



Claude Monet: Journey to Series Paintings

GREETING

One of the leading impressionist painters, Claude Monet (1840–1926) had an exceptional sense for natural light and colors. He excelled at using soft colors and expressing warm light, producing works that appear to be brimming with life. The achievements of this master painter cannot be discussed without referring to his series paintings, in which Monet painted the same location or theme with different weather, at different times, and in different seasons to capture on canvas momentary scenes, revealing the movement of the wind and changes in time. Providing a sense of the curiosity regarding time and light that was characteristic of Monet in his attempt to portray changing landscapes in all their variations, his series paintings could be said to clearly demonstrate the artistic spirit of Monet the painter.

Marking the hundred-and-fiftieth anniversary of the First Impressionist Exhibition in Paris held in 1874, this show brings together over sixty* major works by Monet from around the world for exhibition in Tokyo and Osaka. Focusing on series paintings with motifs such as haystacks and water lilies, which are widely known in Japan as classic examples of Monet's work, the exhibition traces the life of a painter dedicated to a dialog with time and light. The show also presents some of his pre-impressionist works, focusing mainly on the large-scale figure painting *The Luncheon*, which is being shown in Japan for the first time. This painting would lead the artist to leave the government-sponsored Salon art exhibition behind and become the standard-bearer of Impressionism. The show also retraces the process that led to the series technique, which was one of Monet's innovations in form of expression. Focusing exclusively on works by Monet, the exhibition allows viewers to fully appreciate the magnificent world of his art.

* Works shown at the Tokyo and Osaka venues differ to some extent.

The organizers

Who was Claude Monet?

Artist and leading representative of Impressionism. Born November 14, 1840 in the ninth arrondissement of Paris. Monet's family moved to Le Havre when he was about five years old. From around the age of eighteen, he began painting landscapes outdoors on the advice of landscape painter Eugène Boudin, after which Monet moved to Paris where he began studying painting. Monet met Renoir and other students at art school in 1862. In 1865, his work was selected for the first time for the Salon Exhibition, with Édouard Manet, whom Monet admired, calling him the "Raphael of Water." After this, however, Monet's work failed to be selected by the Salon and he experienced financial hardship. With the outbreak of the Franco-Prussian War, Monet took his wife and children to England and the Netherlands to live. In 1874 he held, together with his friends, the first Impressionist Exhibition. Monet traveled through France and other countries, throwing himself into painting landscapes wherever he went. In 1883 he settled in Giverny on the River Seine. From the late 1880s he began painting the Haystacks series of works featuring the haystacks near his home, and there were signs around this time that Monet was even working



on series paintings during his travels. In 1891, Monet showed fifteen works from the Haystacks series at the Paul Durand-Ruel Gallery. The solo exhibition was acclaimed, establishing Monet's domestic and international reputation as a leading French artist. The series paintings that followed—each series based on a different theme or subject—include Poplars, Rouen Cathedral, Morning on the Seine, landscapes of London and Venice, and Water Lilies. In his later years, Monet primarily painted water lilies, a subject he continued to depict despite his failing eyesight. He died at age eighty-six on December 5, 1926 at home in Giverny. A set of Water Lilies, Monet's large-scale and highly decorative paintings that were also his life's work, was gifted to France. The works that Monet painted during the latter half of his life influenced abstract impressionist painters such as Kandinsky, which in turn resulted in a reappraisal of Monet. Cezanne's quote, "Monet was only an eye—but my god, what an eye," is well known.

HIGHLIGHTS

Highlight 1: Focus on Monet's series paintings

Monet, who concentrated on the momentary expression of his subject, the movement of the wind, and the passing of time while he was painting outdoors, went on to depict the same location or subject under different weather conditions, at different times, and through the different seasons, showing them to the public through the ground-breaking format of series paintings.

Monet's famous series paintings—also widely known in Japan—will be the focus of this exhibition, through which we can trace both the life of this artist and his ongoing and uninterrupted dialogue with time and light.

Waterloo Bridge



Waterloo Bridge. Overcast Weather
1900, oil on canvas, 65.0×100.0cm, Hugh Lane Gallery
Collection & image © Hugh Lane Gallery, Dublin



Waterloo Bridge, London, at Dusk
1904, oil on canvas, 65.7×101.6cm, National
Gallery of Art, Washington
© National Gallery of Art, Washington. Collection
of Mr. and Mrs. Paul Mellon, 1983.1.27



Waterloo Bridge, London, at Sunset
1904, oil on canvas, 65.5×92.7cm, National
Gallery of Art, Washington
© National Gallery of Art, Washington.
Collection of Mr. and Mrs. Paul Mellon,



Highlight 2: 100% Monet!

