

# WILDENSTEIN & CO., INC.

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## *Claude Monet* (1840-1926)

*A Tribute to Daniel Wildenstein and Katia Granoff*

**An Exhibition held for the benefit of  
The Breast Cancer Research Foundation**

**April 27-June 15, 2007**

Wildenstein is pleased to announce a major exhibition of paintings by Claude Monet, the foremost founding member of the Impressionist and Post-Impressionist schools and a favorite of the museum-going public. Including over sixty works from virtually all stages of his long career, the show is the largest survey of Monet's oeuvre to be held in New York in over thirty years.

More than a third of the exhibited works are from public collections, including five from the Musée Marmottan Monet in Paris, the largest repository of late pictures by the artist. Among the early masterpieces are *The Garden of the Princess* (1867, the Allen Memorial Art Museum, Oberlin College), *Still Life with Flowers and Fruits* (1869, The J. Paul Getty Museum, Los Angeles), *On the Beach at Trouville* (1870, The Wadsworth Atheneum Museum of Art, Hartford CT), and *Woman Reading* (1872, Walters Art Museum, Baltimore MD).

A quintessential Impressionist painting is *The Gare Saint-Lazare, the Normandy Train* (1877, The Art Institute of Chicago), one of the finest of a number of Monet's depictions of the busy Paris train station. It contrasts with a significantly larger, more finished work such as a *View of Lavacourt* (1880, Dallas Museum of Art), one of his rare triumphs at the Paris Salon in the early part of his career.

Monet's dazzling evocations of Mediterranean scenery—*Villas at Bordighera* and *Cap Martin* (1884, both lent privately)—are particularly impressive. Finally, the last decades of the artist's career are exceptionally well represented: from Marmottan's *Rouen Cathedral, Effects of Sunlight* (1892) to *The Flowering Arbor* (1913, the Phoenix Art Museum). And there are no fewer than four improvisations on the Japanese bridge that spanned the famous water lily pond on Monet's property in Giverny.

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The effect produced by lighting and weather conditions on the natural landscape became one of Monet's essential concerns as the Impressionist aesthetic evolved. This aspect of his art will be very much in evidence in the exhibition's hanging. The show also succeeds in presenting a broad range of themes, from still life compositions and depictions of members of the artist's family to views of Venetian and Paris landmarks, such as *The Tuileries Gardens*, which also comes from the Musée Marmottan. A tantalizing feature of the exhibition will be the presence of several works that have rarely, if ever, been publicly exhibited or even reproduced in color.

The show honors the accomplishments of two persons whose lifelong efforts to document Monet's oeuvre and to expand appreciation of his work are incomparable: the late Daniel Wildenstein (1917-2001), whose multi-volume *catalogues raisonnés* remain the definitive studies of Claude Monet's life and art, and Katia Granoff (1895-1989), the indefatigable Russian-born art dealer and poet who did so much to popularize the works of the artist's final decades.

Proceeds from the opening-night events and from ticket sales will benefit The Breast Cancer Research Foundation, whose commitment to prevent and ultimately eradicate this life-threatening illness has already led to major breakthroughs.

A handsomely designed, scholarly, and fully illustrated catalogue will be available for purchase. In addition to comprehensive entries and full-page color plates, the publication will include a chronology, a biography of Katia Granoff, a fascinating narrative of the making of Daniel Wildenstein's Monet catalogues raisonnés, and essays by four leading historians of Impressionism, Richard R. Brettell, Charles F. Stuckey, Paul H. Tucker, and Eric M. Zafran.

Admission cost to the exhibition is \$10 per person/\$5 for students and senior citizens.

