

The background of the entire poster is a reproduction of a painting in the Impressionist style, likely by J.M.W. Turner. It depicts a pond with several lily pads and small, light-colored flowers. The brushwork is visible and textured, with a palette dominated by greens, blues, and earthy tones. The lighting is soft and diffused, creating a sense of atmosphere.

ART  
GALLERY  
NSW

# MONET

and the Impressionists

SLIDE SHOW

[www.monet.org.au](http://www.monet.org.au)

ART GALLERY OF NEW SOUTH WALES

11 OCTOBER 08 – 26 JANUARY 09

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

14 FEBRUARY – 17 MAY 09



As a painter I've done what I can,  
and to me that seems sufficient.

I don't want to be compared to the great  
masters of the past, and my painting  
belongs to the critics. That is enough.

Claude Monet 1918



**Monet and the Impressionists** consists of 58 works, mostly from the permanent collection of the Museum of Fine Arts (MFA) in Boston. Founded in 1870, the MFA is renowned for its superb Impressionist holdings, but it is also rich in works by the previous generation of artists who brought landscape painting to new prominence in France: painters associated with the Barbizon school (**Jean-Baptiste-Camille Corot, Théodore Rousseau, Constant Troyon and Jean-François Millet**); painters in Normandy who were Monet's first teachers (**Eugène Boudin and Johan Barthold Jongkind**); and those who were Monet's mentors and role-models during his early days in Paris (**Auguste Toulmouche and Edouard Manet**).

This exhibition traces the emergence of the Impressionist group **Claude Monet, Camille Pissarro, Pierre-August Renoir, Alfred Sisley, Eduard Degas and Paul Cézanne**, whom the critics identified in the 1870s, shows the consolidation of the Impressionist style in the 1880s, then reveals how the artists grew apart as the 20th century approached.

Terence Maloon

Curator, special exhibitions

Art Gallery of New South Wales



## MONET'S EARLY YEARS: SOURCES OF INSPIRATION

I gaze on this light that  
inundates the earth, that  
quivers on the water,  
that plays on clothing,  
and I grow faint to realise  
how much genius is  
needed to master so  
many difficulties.

Eugène Boudin c1854–59<sup>1</sup>

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Claude Monet

**Rue de la Bavole, Honfleur** c1864

oil on canvas, 55.9 x 61 cm

Museum of Fine Arts, Boston, bequest of John T Spaulding 48.580

Photograph © MFA, Boston

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## MONET AND EARLY IMPRESSIONISM

Touch distinguished the various aspects of the painting (the main body of it being atmosphere) – a touch of many accents, criss-crossed, ruffled, speckled. You have to see it in close-up – what a frenzy!

André Masson 1952<sup>2</sup>



Paul Cézanne

**The pond** c1877–79

oil on canvas, 47 x 56.2 cm

Museum of Fine Arts, Boston, Tompkins Collection – Arthur Gordon  
Tompkins Fund 48.244 Photograph © MFA, Boston



## MONET AND THE TRIUMPH OF IMPRESSIONISM: THE 1880s

Monet's work is one of the great turning points of painting, a commotion, the primacy of light ... Sun-loving, he saw luminosity everywhere, even in shadow, and there was nothing black in the festival he brought along with him, not even coal.

André Masson 1952<sup>3</sup>

Claude Monet  
**Cap Martin, near Menton** 1884

oil on canvas, 67.2 x 81.6 cm  
Museum of Fine Arts, Boston, Juliana Cheney Edwards Collection  
25.128 Photograph © MFA, Boston





## MONET AND JAPANESE ART

If you absolutely insist on affiliating me to others, let it be to the old Japanese. The rareness of their taste always appealed to me, and I like the implications of their aesthetic, which evokes a presence by a shadow, an ensemble by a fragment.

