The background of the entire page is a reproduction of a painting by J.M.W. Turner, 'Water Lilies' (1844). It depicts a pond with numerous large, green lily pads floating on the water. Two pinkish-purple water lilies are in bloom. The brushwork is visible and expressive, characteristic of the Impressionist style. The colors are vibrant and somewhat muted, with a focus on natural light and atmosphere.

LIVERPOOL

TATE

TURNER MONET TWOMBLY

LATER PAINTINGS

TEACHERS PACK

22 June –
28 October 2012

Introduction to the exhibition and aims of this pack



Claude Monet
Poplars on the Epte 1891
Oil on canvas
Tate

- *Turner Monet Twombly: Later Paintings* brings together works by JMW Turner (1775-1851), Claude Monet (1840-1926) and Cy Twombly (1928-2011), three of the most prolific and well-known artists of all time.
- Focusing on their late work, the exhibition explores affinities between these artists in style, subject and artistic motivation.
- The exhibition provides an opportunity for Turner and Monet to be seen within a contemporary context.
- Highlights include iconic works such as Monet's *Water Lilies* and Turner's much loved romantic landscapes. The exhibition also showcases Twombly's recent paintings of blooms, shown in the UK for the first time.

This pack is designed to support teachers and educators in planning a visit to *Turner Monet Twombly: Later Paintings*. It is intended as an introduction to the exhibition with a collection of ideas, workshops and points for discussion. The activities are suitable for all ages and can be adapted to your needs before, during and after your visit.

This is a PDF resource that can either be downloaded and printed out or viewed on a screen. The contents page includes hyperlinks that go directly to the different sections 'Turner / Monet / Twombly' if clicked on. The website urls at the back of the pack will also link directly from the PDF resource to the sites if they are clicked on.

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Claude Monet
Water-Lilies 1916-1919
Courtesy Fondation Beyeler, Riehen, Basel
Photo by Robert Bayer, Basel

Turner

Turner

Learning Aims:

- to provide contextual information on the artist
- to explore Turner's practice
- to explore Romanticism



JMW Turner
Rough Sea c1840-5
Tate

Joseph Mallord William Turner was born in Covent Garden, London in 1775. Following the death of his younger sister and ill-health of his parents, he was sent to live with an uncle in Brentford at the age of 10, and then Margate, a place that he would return to many times throughout his life. The boy was a prolific artist: he sent home drawings of buildings and the surrounding landscape which his father proudly exhibited in the window of his barbershop in London.

It is known that Turner worked as an assistant for several architects as a youth, including Thomas Hardwick, James Wyatt and a topographical draughtsman Thomas Malton, whom he later called 'My real master.' During this period, he established his future practice of sketching on location as a basis for paintings that would be finished later in his studio.

Turner

Turner decided to become an artist at the age of fourteen and studied at the Royal Academy of Art's schools before being accepted into the academy itself, led by Sir Joshua Reynolds in 1790. Success came early and his reputation as a master of dramatic seascapes was established by his first oil painting, *Fishermen at Sea* when it was exhibited to critical acclaim at the Royal Academy in 1796.

By the age of 27 he had his own spacious studio at his home in Harley Street where he was also able to exhibit his works. He continued to show at the Royal Academy, becoming a full member in 1802 and was appointed acting president in 1845.

Due to his rising reputation as a landscape painter, Turner attracted sponsorship and commissions from wealthy patrons all over Europe. He was described by the influential critic John Ruskin as the artist who could most 'stirringly and truthfully

measure the moods of nature.' Though his watercolours were universally admired, the luminous palette and loose brushwork of his works in oil often provoked a hostile reception. The expressive quality, particularly of his sketches is now seen as an important precursor of modernism, but at the time they may have seemed too radical for some critics. One reviewer scathingly referred to his seascapes as 'pictures of nothing, and all alike.'

