed it from a window. The three colours vibrating in Monet's painting are those of modern France.
- The impressionist technique, with its multitude of small strokes of colour, suggests the animation of the crowd and the wavering of flags. This allowed the American historian Philip Nord to write that it perfectly fits the "republican moment"

marking the emergence of a democratic society and its roots in contemporary France. With this painting, Monet revealed a hidden aspect of modernity, while simultaneously achieving the work of a "reporter".

- In **1876** his wife became ill with tuberculosis and their second son, Michel, was born in **1878**. They moved to Vétheuil where they shared a house with the family of Ernest Hoschedé, a wealthy department store owner and patron of the arts. Camille was diagnosed with uterine cancer and she died in 1879 aged 32. After some difficult months he began to create some of his best paintings and during the early 1880s he began to document the same scene again and again in different lighting conditions. He spent his life studying the effects of light, atmospheric effects and the local colour of objects. He freed himself from theory and said, '**I like to paint as a bird sings.**'
- Ernest Hoschedé became bankrupt but Monet continued to live in the house in Vétheuil and **Alice Hoschedé** raised Monet's two sons. She took them to Paris to bring up with her own six children. In **1880** she and all the children returned to Vétheuil and they all moved to Poissy which Monet hated. In April **1883**, Monet was looking out of a train window and **fell in love with Giverny** in Normandy. Monet, Alice and all the children moved nearby and then to Giverny where he rented a house.



Claude Monet (1840 – 1926), *Leicester Square at Night*, 1901, 80 x 64 cm, private

- His dealer Paul Durand-Ruel was increasingly successful at selling his paintings and **by 1890 he was prosperous** enough to buy the house and the surrounding land. He planted a large garden and painted there for the rest of his life. In 1892 following the death of her estranged husband Alice married Monet. His wealth grew and **by 1893 he employed seven gardeners** and purchased additional land with a water meadow. He started a vast landscaping project which included a Japanese bridge and imported water lilies which he started to paint in 1899 and continued for the rest of his life. His second wife **Alice died in 1911** and **his oldest son Jean**, who had married Alice's daughter Blanche, Monet's particular favourite, **died in 1914**. After Alice died, **Blanche looked after and cared for Monet** and it was during this time that Monet began to develop the first signs of **cataracts** which he had **removed in 1923**. He died of lung cancer at the **age of 86 in 1926**.
- **London:** "Monet considered returning to London a number of times since his stay in 1870-1. It was a city he had much enjoyed. His plan was realised in 1899 when he spent some weeks in September and October staying at The Savoy hotel and painting from a balcony on the 6th floor, He returned in 1900 to work for most of

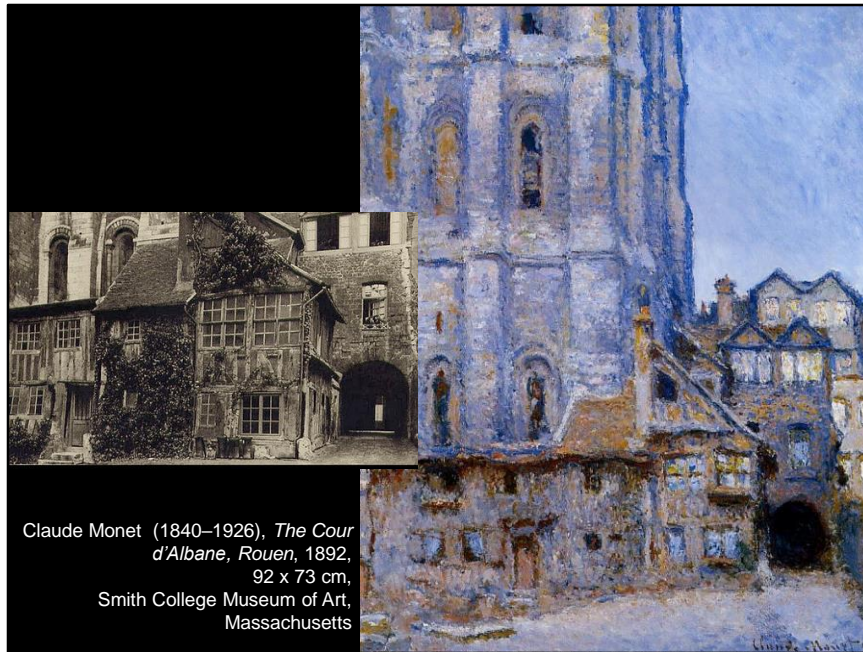
February and March, this time from the 5th floor, and again for a longer stint from late January to April 1901. In total Monet made over a hundred canvases of London, some of which were left in a quite sketchy state while others he destroyed. He reworked the pictures on returning to his Giverny studio, which has made precise dating impossible. Paintings carry the dates of all five years between 1899 and 1904, the year in which 37 of the London series were shown at the Durand-Ruel Gallery in Paris. The exhibition was an enormous success, several critics drawing analogies with music.” (National Gallery)

