Biography of the late work of Claude Monet as taken from
http://www.notablebiographies.com/Ma-Mo/Monet-Claude.html

Monet’s wife died in 1879; in 1892 he married Alice Hoschedé. During the 1890s he devoted his energy to paintings of haystacks (1891) and the facade (front) of Rouen Cathedral (1892–94). In these works Monet painted his subjects from the same physical position, allowing only the light and weather conditions to vary from picture to picture. By 1899 he began work on his famous paintings of the many water lilies in his gardens at Giverny, France. Monet’s late years were very difficult. His health declined rapidly, and by the 1920s he was almost blind.

In addition to Monet’s physical ailments, he struggled with the problems of his art. In 1920 he began work on twelve large canvases (each fourteen feet wide) of water lilies, which he planned to give to the state. To complete them, he fought against his own failing eyesight and the fact that he had no experience in creating large-scale mural art. In effect, the task required him to learn a new kind of painting at the age of eighty. The paintings are characterized by a broad, sweeping style and depend almost entirely on color. Monet worked on the water lily paintings until his death on December 5, 1926.

Description of the image

This oil painting of water lilies is one in a series that Monet painted with respect to subject and perspective. An increasing gradient of abstraction can be seen in Monet’s water lily paintings, and this one appears to fall in about the middle of this process. The struggle with large-scale art can be seen in this painting via the wide brushstrokes used to suggest light off the reflecting pond. As always, Monet’s skill with color and light becomes increasingly clearer as you study the background and minutia of this work—the flowers and depth of the water are especially notable here.
Abstract description of the process of image generation

At the top level the image in Gargoyle is broken into a bottom scene and a top scene. The bottom scene consists of a background and several chains of lily pads generating down the screen and then back up. The lily pad chains were generated from groupings of single lily pads and flowers with already grouped sets of pads and flowers. There were three types of pads of increasingly smaller size grouped together—lily pads, medium pads, and pads. The single lily pads were made up of an outer pad, an inner pad, and an inmost pad. Here principles of nondeterminism were used by allowing the computer to choose from various shades of green and blue to fill in the pads. The flowers were a simple red circle around a smaller yellow circle designed to move in a way that the image would be generated as an overlap of a lily pad.

The top scene consisted of two chains of swirls—one moving up the screen, and the other back towards the center. There were two sets of swirls. One was made up of four smaller overlapping swirls that consisted of different arrangements of blue and light gray circles and lines as generated by paint and draw commands. The other swirls consisted of two sets of overlapping lines drawn in light gray and making use of the small increase and decrease operations that are allowed in the Beta version of Gargoyle.