

Joseph Mallord William Turner

Childhood

- Joseph Mallord William Turner was born in Maiden Lane, Covent Garden, London, England on the 23d of April, 1775. His father, William Turner, was a barbe. His mother, Mary Marshall, became increasingly mentally unstabler and wig maker. She died in 1804, after having been committed in 1799 to St Luke's Hospital and then to the Bethlem Royal Hospital.
- The young Turner was sent to stay with his maternal uncle, Joseph Mallord William Marshall, in Brentford in 1785, which was then a small town west of London. A year later he attended a school in Margate on the north-east Kent coast. By this time he had created many drawings, which his father exhibited in his shop window.

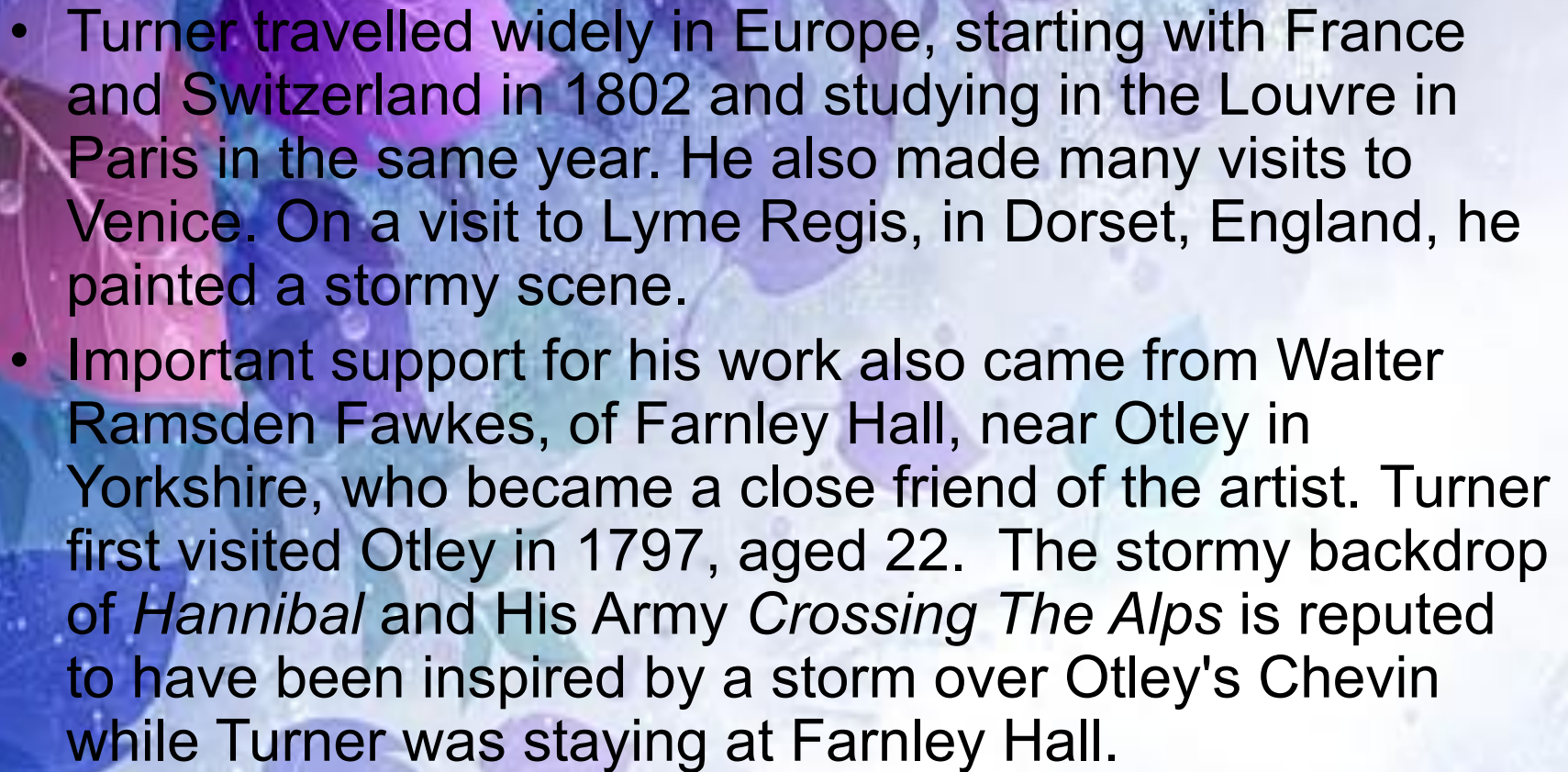
Youth

- He entered the Royal Academy of Art schools in 1789, when he was only 14 years old, and was accepted into the academy a year later. At first Turner showed a keen interest in architecture but was advised to continue painting by the architect Thomas Hardwick. A watercolour by Turner was accepted for the Summer Exhibition of 1790 after only one year's study. He exhibited his first oil painting in 1796, *Fishermen at Sea*, and exhibited at the academy nearly every year for the rest of his life.



Fishermen at Sea

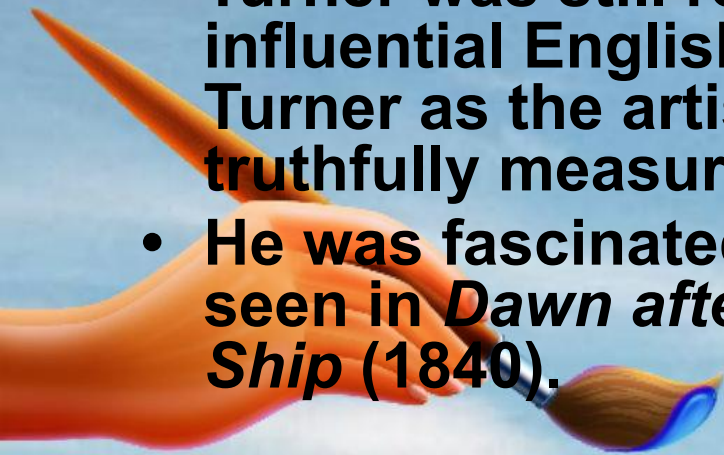


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- The background of the slide features a soft-focus, artistic composition of various leaves in shades of purple, blue, and green. The leaves are scattered across the frame, with some appearing larger and more detailed than others. The overall lighting is ethereal, with a light blue and white glow that suggests a starry or misty sky, creating a dreamlike and artistic atmosphere.
- Turner travelled widely in Europe, starting with France and Switzerland in 1802 and studying in the Louvre in Paris in the same year. He also made many visits to Venice. On a visit to Lyme Regis, in Dorset, England, he painted a stormy scene.
 - Important support for his work also 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. The stormy backdrop of *Hannibal and His Army Crossing The Alps* is reputed to have been inspired by a storm over Otley's Chevin while Turner was staying at Farnley Hall.