Turner's success gave him financial independence and enabled him to travel widely throughout Europe. It also allowed him the freedom to experiment with his painting, particularly in his later years. The art of his mature career is characterised by vibrant colour and broad washes of paint that accentuated the drama of his favourite subjects: shipwrecks, blazing fire, natural catastrophes and phenomena such as rain, fog, sunlight and storms.

Turner

In later life he gained a reputation for his virtuoso performances at the Royal Academy's Varnishing Days. He would send unfinished canvases to the gallery in advance which were described by a contemporary critic as being 'like chaos before the creation.' He would then proceed to complete the works before an appreciative if not bemused audience, often employing unconventional painting techniques to add to the spectacle.



JMW Turner
*Light and Colour (Goethe's Theory) -
The Morning After the Deluge -
Moses Writing the Book of Genesis*
exh 1843
Tate

→ Activities

Research...

Turner's career and discuss his early works. Trace the development of his art, particularly noting his use of colour, light and his painting technique. Compare his art to that of other landscape artists of the period (eg John Constable, Samuel Palmer, John Linnell) to see how innovatory his approach to painting was.

For more information on Turner and his art see [tate.org.uk/art/artworks?sid=75&ws=date&wv=grid](https://www.tate.org.uk/art/artworks?sid=75&ws=date&wv=grid)

Visit...

Turner Monet Twombly: Later Paintings at Tate Liverpool or the Clore Gallery at Tate Britain to see Turner paintings in real life (or your local gallery may have one of his paintings). Make sketches, write notes to remind you of the impact of seeing these works up close!

Role play!

Have a volunteer pretend to be Turner on Varnishing Day. Ask him questions about his art, his life and what/why/how he is painting.

+
Work in Focus



JMW Turner
*Light and Colour (Goethe's Theory) -
The Morning After the Deluge -
Moses Writing the Book of Genesis*
exh 1843
Tate

+
Work in Focus

J.M.W. Turner
Light and Colour (Goethe's Theory)
– *the Morning after the Deluge* –
Moses Writing the Book of Genesis
exhibited 1843

This painting was exhibited in 1843 with the following lines, allegedly written by the artist:

The ark stood firm on Ararat; th' retuning sun
Exhaled earth's humid bubbles, and emulous of light
Reflected her lost forms, each in prismatic guise
Hope's harbinger, ephemeral as the summer fly
Which rises, flits, expands, and dies.

— Fallacies of Hope, M.S.

A companion to *Shade and Darkness – The Evening of the Deluge* 1843, this triumphant explosion of light celebrates God's Covenant with Man following the Flood. The Biblical event, recorded in the Book of Genesis, was said to have been written by Moses. Here, the prophet is sketched indistinctly against the light at the centre of the composition, along with the brazen serpent that he used for healing (and which later became a symbol for modern medicine).

Turner's choice of subject matter for these two works may have been suggested by John Martin's *Eve of the Deluge* 1840 and *The Assuaging of the Waters* 1840, which the artist would have seen when they were exhibited together at the Royal Academy.

+ Work in Focus

In many of his later works, Turner omitted details such as people and objects in order to concentrate on the effects of light and the elements. The central swirling vortex is a motif that Turner commonly used in his seascapes in order to evoke the all-engulfing forces of nature and also to disorientate the viewer by offering no sense of a horizon. His *Deluge* is also invested with spiritual significance as a reminder of the awe-instilling power of God.

The title makes reference to Goethe's theory of colour and when Turner was asked to explain this painting, he is said to have replied, 'red, blue and yellow.' The artist owned and studied Charles Eastlake's translation of Goethe's *Fahrbenlehre*, which appeared in Britain in 1840. Goethe's colour wheel divides the primaries into 'plus' and 'minus' categories: the former, reds, yellows and yellow-greens he associated with gaiety, warmth and happiness, while

the latter, blues, blue-greens and purples, were interpreted as gloomy, melancholic and coldness. The oppositions of light and dark were also added to the equation in Turner's two paintings: *Shade and Darkness* to describe the Deluge and *Light and Colour* to evoke hope and optimism of its wake. The former mixes dark purples, blues and blacks in a turbulent, emotional whirlpool whilst the latter radiates light and hope from its centre. Turner associated yellow with the life and energy-giving qualities the sun. Light was also significant to the artist as the emanation of God's spirit.

