

DRAWING FROM TURNER

The full online catalogue available at:

<http://www.tate.org.uk/britain/exhibitions/drawingfromturner/default.shtm>



Drawing from a Turner original in the Prints and Drawings Room at Tate Britain

Drawing From Turner is a collaborative project and exhibition jointly organised by Tate Britain and the University of the Arts London. The display includes the drawings of 30 contemporary artists displayed in conjunction with the original Turners from which they worked.

Over the past two years some fifty participants have spent between three and thirty hours drawing directly from one of Turner's drawings in the Prints and Drawings Room at Tate Britain.

The thirty-five Turner drawings that became the subject of this project form a small but representative selection from the thousands of items in the Turner Bequest, the contents of the artist's studio bequeathed to the nation on his death in 1851 and now housed in the Clore Gallery at Tate Britain. From the briefest pencil sketches to fully worked up landscape studies, these drawings provide a unique insight in the working methods and techniques of a great artist, almost as good as looking over his shoulder as he worked.

The aim of this project was for the organisers to offer a receptive group of students and artists the opportunity to get to know and hopefully better understand the methods, inventions and creativity of a master draughtsman, Joseph Mallord William Turner. The goal was for them to simply draw from his drawings, not to make slavish copies or pointlessly extravagant interpretations.

Throughout the project the word copy was avoided and instead participants were asked to think forensically about their chosen drawing by examining and not simply following in Turner's footsteps. In doing so, *Drawing from Turner* aims to improve understanding of the process of learning to draw by making drawings from fine examples.

A collaborative project and exhibition jointly organised by Nicola Moorby, Collections Registrar - Prints and Drawings Tate Britain and Stephen Farthing, Rootstein Hopkins Research Professor in Drawing, the University of the Arts London, with assistance from Dr Maryanne Martin, Department of Experimental Psychology, the University of Oxford and Rebecca Man, Research Assistant, University of the Arts London.

Joseph Mallord William Turner
Mountains near Dunkeld circa 1801



After Turner's work:



Osman Ahmed
After Turner *Mountains near Dunkeld* circa 1801
[On Display](#)



Clive Brandon
After Turner *Mountains near Dunkeld* circa 1801

Osman Ahmed, MA student, Camberwell College of Arts

About the artist:

Osman Ahmed is currently a student on the MA Drawing course at Camberwell College of Arts.



[On Display](#)

After Turner
Mountains near Dunkeld circa 1801



I chose this work by Turner because it had depth, and at so many levels. It took me inside the landscape; it had so many details that fascinated me. I wanted to draw it as Turner would have done at the time. I was surprised by the fact that I was sitting in front of such an interesting drawing. I needed to get inside Turner's skin to get the feeling, to use his idea of drawing hills, mountains and trees. It also awoke my own memories.

I was in discussion with my self, asking how Turner would have started this drawing; I needed to find out where his first stroke of pencil mark was. The way Turner used his pencil marks, different thicknesses and shades, took me inside the drawing, as if I was moving my hand at the same time as Turner's. I feel there is so much room to learn more from the way Turner drew his sketches.

Clive Brandon, Tate

About the artist:

Clive Brandon is an artist who works in London and is also a member of staff at Tate. He studied at De Montfort University, Leicester (1993-96) and is currently studying an MA in Fine Art: Painting at Wimbledon. His work has been included in exhibitions at Transition Gallery, Three Colts Gallery and Fosterart in London and Galerie Hubert Baechler, Zurich.

Forthcoming show include Preview Berlin Art Fair in September and a solo show at Galerie Hubert Baechler in 2007.

Further information: <http://www.cliveabrandon.co.uk/index.html>



After Turner

Mountains near Dunkeld circa 1801



Joseph Mallord William Turner
The Ruins of the Pantheon, Oxford Street 1792



After Turner's work:

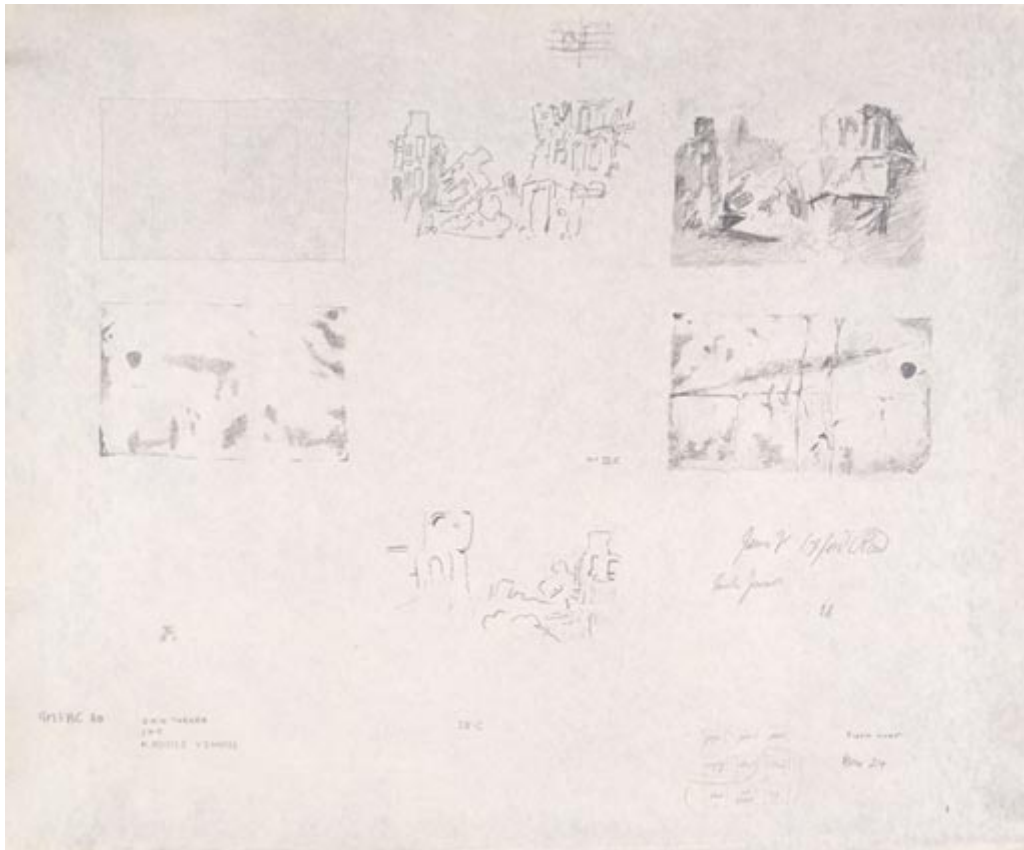


Jake Tilson
After Turner *The Ruins of the Pantheon, Oxford Street 1792*
[On Display](#)

Jake Tilson, artist and web designer

About the artist:

Jake Tilson is an artist, graphic designer, publisher and author working in London. He studied painting at Chelsea College of Art and the Royal College of Art where he also taught in Communication Design (1987-99). Tilson founded Atlas magazine in 1984 and his award winning website The Cooker in 1994. His cookbook, which he has written and designed, A Tale of 12 Kitchens, 2006, is published by Weidenfeld and Nicholson. Further information: <http://www.jaketilson.com>



On Display

After Turner

The Ruins of the Pantheon, Oxford Street 1792



The first impression the unframed Turner drawing makes on me is as an object - with two sides, and a history of its own. A sheet of hand-made paper that is aged, stained and bears cataloguing imprints and numbers. Turner's sketch of Oxford Street is also made up of layers, of both pencil and ink. To help me explore the entire object I dissect these elements and draw them separately in a forensic manner.

Joseph Mallord William Turner

Cottages and a Barn with a Mountain Beyond: Llandewi Skyrrid, a Farmhouse between Abergavenny and Ross, with Skyrrid Mawr 1792-3



After Turner's work:



Brian Chalkley

After Turner *Cottages and a Barn with a Mountain Beyond: ?Llandewi Skyrrid, a Farmhouse between Abergavenny and Ross, with Skyrrid Mawr 1792-3*

[On Display](#)

About the artist:

Brian Chalkley is currently Course Director of the MA Fine Art and Postgraduate Diploma Fine Art at Chelsea College of Art & Design. He studied at Chelsea College of Art (1969-73) before taking his Masters Degree at the Slade School of Fine Art (1973-75). In 1987 he was a prizewinner in the John Moores Liverpool Exhibition 15. In 1989 he was awarded a six months residency at the British School at Rome and in 1991 was an invited speaker at the Judgement and Excess lecture series at the R.C.A organised by Diana Petherbridge. His work has featured in two publications in 2005: *In a Queer Place and Time* by Judith Halberstam (New York University Press) and *Journeys in The Performance of Sex Art* (Maska Publications by Libidot). He is currently working towards a one-person show of Painting in November.



On Display

After Turner

Cottages and a Barn with a Mountain Beyond:



The invitation to work from a Turner drawing became an experience that was similar to being accosted by a stranger late at night in Hackney. I was totally unprepared for what was about to take place.

I recently visited Rychovic in Croatia and was walking along the Passijatta one bright sunny morning after a row with Christine, when I happened to glance down at the pavement. A Mont Blanc Biro lay on the ground in front of me. Its crafted silver and blackness appeared like some beautiful exotic object of desire. I picked it up and pocketed it with apprehension, expecting to hear a shout of ownership, but nothing.

When the invitation came to work from a Turner drawing, I thought it was time to put a Mont Blanc biro I had found in Croatia to use. The medium of Biro in relation to the drawing process seemed sufficiently irreverent to give me, chance to do something, with this 'high culture' artwork. The experience started slavishly, trying to build a relationship with what was in front of me. The marks gradually became more fluid, more precise and eventually took on an identity of their own in relation to what I was looking at. This experience doesn't come very often but the location, the silence, and the work became a consuming experience which I will never forget.

