

J M W Turner British Artists Series

At fifteen, Turner was already exhibiting *View of Lambeth*. He soon acquired the reputation of an immensely clever watercolourist. A disciple of Girtin and Cozens, he showed in his choice and presentation of theme a picturesque imagination which seemed to mark him out for a brilliant career as an illustrator. He travelled, first in his native land and then on several occasions in France, the Rhine Valley, Switzerland and Italy. He soon began to look beyond illustration. However, even in works in which we are tempted to see only picturesque imagination, there appears his dominant and guiding ideal of lyric landscape. His choice of a single master from the past is an eloquent witness for he studied profoundly such canvases of Claude as he could find in England, copying and imitating them with a marvellous degree of perfection. His cult for the great painter never failed. He desired his *Sun Rising through Vapour* and *Dido Building Carthage* to be placed in the National Gallery side by side with two of Claude's masterpieces. And, there, we may still see them and judge how legitimate was this proud and splendid homage. It was only in 1819 that Turner went to Italy, to go again in 1829 and 1840. Certainly Turner experienced emotions and found subjects for reverie which he later translated in terms of his own genius into symphonies of light and colour. Ardour is tempered with melancholy, as shadow strives with light. Melancholy, even as it appears in the enigmatic and profound creation of Albrecht Dürer, finds no home in Turner's protean fairyland – what place could it have in a cosmic dream? Humanity does not appear there, except perhaps as stage characters at whom we hardly glance. Turner's pictures fascinate us and yet we think of nothing precise, nothing human, only unforgettable colours and phantoms that lay hold on our imaginations. Humanity really only inspires him when linked with the idea of death – a strange death, more a lyrical dissolution – like the finale of an opera.

The great English artist J.M.W. Turner travelled around Britain at a time of change and upheaval following the Industrial Revolution. This book takes us on Turner's restless journeys on foot and horseback, by stagecoach and riverboat, as he sketched the market towns, the burgeoning industrial cities and the lonely landscapes of Wales, England and Scotland. What emerges is an absorbing picture of one man's vision of his country and of its growing sense of nationhood. A scholarly edition of the correspondence of J.M.W. Turner. The edition presents an authoritative text, together with an introduction, commentary notes, and scholarly apparatus.

Joseph Mallord William Turner, 1775-1851, *British Vesuvius in Eruption* Date between 1817 and 1820

"The exhibition 'J.M.W. Turner' [has been] organised by the National Gallery of Art, Washington, the Dallas Museum of Art and the Metropolitan Museum of Art, New York, in association with Tate Britain, London"--T.p. verso.

"J.M.W. Turner (1775-1851) is widely regarded as the greatest painter Britain has ever produced. Despite the many books and exhibitions that have been devoted to him, there is one aspect of his extraordinary oeuvre that has never been thoroughly examined. Uniquely in the history of European art, he took on all comers, past and present, that he considered worthy of a challenge, creating his own images in their styles. These works were both acts of homage and a sophisticated form of art criticism, demonstrating his understanding of great art and his ability to equal or better the most celebrated exponents of the landscape tradition. No artist, however revered, was considered beyond challenge. This unique habit is clearly a key to understanding Turner's art, yet the issue is one that has so far never been thoroughly addressed on Turner and on British art of the 18th and 19th centuries. In "Turner and the Masters" leading authorities explore this fascinating aspect of his career, revealing new detail on the debts and rivalries that shaped his work in often unexpected ways. Accompanying a major touring exhibition that brings together works by Turner with masterpieces by Claude, Canaletto, Ruisdael, Van de Velde, Poussin, Rubens and Rembrandt, as well as by Turner's contemporaries including Constable and Bonington, this book firmly positions Turner in the company of the greatest painters of all time. The contributors include Guillaume Faroult, Sarah Monks, Martin Myrone, Kathleen Nicholson, Philippa Simpson and Ian Warrell." --Book Jacket.

Explores the influence of the seventeenth-century French painter Claude Lorrain on the landscape paintings of the English Romantic artist, J. M. W. Turner.

This Art Book contains 132 selected annotated reproductions of watercolors and paintings from J. M. W. Turner. Joseph Mallord William Turner was English artist, one of the greatest and most imaginative painters who put on a pedestal landscape painting. Although renowned for his oils, he is as well one of the coryphées of British watercolor landscape painting. Having been skilled academically, Turner seemed to spend the rest of his life developing an ever more loose style. He uncompromisingly studied nature and light. For his manner of painting he says: "My job is to draw what I see, not what I know." He had an extraordinary production of drawings and paintings; upon his death, he left nearly 30,000 pieces of his art work. He is usually known as "the painter of light" and his work is considered as a Romantic prelude to Impressionism.

