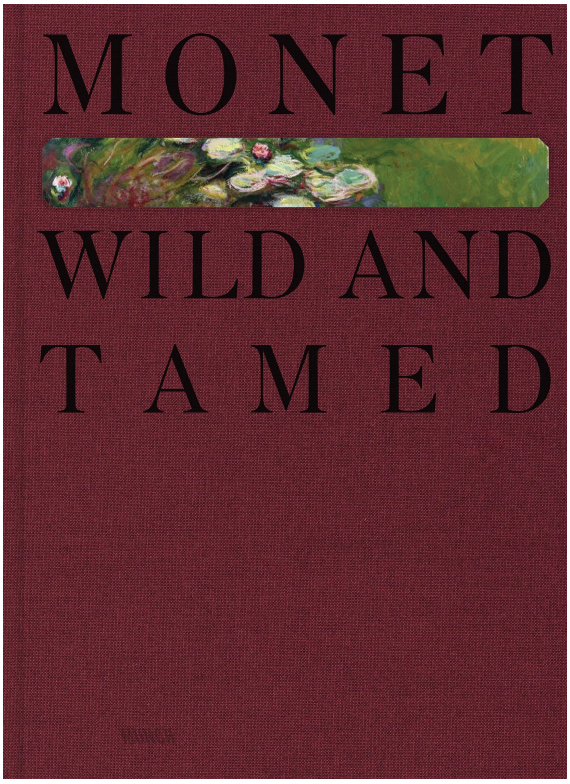
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Monet. Wild and Tamed

Text by Richard Thomson

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Text by Øystein Sjåstad

Text by Clare Willsdon

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- A fresh perspective on Monet's late work, showing how his art moves between wild natural forces and carefully composed order
- A compelling contrast between landscape and garden, with the dramatic coastlines set against the cultivated world of Giverny
- Insight into Monet's artistic evolution, especially how his brushwork became more dissolved, intense, and unsettled in his final years
- A strong curatorial and scholarly foundation, featuring texts by Richard Thomson, Stephen Eisenman, André Dombrowski, Øystein Sjåstad, and Clare Willsdon
- A nuanced portrait of Monet as an artist of tension and transformation, continually reshaping the boundary between the organic and the constructed
- Published to accompany an exhibition at the Munch Museum, Oslo, February 17 to May 23, 2027

From 1880 onward, Claude Monet sought out storm lashed cliffs, desolate coastlines and fierce weather in Bordighera, Antibes, Belle Île, the Creuse Valley and Norway. In his works from these places, nature emerges as a dramatic encounter between sky, sea and rock. At the same time, the artist shaped his own counterpoint to these landscapes: the garden at Giverny, which from around 1890 became his principal motif, where he tamed water, plants and light according to his own and his era's ideals.

At first glance, the cliff scenes and the paintings from his own garden appear to be opposites, yet***Monet – The Wild and the Tamed*** shows how the apparent divide between chaos and control is constantly challenged in the works from the last forty years of the artist's career. In the powerful coastal scenes, Monet's compositional eye acts as a quiet, ordering force, while the wild continually threatens the garden's fragile harmony in the pictures from Giverny – not least in the final years, when his brushwork grew increasingly dissolved, intense and unsettled.

This catalogue, with texts by the exhibition's curator Richard Thomson and by Stephen Eisenman, André Dombrowski, Øystein Sjåstad and Clare Willsdon, offers a new and multifaceted portrait of Claude Monet: an artist who throughout his late production questioned, reshaped and shifted the boundaries between the organic and the constructed.

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