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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. 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 linked themes of making and unmaking, of creation and destruction, 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. Turner similarly emerges as a conflicted subject, one whose artistic modernism emerged out of a desire to both continue and exceed his eighteenth-century aesthetic background by responding to the altered political and historical circumstances of the nineteenth century. An exploration of Turner's final, vital years, including new readings of some of his most significant paintings0 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. JMW Turner is one of the greatest artists Britain has ever produced. His watercolours, with their extraordinary effects of shifting light and dramatic skies, are especially highly regarded. For the first time, the secrets of Turner's technique are revealed, allowing present-day watercolourists to learn from his achievements. This book combines unrivalled knowledge of Turner's working methods from Tate curators and conservators with practical advice from some of the world's most respected watercolour experts. Twenty-two thematic exercises are illustrated with Turner's works. Expert contemporary watercolourists explain, step-by-step, how to paint a similar composition, learning from Turner's techniques. Packed with invaluable information, from the materials Turner used to achieve the masterpieces we know and love today, to the modern materials the twenty-first-century watercolour artist will need. Backed by the authority of Tate, the world centre for Turner scholarship, with a glossary of technical terms, this is an invaluable resource both for lovers of Turner's art and of watercolour painting. 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. When Margaret Thatcher became prime minister in 1979 she promised to bring harmony where once there had been discord. But Britain entered the 1980s bitterly divided over its future. At stake were the souls of the great population boom of the 1960s. Would they buy into the free-market, patriotic agenda of Thatcherism? Or the anti-racist, anti-sexist liberalism of the new left? From the miners' strike, the Falklands War and the spectre of AIDS, to Yes, Minister, championship snooker and Boy George, Rejoice! Rejoice! steps back in time to relive the decade when the Iron Lady sought to remake Britain. What it discovers is a thoroughly foreign country. 1998 marks the 40th anniversary of the bequest to the British Museum by the collector Robert Wylie Lloyd (1868-1958) of fifty of Turner's finest watercolours. This book has been published to accompany a special exhibition of the collection. "Widely considered Britain's greatest painter, Joseph Mallord William Turner (1775-1851) is best known for his light-filled landscapes and seascapes. A relentless traveler, Turner often turned his artistic attention to the theme of modern and ancient ports. In the mid-1820s, Turner exhibited two monumental, and controversial, paintings of ports: Cologne and Dieppe. Shocking for their intense luminosity and yellow tonality, as well as for Turner's unorthodox handling of paint, these works marked a transition in the artist's career as he moved away from naturalism and toward a new, poetic topography. This in-depth study of these two seminal paintings also addresses a wide selection of Turner's works in both oil and watercolor from the 1820s, placing them in the context of radical changes in British social and economic structures taking place at the time. Drawing from period travel accounts, contemporary critical commentary, and new technical analyses of Turner's work, this magnificently illustrated book brings a fresh, new perspective to the pivotal middle years of Turner's career"-- Contains 94 illustrations of the most significant oil paintings, watercolors, engravings, and drawings of Turner's lifeworks. Published on the occasion of the exhibition of these paintings held at the National Gallery of Australia, Canberra, and the National Gallery of Victoria, Melbourne in 1996. The extraordinary life of J. M. W Turner, one of Britain's most admired, misunderstood and celebrated artists J. M. W. Turner is Britain's most famous landscape painter. Yet beyond his artistic achievements, little is known of the man himself and the events of his life: the tragic committal of his mother to a lunatic asylum, the personal sacrifices he made to effect his stratospheric rise, and the bizarre double life he chose to lead in the last years of his life. A near-mythical figure in his own lifetime, Franny Moyle tells the story of the man who was considered visionary at best and ludicrous at worst. A resolute adventurer, he found new ways of revealing Britain to the British, astounding his audience with his invention and intelligence. Set against the backdrop of the finest