Hannibal and His Army Crossing The Alps



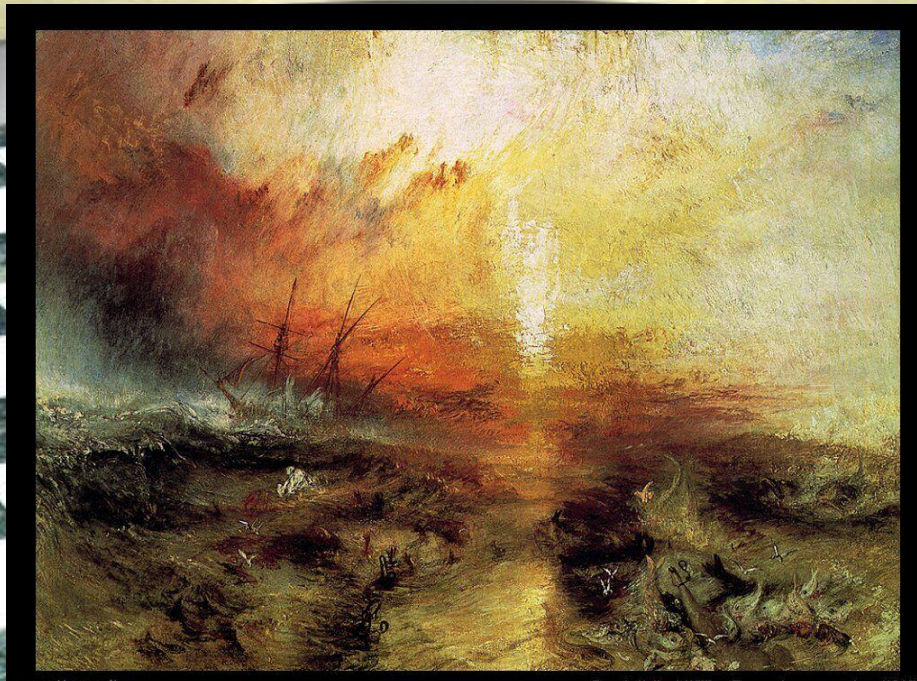
- Turner was also a guest of George O'Brien Wyndham, at Petworth House in West Sussex and painted scenes that Egremont taken from the grounds of the house and of the Sussex countryside, including a view of the Chichester Canal. Petworth House still displays a number of paintings. Turner's talent was recognised early in his life. Financial independence allowed Turner to innovate freely; his mature work is characterised by a chromatic palette and broadly applied washes of paint. According to David Piper's *The Illustrated History of Art*, his later pictures were called "fantastic puzzles." However, Turner was still recognised as an artistic genius: the influential English art critic John Ruskin described Turner as the artist who could most "stirringly and truthfully measure the moods of Nature."
- He was fascinated by the violent power of the sea, as seen in *Dawn after the Wreck* (1840) and *The Slave Ship* (1840).