Joseph Mallord William Turner
Ely Cathedral: The Interior of the Octagon 1794



After Turner's work:



Stephen Farthing
After Turner *Ely Cathedral: The Interior of the Octagon 1794*
[On Display](#)

Stephen Farthing RA, University of the Arts London

About the artist:

Stephen Farthing RA is currently Rootstein Hopkins Chair of Drawing at the University of Arts London. He studied at St Martin's School of Art, London (1969-73) before taking his Masters Degree in Painting at the Royal College of Art, London (1973-76). In 1976 he was awarded an Abbey Major Scholarship, at The British School at Rome for a year from 1976. In 1989 he was Artist in Residence at the Hayward Gallery, London. From 1990-2000 he was Ruskin Master at the Ruskin School of Drawing, and from 2000-2004, he was executive director of the New York Academy of Art.

A complete biography is available at the [Royal Academy](#) website.



[On Display](#)

After Turner

Ely Cathedral: The Interior of the Octagon 1794



I chose to work with this large and obsessively detailed drawing because I wanted to see if I could sustain my interest in what at first sight appeared to be a mass of very neatly drawn but not very mysterious lines. Over the seven or so hours it took to complete the drawing the process of following Turner's hand became more, not less, interesting.

What took up most of my time was trying to work out how he made the drawing. During the last couple of hours, I began to suspect that he might have used a French curve as a guide; so I finished my drawing using one.

Joseph Mallord William Turner

A Man with a Cart and Horses on the Shore, Boats in Choppy Water Beyond 1792-3



After Turner's work:



Rebecca Ash

After Turner *A Man with a Cart and Horses on the Shore, Boats in Choppy Water Beyond*
1792-3

[On Display](#)



Jeanine Breaker

After Turner *A Man with a Cart and Horses on the Shore, Boats in Choppy Water Beyond*
1792-3

[On Display](#)

Rebecca Ash , Tate

About the artist:

Rebecca Ash works at Tate as an Art Handling Technician. She trained at Buckinghamshire Chilterns University College and Norwich School of Art and Design where she gained a BA in Fine Art Painting in 2004. Rebecca's current practice is concerned with adapting uncontrolled paint accidents to create multi-layered compositions. Past exhibitions include Waterloo Gallery London, Hereford All Saints Church, The Inspired Art Fair London Bridge and Hanbrinker Hotel, Amsterdam.



[On Display](#)

After Turner

A Man with a Cart and Horses on the Shore, Boats in Choppy Water Beyond 1792-3



I chose this drawing as a challenge. It is small and intricate; the marks made are minimal because of Turner's precision and accuracy. This style of drawing is a complete contrast to the free angular lines I usually make.

I had to discipline myself to make this drawing using curved, accurate lines.

The biggest challenge, for me, in this particular drawing was ensuring the separate sections of the composition worked as one.

Jeanine Breaker, Central St Martins College of Art and Design

About the artist:

Jeanine Breaker studied at the University of Southern California before receiving a Masters of Fine Arts degree from the University of California in 1980. She has exhibited, been an artist in residence and visiting lecturer throughout North America, Europe, Australia, and the UK. She was a Leverhulme Fellow and AHRC grant holder at the Royal College of Art (2002-4) and is currently an AHRC Fellow in the Creative and Performing Arts at Central St Martin's School of Art (2004-7) researching the essence of gesture by combining traditional drawing with new technology. The William Turner Gallery in Bergamont Station, Santa Monica, California, represents her work.



On Display

After Turner

A Man with a Cart and Horses on the Shore, Boats in Choppy Water Beyond 1792-3



I was particularly drawn to the horse and wagon vignette in this drawing because of its energy and economy of line. I was challenged by the activity of copying another artist's gestural lines, which seemed inherently paradoxical. I found it surprisingly pleasurable, almost therapeutic.

I decided to enlarge the image to see if these lines in my hands could retain their energy at a less intimate scale, and if the mystery of the ghost image to the left would be revealed. The horse's blank face, the fear in the face of the other, the concept of appropriation of a master, just begged for a 'Chapman Brothers' twist.

Frances Newman, MA student, Camberwell College of Arts

About the artist:

Frances Newman graduated from the MA Drawing course at Camberwell College of Arts in June 2006.



After Turner

A Man with a Cart and Horses on the Shore, Boats in Choppy Water Beyond 1792-3



Sherine Osseiran, BA student, Chelsea College of Art and Design

About the artist:

Sherine Osseiran was born in Lebanon and is currently a final year student on the BA Fine Art (Painting) course at Chelsea College of Art & Design. She previously studied painting in the Netherlands and Interior Design in Lebanon.



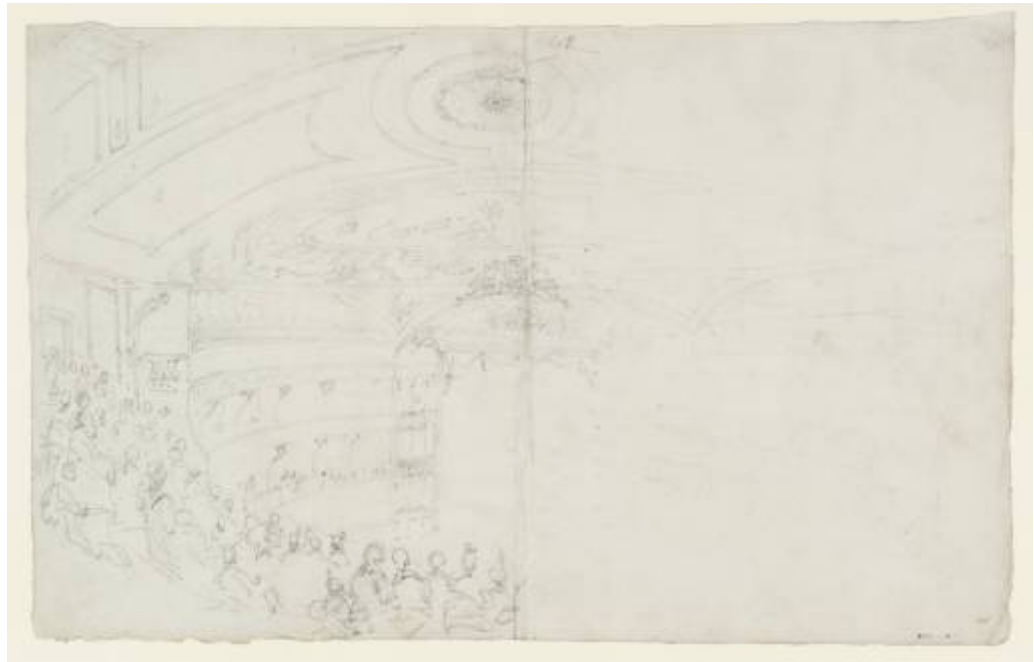
After Turner

A Man with a Cart and Horses on the Shore, Boats in Choppy Water Beyond 1792-3



Joseph Mallord William Turner

The Interior of the King's Theatre, Haymarket, Seen from the Gallery circa 1798



After Turner's work:



James Brooks

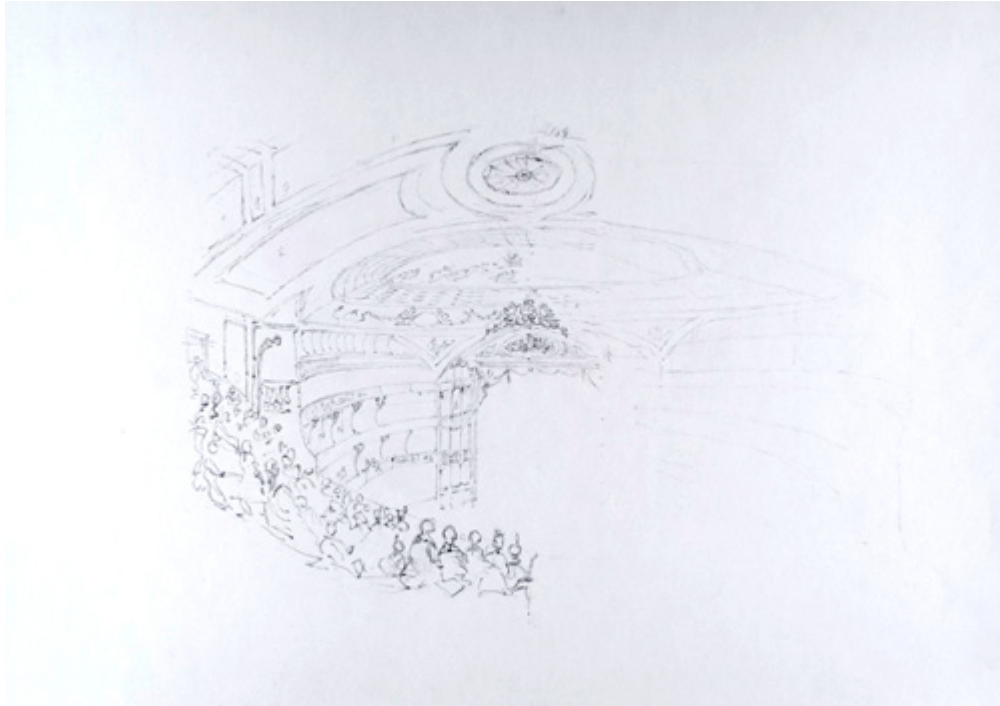
After Turner *The Interior of the King's Theatre, Haymarket, Seen from the Gallery* circa 1798

[On Display](#)

James Brooks, artist

About the artist:

James Brooks studied at the University of Wales Institute Cardiff, and the University of Plymouth, where he gained a 1st class honours degree in Fine Art Painting. In 2004 he completed his Masters degree at Chelsea College of Art & Design focusing on drawing as his primary activity. Earlier this year he curated, and showed in, an international group drawing show entitled: 'Until it makes Sense' supported by the Arts Council of England. Further to this, he recently presented a paper for the Publication and Seminar 'Drawing: the Future' at the National Gallery, London. His work has been shown in London, Germany, Paris, and Miami.