Compared to the landscapes of his contemporaries, Turner's scenes appear incredibly modern today. Traditionally, colour and light were used to define or enhance form, not to take its place. In Turner's late works, colour and light almost became a subject for his painting in its own right.

+ Work in Focus

Find out...

about colour wheels. Talk about colour combinations. What happens when you mix colours together? What happens when you place dots of colour or pixels alongside each other? Stare intently at a primary colour and count to twenty slowly. Then transfer your gaze to a sheet of white paper....what do you see? Mix your own colours and invent names for them.

Discuss...

the effects of colour. What are your favourite colours? Make a list of your personal associations with each colour and then compare your list with those of your classmates.

Paint...

your own seascape with wild weather, bright sunlight and try out different colours and techniques for applying the paint. You could copy examples by Turner before creating your own ideas.

→ Activities

Discuss...

the effects of light. What happens when you try to take a photograph into direct light? What happens when you pass a beam of light through a prism? What is a spectrum? Can you mix coloured light in the same way you can mix coloured paint?

Research...

other interpretations of floods in art, music and literature (eg Masaccio's *Deluge* 1386 at the Brancacci Chapel, Florence; Michelangelo's Sistine Chapel frescoes; Dexter Dalwood *The Deluge* 2006; Thomas Cole *The Subsiding of the Waters* 1829; Camille Saint-Saëns *Le Déluge* 1875; Julian Barnes *A History of the World in 10½ Chapters* 1989) and discuss modern floods and tsunamis.

Monet

Monet

Learning Aims:

- to provide contextual information on the artist's background and the development of his career
- to provide a brief introduction to impressionism
- To discuss links between the work of Monet and Turner

Claude Monet was brought up in the Normandy port of Le Havre where he became a landscape artist under the tuition of Eugène Boudin and his earliest images were of the coastal scenery surrounding the industrial town. In 1862, Monet became a student of Charles Gleyre in Paris and met Frédéric Bazille, Jean-Auguste Renoir and Alfred Sisley. Disillusioned with traditional art, they shared ideas about new approaches to painting and decided to exhibit their works with other like-minded artists such as Edgar Degas and Camille Pissarro. It was Monet's painting, *Impression Sunrise* 1872-3, that gave a label to

this group of artists and the style of painting associated with them. Originally meant as an insult, a critic at the first exhibition of this group's work in 1874 scornfully referred to the unfinished appearance of the paintings as 'impressionist' and the name stuck. The impressionist style developed from their method of painting which employed short, rapid brushstrokes in order to capture fleeting atmospheric conditions as they worked directly in front of their subject in the open air. The availability of metal tubes of oil paint meant that they could take their materials out into the landscape, whereas previous artists such as Turner were restricted to boxes of watercolours for sketching outdoors. Besides painting the natural landscape, Monet was also attracted to the man-made environment such as the streets of the developing city of Paris and the newly constructed railway system. When he painted his

Monet



Claude Monet
Poplars on the Epte 1891
Tate

famous studies of the French railway of the 1870s, the artist was living opposite the station at Argenteuil on the outskirts of Paris. Turner's *Rain, Steam and Speed – the Great Western Railway* 1844, one of the first paintings to depict this modern means of transport,

was a painting Monet had greatly admired on his visits to London.

Monet & Turner

Monet is known to have viewed Turner's paintings in the London galleries with Camille Pissarro during their stay in 1871, and then on subsequent visits over the following decades. In his paintings of the city, such as *Waterloo Bridge* 1902, Monet took on Turner on his own grounds, the Thames being a favourite subject of the British artist.