homes in Britain, the French Revolution and the Industrial Revolution, this is an astonishing portrait of one of the most important figures in Western art and a vivid evocation of Britain and Europe in flux. Set against this spectacular and ultimately controversial career, Moyle also excavates the private Turner. Psychologically wounded as a child, by a family torn apart by death and mental illness, she suggests a man who could not embrace relationships fully until the very end of his life. Only then did he succumb to his love for the widowed Sophia Booth, concealing this all too human aspect of his life behind an assumed identity. She mines the poignancy of his final years, when, with his health ailing, Turner sought solace in a secret private life that had eluded him before and that he knew would scandalise the new generation of Victorians. 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. The life of one of Western art's most admired and misunderstood painters J.M.W. Turner is one of the most important figures in Western art, and his visionary work paved the way for a revolution in landscape painting. Over the course of his lifetime, Turner strove to liberate painting from an antiquated system of patronage. Bringing a new level of expression and color to his canvases, he paved the way for the modern artist. Turner was very much a man of his changing era. In his lifetime, he saw Britain ravaged by Napoleonic wars, revived by the

Industrial Revolution, and embarked upon a new moment of Imperial glory with the ascendancy of Queen Victoria. His own life embodied astonishing transformation. Born the son of a barber in Covent Garden, he was buried amid pomp and ceremony in St. Paul's Cathedral. Turner was accepted into the prestigious Royal Academy at the height of the French Revolution when a climate of fear dominated Britain. Unable to travel abroad he explored at home, reimagining the landscape to create some of the most iconic scenes of his country. But his work always had a profound human element. When a moment of peace allowed travel into Europe, Turner was one of the first artists to capture the beauty of the Alps, to revive Venice as a subject, and to follow in Byron's footsteps through the Rhine country. While he was commercially successful for most of his career, Turner's personal life remained fraught. His mother suffered from mental illness and was committed to Bedlam. Turner never married but had several long-term mistresses and illegitimate daughters. His erotic drawings were numerous but were covered up by prurient Victorians after his death. Turner's late, impressionistic work was held up by his Victorian detractors as example of a creeping madness. Affection for the artist's work soured. John Ruskin, the greatest of all 19th century art critics, did what he could to rescue Turner's reputation, but Turner's very last works confounded even his greatest defender. TURNER humanizes this surprising genius while placing him in his fascinating historical context. Franny Moyle brilliantly tells the story of the man to give us an astonishing portrait of the artist and a vivid evocation of Britain and Europe in flux. This generously illustrated volume on the work of Turner makes the world's greatest art accessible to readers of every level of appreciation. Perhaps the best-loved English romantic painter, Turner became known as "the painter of light." The use of brilliant watercolor characterizes his numerous landscapes. Traveling throughout Europe, Turner captured the vitality of urban and pastoral scenes. As he developed his technique, his paintings took on the quality of pure luminescence, paving the way for the Impressionist era to come. Overflowing with images, the book offers full-page spreads of masterpieces as well as highlights of smaller details, which allow every aspect of the artist's technique and oeuvre to be appreciated. Chronologically arranged, the book covers important biographical and historic events that reflect the latest scholarship. Additional information includes a list of works, timeline, and suggestions for further reading. 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. J.M.W. Turner wurde 1775 in Covent Garden als Sohn eines Barbiers geboren und starb 1851 in Chelsea. Es bedarf der Erfahrung eines Spezialisten, Gemälde auszusuchen, um ein Werk über diesen Maler zu verfassen, denn mit einem Gesamtwerk von über 19000 Gemälden und Zeichnungen kann Turner als ein äußerst produktiver Maler bezeichnet werden. Sein Name wird einerseits mit einer gewissen Vorstellung der Romantik in den Landschaften und einer bewundernswerten Gewandtheit in der Ausführung seiner Seegemälde verbunden. Andererseits erinnert er aber auch an einen Vorreiter im Umgang mit Farben: an Goethes Theorie der Farben. Man braucht das Talent des großen englischen Kritikers John Ruskin, um Turners Malerei zu interpretieren. Mit Gemälden wie dem Brand des Ober- und Unterhauses, seiner ergreifenden Sicht des Schlachtfeldes von Waterloo und vielen anderen gibt Turner aber auch einen Zeitzeugenbericht ab. Seine Werke werden in zahlreichen Museen ausgestellt, z.B. im British Museum in London sowie in New York, Washington und Los Angeles. 