On Display

After Turner

The Interior of the King's Theatre, Haymarket, Seen from the Gallery circa 1798



My selection of this particular drawing by Turner was due to being attracted to the tension between a man-made architectural subject and Turner's energetic handling, which brings vitality to the structure. As with the Petworth house watercolours, I am interested in Turner's works that are confined by a roof or room. Further to this, I was intrigued by the work's formal aspect of physically having two sides, through Turner's consideration and continuation of the drawing across 2 sketchbook pages. After some initial experimentation responding to this notion of 'opposites', I decided to re-unify the two parts of the drawing and increase the subject's size, in an attempt to emphasise the monumentality and space of the theatre's interior.

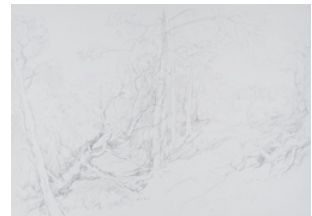
Through the activity of extended looking and recording, I became aware of the diversity of his mark-making vocabulary, and its distribution to create a sense of place and moment. I have attempted to unravel the order and layers of marks that accumulate in Turner's rapid

observation. Working not unlike a cartographer, I slowly mapped out the 2 dimensional coordinates of the original, thinking in terms of line density, energy and location.

Joseph Mallord William Turner
from Fonthill Sketchbook [Finberg XLVII],
Cassiobury: The House Seen in the Distance from the West, across the Park 1804-5



After Turner's work:



Alice Andrews

After Turner from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park 1804-5*



John Bird

After Turner from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park 1804-5*



Susanna Flack

After Turner from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park 1804-5*



Rose Jenner

After Turner from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park 1804-5*



Christopher Le Brun

After Turner from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park 1804-5*

[On Display](#)

About the artist:

Alice Andrews works at Tate in the Membership and Ticketing department. She trained as an artist at Falmouth College of Art and Winchester School of Art where she gained a BA in Painting in 2003. She has just completed an MA in Art Theory at Goldsmiths College and she now combines her practice, which is currently concerned with aspects of drawing technique, with critical writing. She has exhibited her work at Wolverhampton Art Gallery, Hanbrinker Hotel, Amsterdam, as well as in London and Southampton.



After Turner
from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park* 1804-5



John Bird, artist

About the artist:

John Bird is a Doncaster born artist, who as well as painting many scenes of his home town and county of Yorkshire has travelled all over Britain painting scenes of town and places. John paints for English Heritage, The English Tourist Board, The National Trust and the Wild Life Trust. A piece of his work was presented to the Governor of Hong Kong.



After Turner
from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park* 1804-5



Susannah Flack, BA student, Chelsea College of Art and Design

About the artist:

Susannah Flack graduated from the BA Fine Art (Painting course at Chelsea College of Art & Design in June 2006.



After Turner
from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park* 1804-5



Rose Jenner, BA student, Chelsea College of Art and Design

About the artist:

Rose Jenner is currently a final year student on the BA Fine Art (Painting) course at Chelsea College of Art & Design.



After Turner

from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park* 1804-5



Christopher Le Brun RA, artist

About the artist:

Christopher Le Brun RA. is an artist whose work encompasses painting, sculpture, printmaking and drawing. He studied at the Slade School of Fine Art (1970-74) and at Chelsea School of Art (1974-5). In 1987 he received the DAAD award from the German government, living and working in Berlin for a year. He was a trustee of the Tate from 1990-1995 and the National Gallery from 1996-2003. He was the Royal Academy's first Professor of Drawing from 2000-2002. He is currently a trustee of the Prince's Drawing School.



On Display

After Turner

from Fonthill Sketchbook [Finberg XLVII], *Cassiobury: The House Seen in the Distance from the West, across the Park* 1804-5



I simply tried to copy this drawing. I suspect Turner was searching for the composition, as the likely subject, the house, is faint and remote.

I found the drawing remarkable for its evenness of attention. Hardly any part is favoured or exaggerated, everything is understated. The result seems like a faithful topography, calm and unfussed, with a steady rhythm. You sense that his great power as a picture maker is present but not called on.

A convincing urgency or rhythm, of course, is the last thing achievable in a copy, since where Turner's eye was flooded with daylight and colour, I have only his time-worn lines on paper for a model.

The lesson of the copy? Perhaps that the pressure to make work decisively aesthetic should occasionally be resisted - for truth's sake.

Joseph Mallord William Turner
?Killiecrankie circa 1801



After Turner's work:



Edward Sargeant
?Killiecrankie circa 1801



Tsuin So
?Killiecrankie circa 1801

Edward Sargeant, MA student, Camberwell College of Arts

About the artist:

Edward Sargeant graduated from the MA Drawing course at Camberwell College of Arts in June 2006.



After Turner
?Killiecrankie circa 1801



Tsuin So, BA student, Chelsea College of Art and Design

About the artist:

Tsuin So is from Japan (born in Taiwan), and is currently in her final year on the BA Fine Art (Painting) course at Chelsea College of Art & Design.



After Turner
?Killiecrankie circa 1801



Joseph Mallord William Turner
from Grenoble Sketchbook [Finberg LXXIV], Cascade of the Chartreuse 1802



After Turner's work:



Cath Hughes
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802



Sarah Prall
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802
[On Display](#)



Tony Rodgers
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802
[On Display](#)



Rachel Sopher
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802



Chris Webster
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802

Cath Hughes, Tate

About the artist:

Cath Hughes is a practising artist and works as an artist educator with a range of audiences at Tate Modern as well as other London galleries. She trained in Fine Art at the Ruskin School of Drawing and Fine Art (1991-1994), specialising in painting. Current work explores the urban landscape of East London and recent exhibitions include a solo show at Sutton House, Hackney in September 2006 and participation in the group show *Twisted, Cognitive, Sublime* in October 2006.



After Turner
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802



Sarah Prail, MA student, Camberwell College of Arts

About the artist:

Sarah Prail is currently a student of the MA Drawing course at Camberwell College of Arts.



[On Display](#)

After Turner
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802



I chose this drawing because of its gestural energy and speed. I began with the boulder on the left and in wanting to draw quickly, found myself rather lost. I wanted to keep the energy and

diversity of the marks whilst remembering where I was. I made two attempts at the drawing, bringing a preferred pencil with me the second time because I felt limited by the white paper I originally worked on. I found that being one step removed from the original experience of the landscape and copying an already encrypted and encoded notation of Turner's experience left my drawing lacking the same conviction. I was left with a profound appreciation of Turner's wide ranging vocabulary of mark making and his decisive confidence in describing this complexity with such an economy of means.

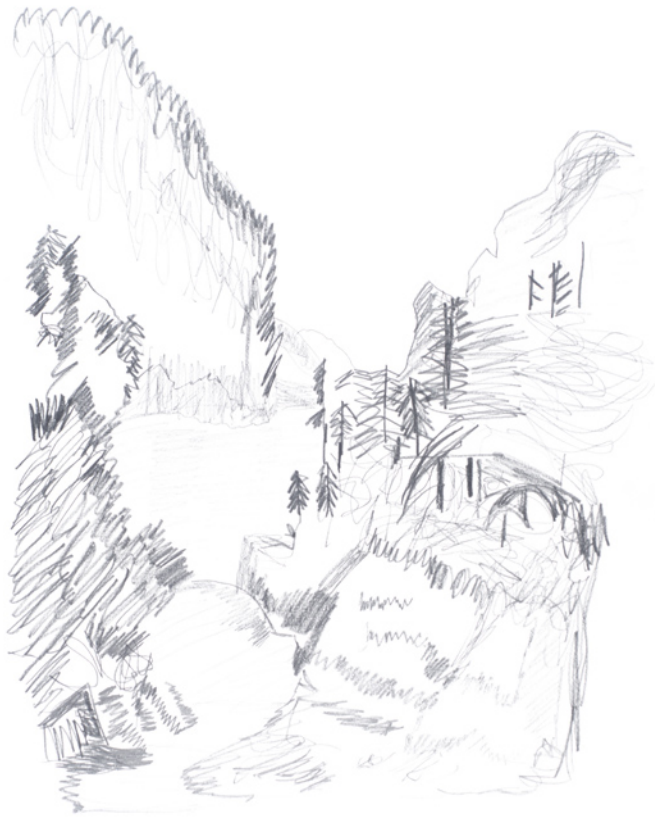
Rachel Sopher, BA student, Chelsea College of Art and Design

About the artist:

Rachel Sopher is a painter and mature student, due to graduate in a BA in Fine Art at Chelsea College of Art and Design. Her current interests are drawing from nature, collage and movement.

After Turner

Boats at Cowes circa 1827



After Turner

from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802



Chris Webster, Tate

About the artist:

Chris Webster is the Filming Manager at Tate. He studied Fine Art Foundation at Grimsby College in 1982 and BA in painting at Camberwell College in 1984. Along with his fine art activities he has also self-published a series of comics as well as written and drawn for various publishing houses in the UK, US and Japan. Currently a Portuguese publisher has reprinted his comic *Malus* and he has new work scheduled for release in 2007.

Further information: <http://www.chilicomcarne.com/>



After Turner
from Grenoble Sketchbook [Finberg LXXIV], *Cascade of the Chartreuse* 1802



Joseph Mallord William Turner
from Grenoble Sketchbook [Finberg LXXIV],
Looking Back to the Pic de l'Oeillette, Gorges du Guiers Mort, Grande Chartreuse 1802



After Turner's work:



Will Alsop
from Grenoble Sketchbook [Finberg LXXIV], *Looking Back to the Pic de l'Oeillette, Gorges du
Guiers Mort, Grande Chartreuse 1802*
[On Display](#)



Carinna Parraman
from Grenoble Sketchbook [Finberg LXXIV], *Looking Back to the Pic de l'Oeillette, Gorges du
Guiers Mort, Grande Chartreuse* 1802
[On Display](#)

Will Alsop RA, architect

About the artist:

Will Alsop is an architect and Royal Academician. His design for Peckham Library won the Stirling Prize for Architecture in 2000. He is also Professor of Architecture at Vienna Technical University.