Every painting is a major work from one of over 40 Japanese and international museums and galleries.

Before launching the Impressionist movement, Monet also produced numerous figurative paintings.

Every work in this exhibition is by Monet, from his pre-Impressionist works—with a focus on his major work *The Luncheon*, being shown in Japan for the first time—to the series paintings based on a wide range of subject or motifs such as *Haystacks* and *Water Lilies*. This will be a truly sumptuous 100% Monet exhibition.

This exhibition will be a once-in-a-lifetime opportunity to enjoy and appreciate Monet's most important works selected from over forty museums and galleries, of which over thirty are outside Japan.

Highlight 3: A milestone exhibition to mark 150 years since the birth of Impressionism (1874).

Monet distanced himself from the Salon—the official public exhibition organized by the French government, which was the biggest and virtually the only opportunity for French artists at the time to show their work—and together with his friends, held the first Impressionism Exhibition in April 1874 as a new way to show their works. This exhibition is being held to commemorate 150 years since the birth of Impressionism.

Section 1: Monet, His Early Works

Monet, who was born in Paris in 1840, spent his formative years from age five to eighteen in Le Havre in northwestern France. Although he did not like studying at school, he learned how to sketch, and the caricatures that he drew became popular in his hometown. Monet's encounter, at age seventeen, with the landscape painter Eugène Boudin (1824–98) was a turning point in his life. Boudin invited Monet to go sketching with him outdoors, opening his eyes to the possibilities that lie in depicting landscapes. Boudin and Monet remained lifelong friends. Monet, who dreamed of becoming an artist, moved to Paris at age eighteen. He was called to military service in Algeria for just over a year and around this time was influenced by Dutch painter Johan Jongkind (1819–91). Monet continued to study painting in Paris, where he deepened his friendships with Francisco Pizarro (1830–1903), Pierre-Auguste Renoir (1841–1919), Alfred Sisley (1839–99), and Jean-Frédéric Bazille (1841–70). At the time, being selected for the Salon Exhibition was the only gateway to success for young French artists. In 1865, Monet was selected for the Salon Exhibition for the first time with two seascapes. Two more paintings were selected in the following year—*Camille (The Woman in the Green Dress)*, the model for which was Camille (1847–79), who went on to become Monet's wife, and a landscape painting. Monet's successful debut was accompanied by a favorable art review by Emile Zola (1840–1902), while he also attracted the attention of Édouard Manet (1832–83). After this, however, the ambitious works that Monet painted outdoors were not viewed favorably by many of the conservative Salon judges, and his work continued to be rejected from 1867.



With the outbreak of the Franco-Prussian War in July 1870, Monet and his family evacuated to London to avoid conscription. The ceasefire in the following year resulted in Monet returning to Paris after a period living in the Netherlands. This section will introduce Monet's earliest works, including the landscapes he painted in the Netherlands, with a focus on his major work *The Luncheon*, which failed to be selected for the Salon.



Quai du Louvre

C. 1867, oil on canvas 65.1×92.6cm, Kunstmuseum Den Haag

© Kunstmuseum Den Haag – bequest Mr. and Mrs. G.L.F. Philips-van der Willigen, 1942

This is believed to be a work painted by Monet in spring 1867. In this work, he received the Louvre's permission to paint from a location looking down from the eastern façade of the Louvre. The upper half of the canvas is dominated by clouds, while the bottom half is filled with horse-drawn carriages and people promenading up and down the banks near the Louvre (Rue du Louvre). In the distance, the dome of the Pantheon can be seen on the Left Bank. Unusually for Monet, this urban landscape has been depicted in a traditional style.



The Luncheon

Being shown for the first time in Japan
1868-69, oil on canvas, 231.5×151.5cm
Städel Museum

© Städel Museum, Frankfurt am Main

Seated at the table are Camille, whom Monet would later marry, and their son Jean. A female guest happily watches over the two, while a maid is also looking at them. Monet depicted this private scene on a large canvas over 230cm high. This carefully painted and ambitious work failed to be selected for the Salon in 1870. This early Monet work, a rare example of the artist making substantial use of black, is being exhibited in Japan for the first time.