Though Monet shared Turner's fascination with light and the effects of the elements, the former's interest was motivated less by drama and romanticism than a desire to capture nature as he experienced it. He observed and recorded his subject matter systematically and objectively, often returning to the same motif again and again to paint it in different atmospheric conditions (for example haystacks, poplars, mornings on the Seine, the façade of Rouen cathedral). Monet's paintings were usually created in front of the subject and then sometimes finished in the studio whereas Turner's oil paintings were the result of composite studies, sketches and his imagination.

→ Activities

Research...

impressionism: Who were the impressionists? When did they paint? What did they paint? How did they paint? What impact did impressionism have on the art of their time? How did the art of Monet and his circle influence other artists?

Record...

your impressions of everyday life with sketches, as a blog or using a camera. Note changes in weather, time of day, changes in light etc. You could also record or describe different sounds, smells, textures that you experience in a typical day.

Make...

a series of paintings or drawings of one subject. Use different colours, materials or styles of painting each time you record your motif. You could scan or photocopy your images to add even more variation to the series.

Compare...

Monet's *Waterloo Bridge* 1902 with Turner's *The Thames above Waterloo Bridge* 1830-5. Make notes on differences in the artist's approach to the subject: style, colours, brushstrokes etc. You could also examine both artists' views of Venice.

+ Work in Focus



Claude Monet
Nymphéas 1907
Tate

+ Work in Focus

Claude Monet,
Nymphéas 1907

In 1890, Monet began to transform the large garden attached to his house in Giverny with exotic plants, flowers and a Japanese bridge over a lake with water lilies. During the last thirty years of his life, he created over 250 paintings of watery landscapes as he became increasingly occupied with this floating environment.

His first series of *Nymphéas* was exhibited in 1897. He had already created serial studies of a number of subjects including haystacks, poplars and the façade of Rouen cathedral. In these paintings, he used the same motif as a vehicle for investigating the effects of light, heat and the elements. With the water lilies, he took these studies further and explored the tension between surface

and depth in painting. On the one hand he emphasised the flatness of the lily pads and their proximity to the picture plane and on the other hand he suggested the murky depths of weeds and water through tangled strands of pigment alongside the reflected and refracted light of the pond. With *Nymphéas* 1907, and most of his water lily paintings, the image appears cropped. The artist focuses on the water and flowers and details such as the edges of the pond, its banks or surrounding garden are removed, so that the viewer is denied help in spatially locating the image. Instead, there is a focus on paint, colour and sensuous brushstrokes that characterises the late style of Monet.

+ Work in Focus

This painting is one of 48 similar scenes painted between 1904 and 1906. For him, the subject was associated with melancholy and it has been suggested that the obsessive painting of this motif was perhaps his way of dealing with sadness in his life. Between the end of the 19th century and the First World War, he lost his close friend Alfred Sisley, his second wife Alice, step-daughter and son. He was diagnosed with cataracts and then his family life was completely destroyed with the outbreak of war and his remaining son and step-son were enlisted in the French army. Throughout this period, he applied himself to his art and in particular, his water lilies.

His first response as his family and his life fell apart was to give up painting, but then he returned to his pond with the intention of totally immersing himself and the viewer in the sensation of water and flowers. In particular, he aimed to revive an idea he had conceived nearly twenty years earlier of producing enormous paintings to be hung in a circular room that would allow the viewer to share his experience of his lily ponds. In 1918, as his contribution to the war effort, he donated 20 panels from this series of water lily paintings to the French nation. In 1927, a few months after Monet's death the exhibit finally opened to the public at the Orangerie in Tuileries Gardens, Paris.

+ Work in Focus

Research...

Monet's garden at Giverny. Find photographic images of the garden and compare them to his paintings of the same views. Find out about other artists who created their own artistic landscapes/ environments eg Nikki de Saint Phalle, Vanessa Bell and Duncan Grant, Henry Moore, Barbara Hepworth, Ian Hamilton Finlay, Le Facteur Cheval etc.

