

## Содержание:

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## INTRODUCTION

In the 18th century, art became very popular among the inhabitants of England. Many were engaged in painting, architecture, sculpture, etc. There are many famous artists come from England. For example, Joseph Wright, Thomas Phillips, William Hogarth, etc. I want to tell you about painter William Turner.

Joseph Mallord William Turner RA, known as J. M. W. Turner and contemporarily as William Turner, was an English Romantic painter, printmaker and watercolourist. He is known for his expressive colourisations, imaginative landscapes and turbulent, often violent marine paintings.

## Biography

- ***Early life***

Joseph Mallord William Turner was born on 23 April 1775 and baptised on 14 May. He was born in Maiden Lane, Covent Garden, in London, England. His father, William Turner (1745–21 September 1829), was a barber and wig maker. His mother, Mary Marshall, came from a family of butchers. A younger sister, Mary Ann, was born in September 1778 but died in August 1783.

Turner's mother showed signs of mental disturbance from 1785 and was admitted to St Luke's Hospital for Lunatics in Old Street in 1799 and was moved in 1800 to Bethlem Hospital where she died in 1804. Turner was sent to his maternal uncle, Joseph Mallord William Marshall, in Brentford, then a small town on the banks of the River Thames west of London. The earliest known artistic exercise by Turner is from this period—a series of simple colourings of engraved plates from Henry Boswell's Picturesque View of the Antiquities of England and Wales. Around 1786, Turner was sent to Margate on the north-east Kent coast. There he produced a series of drawings of the town and surrounding area that foreshadowed his later work. By this time, Turner's drawings were being

exhibited in his father's shop window and sold for a few shillings. His father boasted to the artist Thomas Stothard that: "My son, sir, is going to be a painter". In 1789, Turner again stayed with his uncle who had retired to Sunningwell in Berkshire (now part of Oxfordshire). A whole sketchbook of work from this time in Berkshire survives as well as a watercolour of Oxford. The use of pencil sketches on location, as the foundation for later finished paintings, formed the basis of Turner's essential working style for his whole career.

Many early sketches by Turner were architectural studies or exercises in perspective, and it is known that, as a young man, he worked for several architects including Thomas Hardwick, James Wyatt and Joseph Bonomi the Elder. By the end of 1789, he had also begun to study under the topographical draughtsman Thomas Malton, specialised in London views. Turner learned from him the basic tricks of the trade, copying and colouring outline prints of British castles and abbeys. He would later call Malton "My real master". Topography was a thriving industry by which a young artist could pay for his studies.

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## ***Royal Academy***

Turner entered the Royal Academy of Art in 1789, aged 14, and was accepted into the academy a year later by Sir Joshua Reynolds. Turner showed an early interest in architecture, but was advised by Thomas Hardwick to focus on painting. His first watercolour, A View of the Archbishop's Palace, Lambeth was accepted for the Royal Academy summer exhibition of 1790 when Turner was 15.

As an academy probationer, Turner was taught drawing from plaster casts of antique sculptures. From July 1790 to October 1793, his name appears in the registry of the academy over a hundred times. In June 1792, he was admitted to the life class to learn to draw the human body from nude models. Turner exhibited watercolours each year at the academy while painting in the winter and travelling in the summer widely throughout Britain, particularly to Wales, where he produced a wide range of sketches for working up into studies and watercolours. These particularly focused on architectural work, which used his skills as a draughtsman. In 1793, he showed the watercolour titled The Rising Squall – Hot Wells from St Vincent's Rock Bristol (now lost), which foreshadowed his later climatic effects. Cunningham in his obituary of Turner wrote that it was: "recognised by the wiser few as a noble attempt at lifting landscape art out of the tame insipidities and

evinced for the first time that mastery of effect for which he is now justly celebrated". In 1796, Turner exhibited *Fishermen at Sea*, his first oil painting for the academy, of a nocturnal moonlit scene of the Needles off the Isle of Wight, an image of boats in peril. Wilton said that the image: "Is a summary of all that had been said about the sea by the artists of the 18th century" and shows strong influence by artists such as Claude Joseph Vernet, Philip James de Loutherbourg, Peter Monamy and Francis Swaine, who was admired for his moonlight marine paintings. This particular painting cannot be said to show any influence of Willem van de Velde the Younger, as not a single nocturnal scene is known by that painter. Some later work, however, was created to rival or complement the manner of the Dutch artist. The image was praised by contemporary critics and founded Turner's reputation, as both an oil painter and a painter of maritime scenes.

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## ***Early career***

Turner travelled widely in Europe, starting with France and Switzerland in 1802 and studying in the Louvre in Paris in the same year. He made many visits to Venice. Important support for his work came from Walter Ramsden Fawkes of Farnley Hall, near Otley in Yorkshire, who became a close friend of the artist. Turner first visited Otley in 1797, aged 22, when commissioned to paint watercolours of the area. He was so attracted to Otley and the surrounding area that he returned to it throughout his career. The stormy backdrop of *Hannibal Crossing The Alps* is reputed to have been inspired by a storm over the Chevin in Otley while he was staying at Farnley Hall.