Houses by the Bank of the River Zaan

Being shown for the first time in Japan
1871, oil on canvas, 47.7×73.7cm
Städel Museum

© Städel Museum, Frankfurt am Main



Section 2: Monet, the Impressionist

Monet, who returned to France from the Netherlands, began living in Argenteuil, outside Paris, from the end of 1871. Manet and Renoir also visited this scenic location and painted together, while art dealer Paul Durand-Ruel (1831-1922), who Monet met in London, began buying his paintings, and the artist was living a fulfilling life that proved to be fleeting.

As a result of being rejected by the Salon, Monet and his friends came up with the concept for a new group exhibition, and eventually in spring 1874, the first Impressionist Exhibition was held in Paris. Monet had participated five times in the Impressionist Exhibition, which had been held eight times by 1886. Although Monet showed *La Japonaise* (1876), the model for which was his wife dressed in Japanese kimono, at the second Impressionist Exhibition, he was painting fewer figurative paintings and landscapes became his main subject. Monet preferred natural landscapes – in particular waterside scenes – to the street scenes of a steadily modernizing city.

Although France experienced an economic boom after the end of the Franco-Prussian War in 1871, a severe recession began to unfold in 1875. Monet was no longer able to sell his work, and his biggest client, entrepreneur Ernest Hosched (1837-91), went bankrupt. Monet found himself experiencing significant financial distress. In 1878 he and his family moved to Vetheuil, where the Hosched family (couple and six children) and the Monet family (couple and two children) began living in the same residence to reduce the cost of living. Camille, whose health began declining around 1876, died of illness at age thirty-two in September 1879. Monet had lost his wife, who was also his favorite model, and he underwent a severe mental health crisis.

This section showcases works by Monet from the 1870s to the 1880s. During this period, the artist traveled on a studio boat, stopping at different locations along the banks of the River Seine. Visitors will see the vast range of typically Impressionist landscapes that Monet painted outdoors.



The Church at Vetheuil
1880, oil on canvas, 50.5×61.0cm
Southampton City Art Gallery
© Southampton City Art Gallery

Monet has depicted Vetheuil, around 60 km northwest of Paris, from a boat on the Seine. Below the streets of Vetheuil, in the center of which is a church, is a green embankment and people boating, while the surface of the river has been depicted in the bottom half of the canvas reflecting this scene and the sky. Monet wanted to sketch the swaying reflection on the water's surface exactly as he saw it and he

did so through brushstrokes created by lightly tapping his brush onto the canvas.



Monet's Studio Boat
1874, oil on canvas, 50.2×65.5cm,
Kröller-Müller Museum
© Collection Kröller-Müller Museum, Otterlo, The
Netherlands, photo by Rik Klein Gotink



The studio boat, moored on the River Seine, is depicted in the center of this work, with the forest, the promenade, and the buildings of Argenteuil along the riverbank in the distance. The surface of the water is calm and quietly reflects the studio boat and surrounding scenery. The studio boat, built in the likeness of the boat owned by landscape painter Charles-François Daubigny (1817-78), consists of a small hut built onto the boat, which Monet would ride, painting countless scenes of the river surface and the waterside.



The Studio Boat
1876, oil on canvas, 54.5×65.3cm
Musée d'art et d'histoire de Neuchâtel
Legs Yvan et Hélène Amez-Droz en 1979. No. Inv. AP 1658.
© Musée d'art et d'histoire de Neuchâtel (Suisse).

*Osaka exhibition only



Spring in Vetheuil
1880, oil on canvas, 60.5×80.5 cm
Museum Boijmans Van Beuningen
© Collection Museum Boijmans Van Beuningen, Rotterdam.
Loan: Stichting Museum Boijmans Van Beuningen,
Donation: Mevr. E.Y. van Beek-van Hoorn Janssen 1951/
Creditline photographer: Studio Tromp

Section 3: Focusing on One Subject

Monet traveled extensively through Europe in search of new subjects. Not only did he paint the environs of the town in the outskirts of Paris, where he was based, but he also traveled to far flung locations to paint, including Le Havre and tretat in the Normandy region, Belle-Île in the Brittany region, Bordighera in Italy, Monaco on the Mediterranean Sea, and Antibes. Many of the locations are named in the titles of his paintings. These travels were made possible by the development of the railroad network. Tourism was increasingly popular in France during the nineteenth century, and Normandy became a popular tourist destination when Paris and Le Havre were connected by rail in 1847.