Create...

your own Water Lilies paintings. Find a lily pond in a park, garden or garden centre and take close-up photographs of the water and flowers to help you with your painting.

→ Activities

Find out...

about flower symbolism. In Japanese art, for example, the water lily (or lotus flower) represents the struggle of life by alluding to its ability to develop and flower despite its muddy, murky environment.

Make...

water lilies collages with layers of coloured tissue paper, embroidery silks, inks and textiles. Create a richly textured and colourful image.

Design...

an imaginary garden or landscape for your art. Make sketches or models. Where would it be located? What features would you incorporate?

Twombly

Twombly

Learning Aims:

- to provide contextual information on the artist
- to provide a brief introduction to the work of Cy Twombly
- to discuss Twombly's affinities with Turner and Monet

Born in Lexington, Virginia in 1928, Edwin Parker Twombly (sharing his father's nickname 'Cy' after a Chicago White Sox baseball player) studied in Boston and New York at the height of American abstract expressionism and then at the progressive and experimental



Cy Twombly
Quattro Stagioni Part III: Autunno 1993–1994
Tate
© Cy Twombly Foundation

Twombly

Black Mountain College in North Carolina, 1951–2. The predominantly black and white palette of his early works shows an affinity with fellow Black Mountain students Robert Motherwell and Franz Kline. The stressed surfaces of many of his works of this period also suggest an interest in the art of post-war Europe where he was enabled to travel on a student grant in 1952. On his return to America, he was conscripted to the US Army before resuming his career as an artist. While serving in the army as a cryptologist, he created pictures at night in the dark, imitating the automatic drawing associated with Surrealism. This technique was incorporated in the dense pencil scribbles he made on the surface of his early paintings. These graffiti-like scrawls subverted the calligraphic gestures of artists such as Jackson Pollock and Lee Krasner: his fragile, child-like marks contrasted with the confident gestures of abstract expressionism. In the late 1950s, Twombly

moved to Italy where his work reflected his love of poetry, an increasing fascination with classical mythology and his engagement with the light and landscape of the Mediterranean. His sculptures also became suggestive of classical forms - assembled from found materials but often covered in white paint or plaster. In the 1970s he began to evoke landscapes through a combination of colour, text and collage. His work from the 1980s onwards seeks to capture life at its most fleeting and ephemeral and he became increasingly fascinated by water. He began to imitate its characteristics by flooding the surfaces of his works with fluid acrylic paint, often applying and smearing the material with his fingers to create a sense of spontaneity and urgency.

Twombly & Turner

Twombly was a great admirer of Turner's art. His *Study from the Temeraire* 1998-9 was inspired by Turner's *The Fighting Temeraire* 1839 when he was invited by the National Gallery, London to respond to works in their collection. The themes of loss, mourning and nostalgia were shared by these artists in a number of works, for example Turner's *Burial at Sea* 1842, which represents the funeral of fellow artist David Wilkie and Twombly's *Nini's Painting* 1971, where the artist attempts to come to terms with the death of a friend through an outpouring of emotional, indecipherable script.

Twombly used the addition of handwritten words on his canvases in order to extend the visual frame of reference of his paintings and Turner also incorporated text in the form of verse which was exhibited alongside some of his paintings.

Turner and Twombly both engaged with history and mythology. The epic themes addressed by Turner include the stories of Dido and Ulysses, whilst Twombly's works include allusions to the myths of Bacchus and Orpheus (see Work in Focus below).

Both artists occasionally addressed contemporary events. Turner's works addressed the subject of slavery, the battles of Waterloo and Trafalgar and the burning of the House of Commons. In 1990, Twombly made a series of sculptures, *Thermopylae* 1991, *Epitaph* 1990 and *Lepanto* 1990 that make indirect reference to conflict in the Middle East.

Monet & Twombly

Monet and Twombly also shared an interest in the formal qualities of painting and an affinity with materials, colour, texture of their paint. The works made by Twombly for the Venice Biennale of 1988 in response to the city's watery surroundings have inevitably been compared to Monet's lily ponds. Whereas Monet's paintings suggest the reflective surfaces and aquatic depths, in Twombly's work the paint itself has the characteristics of water. The thin washes with drips give the works the appearance of having been splashed or 'rained' upon.

