

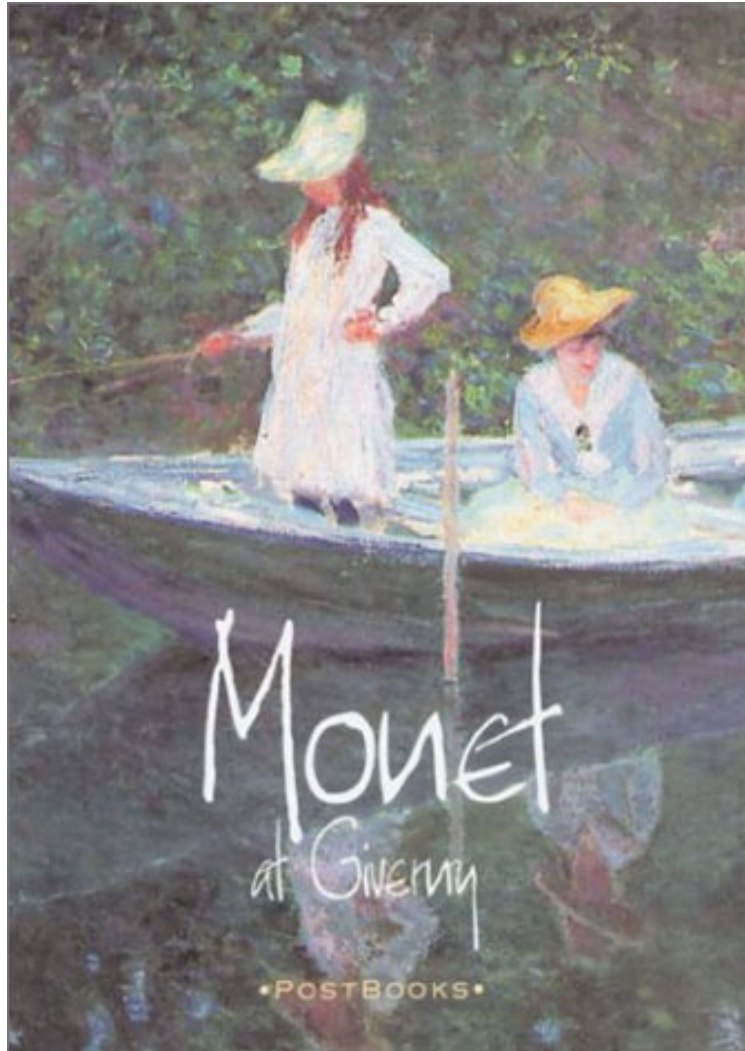
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[Pdf free] Postbooks: Monet at Giverny

## Postbooks: Monet at Giverny

**From Brand: Hachette : Postbooks: Monet at Giverny** before purchasing it in order to gage whether or not it would be worth my time, and all praised Postbooks: Monet at Giverny:

6 of 6 people found the following review helpful. Field of ImpressionsBy A CustomerDuring his last 40 years, Claude MONET AT GIVERNY pioneered modern art with his three painting series. Like the serial painting methods of Japanese woodcut artists Hiroshige's "Hundred views of Edo" and Hokusai's "Hundred views of Mt Fuji," the Giverny village area series painted the same or closely related subjects from different viewpoints and in different formats. The "Early morning on the Seine" series colored varying weather and followed changing light under influences from Eugene Boudin; Barbizon school artists Camille Corot and Charles-Francois Daubigny; and Johan Barthold Jongkind. As in the later waterlily paintings, water, light and reflection mixed natural and reflected realities so well as not to be

able to tell the difference. The "Poplars" series brought to mind influences from Japanese woodcuts and Van Gogh while setting the stage for art nouveau's coordinated color series and decoratively two-dimensional line. Very 20th-century were the abstractly treated "Grain stacks" series and the open-ended, open-formed waterlily paintings alternating sky and water across huge formats without frames. Karin Sagner-Duchting gives beautiful examples for what she says in her clear text, so the book is a must for going on to Joachim Pissarro's *MONET AND THE MEDITERRANEAN*, William C. Seitz's *CLAUDE MONET*, and Paul Hayes Tucker's *MONET AT ARGENTEUIL, MONET IN THE '90S* and *MONET IN THE 20TH CENTURY*.<sup>3</sup> of 5 people found the following review helpful. Le champion des impressions

By A Customer  
Pendant ses 40 dernières décades, Claude Monet était pionnier de l'art moderne. Il choisissait peindre des sujets villageois groupes en série, de différents points de vue ou de formats distincts. La série La Matinée sur la Seine s'agissait du temps et de la lumière changeants, jusqu'à ne pas distinguer la réalité et le reflet. La série Les Peupliers présageaient les couleurs coordonnées et la ligne décorative 2-D de l'art nouveau. Les Meules et Les Nénuphars présageaient l'art abstrait et ouvertement fait. Car le ciel et l'eau y alternaient, dans les formats gigantesques et sans cadres.

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From Library Journal  
Each of the attractively designed, compact, and well-illustrated hardcover books in this series deals with a specific facet of an artist's career. As with any series, the quality of the titles vary, though the translations from the German are all dotted with odd grammatical constructions and the occasional ambiguity. Sagner-Duchting's discussion of Claude Monet's work at Giverny is a good introduction to the artist's important contribution to Impressionism as well as a careful analysis of his great series of grain stacks and water lilies. Partsch focuses on Klimt's relationships with women, both as an artist and as a man, offering a good, detailed account of Klimt and Emilie Flöge (a fashion designer and perhaps his true love). The one disappointment is the work on Rodin and Claudel. Schmolz is defensive about the attention and praise given sculptor Camille Claudel in recent years (often, admittedly, at the expense of Rodin). His portrayal of Claudel in this brief book is at times quite negative and at odds with the picture that has emerged from the work of Reine-Marie Paris (Camille Claudel, National Museum of Women in the Arts, 1990). The "Pegasus Library" aims to provide a focused study of one aspect of an artist's oeuvre in an inexpensive format. Previous subjects include Pablo Picasso, Marc Chagall, and Vasily Kandinsky (all LJ 11/1/94). Although individual titles may be of interest to libraries, the narrow focus and variations in quality make the series as a whole an optional purchase.

Martin R. Kalfatovic, Smithsonian Inst. Libs., Washington, D.C.  
Copyright 1995 Reed Business Information, Inc. "The books have great subjects--some of the most famous images in all art--and they have something new to say about them...."  
About the Author  
Karin Sagner is a freelance art historian. In 2002 she curated the blockbuster Monet exhibition in Munich.