At times Monet would spend several months staying at different destinations on his travels, where he would work with intensity. He had no interest in crowded recreational attractions, preferring to depict beaches absent of people. He walked around these locations in his long boots, and sometimes even took risks such as climbing down a steep hill to a rocky area so that he could set up his easel closer to his subject.

A group of paintings depicting Pourville beach are on display in this section. Monet focused on, amongst others, the shapes of the jutting cliffs in the works he painted in 1882. However, when he revisited the same location fifteen years later, Monet barely made changes to the composition, the main subject being the changing ocean and the sky as the result of the weather. Similarly, tretat in Normandy was also a location that fascinated Monet, and he visited it every year between 1883 and 1886. This exhibition introduces two works of Le Manneporte and its strangely shaped rock face, which Monet depicted at close distance. While staying in different places during his travels, Monet painted and captured, on canvas, the same subjects—the ocean, the sky, mountains, and rock faces—and their appearance that underwent constant change depending on the season, the weather, and time.



View of Ventimiglia

1884, oil on canvas, 65.1×91.7cm,
Kelvingrove Art Gallery and Museum

© CSG CIC Glasgow Museums Collection. Presented by the Trustees
of the Hamilton Bequest, 1943

Monet, who was captivated by the Mediterranean coast that he traveled along with Renoir in December 1883, revisited this location on his own in January of the following year. Monet worked energetically to capture the plants and the landscape in the glittering sunlight using bright colors, incorporating blues and pinks, which he had rarely used in the past. This work depicts the view from Bordighera in Italy to France, with the streets of Ventimiglia depicted to the right of the canvas.



The Manneporte (treatat)
1883, oil on canvas, 65.4×81.3cm The Metropolitan
Museum of Art

Image copyright © The Metropolitan Museum of Art.

Image source: Art Resource, NY. Bequest of William Church Osborn, 1951
(51.30.5)



The Manneporte near treatat
Being shown for the first time in Japan
1886, oil on canvas, 81.3×65.4cm, The Metropolitan Museum of Art

Image copyright © The Metropolitan Museum of Art.

Image source: Art Resource, NY. Bequest of Lillie P. Bliss, 1931 (31.67.11)

treatat is a picturesque town by the sea in the Normandy region and is famous for its steep cliffs. Monet had seen works depicting the strangely shaped rock cliffs of treatat by artists such as Eugène Delacroix (1798–1863) and Gustave Courbet (1819–77), and he painted in this location every year between 1883 and 1886. These two works, in which Monet depicted the strange rocks of the Manneporte from close proximity, were painted three years apart. We can see not only a difference in the format of the works, but also in the colors that he used.



Rocky Coast at Pourville
Being shown for the first time in Japan
1882, oil on canvas, 60.4×80.9cm, Rijksmuseum Twenthe

© Collection Rijksmuseum Twenthe, Enschede (NL) (photography Rik Klein Gotink)



Seashore and Cliffs of Pourville in the Morning
1882, oil on canvas, 59.0×71.0cm, Tokyo Fuji Art Museum

© Tokyo Fuji Art Museum Image Archive/DNPartcom

A steep cliff casts a blue shadow onto the beach and ocean on a sunny day in summer. The complex shadows cast by the limestone rock face are expressively painted in multiple colors. Monet, fascinated by the cliffs and ravines that can be seen along the beaches from Pourville to Varengeville-sur-Mer in the Normandy region, visited this area twice in 1882, during which he painted over a hundred seascapes.

Section 4: Series Paintings

In spring of 1883, Monet, aged forty-two, relocated to Giverny along the River Seine and downstream from Vetheuil to focus on painting, leaving his home and family in the care of Alice Hoschede (1844–1911), with whom Monet was living.

Haystacks is believed to be the first example of Monet's series paintings. Although Monet initially painted representational scenes and landscapes that he came across in autumn near his home in Giverny, from around 1890, he was also directing his focus onto, and capturing haystacks—which gradually take on different appearances in the changing light—onto multiple canvases. He altered the way he combined location and perspective and went on to enhance the contrast between the light and shade of the haystacks in the sun, effectively making them appear more abstract. Grainstacks: Snow Effect, part of this exhibition, is one work in a series of fifteen paintings that Monet showed at the Paul Durand-Ruel Gallery in May 1891. The solo show was highly acclaimed, and Monet went on to create other series of works, such as Poplars and Rouen Cathedral.