Another theme that is common to the work of Twombly and Monet is transience. Monet's serial works such as the façade of Rouen cathedral or haystacks, explore changing seasons and different times of day. Twombly's *Quattro Stagioni* 1993-5 gives a sense of the changing times of year in four distinct paintings with an overall mood of decline, loss and the passing of time.

→ Activities

Research...

dada, surrealism, coBra, american abstract expressionism and discuss possible influences of other artists on the art of Cy Twombly (eg Kurt Schwitters, André Masson, Paul Klee, Jean Dubuffet, Franz Kline, Robert Motherwell, Jackson Pollock etc)

Make...

surrealist automatic drawings. Draw freely on a sheet of paper with your eyes covered. Alternatively, place the paper inside a box so that you cannot see your hand as you draw. Play music or watch television so that you do not think about what you are drawing. Doodle! Be spontaneous!

Scribble!

Line a room with large sheets of paper and express yourself with crayons and pencils. Try out different techniques and tools.

For example, you could close your eyes, use a crayon that has been taped to the end of a broom handle, tape several crayons together to draw with them simultaneously. Run riot!

Paint Water!

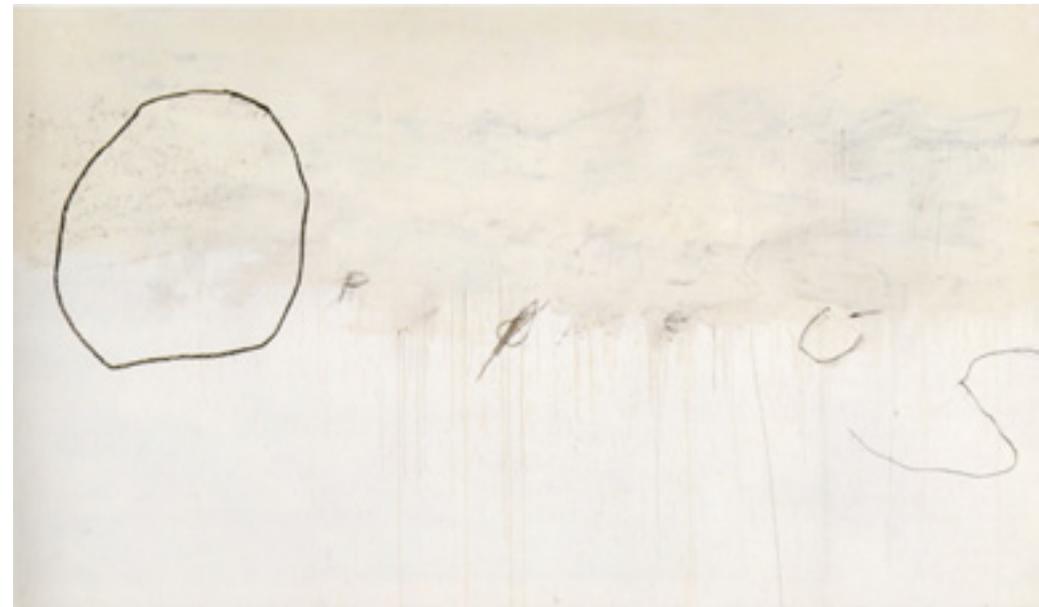
Try to capture the effects of drips, rain, waves, trickles, splashes, currents, rivulets, whirlpools, condensation, icicles, puddles etc. Look at art by Turner, Monet, Twombly for inspiration

Write...

a list of words that you associate with different times of year. Think of sights, sounds, smells, textures. Use these words to write a series of poems and then create accompanying images to capture the changing seasons. You could also compile a playlist of songs to accompany your words and pictures.