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*Woman Reading*, 1872. Walters Art Museum, Baltimore, MD



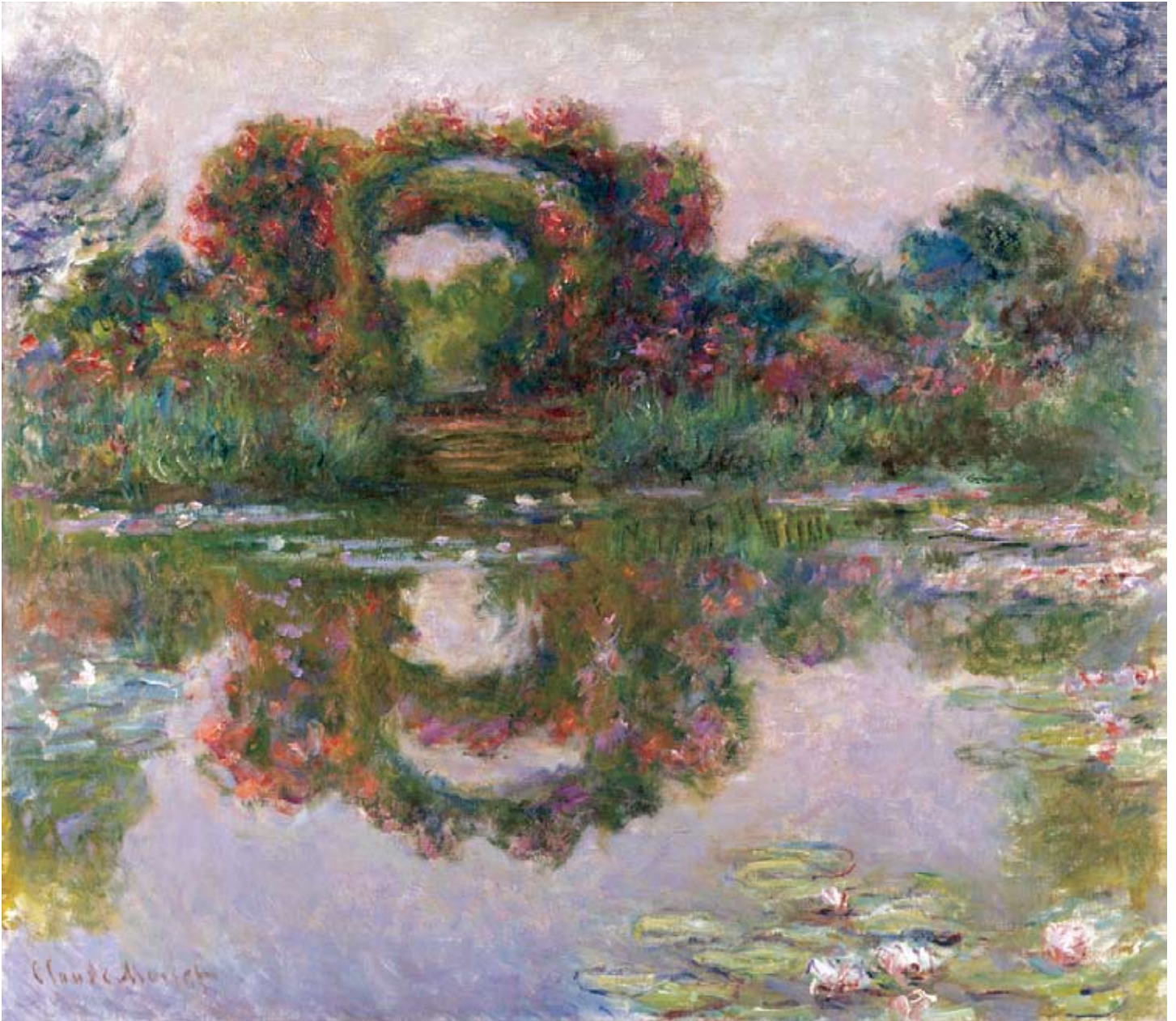
*The Seine at Argenteuil*, 1874. The RISD Museum, Providence, RI



*Grainstack in the Sunlight, Snow effect, 1891. Lent anonymously*



*Rouen Cathedral, Sunlight Effects at Day's End, 1892. Musée Marmottan Monet, Paris*



*The Flowering Arbor, Giverny, 1913. Phoenix Art Museum, Phoenix AZ*