Notes

- Sold at Christie's on 4 May 2005 for \$800,000

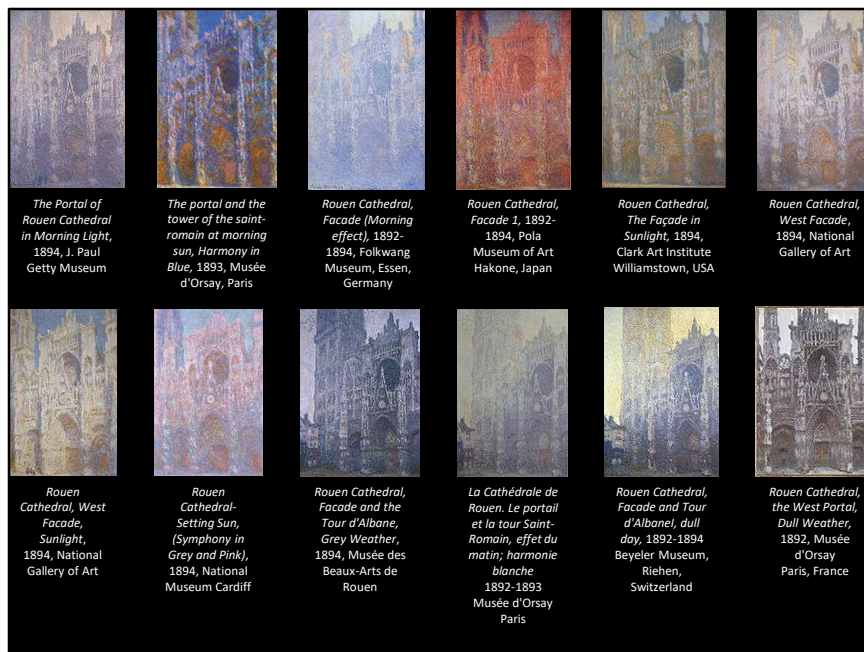


Room 6: The Monument & The Mysterious. “During the 1890s and 1900s Monet frequently left his rural home at Giverny to paint cities. The technique he had developed of rapidly swapping between canvases as the effects changed, meant he needed a place to store wet canvases and equipment. Cities not only provided hotel rooms and apartments, but their windows also gave him sheltered access to numerous views. The cities Monet chose to paint- Rouen in his native Normandy, London and Venice-were all famous for their great architecture, and all tourist destinations. Monet used them for subtly different ends. In Rouen the cathedral facade served as a screen on which he recorded shifting effects of illumination. In London he was fascinated by the way light fell not only on the buildings and river but also through the ambient fog and pollution, In Venice the sunshine inflected the dialogue between architectural structure and water. In all three architectural monuments were absorbed into the mysterious alchemy of Monet's colour and brushwork, so that the identity of buildings were subsumed into his atmospheric chromatics and textures.” (National Gallery)



Claude Monet (1840–1926), *The Cour d'Albane, Rouen*, 1892, 92 x 73 cm, Smith College Museum of Art, Massachusetts