On Display

After Turner
from Grenoble Sketchbook [Finberg LXXIV], *Looking Back to the Pic de l'Oeillette, Gorges du
Guiers Mort, Grande Chartreuse* 1802



To spend time with an original Turner drawing and viewing it from the perspective of making a drawing of a drawing, results firstly in acting as a detective.

As more time is spent, the bravery of Turner becomes infectious and this gives me a freedom that is only tethered by my own imagination of what Turner himself might be saying to us.

Carinna Parraman, Centre for Fine Print Research, University of the West of England

About the artist:

Carinna Parraman is a printmaker and Senior Research Fellow at the Centre for Fine Print Research at the University of the West of England, Bristol. She is working with Tate to catalogue the modern print collection by process. She also heads a pan European research network on the training and the exchange of ideas relating to the subject of colour.



On Display

After Turner

from Grenoble Sketchbook [Finberg LXXIV], *Looking Back to the Pic de l'Oeillette, Gorges du Guiers Mort, Grande Chartreuse* 1802



As a printmaker, and having studied German Renaissance prints, I was attracted to the chiaroscuro quality of Turner's drawing. In this work, he uses a combination of contrasting achromatic pencils. The three hours disappeared quickly. I wanted to gain an understanding of Turner's approach to composition and perspective through light and shade. I began my drawing with the small arched building and, by working outwards, plotted the placement of rocks, trees and wall in relation to the building. I became interested in the cross hatching of the rocks, circular marks to describe trees and bushes and Turner's quite deliberate use of small elements to give an indication of detail. The white pencil marks were added last.

Joseph Mallord William Turner
from Grenoble Sketchbook [Finberg LXXIV], *Fallen Trees* 1802



After Turner's work:



David Remfry
from Grenoble Sketchbook [Finberg LXXIV], *Fallen Trees* 1802
[On Display](#)

David Remfry RA, artist

About the artist:

David Remfry RA studied at Hull College of Art (1959-64). A figurative painter, born and trained in England now dividing his time between his studios in New York and London, Remfry has a long-established reputation as a draftsman and watercolourist, having had over 50 solo exhibitions in Europe and America including solo exhibitions at P.S.1 Contemporary Arts Center, New York City, a Museum of Modern Art affiliate (Curated by Alanna Heiss and Daniel Marzona), the Boca Raton Museum of Art, Florida, The Victoria and Albert Museum, London. David Remfry 'Dancers' exhibition opened at the Fitzwilliam Museum, Cambridge in May 2005 and at the Ferens Art Gallery, Hull in November 2005. Remfry works almost exclusively in watercolour. His watercolours are large; some single-figure pieces are practically life-size, and his subjects are decidedly urban. His work can be seen in many public collections. A complete biography is available at www.davidremfry.com



On Display

After Turner
from Grenoble Sketchbook [Finberg LXXIV], *Fallen Trees* 1802



The drawing I chose was very different from the subject matter I usually work with - which is the model. Turner's drawing was a very dynamic drawing of broken branches, a fragment of a forest perhaps; gouache had been used to heighten parts. It reminded me of a spiky Graham Sutherland.

It presented a challenge to copy because its power had been achieved by rapid pencil or graphite strokes, which would be lost in a considered version, and so I elected to go for the feel of the drawing rather than a precise copy.

I found the experience of trying to see how Turner saw and translating that to my own work very rewarding.

Joseph Mallord William Turner
Bridge among Mountains 1802



[On Display](#)

After Turner's work:



Martin Dukes
After Turner *Bridge among Mountains* 1802



Allen Jones
After Turner *Bridge among Mountains* 1802
[On Display](#)

Martin Dukes, Tate

About the artist:

Martin Dukes is an artist living and working in London who also works at Tate. He graduated from U.W.E, Bristol in 2001 and completed his fellowship with the university in 2002. Martin works in a variety of media, most of which concern the status of painting and the relationship between 'abstraction' and image. Ultimately his practice deals with issues of authorship and the constituents of the imagination. He has exhibited in and curated group shows in London, Hamburg and Berlin, and is currently showing at Madame Lillies, London.



After Turner
Bridge among Mountains 1802



Allen Jones RA, artist

About the artist:

Allen Jones, RA, is a painter, printmaker and sculptor. He studied at Hornsey College of Art and the Royal College of Art. In 1963 he represented the UK at the Paris Biennale where he received the Prix des Jeunes Artistes, since when he has continuously exhibited in prestigious venues worldwide. His work is in the collections of many important international collections, including Tate, Hirshhorn, Wallraf-Richartz, Moderna Museet, Stedelijk and MoMA, New York. He has designed for the Royal Ballet and Ballet Rambert in England, West Deutsche TV in Cologne and Thames TV in the UK. His sculptures have been commissioned for both private and public collections worldwide. Additionally, he has designed three books and had a further four published about his work. He was a Trustee of the British Museum from 1990-99



On Display

After Turner
Bridge among Mountains 1802



Drawing the figure did not seem central to the creative impetus of Turner, but his painting Music Party at Petworth has always been something of a talisman for me. The figures make a stable scaffolding around which the colour story revolves in a creative delirium.

As someone passionately interested in colour but unable to dump the figure, I was delighted to have a chance to hold, and scrutinize, Turner's preparatory sketches, which suggest that the impetus for this picture came directly from the colour possibilities presented by the scene, rather than from the figures themselves. As such, there was nothing that I wanted to copy in pencil.

The figures in the other available Turner drawings seemed rather formulaic and did not excite me, so I turned to the landscapes. My choice was a rather dense drawing of a mountainous scene with a rustic bridge evoking a melancholy that seemed in keeping with the subject. The morning passed in a trice, engrossed as I was in tracking the crosshatching and myriad decisions of the Master's hand.

As far as my effort was concerned, I see it simply as a record of time spent as close to Turner as if he had been alive.

Joseph Mallord William Turner
from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII],
The Brocklesby Mausoleum Seen among Trees 1798



After Turner's work:



Tom Farthing

After Turner from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], *The Brocklesby Mausoleum Seen among Trees* 1798



Mitchell Jacob

After Turner from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], *The Brocklesby Mausoleum Seen among Trees* 1798



Risa Tsunegi

After Turner from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], *The Brocklesby Mausoleum Seen among Trees* 1798



Megumi Uenoyama

After Turner from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], *The Brocklesby Mausoleum Seen among Trees* 1798

Tom Farthing , artist

About the artist:

Tom Farthing graduated from the Ruskin School, Oxford in 2005. He works hard, listens to Bach, sings songs, eats and sleeps. He lives in London.



After Turner
from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], *The Brocklesby Mausoleum Seen among Trees* 1798



Mitchell Jacob, Tate

About the artist:

Mitch Jacob works at Tate as a mini-bus driver and also provides maintenance support for AMEC. He is a qualified Electronics Engineer and previously worked for Granada as a Field Service Technician. Mitch studied art at school but is largely self-taught. He enjoys drawing in his spare time and has been inspired by working within the environment of Tate to experiment in his approach.



After Turner
from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], *The Brocklesby Mausoleum Seen among Trees* 1798



Risa Tsunegi, BA student, Chelsea College of Art and Design

About the artist:

Risa Tsunegi, from Japan, graduated from the BA Fine Art (Painting) course at Chelsea College of Art & Design.



After Turner

from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], *The Brocklesby Mausoleum Seen among Trees* 1798



Megumi Uenoyama, BA student, Chelsea College of Art and Design

About the artist:

Megumi Uenoyama, from Japan, graduated from the BA Fine Art (Painting) course at Chelsea College of Art & Design in June 2006.



After Turner
from Brocklesby Mausoleum Sketchbook [Finberg LXXXIII], 1798



Joseph Mallord William Turner
from Large Farnley Sketchbook [Finberg CXXVIII], *Folly Hall, Yorkshire circa 1812*



After Turner's work:



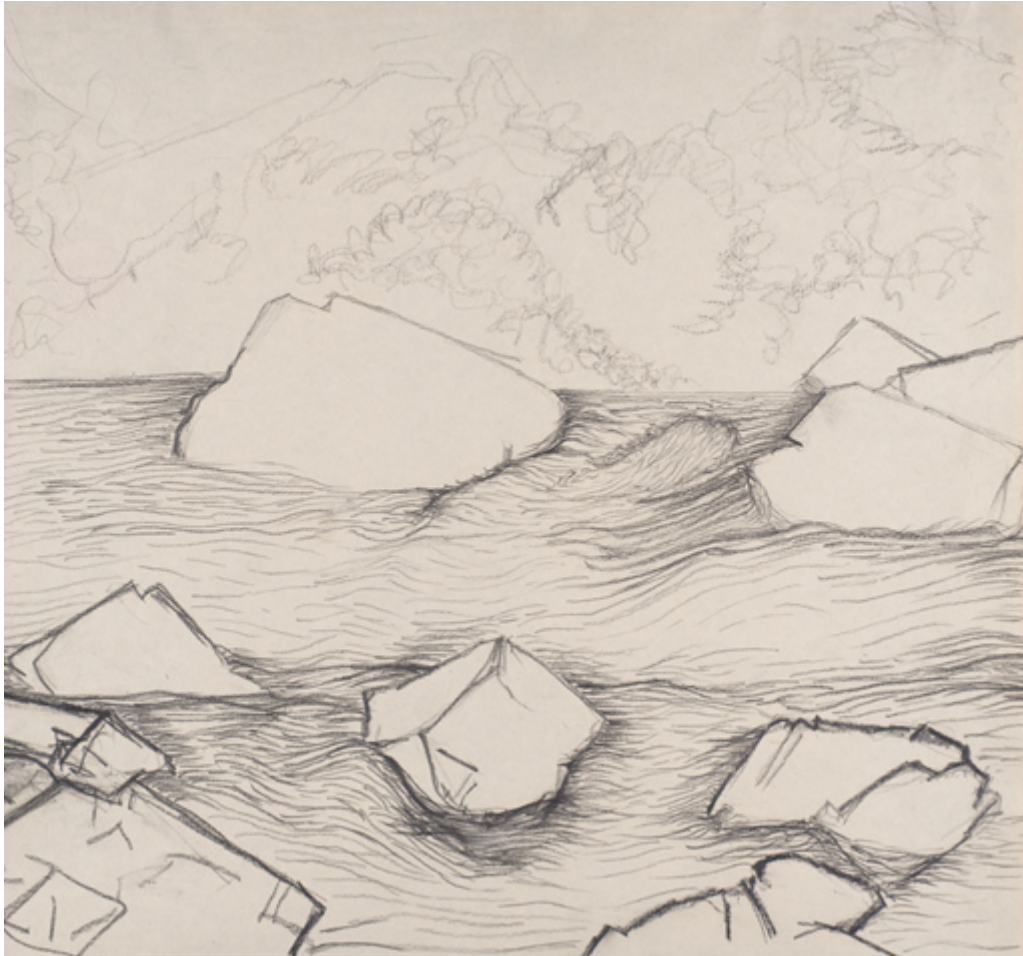
Caroline Menezes

After Turner from Large Farnley Sketchbook [Finberg CXXVIII], *Folly Hall, Yorkshire circa 1812*

