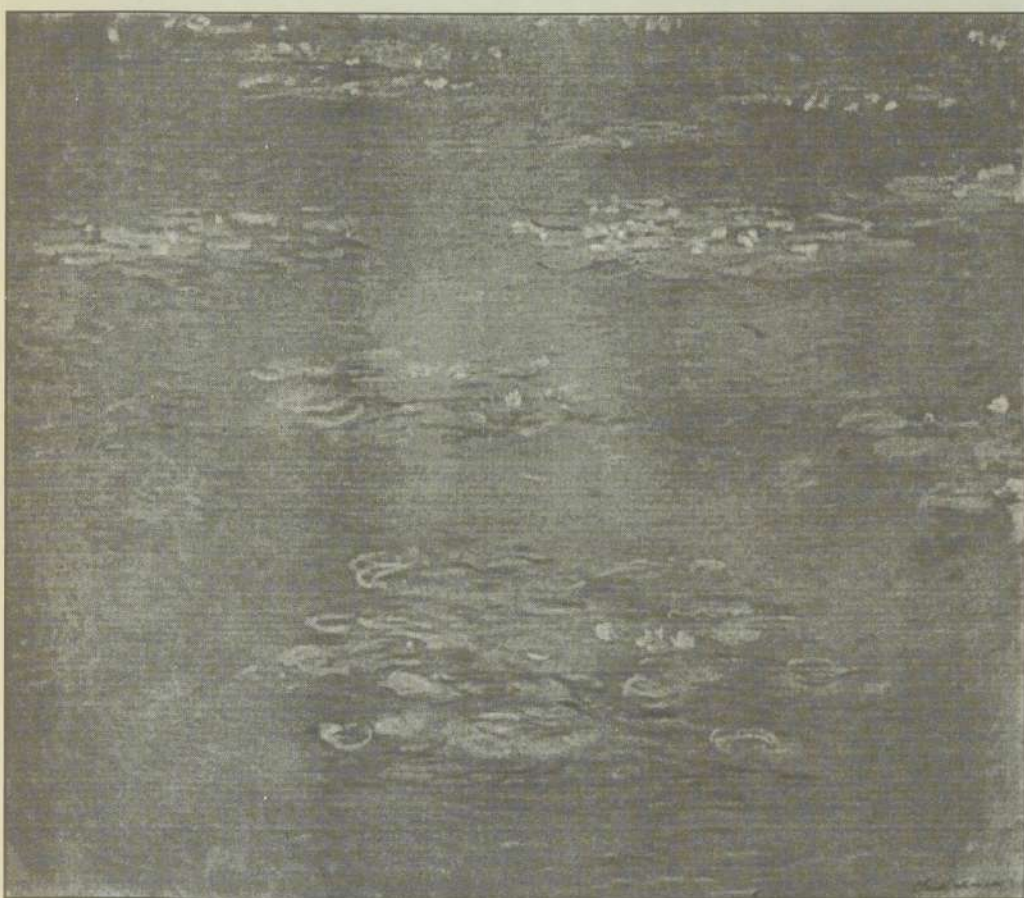




Yellow and Mauve Irises (Iris jaunes et mauves) 1924-1925



Water Lilies (Nymphéas) 1903



Water Lilies and Agapanthus (Nymphéas et agapanthes) 1914-1917

Water Lilies (Nymphéas) 1922-1924

Right: The Roses (Les Roses) 1925-1926

Monet exhibit

MANDI LINSTROM
Staff Writer

Claude Monet may be a household name and one of the founding fathers of an artistic revolution, but not many students are aware that he was responsible for more than the birth of Impressionism.

Impressionists like Monet gave the world a new way to see color, and helped people to realize, for instance, that the experience of seeing a red roses against a lush green background contains several other colors as well.

For those who have become blind to the "foreign territory" of art, the Portland Art Museum is offering the experience of encountering Monet in an unseen light—his later years.

Monet: Late Paintings of Giverny From the Musée Marmottan is an exhibit that takes a different approach to the life and times of Monet. The exhibit speaks of his history, but with a focus generated toward the years in which he painted with unseeing eyes.

The 22 paintings that originated from Monet's later years were painted when the eyes that once took what they saw and made unique impression upon society went almost entirely blind. Monet developed cataracts in 1912. By 1922, he was left with 10% of his eyesight in one eye, while in the other eye only light and shadows

were clear. Surgery to improve his eyesight years later helped him to regain only part of his eyesight.

As a result, the paintings on display may not be what one would expect from Monet. While he is remembered most for pioneering the era of Impressionism and his paintings of gardens and the Roun Cathedral, the canvasses that comprise the main part of the exhibit are strikingly different. The paintings are abstract and dense with bolder brush strokes and more vibrant tones, but they are as beautiful—if not more—as the Monet most people know.

One would think that when a person loses the tool that is most valuable to them, they would be incomplete. What is a painter without his eyesight? However, Monet rose to the challenge of lost eyesight and changed his minimal view into one with a never ending horizon. In fact some even say that the works he painted after he lost his eyesight rarely contained a horizon.

Instead, light and color were the tools of an aging Monet, as well assistance from his memory. He would carefully select the colors that he painted with and use larger brushes on bigger canvases. The end result was a form of painting that was sparse and encompassed more space.

Monet wrote to a friend just as his sight began to fail. "Age and troubles have exhausted my



The Pond of Water Lilies (Le Bassin aux nymphéas) 1917-1919