+ Work in Focus

Cy Twombly
Orpheus
1979



Cy Twombly
Orpheus 1979
Tate

+ Work in Focus

Twombly's monumental, almost monochromatic work *Orpheus* 1979 has the Greek characters Ὀρφεύς scrawled in wax crayon across its surface. Some of the letters are almost obscured by a thin wash of colour that looms like a cloud and drips over the text making it barely legible. Only the letter 'O' asserts itself on the canvas, and even this is irregular in form as though hastily scribbled with a hesitant or wavering hand. Rather than helping to make sense of the image, the writing intrigues and confuses the viewer. The word 'Orpheus' is all that remains of the story of the Greek hero whose mournful lyre-playing charmed the gods of the underworld.

Turner and Twombly both engaged with history and mythology in their art. Whereas Turner's reference to mythology would have been understood by his art's classically educated audience, Twombly recognised that his modern

viewers would be less familiar with the stories of antiquity. Where myth is referred to in his work, the images are deliberately obscure. Enigmatically fading letters evoke blurred memory and forgotten history. This is not a painting that tells the story of Orpheus or relates his deeds; it is a painting about the loss of these tales, not knowing, ignorance.

+ Work in Focus

Find out...
about Orpheus and the stories associated with him. Read other ancient myths and legends and make your own paintings in the style of Twombly, combining text and image.

Compare...
Twombly's representation of the Greek story of doomed love, *Hero and Leandro* 1981-4 with Turner's version (*The Parting of Hero and Leander* exhibited 1837). What means does each artist use to relate a story, create atmosphere and express emotion? Discuss their use of colour, paint and text. (Turner wrote verses to accompany his image when it was exhibited). For further information on each painting see www.tate.org.uk/servlet/ViewWork?workid=18685&roomid=2010 <http://www.tate.org.uk/modern/exhibitions/cytwombly/explore.shtm>

→ Activities

Make...
a painting of your own name or a friend's. Use appropriate font, materials, style and techniques to evoke the character behind the name. You could expand this into a collage and add photographs, labels, sweet wrappers, memorabilia etc.

Gallery Activities

Sunsets

All three artists painted this subject. Compare their approaches – look at techniques, colours, structure, moods, atmosphere. Make colour notes and sketches to help you create your own paintings or collages in the classroom.

Colour

Hand out a colour swatch to each of your students and ask them to find a painting that uses that colour. How is it used? Where is it used? Describe texture, size of brushstrokes, thickness of paint etc. What does it express? Describe mood, emotion, atmosphere evoked by that colour. Use your investigations to create your own abstract painting – eg 'Turner's Yellow', 'Twombly's Red', 'Monet's Green'...

Water

Compare and contrast Turner, Monet and Twombly's seascapes, coastlines, rivers, lakes and their different light conditions, weather and locations. Find out about the places they depicted eg London, Venice, Normandy.

Review the exhibition

Pretend you are a reporter. Make notes on lay-out, lighting, display techniques, interpretation (texts, guides, captions etc) Which works are highlights for you? What don't you like and why? Which works are grouped together and why? Would you recommend the exhibition to other visitors?

Further Resources

Books

- Lewison, Jeremy *Turner Monet Twombly: Later Paintings*, Tate Publishing, 2012
- Leeman, Richard *Cy Twombly: A Monograph*, Thames and Hudson 2005
- Moorby, Nicola and Warrell, Ian *How to Paint like Turner*, Tate Publishing 2010
- Serota, Nicholas *Cy Twombly: Cycles and Seasons*, Tate Publishing 2008
- Wildenstein, Daniel *Monet or the Triumph of the Impressionists* Taschen 2010
- Wilton, Andrew *Turner in his Time* Thames and Hudson 2006

Online

<http://www.tate.org.uk/whats-on/exhibition/colour-and-line-turners-experiments/colour-and-line-room-guide/colour-and-line>
<http://www.tate.org.uk/file/turner-and-venice-teachers-pack>
<http://www2.tate.org.uk/turner/>
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