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. "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 Bonnington, 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. Joseph Mallord William Turner was English painter, one of the greatest and most original of all landscape painters. Turner was considered a controversial figure in his day, but is now regarded as the artist who elevated landscape painting to an eminence rivaling history painting. Although renowned for his oil paintings, Turner is also one of the greatest masters of British watercolor landscape painting. He is commonly known as "the painter of light" and his work is regarded as a Romantic preface to Impressionism. Travelling provided William Turner (1775-1851), the great British landscape painter, with much of his inspiration throughout his life. Turner on Tour documents Turner's European travels between 1802 and 1845, illustrating some of the finest works they inspired. Turner on Tour shows how the painter employed his impressive talent to translate moods and experience into an image, starting with the pencil drawings recorded in this sketchbook, through to the watercolors and his rich oil paintings. "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. Contains 94 illustrations of the most significant oil paintings, watercolors, engravings, and drawings of Turner's lifeworks. J.M.W. Turner (1775-1851) is considered Britain's greatest painter. While he is best known for his stunning oils, Turner also created major works in watercolor, many of which rival his oils in their breadth of scale, depth of tone, richness of color, and wealth of detail. This handsome volume, published on the 150th anniversary of Turner's death to accompany an unparalleled exhibition of his finished watercolors at the Royal Academy of Arts, London, is a milestone in Turner scholarship. Eric Shanes, a well-known expert on Turner and curator of the related exhibition, places the artist's watercolors in the wider context of his painted work and provides individual commentaries on the approximately 200 lush colorplates. Evelyn Joll investigates the market forces that brought Turner's watercolors into being, while Andrew Wilton analyzes their extraordinary effect on the art of later watercolorists. Finally, Ian Warrell discusses the critical reception to the work of this prodigiously talented artist. Turner: The Great Watercolours will stand at the forefront of thinking on Turner for years to come. "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." -- Publisher's description. 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 biography on English landscape artist J.M.W. Turner was published in a series of British artists. From the emergence of Bill Haley and his Comets to the meteoric rise of the Beatles and the Rolling Stones, Halfway to Paradise is an extraordinary photographic tribute to the forces that invented rock. From the 1950s until the early 1960s, photographer Harry Hammond's camera captured rock 'n' roll's most famous names--The Beatles, Elvis Presley, Buddy Holly, Roy Orbison, Jerry Lee Lewis, the Animals, Dusty Springfield, and many other

icons. Now, from the legendary Harry Hammond Archive comes this exciting collection of 250 previously unpublished photographs of British and American musicians. Alwyn W. Turner captures the energy of this explosive period in music history as he tells the story of Britain's embrace--and sometime domination--of rock 'n' roll. From Hogarth to Reynolds, from Gainsborough to Turner, the great protagonists of English painting between the eighteenth and nineteenth centuries. This is the first comprehensive overview of the extraordinary development of British painting during the eighteenth century, which anticipated themes, styles, and techniques that later became paradigms of modernity. This volume focuses on the English context at a time when the growth of artistic standing was accompanied by the country's conquest of hegemony on a historical, political, and economic plane. The volume is arranged chronologically in seven sections, which include a selection of over 100 masterpieces by the most significant English painters. The main objective is to enable readers to rediscover the genres of portrait and landscape, which have always characterized British art. Readers can admire the work of artists like William Hogarth, Henry Fuseli (Johann Heinrich Füssli), Sir Joshua Reynolds, Thomas Gainsborough, Joseph Wright of Derby, George Stubbs, John Constable, and William Turner, who offer a completely original cross section of eighteenth- and early nineteenth-century painting in Great Britain.

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