Turner was a frequent guest of George O'Brien Wyndham, 3rd Earl of Egremont, at Petworth House in West Sussex and painted scenes that Egremont funded taken from the grounds of the house and of the Sussex countryside, including a view of the Chichester Canal. Petworth House still displays a number of paintings.

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## ***Personal life***

As Turner grew older, he became more eccentric. He had few close friends except for his father, who lived with him for 30 years and worked as his studio assistant. His father's death in 1829 had a profound effect on him, and thereafter he was subject to bouts of depression. He never married but had a relationship with an older widow, Sarah Danby.

He is believed to have been the father of her two daughters born in 1801 and 1811. Turner formed a relationship with Sophia Caroline Booth after her second husband died, and he lived for about 18 years as "Mr Booth" in her house in Chelsea. Turner was a habitual user of snuff; in 1838, Louis Philippe I, King of the French presented a gold snuff box to him. Of two other snuffboxes, an agate and silver example bears Turner's name, and another, made of wood, was collected along with his spectacles, magnifying glass and card case by an associate housekeeper.

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## ***Death***

Turner died of cholera at the home of Sophia Caroline Booth, in Cheyne Walk in Chelsea, on 19 December 1851. He is buried in St Paul's Cathedral, where he lies near to Sir Joshua Reynolds. Apparently his last words were "The Sun is God", though this may be apocryphal.

Art

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## ***Style***

Turner's talent was recognised early in his life. Financial independence allowed Turner to innovate freely; his mature work is characterised by a chromatic palette and broadly applied atmospheric washes of paint. According to David Piper's *The Illustrated History of Art*, his later pictures were called "fantastic puzzles". Turner was recognised as an artistic genius: the influential English art critic John Ruskin described him as the artist who could most "stirringly and truthfully measure the moods of Nature". Turner's work drew criticism from contemporaries, in particular from Sir George Beaumont, a landscape painter and fellow member of the Royal Academy, who described his paintings as 'blots'.

Turner's imagination was sparked by shipwrecks, fires (including the burning of Parliament in 1834, an event which Turner witnessed first-hand, and transcribed in a series of watercolour sketches), and natural phenomena such as sunlight, storm, rain, and fog. He was fascinated by the violent power of the sea, as seen in *Dawn after the Wreck* (1840) and *The Slave Ship* (1840).

Turner's major venture into printmaking was the *Liber Studiorum* (Book of Studies), seventy prints that he worked on from 1806 to 1819. The *Liber Studiorum* was an expression of his intentions for landscape art. The idea was loosely based on Claude Lorrain's *Liber Veritatis* (Book of Truth), where Lorrain had recorded his completed paintings; a series of print copies of these drawings, by then at Devonshire House, had been a huge publishing success. Turner's plates were meant to be widely disseminated, and categorised the genre into six types: Marine, Mountainous, Pastoral, Historical, Architectural, and Elevated or Epic Pastoral. His printmaking was a major part of his output, and a museum is devoted to it, the Turner Museum in Sarasota, Florida, founded in 1974 by Douglass Montrose-Graem to house his collection of Turner prints.

Turner's early works, such as *Tintern Abbey* (1795), stayed true to the traditions of English landscape. However, in *Hannibal Crossing the Alps* (1812), an emphasis on the destructive power of nature had already come into play. His distinctive style of painting, in which he used watercolour technique with oil paints, created lightness, fluency, and ephemeral atmospheric effects.

In Turner's later years he used oils ever more transparently and turned to an evocation of almost pure light by use of shimmering colour. A prime example of his mature style can be seen in *Rain, Steam and Speed – The Great Western Railway*, where the objects are barely recognisable. The intensity of hue and interest in evanescent light not only placed Turner's work in the vanguard of English painting but exerted an influence on art in France; the Impressionists, particularly Claude Monet, carefully studied his techniques.

High levels of volcanic ash (from the eruption of Mt. Tambora) in the atmosphere during 1816, the "Year Without a Summer", led to unusually spectacular sunsets during this period, and were an inspiration for some of Turner's work.

Together with a number of young artists, Turner was able, in the London house of Dr. Monro, to copy works of the major topographical draughtsmen of his time and perfect his skills in drawing. But the curious atmospherical effects and illusions of the watercolours of John Robert Cozens, some of which were present in Monro's house, went far further than the neat renderings of topography. The solemn grandeur of his Alpine views were an early revelation to the young artist and showed him the true potential of the watercolour medium, conveying mood instead of information.

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# ***Materials***

Turner experimented with a wide variety of pigment. He used pigments like carmine, despite knowing that they were not long-lasting, and against the advice of contemporary experts to use more durable pigments. As a result, many of his colours have now faded. John Ruskin complained at how quickly his work decayed; Turner was indifferent to posterity and chose materials that looked good when freshly applied. By 1930, there was concern that both his oils and his watercolours were fading.

