

J.M.W. Turner - the man who set painting on fire

Thames & Hudson - 'The Pantheon, the Morning after the Fire', Joseph Mallord William Turner, 1792



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Turner, J. M. W. -- 1775-1851. J.M.W. Turner - the man who set painting on fire

-J.M.W. Turner - the man who set painting on fire

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J.M.W. Turner at de Young: seeking meaning within the momentous

From London, the exhibition traveled to the in Los Angeles and the in San Francisco.

Six Ways J.M.W. Turner Painted a Changing World

A memorial for another painter, Turner's contemporary Wilkie, who died and was buried at sea. The composition stretches away to infinity, the sun dominating the whole. He spent three months in Rome—also visiting Naples, Florence, and Venice—and returned home in midwinter.

KYSO Flash: Ekphrastic Works: Charles D. Tarlton: Constable and Turner: Touching Fire

The old road bridge on the left recalls slower journeys of the past. Here we see Turner's interest in the new as well respect for what is past.

J. M. W. Turner by Olivier Meslay

The train is painted as an indistinct, brutal shape powering through the rain. Regional time zones were gradually replaced by the standardised Greenwich Mean Time, so that railway timetables could be created.

Chevron

Here are six ways in which Turner used art to reflect his world as it transformed around him. Instead he developed painterly effects to render perceptions from closely observed nature, resulting in swirling clouds of varied light and bold arrays of color dabbed in oil. At the right is an avalanche of snow descending down the mountain.

‘The Pantheon, the Morning after the Fire’, Joseph Mallord William Turner, 1792

A large crowd, held back by soldiers, watches firefighters tackling the blaze. Turner had witnessed the fire firsthand from a boat on the River

Thames. That perhaps is the truest glimpse of Turner the man.

Turner's Perfect Storm

The paintings were made in late 1834 or early 1835 and both measure 92. This book gets into Turner's life and art in an easy, fun way. A depiction of peril, all the more disturbing when you realise that th.

Close

It has a sense of latent power still not quite eclipsed by the raw mechanical energy of the flaming and smoking steam tug. This watercolor and gouache on paper shows a closer view of the fire and those gathered to watch. His early work is topographical concerned with the accurate depiction of places in character and traditional in technique, imitating the best English masters of the day.

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