Caroline Menezes, student, University of Sussex

About the artist:

Caroline Menezes is a Brazilian journalist, art critic and an art historian with an MA in Art History from Sussex University. Her passion in life is art but she is more of an art lover than an artist. Her writings about art have been published for a number of years and she used to cover the cultural life of Brazil, with special emphasis on Visual Arts, for a national newspaper.



After Turner
from Large Farnley Sketchbook [Finberg CXXVIII], *Folly Hall, Yorkshire* circa 1812



Joseph Mallord William Turner
View of the Wharfe Valley from Otley Chevin circa 1808



After Turner's work:



Joanna Price

After Turner *View of the Wharfe Valley from Otley Chevin* circa 1808

Mark Barrett , BA student, Chelsea College of Art and Design

About the artist:

Mark Barrett was born in Wales and graduated from the BA Fine Art (Painting) course at Chelsea College of Art & Design in June 2006.



After Turner
The Strid, Bolton Woods 1816 or later



Lucy Coggle, BA student, Chelsea College of Art and Design

About the artist:

Lucy Coggle is currently a final year student on the BA Fine Art (Sculpture) course at Chelsea College of Art & Design.



After Turner
The Strid, Bolton Woods 1816 or later



[On Display](#)

After Turner
Tours Cathedral 1826

The idea of studying Turner's drawings was appealing to me because I'm most interested in his later and most concertedly non-linear paintings, and I was interested to see what kind of a connection there was between his graphic practice and these works. I have spent some time in the British Museum Prints and Drawings Room copying works on paper from a great variety of artists, and I have always found the practice of trying to get into someone else's muscles and movements a wonderfully demanding discipline which has in turn expanded my repertoire of marks. However, in copying Turner it seemed that the marks were almost incidental, were a record of the experience of seeing rather than a feasible blueprint for a composition. This made the drawings seem at once more incidental and more crucial, as they appeared to be almost superfluous to the final full-scale paintings, and yet an essential tool informing the intelligence and sensibility intrinsic to them.

Eugenia Wu, MA student, Camberwell College of Arts

About the artist:

Eugenia Wu graduated from the MA Drawing course at Camberwell College of Arts in June 2006.



After Turner

The Strid, Bolton Woods 1816 or later



Joseph Mallord William Turner
from Dort Sketchbook [Finberg CLXII], *Figures, with Vessels* 1817



After Turner's work:



Marcus Wood

After Turner from Dort Sketchbook [Finberg CLXII], *Figures, with Vessels* 1817

Marcus Wood, University of Sussex

About the artist:

Marcus Wood is a painter, performance artist and art-film maker. He is also currently Professor of Diaspora Studies, at the University of Sussex. He studied English at St Catherine's college taking his BA in 1981. He then studied painting at the Royal College of Art, and as a Henry Fellow at Harvard University, gaining his Masters in 1986. He then returned to Oxford studying for a D.Phil in English which he gained in 1990. From 1991-4 he was Michael Bromberg Fellow at Worcester College, Oxford and remained at Worcester as a British Academy postdoctoral fellow. Marcus has published widely on slavery, race and the visual arts (*Blind Memory* 2000, *High Tar Babies* 2001, *Slavery, Empathy and Pornography* 2002) yet has also kept up an active career as artist and film-maker with work in many international collections. A complete biography is available on the Sussex University website.



After Turner
from Dort Sketchbook [Finberg CLXII], *Figures, with Vessels* 1817



I chose to take pages from one of the sketchbooks that showed Turner at his most ephemeral and economic. His processes of visual shorthand fascinate me, especially when they get to a point where conventional visual communication has almost disappeared. I decided to attempt firstly to mimic Turner's marks, to scale, using a sharpened piece of roofing lead, which would be close to the lead pencils the master used. I then created larger scale dialogues with these small works using bamboo pen and ink. I liked the idea of taking Turner's extraordinary graphic energy and scaling it up. I wondered if things would still hold together. The small drawings were done laboriously and took about an hour each, the large drawings I did in approximately ten minutes each.

Joseph Mallord William Turner
from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817



After Turner's work:



Marcus Wood
After Turner from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817
[On Display](#)



Marcus Wood
After Turner from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817
[On Display](#)



Marcus Wood
After Turner from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817
[On Display](#)

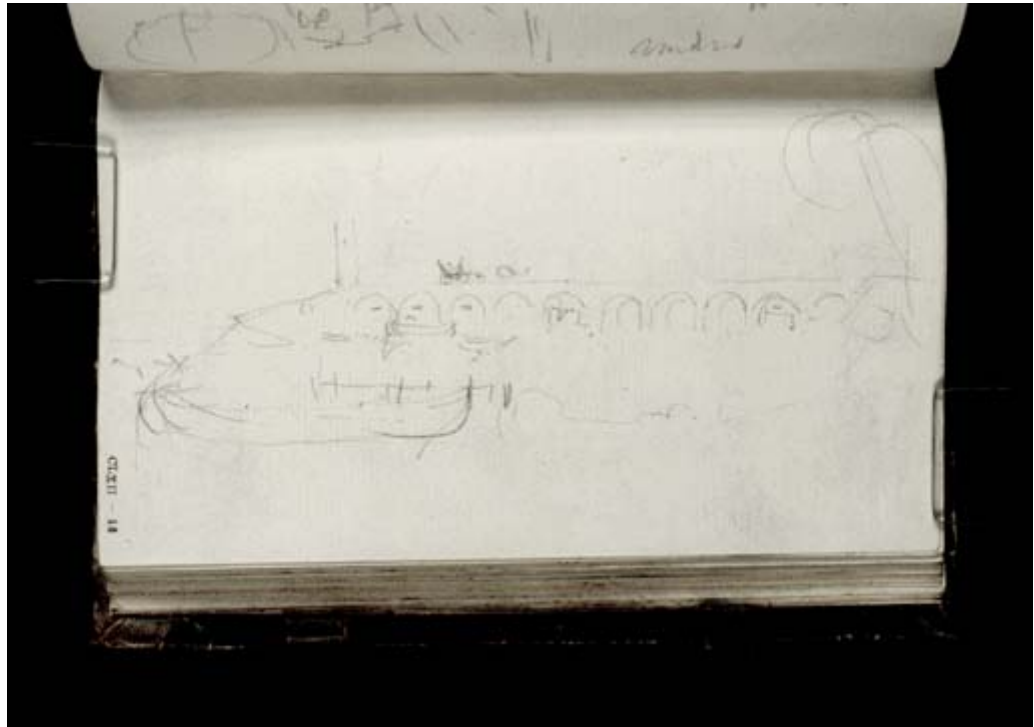




After Turner
from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817



Joseph Mallord William Turner
from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817



After Turner's work:



Marcus Wood

After Turner from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817



After Turner
from Dort Sketchbook [Finberg CLXII], *A Bridge at Amsterdam* 1817



Joseph Mallord William Turner
from Rome: Colour Studies Sketchbook [Finberg CLXXXIX],
Study for 'Rome from the Vatican' 1819



After Turner's work:



Karn Holly
After Turner from Rome: Colour Studies Sketchbook [Finberg CLXXXIX], *Study for 'Rome from the Vatican'* 1819
[On Display](#)

Karn Holly NEAC, artist

About the artist:

Karn Holly, NEAC, is a painter who works primarily with landscape. She studied at Bournemouth College of Art and the Royal Academy Schools and has been visiting lecturer at the Royal College of Art and the University of London. She lives and works in London.



On Display

After Turner

from Rome: Colour Studies Sketchbook [Finberg CLXXXIX], *Study for 'Rome from the Vatican'*
1819



Turner's drawing *Rome from the Vatican* forms the basis for the central section of a large painting in the Clore Gallery (N00503). I chose it as I wanted to determine some of the strategies which might have been followed to shake the detailed, but rather prosaic note-taking of the drawing, into the poetry of the painting.

I decided to make a drawing that compared them and might, when finished, retain the elements of both. The work took about nine hours in sessions to complete.

Turner's initial drawing took in a wide visual sweep, a notation of buildings and windows – a general and fast moving tourist's eye, using uncomplicated marks. Some delicate notes - the oval of his palette nearby, an angled sunbeam, and beyond, the attentive eye of the Swiss Guard.

In the studio came relentless adjustments, sharpening the choreography of major elements. The viewpoint shifted to the left, agitating angles. Some proportions, particularly horizontals, were extended. A clear and graceful dynamic emerged, expanding the vista. Some tonal details were softened and architectural forms flowed elegantly through a reverberating suffusion of light. An image appeared of the splendid grandeur of the golden city in its golden age; the appropriate and eloquent setting for Raphael reviewing his paintings.