J.M.W. Turner and the Subject of History is an in-depth consideration of the artist's complex response to the challenge of creating history paintings in the early nineteenth century. Structured around the dual themes of making and unmaking, this book examines how Turner's history paintings reveal changing notions of individual and collective identity at a time when the British Empire was simultaneously developing and fragmenting.

ROMANTICISM. J.M.W. Turner is probably the greatest painter Britain has ever produced. Both profoundly original and astonishingly prolific, he helped transform landscape painting into an expressive art form of enormous range and power. This book reveals the extent to which Turner wanted his paintings to communicate intellectually as well as emotionally; and how intensely involved he was with the culture of his times, using landscape as a vehicle for the deepest ruminations on society, politics and the human condition. Sam Smiles discusses and illustrates the whole range of Turner's work, tracking his career from the 1790s to the 1840s, exploring the themes that motivated him, and explaining his importance to subsequent generations.

Published to accompany an exhibition at the Tate Gallery from 3rd March to 21st June 1998, this is an account of J.M.W. Turner's social and artistic life which offers insights into the extent to which 19th-century art and science were intertwined.

A comprehensive, authoritative study of Turner's prints and engravings.

An exploration of Turner's final, vital years, including new readings of some of his most significant paintings The paintings and

drawings Joseph Mallord William Turner (1775-1851) produced from 1835 to his death in 1851 are seen by many as his most audacious and compelling work, a typical example of "late style." In this study, Sam Smiles goes beyond late style, with its focus on formal qualities and assumptions about personal expression, as an explanatory framework for Turner's late works. Instead, he argues that Turner, in his final fifteen years, was an artist entirely engaged with his own times. Smiles examines the artist's critical reception in these years and scrutinizes accounts that presumed Turner's physical and mental health collapsed in his seventies, to see what can be reliably said about his work as he aged. Emerging from this study is an artist who used his final years to consolidate the principles that had motivated him throughout his career.

In 2005 the British Broadcasting Corporation sponsored a program to find the greatest painting in Britain. Any painting hanging in a British art gallery was eligible to become The Greatest Painting in Britain, whether it was created by an Englishman or not. After every work of art in the country was evaluated a short list of finalists by British, Italian, Dutch, Belgian and French artists was announced. There were heavy hitters like Still Life: Vase with Fifteen Sunflowers by Vincent Van Gogh. Also on the list was one of the most original works in the Western World's art canon - The Arnolfini Portrait by Netherlands painter Jan van Eyck in 1434, perpetrated with oils on three panels of oak boards. In the end the vote was not all that close. The winner was The Fighting Téméraire Tugged to Her Last Berth to Be Broken Up, 1838 painted by a contemporary and bitter rival of Constable, Joseph William Mallord Turner. Turner was secretive and prolific in his paintings and did more than any other artist to elevate landscape painting to the lofty status of historical painting that was universally held to be the highest form of Western painting. Turner knew his rightful place among the Old Masters; 150 years after his death the people of England agreed with him. This book tells his incredible story.

J.M.W. Turner was a fascinating and enigmatic figure. Both astonishingly prolific and extraordinarily innovative, he is widely seen as the greatest British landscape painter of them all, anticipating and surpassing the Impressionists in his dramatic interpretations of the effects of light and colour. The Turner Book goes beyond the usual interpretations of the artist, revealing the extraordinary self-belief and ambition that allowed him to continue steadfastly with his experimentation in the face of hostile critical attack. The book examines in detail key works and the techniques by which Turner realised them and features revealing extracts from his notebooks, travel journals and poetry. Beautifully illustrated with both famous and unknown works and ranging over the entire course of the artist's career, this is the essential guide to Turner's life and work. Sam Smiles is Professor of Art History at the University of Plymouth at Exeter and the author of numerous acclaimed books, including J.M.W. Turner, Two-way Traffic: British Art and Italian Art 1880-1980 and The Image of Antiquity: Ancient Britain and the Romantic Imagination.

No Marketing Blurb

The English Romantic painter Joseph Mallord William Turner (23 April 1775 19 December 1851) was a brilliant landscape artist, a watercolourist and printmaker. This wonderful new book brings to life his greatest achievements in glorious colour."