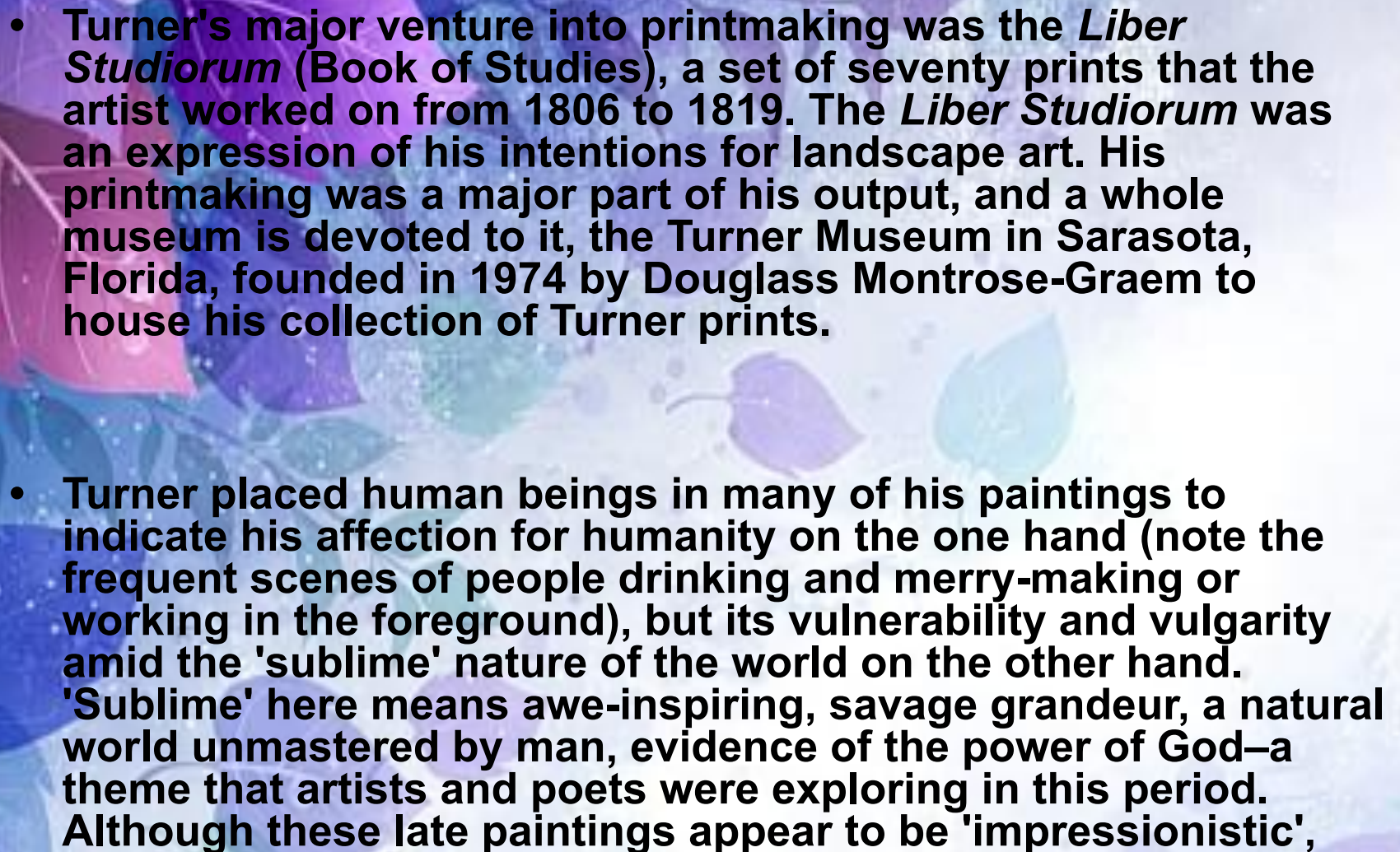


Dawn after the Wreck

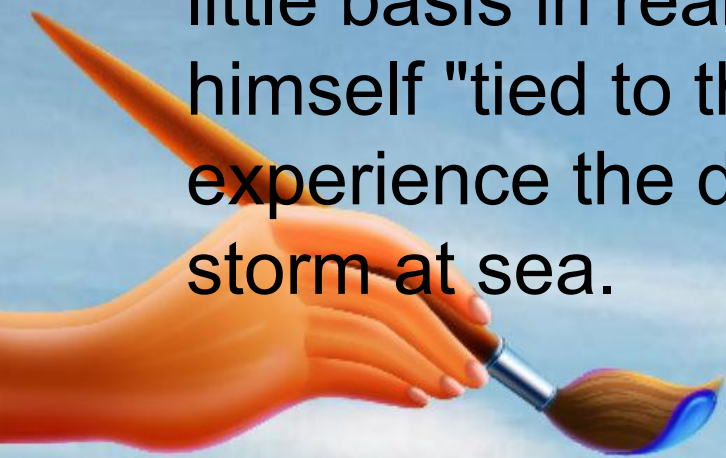


The Slave Ship



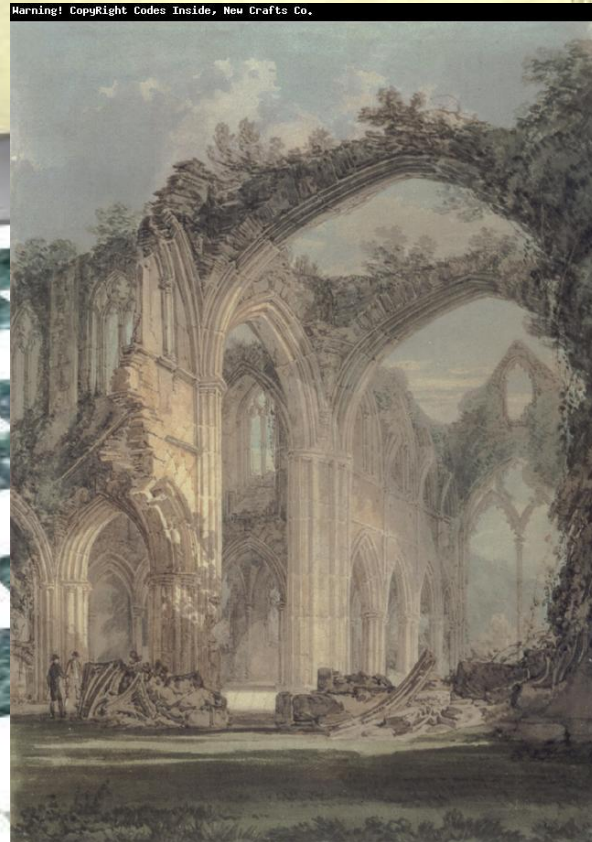
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- **Turner's major venture into printmaking was the *Liber Studiorum* (Book of Studies), a set of seventy prints that the artist worked on from 1806 to 1819. The *Liber Studiorum* was an expression of his intentions for landscape art. His printmaking was a major part of his output, and a whole 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 placed human beings in many of his paintings to indicate his affection for humanity on the one hand (note the frequent scenes of people drinking and merry-making or working in the foreground), but its vulnerability and vulgarity amid the 'sublime' nature of the world on the other hand. 'Sublime' here means awe-inspiring, savage grandeur, a natural world unmastered by man, evidence of the power of God—a theme that artists and poets were exploring in this period. Although these late paintings appear to be 'impressionistic',**

