116. THE SAINT-LAZARE STATION.
CLAUDE MONET. 1877 C.E. OIL ON CANVAS.
FORM

- Gritty texture
- Follows a traditional landscape painting
- Diagonal lines of the roof recede backwards into the painting

IMPRESSIONISM

- "BROOM" Brilliant color, Rapid brush strokes, Oblique (slanting) composition, Outdoor light, Modern moments
LATE EUROPE AND THE AMERICAS

CONTENT

- Locomotive train pulls into the station, under triangular roofing
- Steam dissolves into the air
- Perspective lines and foreshortening used expertly to create the realism of the train
- NO traditional lines or contours; very innovative and atypical modeling.
FUNCTION

- Emphasis on the painting’s surface and paint.
- To capture the industrialization and modernization of Paris.
- For Monet to establish himself as a relevant, valuable artist in French society as it industrialized.
- Industrialization was such a massive societal shift that it could not go ignored by anyone who felt themselves an engaged member of society.
- To capture a beautiful moment in time in the busy, urban streets of Paris.
  - Comings and goings by train into Paris -- day-to-day
  - Modern bourgeoisie emerging as center of the society
Monet wanted to be remembered as a painter of the 'modern' world.

Monet lived in Argenteuil, a province outside of Paris (rural). Monet commuted into Paris via the Gare Saint-Lazare, or the Saint-Lazare Station.

The station was a symbol of modernity and industrialized commuter railways.

Produced in 1876-1877, just a few years before the first Impressionist exhibition.

The roads and train stations of Paris had recently been renovated and modernized under Baron Haussmann.

Unusually modern and industrial for Monet; he usually painted water-lilies.