The second short biography in Peter Ackroyd's Brief Lives series concentrates on the life and work of perhaps the greatest and most original of all English Painters. James Mallord William Turner was a Londoner through and through. His father had a barber's shop in Covent Garden, his mother came from a line of London butchers. He was brought up in Maiden Lane. He was short and pugnacious and, as Peter Ackroyd writes: "His speech was recognizably that of a Cockney, and his language was the language of the streets." His language was also the language of light, as exemplified in his most innovative paintings, which caused the critics of the day to come to blows. His dying words were: "The Sun is God." Turner entered the Royal Academy at 14, and a year later was exhibiting. His first loves were architecture, engraving and watercolours, and the country houses, cathedrals and landscape of England. He came to oils through his new passion for Italy. This is the biography that Peter Ackroyd was born to write: Turner's Englishness, his temperament and his London background lie at the core of Ackroyd's lively personal interest in and specialist knowledge of London's history.

This revised edition of the award-winning catalogue raisonne of Turner's paintings is now available in a paperbound edition. It incorporates new entries for four Turner paintings that have come to light since the publication of the first edition, as well as fresh information on every major painting and on recent exhibitions and literature.

1998 marks the 40th anniversary of the bequest to the British Museum by the collector, Robert Wylie Lloyd, of 50 of Turner's finest watercolours. This text is published to accompany an exhibition of the collection.

A study of the artist and his works.

In 1802, at the age of 26, Joseph Mallord William Turner became the youngest ever member of the Royal Academy. A prolific painter and watercolourist, his paintings began by combining great historical themes with the inspired visions of nature, but his experimentation with capturing the effects of light led him swiftly towards an unusual dissolution of forms. Turner was a constant traveller, not only within the British Isles but also throughout Europe, from the Alps to the banks of the Rhine, from northern France to Rome and Venice. His death in 1851 revealed not only his zealously guarded private life but also a will that left both his fortune and more than thirty thousand drawings, watercolours and paintings to the nation. In this profusely illustrated book, Olivier Meslay invites us to follow the development of Turner's incandescent art, a bridge between Romanticism and Impressionism and one of Britain's most remarkable contributions to art history.

"This book reveals the extent to which Turner wanted his paintings to communicate intellectually as well as emotionally; and how intensely involved he was with the culture of his times, using landscape as a vehicle for the deepest ruminations on society, politics and the human condition." "Sam Smiles discusses and illustrates the whole range of Turner's work, tracking his career from the 1790s to the 1840s, exploring the themes that motivated him and explaining his importance for subsequent generations."--Jacket.

J.M.W. Turner is without a doubt the greatest painter of landscapes and seascapes of all time. His production was prodigious: some 550 oil paintings, more than 2,000 extremely detailed and refined watercolours and nearly 20,000 studies, sketches and watercolour sketches. He excelled in all forms of painting: landscapes or seascapes, elaborate historical representations or classical scenes, miniature and watercolours of scenes of daily life on land and on sea, destined to be reproduced in engravings. The ensemble of Turner's artwork evokes a particularly rich and dramatic sensibility, an interest for the complexities of life, an unequalled approach of the size and scale of nature, and a profound curiosity to discover what is under the surface – that which the painter calls the intrinsic "qualities and causes" of things. This curiosity leads Turner to explore the universal principles of architecture – whether it is born from nature or by man's hand ?, of light, of meteorology as well as of the dynamic of waves. He was a talented and extremely sophisticated colourist, becoming one of the best in European painting, and without a doubt the most

skilled painter in conveying subtleties and nuances. His works, particularly his last works, reflect his projection of an ideal world of colours, forms and impressions.

"Turner has good claim to be the most perceptive and creative artist that Britain has ever produced. His range of mood and the extent of his development from his early, traditional beginnings to his late masterpieces are perhaps wider than those of any other artist"--Foreword.

Examines the posthumous reception of Turner's work.

J.M.W. Turner started making money for his art when he was just 12 years old! This famous British artist was known for many things, including his landscapes, watercolors, and prints. However, he's best known for his use of colors. He was even known as "the painter of light." Readers discover these and many other facts about Turner through engaging text and detailed sidebars. Examples of Turner's artwork cover each page, allowing readers to see his most famous paintings as they read about the history and techniques behind each work of art.

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