Joseph Mallord William Turner
 from Dieppe, Rouen and Paris Sketchbook [Finberg CCLVIII], *Three Sketches of Pictures*,
?by Claude circa 1830



After Turner's work:



Clive Garland
 After Turner from Dieppe, Rouen and Paris Sketchbook [Finberg CCLVIII], *Three Sketches of*
Pictures, ?by Claude circa 1830 1819

On Display



Clive Garland

After Turner from Dieppe, Rouen and Paris Sketchbook [Finberg CCLVIII], *Three Sketches of Pictures, ?by Claude* circa 1830 1819

[On Display](#)



Clive Garland

After Turner from Dieppe, Rouen and Paris Sketchbook [Finberg CCLVIII], *Three Sketches of Pictures, ?by Claude* circa 1830 1819

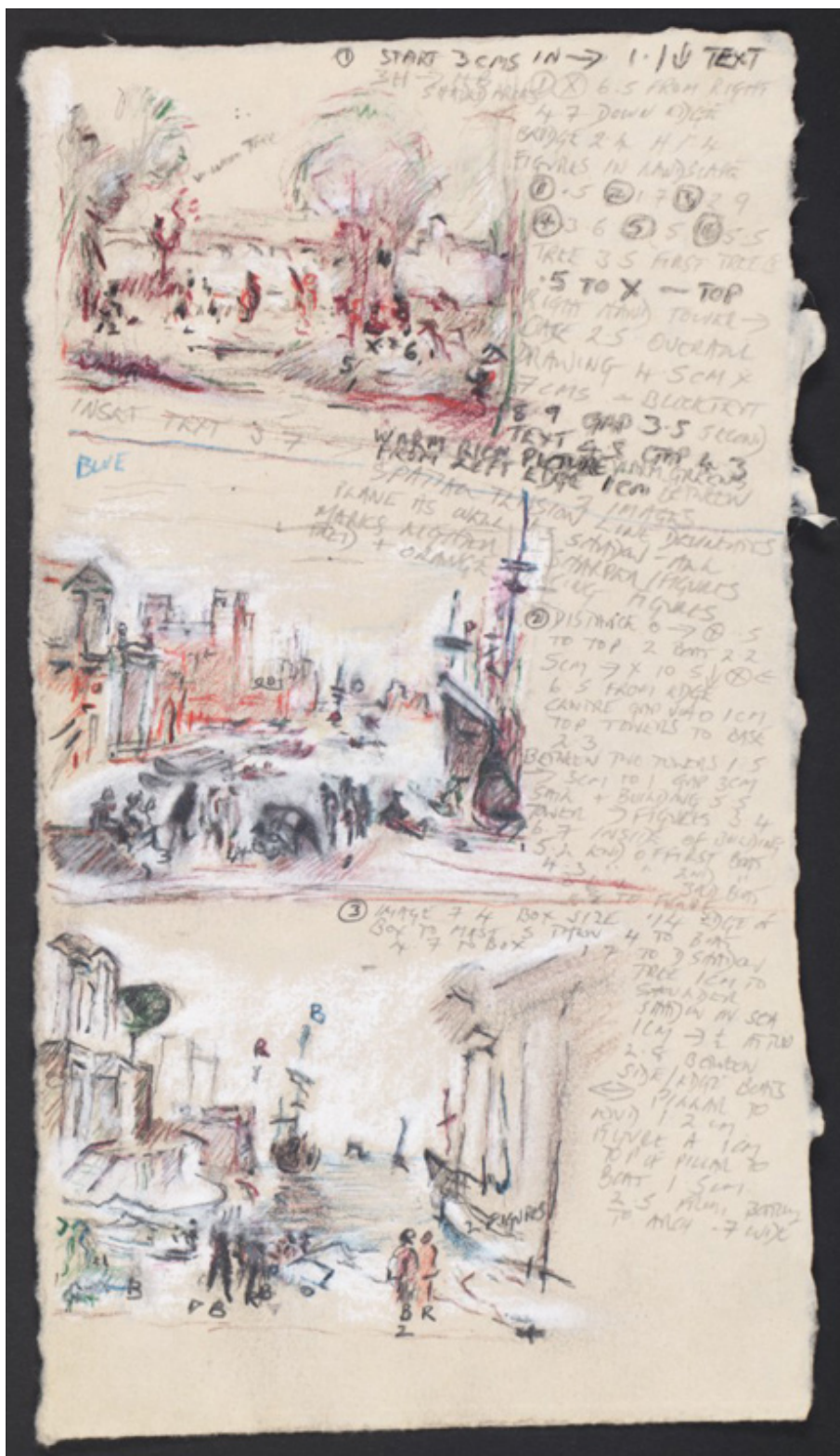
[On Display](#)

About the artist:

Clive Garland studied at Camberwell College of Art (1969 - 1973). In 1974 he received an Italian Government Scholarship to Accademia Di Belle Arti, Perugia. From 1974 -5 he studied at Goldsmiths College, University of London, and later in 1975 received an Arts Council of Great Britain Minor Award. In 1992 he received The Mark Rothko Fellowship. From 2001 - 2006 he was Course Leader BA (Hons) Drawing at Camberwell College and is currently Head of Art at Frewen College.



On Display



On Display



After Turner
from Dieppe, Rouen and Paris Sketchbook [Finberg CCLVIII], *Three Sketches of Pictures, ?* by
Claude circa 1830



Having been enthralled by Turner's works since my student days, this project revived an interest in studying some rarely seen drawings. I chose a sketchbook work of Turner, analysing the works of Claude, working out the raising and lowering of the horizon line and how he contrived to make the viewer aware and settle on a distant view.

I studied the drawing intensely for 3-4 hours in the print room making notes, measurements and journeying around the work with the aid of a magnifying glass.

Later – in common with Turner, I made these drawings while staying in France - I made two initial studies from this, trying to engage with his precise placement, examining perspective, space and the minute detail.

Turner always worked with great individuality, other artists having a limited lasting influence. In short, Turner was always himself, using his wealth of visual language as an innovator. Another work on a larger scale enabled me to explore ideas that carried a sense of mystery and appealed to the intellect.

Joseph Mallord William Turner
French Subject circa 1830



After Turner's work:



Karn Holly
After Turner *French Subject* circa 1830
[On Display](#)

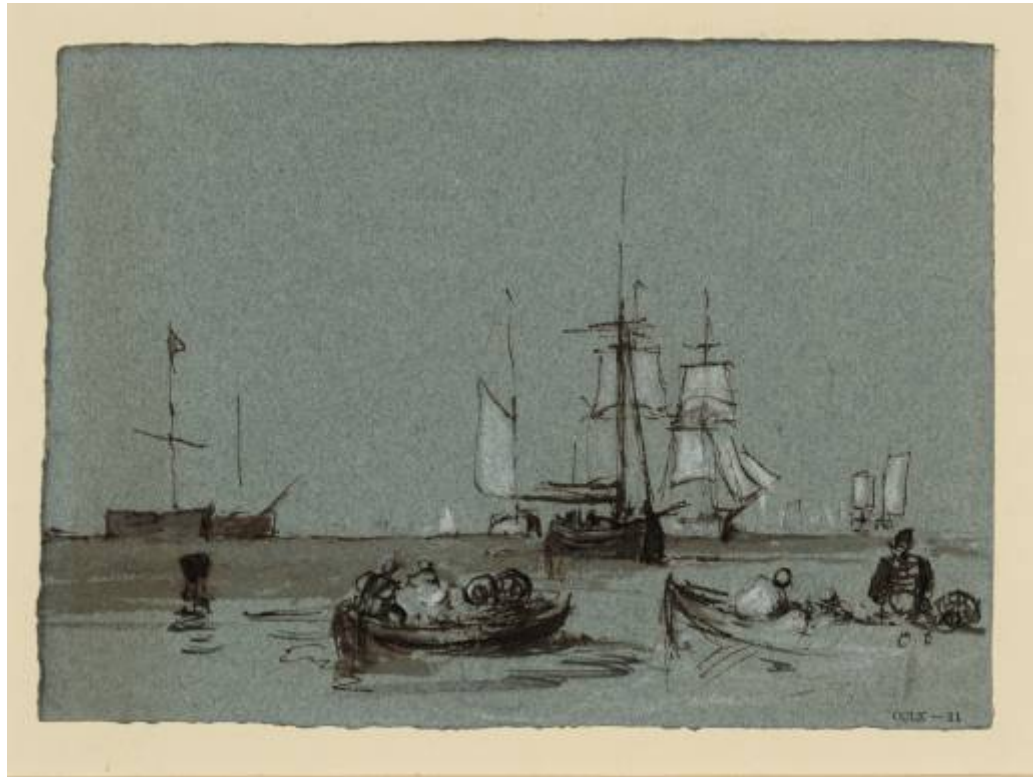
Karn Holly NEAC, artist



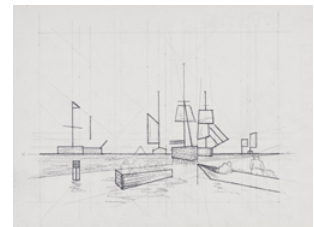
After Turner
French Subject circa 1830



Joseph Mallord William Turner
Boats at Cowes circa 1827



After Turner's work:



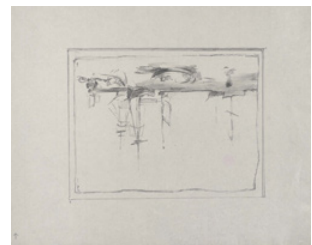
Paul Niehco
After Turner *Boats at Cowes* circa 1827



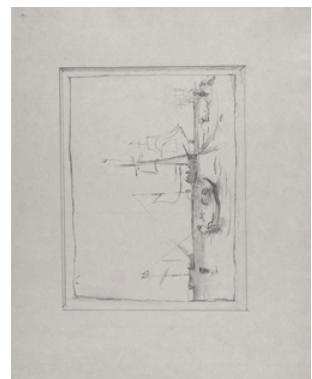
Rachel Sopher
After Turner *Boats at Cowes* circa 1827