- “Monet dated all his canvases of Rouen Cathedral 1894, although this painting, which was among the twenty he exhibited at the Durand-Ruel Gallery in may 1895, was made in 1892. It is one of two which represent the foot of the tour d’Albane, also known as the tour Saint-Rouen, at the north-west corner of the great building, where dwellings had long ago accreted at the foot of the tower.” (National Gallery)
- Rouen: “Monet had two extended painting campaigns in Rouen, a city he knew well, first between February and April 1892 and again during the same months the following year. He painted 30 canvases in all, some begun in 1892 and continued the following year, some started in 1893. Over the two stays he used three different first floor vantage points, rented from various shop-owners, which overlooked the cathedral facade, This accounts for the slightly varied angles. All the paintings he dated are marked '94', as he continued to work on them following his return home. In May 1895 twenty were included as a series in an exhibition at the Durand-Ruel Gallery in Paris, which proved a great success.” (National Gallery)



- Exhibited 1895
- The *Rouen Cathedral* paintings, more than thirty in all, were made in 1892 and 1893, then reworked in Monet's studio in 1894. Monet rented spaces across the street from the cathedral, where he set up temporary studios for the purpose. In 1895, he selected what he considered to be the twenty best paintings from the series for display at his Paris dealer's gallery, and of these he sold eight before the exhibition was over. Pissarro and Cézanne visited the exhibition and praised the series highly.
- Historically, the series was well-timed. In the early 1890s, France was seeing a revival of interest in Catholicism and the subject was well received. Apart from its religious significance, Rouen Cathedral—built in the Gothic style—represented all that was best in French history and culture, being a style of architecture that was admired and adopted by many European countries during the Middle Ages.
- His *Series Paintings*, in which he painted many views of the same subject under different lighting conditions, are an attempt to illustrate the importance of light in our perception of a subject at a given time and place.