Monet began visiting London in 1899, and painted series of paintings such as Charing Cross Bridge and Waterloo Bridge during his visits over the course of several years. The works feature a simple composition, with the buildings softly floating against a canvas that seems to be imbued with humidity. Monet has used rough brushstrokes to painstakingly depict light and air. Although the composition may be the same, the uniqueness of each work stands out.

It has been pointed out that Japanese ukiyoe woodblock prints, which Monet loved, were one of his sources of inspiration for his series paintings. Monet owned, amongst others, works such as Utagawa Hiroshige (1797–1858)'s Togu Goshō, and the artist may have discovered new possibilities of creative expression in his series of landscapes.



Haystacks at Giverny
1884, oil on canvas, 66.1×81.3cm
Pola Museum

Monet painted many haystacks near his studio in Giverny between the mid-1880s to 1891. The haystacks he depicted until 1886 were literally stacks of hay used to feed livestock, but the haystacks he depicted from 1890 to 1891 were actually grainstacks, stacks of unthreshed wheat. Although the composition in this series is similar, Monet has depicted the different appearance of the haystacks caused by the light, which changes depending on the weather, time of the day, and the season.



Grainstacks: Snow Effect
1891, oil on canvas, 65.0×92.0cm
National Galleries of Scotland

© National Galleries of Scotland. Bequest of Sir Alexander Maitland 1965



Valley of the Creuse, Grey Day
1889, oil on canvas, 73.5×92.5cm
Von der Heydt-Museum Wuppertal

© Von der Heydt-Museum Wuppertal, photo: Medienzentrum Wuppertal

The Creuse at Sunset
1889, oil on canvas 73.0×70.5cm
Musée d'Unterlinden

Photo © Musée d'Unterlinden, Colmar, France. Dist. RMN-Grand Palais / Christian Kempf / distributed by AMF

* Tokyo exhibition only





Charing Cross Bridge, The Thames

Osaka exhibition only

1903, oil on canvas, 73.0×100.0cm

Yoshino Gypsum Collection (Gifted to Yamagata Museum of Art)



Charing Cross Bridge, The Thames

1903, oil on canvas, 73.4×100.3cm, Museum of Fine Arts
of Lyon

Image © Lyon MBA, Photo Alain Basset, B 1725



Section 4



Waterloo Bridge, Overcast Weather
1900, oil on canvas, 65.0×100.0cm
Hugh Lane Gallery

Collection & image © Hugh Lane Gallery, Dublin

Monet visited London three times between 1899 and 1901, where he painted series paintings such as bridges over the Thames River and the Houses of Parliament. He painted Waterloo Bridge the greatest number of times, depicting the view of the Thames downstream from the hotel he was staying at. To capture the complex properties of light penetrating the famous London fog, Monet chose to visit this city in the foggy days of winter.



Waterloo Bridge, London, at Dusk
1904, oil on canvas, 65.7×101.6cm
National Gallery of Art, Washington

© National Gallery of Art, Washington.

Collection of Mr. and Mrs. Paul Mellon, 1983.1.27

Waterloo Bridge, London, at Sunset
1904, oil on canvas, 65.5×92.7cm
National Gallery of Art, Washington.

© National Gallery of Art, Washington.

Collection of Mr. and Mrs. Paul Mellon, 1983.1.28



Section 5: Water Lilies and the Garden in Giverny

Giverny, where Monet lived for the latter half of his life, was a constant source of inspiration for the artist. He depicted scenes of the village on the Epte River, a tributary of the River Seine. Monet went on to purchase the house and land that he had been leasing, then buying more land around it, where he created a flower garden and a water garden, hiring several gardeners to whom he would issue specific orders from wherever he was on his travels. Monet cultivated water lilies for his water garden, a pond over which he placed a Japanese style arched bridge and a wisteria trellis, and also planted irises and water irises. Many artists and collectors from the United States and Japan visited Monet. He was financially secure, and even enjoyed luxuries such as buying a motor vehicle, an unusual sight at the time.

Monet depicted many different flowers and plants, including the wisteria and peonies growing in his garden. From the latter half of the 1890s, Monet painted some three hundred works featuring water lilies. His friend, politician Georges Clemenceau (1841–1929) encouraged Monet to embark on a project to paint the subject on large decorative panels (*grande décoration*). Monet then built a massive studio exclusively for painting water lilies and went on to create the largest paintings of water lilies in history. This series of panels was gifted to France and remains on display at Musée de l'Orangerie in Paris.