- Turner was striving for expression of spirituality in the world, rather than responding primarily to optical phenomena. His early works, such as *Tintern Abbey* (1795), stayed true to the traditions of English landscape. His distinctive style of painting, in which he used watercolour technique with oil paints, created lightness, fluency, and ephemeral atmospheric effects. One popular story about Turner, though it likely has little basis in reality, states that he even had himself "tied to the mast of a ship in order to experience the drama" of the elements during a storm at sea.

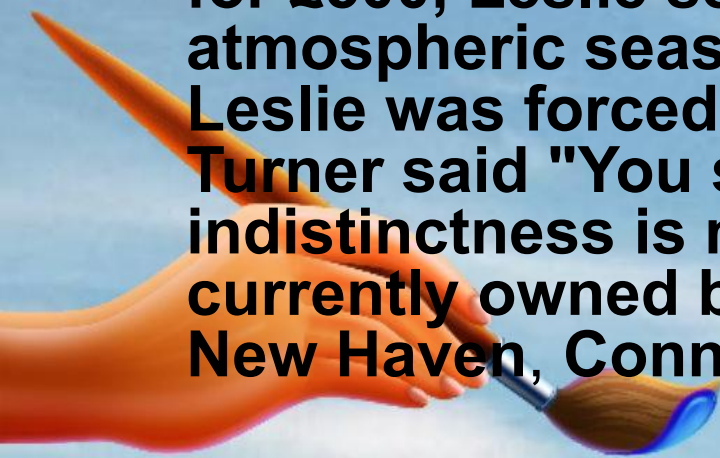


Tintern Abbey

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- In his later years he used oils ever more transparently. A prime example of his mature style can be seen in *Rain, Steam and Speed - The Great Western Railway*, where the objects are barely recognizable.
- High levels of ash 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. In New York City, a private collector, Lenox wished to own a Turner and in 1845 bought one unseen through an intermediary, his friend C. R. Leslie. From among the paintings Turner had on hand and was willing to sell for £500, Leslie selected and shipped the 1832 atmospheric seascape *Staffa, Fingal's Cave*. When Leslie was forced to relay this opinion to Turner, Turner said "You should tell Mr. Lenox that indistinctness is my forte." *Staffa, Fingal's Cave* is currently owned by the Yale Center for British Art, New Haven, Connecticut.



The Great Western Railway



Personal life

- **As he grew older, Turner became more eccentric. He had few close friends except for his father, who lived with him for 30 years, eventually working 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.**
- **He died in the house of his mistress Sophia Caroline Booth in Cheyne Walk, Chelsea on 19 December 1851. He is said to have uttered the last words "The sun is God" before expiring. At his request he was buried in St Paul's Cathedral, where he lies next to Sir Joshua Reynolds. His last exhibition at the Royal Academy was in 1850.**

A vibrant green leaf with several water droplets is shown falling into a pool of water. The droplets are captured mid-fall, creating a series of concentric ripples on the water's surface. The background is a soft, light green and blue gradient with some bokeh effects.

Thanks for attention