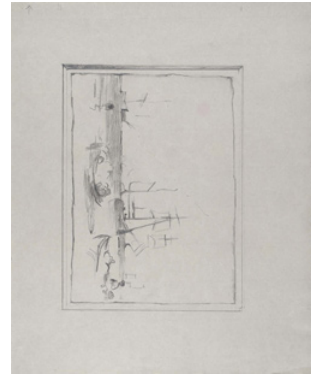
Anthony Whishaw
After Turner *Boats at Cowes* circa 1827



Anthony Whishaw
After Turner *Boats at Cowes* circa 1827



Anthony Whishaw
After Turner *Boats at Cowes* circa 1827

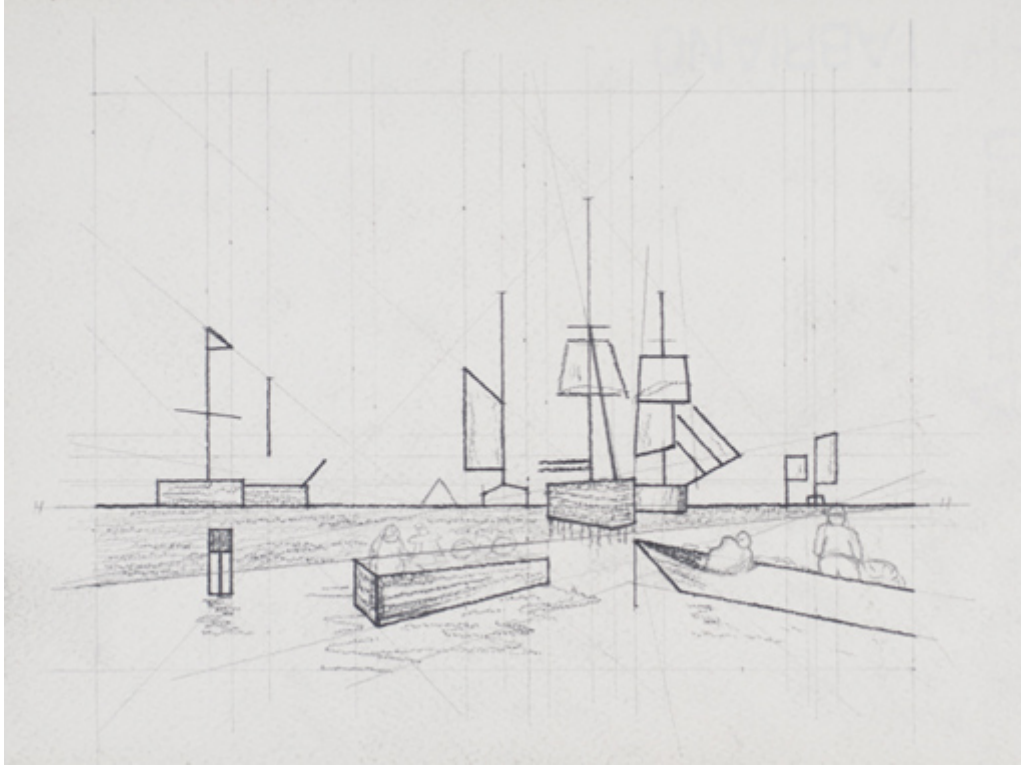


Anthony Whishaw
After Turner *Boats at Cowes* circa 1827

Paul Neicho, Tate

About the artist:

Paul Neicho works as an Information Assistant at Tate Modern. He graduated from the Surrey Institute of Art & Design with a BA (Hons) in Fine Art in 2001. He now lives and works in London.



After Turner
Boats at Cowes circa 1827



Rachel Sopher, BA student, Chelsea College of Art and Design



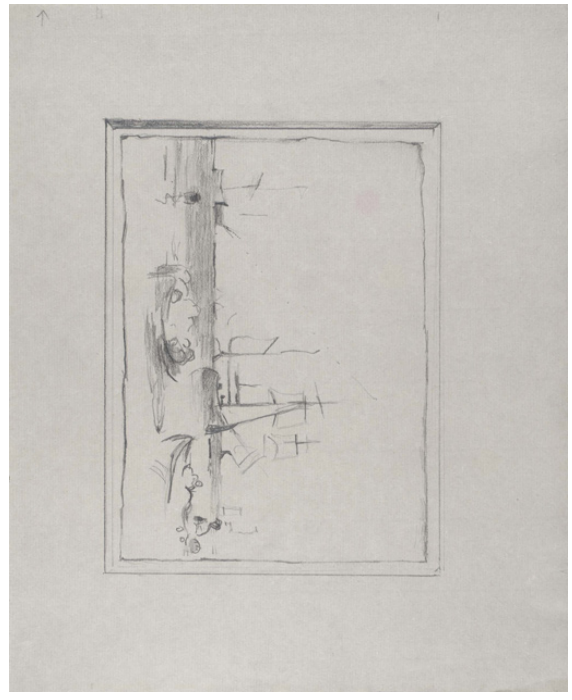
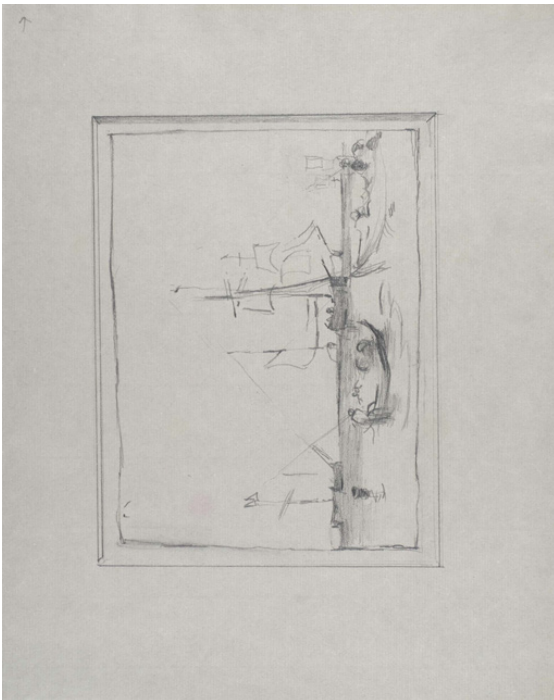
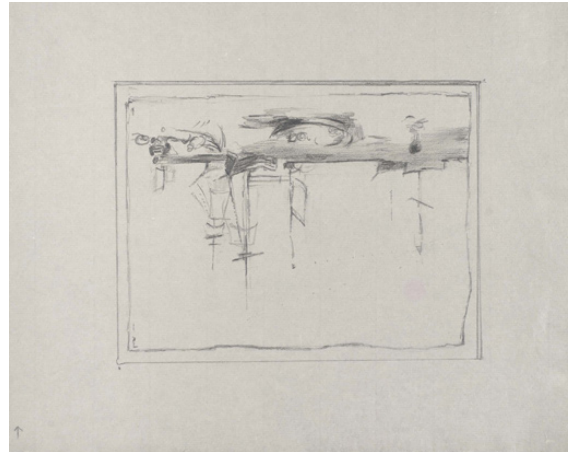
After Turner
Boats at Cowes circa 1827



Anthony Whishaw RA, artist

About the artist:

Anthony Whishaw, RA., is a painter and draughtsman. He studied at Chelsea College of Art (1948-52) and the Royal College of Art (1952-55) where he received three travelling scholarships. He has taught at Chelsea and St Martins (1958-92) and has won several prizes and awards during his career including an Arts Council of Great Britain Award in 1978 and the John Moores Minor Painting Prize in 1982. He is a member of the London Group, and the Royal West of England Academy. A full biography can be seen at www.anthonywhishaw.com.



After Turner
Boats at Cowes circa 1827



Starting with Turner's image upside down, I worked on four interpretations, each one revolved through 90 degrees. My intention was to interpret the collection of marks with as little reference as possible to their subject matter in order as to elicit the purely visual aspect of their structure and placement.

When I saw the first drawing the right way up, what seemed like a collection of blobs turned out to be people, boats, a buoy, and some misty sails on the horizon.

I was surprised, especially as this little exercise also helped me to resolve problems with two small paintings that had reached an impasse.

Joseph Mallord William Turner
Boats at Cowes circa 1827



After Turner's work:



Anita Taylor
After Turner from Life Class Sketchbook, No. 1 [Finberg CCLXXIX (a)], *A Man Talking to an Oyster-Seller* ?circa 1832
[On Display](#)

Anita Taylor, Wimbledon College of Art

About the artist:

Anita Taylor RWA is currently Dean of Wimbledon College of Art and Director of the Jerwood Drawing Prize project. She studied at Mid-Cheshire College of Art (1980-81), Gloucestershire College of Art (1981-84) and MA Painting at the Royal College of Art, London (1985-87). From 1987-88 she was Artist-in-Residence at Durham Cathedral, and Fellow in Painting at Gloucestershire College of Art (1988-1989) prior to returning to be Head of Painting there in 1991 and subsequently Deputy Head of School for Art, Media and Design. She was Vice Principal at Wimbledon (2004-06). In 2004 she was Artist-in-Residence in Drawing at the NSW National Park & the National Art School Sydney, Australia. Awards include the Malvern Award for Drawing 1993, the Hunting Art Prize 2000, the Hunting Art Prize Award for Drawing 1999. Further biographical information is available at

<http://www.wimbledon.ac.uk/?cat=50&fn=research&rid=12>



On Display

After Turner

from Life Class Sketchbook, No. 1 [Finberg CCLXXIX (a)], *A Man Talking to an Oyster-Seller*
?circa 1832



I chose to work from the drawing of the oyster seller in a tiny notebook. I was intrigued by the intimacy of the drawing, the subject and the sense of a flirtatious transaction between the two protagonists as the oysters are sorted, sold and opened for consumption by the oyster-seller. As I explored the innuendo and inference of each mark and line accumulated to imply this vignette of a relationship that Turner had observed, I began to re-appraise what I was seeing. Lascivious

intent became more certain, as they appeared to be on shifting ground, poised between terra firma and lapping water as forces begin to overtake them.