From around 1908 Monet's eyesight began to deteriorate and he had cataract surgery in 1923. There were also changes in his personal life, and the year after Ernest Hoschedé died in 1891, Monet remarried, formalizing his relationship with the now widowed Alice Hoschedé. After Alice's death in 1911, Monet's daughter-in-law Blanche looked after him in his final years.

Monet's focus was increasingly directed at the water's surface, rather than the water lilies that he had depicted as a part of the landscape. As his eyesight deteriorated, his brushwork became increasingly rough, the outline of the subject more ambiguous, and the abstract harmony of light and color eventually began to dominate the canvas. Mid-twentieth century abstract artists were excited and influenced by this group of works painted in his later years and characterized by large canvases covered with brushstrokes of color and light, which in turn led to

generating new interest in and a reappraisal of Monet's art.



Water Lilies
C. 1897–98, oil on canvas, 66.0×104.1 cm, Los Angeles County Museum of Art
Los Angeles County Museum of Art, Mrs. Fred Hathaway Bixby Bequest, M.62.8.13,

photo © Museum Associates/LACMA

Painting and gardening were Monet's passions while living in Giverny. In this work, he has captured, up close, the surface of the lake, so that the painting appears almost like a section or detail of a much larger work. The rich petals of the red-tinged, white water lilies are fully open, the flowers floating on the lake along with the defined,



circular leaves. Monet has used this close-up composition and quick and rough brushstrokes to vividly depict the subject through a range of colors such as blues and purples.



Giverny Landscape, Snow Effect
Being shown for the first time in Japan
1886, oil on canvas 65.0×81.0cm
Hecht Museum

© Courtesy of the Hecht Museum, University of Haifa, Israel



Water Lily Pond
1907, oil on canvas, 100.6×73.5cm
The Ishibashi Foundation's Artizon Museum
* Osaka exhibition only



Corner of the Water Lilies Basin
1918, oil on canvas, 119.5×88.5cm
Musée d'Art et d'Histoire
© Musée d'art et d'histoire, Ville de Genève, photographe: Bettina Jacot-Descombes
* Tokyo exhibition only



The Water-Lily Pond
1918, oil on canvas, 131.0×197.0cm
Hasso Plattner Collection
© Hasso Plattner Collection

The trees in the garden and the clouds in the sky are reflected, like a mirror, on the surface of the lake, and color and shapes intermingle with the water lilies and their leaves, creating a perfect harmony of bright, warm colors. The light increases to such an extent that it almost creates a distant view, while Monet's eyes as he paints, standing near a corner of the pond, overlap with our eyes, as we look at the painting. This is one of Monet's masterpieces from his later years, during which he continued to throw himself into painting despite his deteriorating eyesight.



COLUMN

The backstory and definition of Claude Monet's series paintings

Claude Monet's eighty-six-year life has been colored by several legends, of which perhaps the biggest is that he was both the founder of Impressionism and its best-known artist. One of the legends that made him famous in terms of technique and skill was his series paintings.

During his early career during the 1860s and 1870s, Monet enthusiastically painted the modernizing streets of Paris and the outlying suburbs that were undergoing a transformation. During the 1880s, Monet traveled frequently around France, from north to south, painting famous historical sites. In April 1883 Monet relocated to Giverny, on the Lower Seine. He turned forty-three that year. Towards the end of the 1880s Monet chose traditional French subjects such as the rural scenery surrounding Giverny. Another subject that he painted and was a common sight around Monet's home in Giverny was the haystack.

Between the end of summer 1890 and early spring of the following year, Monet painted twenty-five works featuring haystacks. Monet selected fifteen works from this collection and held a solo show at the Paul Durand-Ruel Gallery in May of 1891. The show was widely acclaimed and most of his works were sold. Monet then created two series of paintings, one series featuring poplars, and the other the façade of Rouen Cathedral. These works went on to become famous as "series paintings." Such works, called "series" in English and "série" in French, often refer to works, displayed in churches, of the lives of saints, or lunar calendar paintings depicting agricultural work through the seasons. However, Monet's unique interpretation is incorporated into these series of paintings created between 1890 and 1892. Monet restricted both the subject matter and the perspective through which he depicts the subject, capturing on canvas the different weather conditions and the passing of time. Charming anecdotes also contribute to the legends surrounding Monet's series paintings. According to one anecdote, Monet was painting the reflected light on the haystacks, when the effect of the light rapidly altered. Monet then asked one of his daughters-in-law to bring more canvas from the house, enabling him to complete the series of paintings of haystacks before the afternoon was over.

