

ใบงานที่ 2

CLAUDE MONET: MASTERPIECES OF ART

Claude Monet : Evolution of a Master

Life in the army

Drafted into the African Light Infantry, he was posted to Algeria, arriving there in June 1861. He may have been bored by the military routine, but he was delighted by the alien landscape, the dazzling sunshine and the exotic light and colour. 'There were new sights to be seen all the time,' he said, 'and in leisure moments I tried my hand at rendering them. You can't imagine how much I learned in this way, how well it trained my eye. I wasn't aware of it myself at first. The impressions of light and colour that I received down there only got sorted out later, but the seeds of my future work had already begun to sprout.'

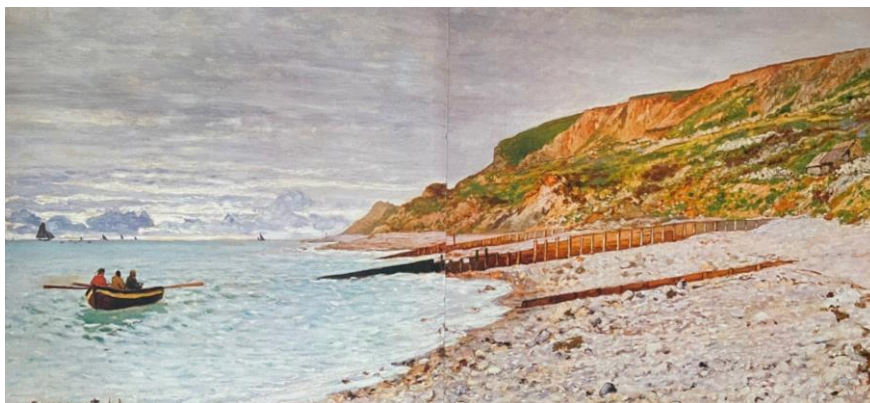
After just over a year, stricken with typhoid, Monet was shipped back to Le Havre. During his recuperation, he met another man who would be important in his artistic development - the Dutch painter Johan Barthold Jongkind (1819-91), who was staying in the nearby town of Honfleur. 'It is to him that I owe the final education of my eye,' Monet later said.

French painting experienced a momentous year in 1863. The number of works rejected by the Salon judges created such a furore in the art world that Emperor Napoleon III insisted on going to the Salon to see for himself what all the fuss was about. Declaring the rejected pictures to look no worse to him than the ones that had been accepted, he ordered that the rejects be hung in another part of the Palais de l'Industrie so that the public could judge them for themselves. This exhibition came to be known as the Salon des Refuses. One work exhibited there created a scandal. Edouard Manet's Luncheon on the Grass depicted a picnic

with two women, one of them nude, and two fully clothed men. Its daring subject matter and dramatically contrasting colours set it apart from everything else in the exhibition and delighted Monet and his friends.

Salon Recognition

In 1864, when Gleyre suddenly closed his studio, Monet returned to Le Havre, where his aunt and his father harangued him about his failure to sell anything. Monet ignored them, returning to Paris where he at last gained some recognition for his work. Not only did the judges for the 1865 Salon accept two of his paintings - *La Pointe de la Heve*, *Sainte-Adresse* and *L'Embouchure de la Seine a Honfleur* - but critics also praised the works, one describing them as the best seascapes in the exhibition. Better still, both paintings sold for 300 francs each.



La Pointe de la Heve, Sainte-Adresse, 1864, Oil on canvas, 41 x 73 cm (16x 28.25in) • The National Gallery, London

Flushed with this success, Monet planned an audacious painting, *Luncheon on the grass*, inspired by Manet's scandalous work of the same name. It was to feature a picnic attended by 12 people and would be painted en plein air, using natural light and an authentic woodland backdrop. No one had ever attempted to execute such a painting outside of a studio. This was a difficult and complex project and before long Monet was forced to go against his own instincts and work on the painting in the studio, having made sketches outside. Sadly, it was later damaged by damp and only two fragments remain.



Luncheon on the Grass, 1865-66, Oil on canvas, 130 x 181 cm (51 x 71.25 in) • The Pushkin Museum of Fine Arts, Moscow