Claude Monet 1909<sup>4</sup>

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Utagawa Hiroshige I

**Kai Province: Monkey Bridge** Japan, Edo period, 1853

woodblock print, ink and colour on paper, 37 x 25.4 cm

Museum of Fine Arts, Boston, William Sturgis Bigelow Collection 11.26224

Photograph © MFA, Boston

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## MONET AND IMPRESSIONISM AFTER 1900

No voluptuousness there,  
no sentimentality here;  
the wise and intuitive  
artist [Degas] does not care  
to explore the trite and  
hackneyed view of his  
subject. A master of  
drawing, he has sought  
delicate lines and  
movements exquisite  
or grotesque, of a strange  
new beauty.

Stéphane Mallarmé, 1876<sup>7</sup>

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Edgar Degas  
**Dancer looking at the sole of her right foot**  
1900–10, cast 1919–21

bronze, cire perdue (lost wax), 48 cm height  
Art Gallery of New South Wales, bequest of Paul Haefliger 1982 60.1983  
Photograph © Art Gallery of New South Wales

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## MONET'S SERIES

These last series mark the limit of Impressionism ... Monet arrived at the last degree of abstraction that the painter's art can sustain, at the utmost limit of the imagination allied to the real.

Théodore Duret 1906<sup>5</sup>



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Claude Monet

**Charing Cross Bridge (overcast day)** 1900

oil on canvas, 60.6 x 91.5 cm

Museum of Fine Arts, Boston, given by Janet Hubbard Stevens

in memory of her mother, Janet Watson Hubbard 1978.465

Photograph © MFA, Boston

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Monet in his house at Giverny.

Private collection. Photograph Roger-Viollet, Paris/The Bridgeman Art Library



FOR FURTHER INFORMATION ON THE EXHIBITION  
AND K-6 & 7-12 EDUCATION PROGRAMS AND RESOURCES:

[www.monet.org.au](http://www.monet.org.au)

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Monet and the Impressionists

11 October 2008 - 26 January 2009

Lower Level 1


The Art Gallery of New South Wales is the only Australian venue for this superb exhibition from the Museum of Fine Arts Boston, which has one of the world's finest and most famous collections of impressionist paintings.

Thirty of the finest paintings by the master of impressionism, Claude Monet, will be accompanied by superlative paintings by his contemporaries including Cézanne, Manet, Degas, Pissarro, Renoir and Sisley.

This selection will highlight the breadth of Monet's interests, his influences and the influence he exerted on his contemporaries, from his beginnings in the 1860s until the summit of his fame in the 1900s.

**Travel packages** are available from [Qantas Holidays](#) and [Showbiz](#).

- [Education programs](#)



Claude Monet *Water lilies* 1905  
Museum of Fine Arts Boston  
Gift of Edward Jackson Holmes  
Photograph © MFA, Boston

Prices	Adult \$18.00
	Member/Concession \$12.00
	Family \$48.00 (2 adults + 2 children)
	Booked school groups \$5.00 (per student)

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## FIND OUT MORE ABOUT MONET AND THE IMPRESSIONISTS

Search Gallery collections around the world for works by Monet and the Impressionists.