In fact, Monet took the sketches he had done on-site back to his studio, where he took his time to complete the works. It should also be noted that Monet did not accidentally discover and use haystacks as his subject, but depicted haystacks as the traditional symbol of wealth and a symbol of pride in the French countryside.

In Monet's series paintings, the same subject matter would be used, but depicted under different weather conditions and at different times, and this unique characteristic is evident in the works he painted just before the haystack series—Creuse Valley, Grey Day and Creuse at Sunset. We can also see a prototype of Monet's unique painting series in a group of works that can be loosely grouped together as the subject is the same. Quai du Louvre, from his early period, is a set of three works in which Monet depicted Paris during the World Exposition. The group of landscapes of Argenteuil that he painted during the 1870s can also be added to these examples. With the advent of the twentieth century, Monet embarked on a new series of paintings—the series of paintings of water lilies floating on the pond created by Monet in the garden of his home in Giverny. During this time, Monet traveled to London and Venice, and the urban landscapes that he painted in those two cities can arguably be described as series paintings. Although the compositions of the painting depicting Charing Cross Bridge and that



of Waterloo Bridge, over the Thames River, are almost the same, they are distinguished by subtle hues.

NORIO SHIMADA (Curatorial Supervisor, Japan)

Born 1940 in Yamanashi Prefecture. Professor Emeritus, Jissen Women's University. Previous positions include Director of Yamanashi Prefectural Museum of Art and Bridgestone Museum (now Artizon Museum).

Main publications include *Impressionism and the Japanese, The Challenge of Impressionism*, and *Impressionist Masterpieces Born on the Seine*. He has also co-written and supervised numerous publications.

Outline

Exhibition title: *Claude Monet: Journey to Series Paintings*

Dates: February 10 – May 6, 2024

Closed: Mondays (Open February 12, April 1, 15, 22, 29, and May 6)

Venue: Nakanoshima Museum of Art, Osaka 5F Galleries

Opening hours: 10:00 – 18:00 (last entry 17:30)

Admission (including tax): Same-day ticket: Adults 2,500 yen / University and high school students 1,500 yen / Junior high and elementary school students 500 yen

Advance tickets/Group tickets: Adults 2,300 yen / University and high school students 1,300 yen / Junior high and elementary school students 300 yen

Advance February limited tickets (Adults only): Adults 2,000 yen / Advance Pair Ticket (Adults only) 4,400 yen

* Advance ticket sales period: October 26, 2023 10:00 – February 9, 2024 23:59. *Advance February limited tickets and advance pair tickets will be sold only at the following *Advance February limited tickets and advance pair tickets will be sold only at the following playguide ticket sites (excluding the ticket site of Nakanoshima Museum of Art, Osaka). They are sold over the same period as advance tickets.* If the exhibition galleries become crowded, numbered tickets (queuing tickets) may be distributed.* Admission is free for preschool children. * Group prices are for groups of at least 20 visitors. * Persons holding an official Disability Certificate are admitted for half the price of a same-day ticket (including one attendant). Apply at the ticket counter (2F) on the day. No advance reservation is required.* For this exhibition, regular adult rates apply to Osaka City residents aged 65 or older.

Where to buy tickets

Nakanoshima Museum of Art, Osaka ticket site, official online ticket site, Lawson Ticket (L code: 54487); Ticket PIA (P code: 686-641); eplus; 7ticket (7 code: 102-833); CN Playguide; Asoview!; other locations

Organizers: Nakanoshima Museum of Art, Osaka; Kansai Television Co. Ltd.; The Sankei Shimbun

Supporters: Embassy of France, French Institute of Japan

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With the cooperation of KLM Royal Dutch Airlines, Japan Airlines, Lufthansa Cargo AG, Lufthansa German



NAKANOSHIMA
MUSEUM OF ART, OSAKA

Airlines, Yamato Transport

Exhibition Supervisor Benno Tempel, Director of the Kunstmuseum Den-Haag

Editorial supervision and cooperation Michael Clarke, former Director of the National Gallery of Scotland

Japanese Supervisor Norio Shimada (Professor Emeritus, Jissen Women's University.)

Kansai Television event website <https://www.ktv.jp/event/monet2024/>