## **Legacy**

Turner left a small fortune which he hoped would be used to support what he called "decayed artists". He planned an almshouse at Twickenham with a gallery for some of his works. His will was contested and in 1856, after a court battle, his first cousins, including Thomas Price Turner, received part of his fortune. Another portion went to the Royal Academy of Arts, which occasionally awards students the Turner Medal. His finished paintings were bequeathed to the British nation, and he intended that a special gallery would be built to house them. This did not happen due to disagreement over the final site. Twenty-two years after his death, the British Parliament passed an act allowing his paintings to be lent to museums outside London, and so began the process of scattering the pictures which Turner had wanted to be kept together.

In 1910, the main part of the Turner Bequest, which includes unfinished paintings and drawings, was rehoused in the Duveen Turner Wing at the National Gallery of British Art (now Tate Britain). In 1987, a new wing at the Tate, the Clore Gallery, was opened to house the Turner bequest, though some of the most important paintings remain in the National Gallery in contravention of Turner's condition that they be kept and shown together. Increasingly paintings are lent abroad, ignoring Turner's provision that they remain constantly and permanently in Turner's Gallery.

St. Mary's Church, Battersea added a commemorative stained glass window for Turner, between 1976 and 1982. St Paul's Cathedral, Royal Academy of Arts and Victoria & Albert Museum all hold statues representing him. A portrait by Cornelius Varley with his patent graphic telescope (Sheffield Museums & Galleries) was compared with his death mask (National Portrait Gallery, London) by Kelly Freeman at Dundee University 2009–10 to ascertain whether it really depicts Turner. The city of Westminster unveiled a memorial

plaque at the site of his birthplace at 21 Maiden Lane, Covent Garden 2 June 1999.

Portrayal in theatre, television and film

Leo McKern played Turner in *The Sun is God*, a 1974 Thames Television production directed by Michael Darlow. The programme was shown on 17 December 1974, during the Turner Bicentenary Exhibition in London.

In January 2011 *The Painter*, a biographical play on his life by Rebecca Lenkiewicz, premiered at the Arcola Theatre in London.

British filmmaker Mike Leigh wrote and directed *Mr. Turner*, a biopic of Turner's later years, released in 2014. The film starred Timothy Spall as Turner, Dorothy Atkinson, Marion Bailey and Paul Jesson, and premiered in competition for the Palme d'Or at the 2014 Cannes Film Festival, with Spall taking the award for Best Actor.

Top 10 popular pictures by William Turner

1. *Fishermen in the sea*. (1796)

This painting was exhibited at the Royal Academy in 1796, along with ten of his watercolor works. Already in this early canvas, Turner conveyed a sense of confusion and instability of being, characteristic of his world view and manifested in all his subsequent works.

1. *Lake Buttermere, with rainbow and rain* (1798)

In this work, William Turner showed a new level of his mastery.

1. *Pantheon, the morning after the fire* (1792)

In 1792, William Turner made the first trip in British. On the trip, he made sketches of different views in different cities. Turner was hired to decorate the Pantheon (a Roman-style rotunda) on Oxford Street. But six months later, on January 14, 1792, the fire destroyed the building. Having made the next day a sketch of the consequences of the fire, Turner then painted in watercolor a picture that was exhibited at the Academy.

1. *Hannibal Crossing the Alps* (1812)

The painting depicts a historic event - the transition commander Hannibal over the Alps in 218 BC.

### 1. The last flight of the ship "Brave" (1839)

This picture, William Turner, drew more as a historical testimony of a farewell to one of the most famous frigates of the Battle of Trafalgar.

### 1. Modern Rome - Campo Vaccino (1839)

The ruins of the Roman Forum, depicted in the picture, were sometimes called Campo Vaccino in the old days (Campo Vaccino - "pasture for cows"). The painting was exhibited at the Royal Academy of Fine Arts in 1839 and is part of a series of Roman species written by William Turner for two decades.

### 1. Grand Canal in Venice (1835)

This canvas was written at the height of the artist's glory. Venice has become one of William's favorite cities. Many beautiful views for many painters. The painting "Grand Canal in Venice", recognized as one of the best works of William Turner.

### 1. Mountain Riga: view of Lake Lucerne at sunrise. (1842)

About this watercolor by William Turner, drawn after a trip to Switzerland.

### 1. Valley of Aosta: Snowstorm, Avalanche and Thunderstorm (1836-1837)

In this picture Turner tried to convey his feeling in the form of a storm.

### 1. Landscape with a distant river and dam (1835-1840)

## CONCLUSION

- My point of view

Actually, I like his paintings. It interestingly conveys landscapes. I noticed that William painted only landscapes with water. Turner perfectly selects shades of blue. His paintings seem to be alive. Almost everywhere we can notice ships. If you read about him on the Internet, you will see what he is called: «William Turner is an artist that paints the sea». Also, I think may be the main character from the movie « Pirates of the Caribbean» Will Turner was named after the artist , but it not fact)))



## Sources

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