### WEBSITE SUGGESTIONS:

**ART GALLERY OF NSW**  
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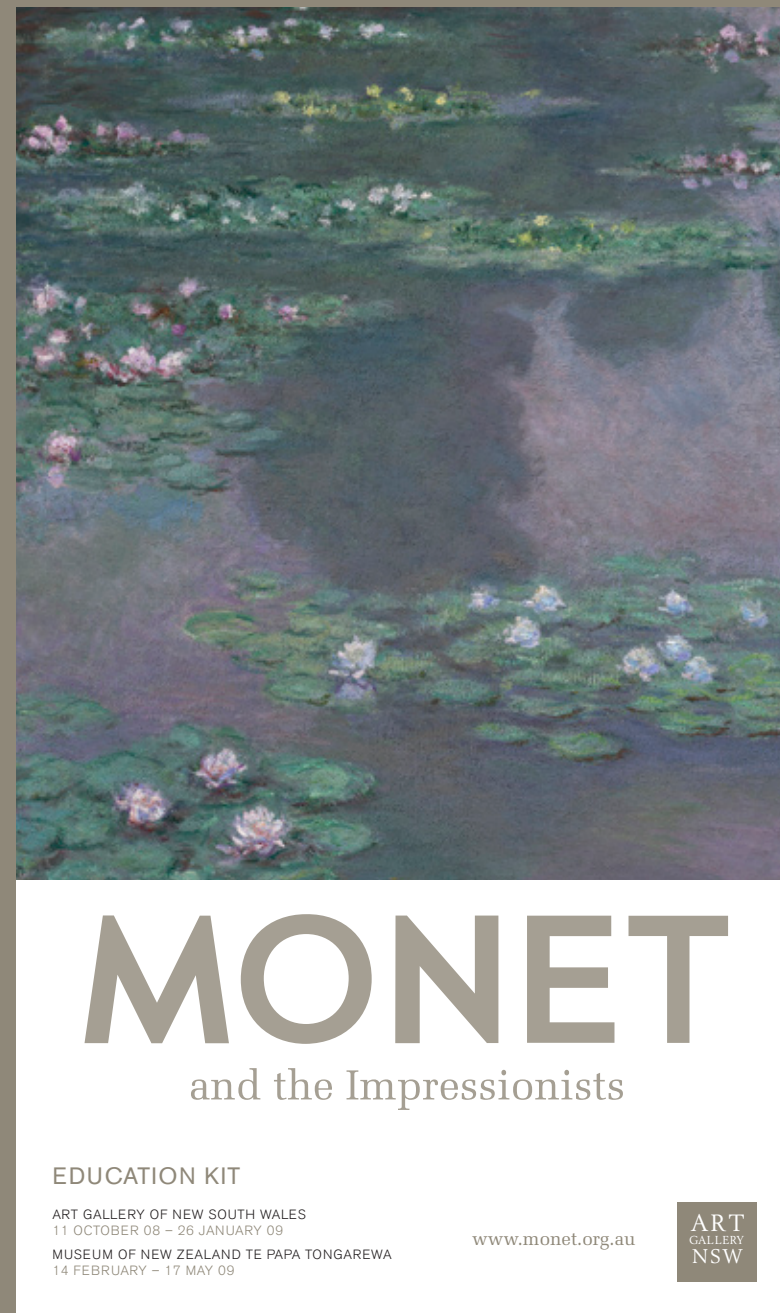
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## MONET AND THE IMPRESSIONISTS EDUCATION KIT



This slide show is based on the *Monet and the Impressionists* printed education kit which is also available online with extended resource material for:

- French language students
- Students with mild to moderate intellectual disabilities
- Gifted and talented students across a range of curriculum areas.

[www.artgallery.nsw.gov.au/ed/resources/ed\\_kits/monet](http://www.artgallery.nsw.gov.au/ed/resources/ed_kits/monet)



**MONET AND THE IMPRESSIONISTS**  
[www.monet.org.au](http://www.monet.org.au)

**EXHIBITION**

Art Gallery of New South Wales  
11 October 2008 – 26 January 2009

Museum of New Zealand Te Papa Tongarewa  
14 February – 17 May 2009

Principal sponsor  
**Ernst & Young**

**SLIDE SHOW**

Produced by the Public Programs Department  
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cover image:

Claude Monet *Waterlilies* 1905 (detail)

oil on canvas, 89.5 x 100.3 cm

Museum of Fine Arts, Boston, gift of Edward Jackson Holmes

Photograph © MFA, Boston

All references listed in the  
*Monet and the Impressionists* education kit.

**Art Gallery of New South Wales**

Art Gallery Road, The Domain, Sydney 2000, Australia

[pp@ag.nsw.gov.au](mailto:pp@ag.nsw.gov.au)

[www.artgallery.nsw.gov.au/education](http://www.artgallery.nsw.gov.au/education)