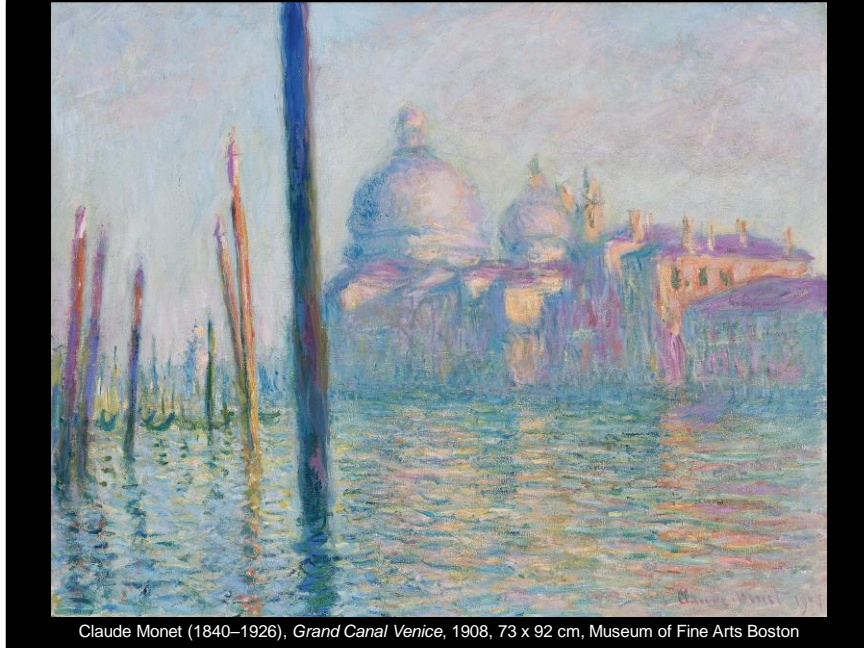


Photograph of Claude and Alice Monet,
Piazza San Marco, Venice, 1908

Photograph of Claude and Alice Monet, Piazza San Marco, Venice, 1908

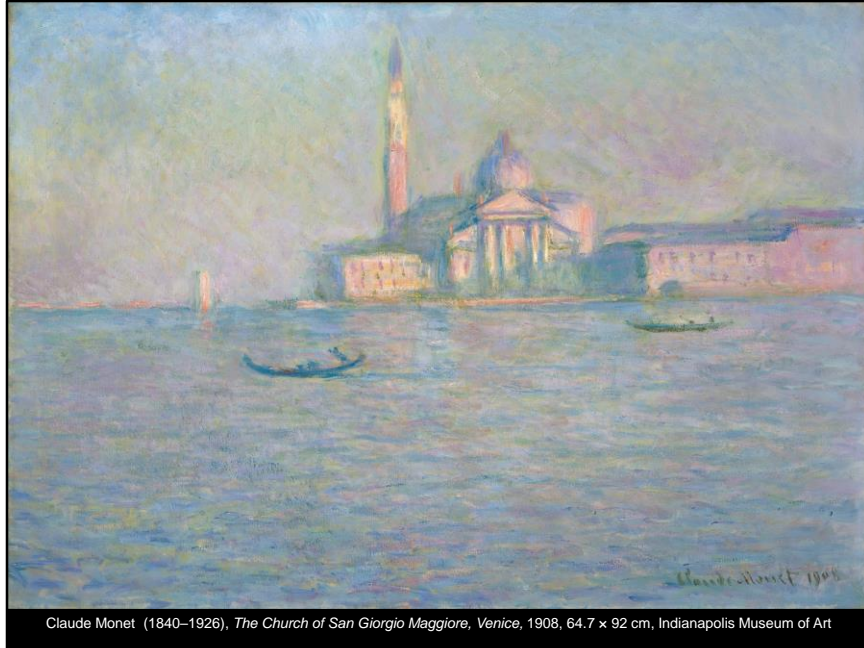
Room 7: Venice

“Monet arrived in Venice with his wife Alice in early October 1908 and remained for two months. They were invited by Mrs Mary Hunter, 'whom Monet had met in London, first staying with her at the Palazzo Barbaro on the Grand Canal before moving to a hotel. Monet quickly got into a rhythm of work, producing 37 canvases of different motifs. He was enthralled by what he called the 'unique light' of Venice, and his paintings all include water in the foreground, so that the light plays both on the historic architecture and the element on which the city seems to float. Like the Rouen and London pictures before them the absence of figures and intensity of effect gave the Venice works a strange, other-worldly quality. They also brought Monet's life-long engagement with architecture to a close. After finishing and exhibiting the Venice pictures in 1912, Monet - now a widower and struggling with both grand projects and failing eyesight - concentrated on painting his garden at Giverny, where he remained until his death in 1926.” (National Gallery)



Claude Monet (1840–1926), *Grand Canal Venice*, 1908, 73 x 92 cm, Museum of Fine Arts Boston

- “Nine paintings of Venice created on his last Mediterranean trip in 1908 “Monet painted six canvases of the great 17th-century church Santa Maria della Salute, taking the famous view looking eastwards down the Grand Canal. In these the afternoon light emphasises the globular shape of the domes, which is offset by the sharp angles of the illumination on the fragmented flanks of the buildings along the waterline. The irregular verticals of the pa/i used to moor gondolas establish the foreground.” (National Gallery)



Claude Monet (1840–1926), *The Church of San Giorgio Maggiore, Venice*, 1908, 64.7 × 92 cm, Indianapolis Museum of Art

“As part of his regular pattern of work, in the late mornings Monet painted the view south-eastward across the wide waterway of the Canale di San Marco toward the island church of San Giorgio Maggiore, designed by Andrea Palladio and built between 1566 and 1610. His view from the Grand Hotel Britannia allowed him to look down so he could contrast the changing light reflected on the flat surface of the sea with that on the sculptural structures of the portal and columns, dome and campanile of Palladio's noble architecture.” (National Gallery)

NEXT WEEK

1. Impressionism in London
2. Modigliani
3. Gothic Revival
4. Charles I: King and Collector
5. A Century of Painting Life
6. The Birth of Art Photography
7. Picasso 1932
8. Monet & Architecture
9. **The Invention of Antiquity**
10. Rodin and Ancient Greece

**Term 1: Wed 26 September,
(half-term 31 October)
to 5 December 2018**

1. Art after World War One
2. The Summer Exhibition
3. Mantegna and Bellini
4. Burne-Jones
5. Klimt and Schiele
6. Lorenzo Lotto and His Portraits
7. The Turner Prize
8. Gainsborough's Family Album
9. Van Gogh and Britain
10. Michelangelo versus Leonardo

**Term 2: Wed 9 January
to 13 March 2019
(no half-term)**

Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- **The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996**
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

London Galleries

Wallace
 British Museum
 Hayward
 National Gallery
 National Portrait Gallery
 White Cube
 Serpentine
 Tate Britain
 Tate Modern
 Royal Academy
 Estorics