Joseph Mallord William Turner
from Freiburg Sketchbook [Finberg CCCXXXV], *Fribourg* 1841

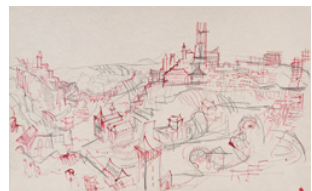


After Turner's work:



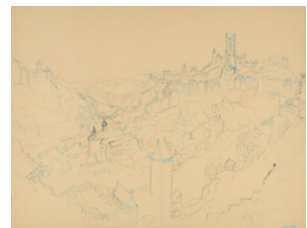
Lucy Coggle

After Turner from Freiburg Sketchbook [Finberg CCCXXXV], *Fribourg* 1841



Tom Dixon

After Turner from Freiburg Sketchbook [Finberg CCCXXXV], *Fribourg* 1841

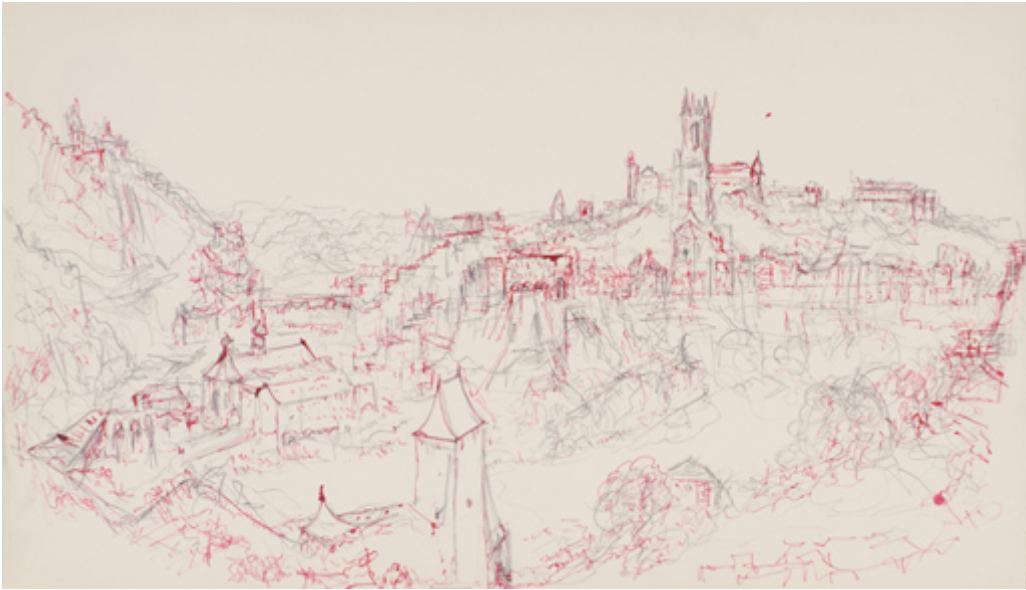


Joanna Price

After Turner from Freiburg Sketchbook [Finberg CCCXXXV], *Fribourg* 1841

[On Display](#)

Lucy Coggle, BA student, Chelsea College of Art and Design



After Turner
from Freiburg Sketchbook [Finberg CCCXXXV], *Fribourg* 1841



Tom Dixon, designer

About the artist:

Tom Dixon is a self-taught designer. Born in Sfax, Tunisia in 1959, Dixon was brought to England as a toddler and grew up in London. After dropping out of art school in 1980, he played bass guitar in the band Funkapolitan and organised warehouse parties, before teaching himself welding. Dixon's D-I-Y approach to design matched the post-punk mood of the early 1980s. Having made his name, but little money, by making and selling limited editions of his welded furniture, chairs such as the S Chair and Pylon Chair, he tried his hand at retailing, by opening a shop, Space, to sell his products, then manufacturing through the company Eurolounge which produced his work and that of other designers, like Michael Young. He is currently Head of Design at Habitat and creative director of the Finnish furniture manufacturer, Artek.



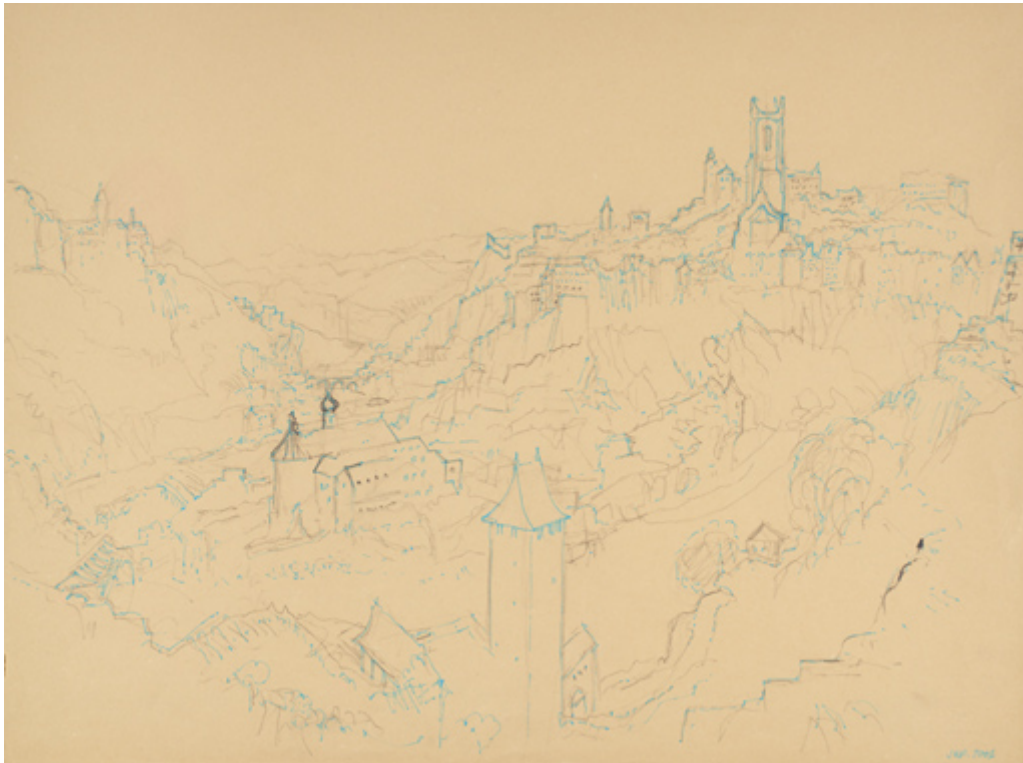
After Turner
from Freiburg Sketchbook [Finberg CCCXXXV], *Fribourg* 1841



Joanna Price, Tate

About the artist:

Joanna Price is a painter based in east London who also works as an art-handling technician at Tate. She is represented by Gallerie Heufelder-Koos in Munich, and currently exhibiting in a figurative exhibition created by the Hypokunsthalle in Munich and next opening in Bern. Further information: www.heufelder-koos.de



On Display

After Turner
from Freiburg Sketchbook [Finberg CCCXXXV], *Fribourg* 1841



Normally when I make a drawing from a landscape, the eye gets to dart around, resting on one part too long, and getting tired of fighting the overall chaos. I have always envied Claude, and Van Gogh and John Virtue, for their ability to impose style over the random.

Turner has a calm hand, all the items are drawn without overlap, and without adding false curves and embellishments, so I followed him gratefully for hours, noting his lack of trickery and wishing I could also borrow his patient character. Possibly our eyes have been spoilt for this kind of thing by seeing landscape so often through photography.

What I took away with me was a renewed interest in line.

Joseph Mallord William Turner
Town beside Lake circa 1830-41



After Turner's work:



Roger Wilson
After Turner *Coutances* 1826
[On Display](#)

Roger Wilson, artist, formerly Chelsea College of Art and Design

About the artist:

Professor Roger Wilson is a painter and academic recently Head of the Chelsea College of Art, University of the Arts London. Over the last 35 years he has worked in colleges and universities in the UK, America and Europe. He has exhibited extensively over that period and contributed to international publications on the arts and education. He lives in Lancashire with his wife, the sculptor, B. E. Cole.



[On Display](#)

After Turner
Town beside Lake circa 1830-41



I chose a small, informal drawing of a village seen from a high vantage point. I suppose most viewers would call this a 'sketch' but I have always hated that term. It implies something hasty, less serious and less worthy than drawing. However, I liked the haste of the drawing and found the prospect of sustained attention to such a hasty expression interesting in itself. I loved sitting in that room at the Tate just looking hard at the drawing for a long time.

Joseph Mallord William Turner
Coutances 1826



After Turner's work:



Mike Bradshaw
After Turner *Coutances* 1826
[On Display](#)



Rod Bugg
After Turner *Coutances* 1826
[On Display](#)

Mike Bradshaw, London College of Communication

About the artist:

Mike Bradshaw is the Dean of School for Graphic Design at the University of the Arts, London College of Communication. Having worked as both designer and educator for over 30 years, he has maintained a passion for drawing through his own practice, his teaching, curriculum design and support for subject research. The process he uses is termed “visual thinking” and is designed to help student designers find ways to engage in drawing and visual research, particularly in relation to information content and the way in which this is conveyed.



On Display

After Turner
Coutances 1826



Experiencing the work as you would compose a scene or select objects for still life, my drawing process started with the selection of “the drawing”. I wasn’t aware of this at the time, but once I started to draw, I realised that I had identified with Turner’s drawing more as an object and became obsessed with including the conservation reference marks, as well as the folds in the paper. I began by mapping and positioning Turner’s marks and soon became aware that this was insufficient to enable the representative ‘shorthand’ and expression of what he had seen and observed. I overcame this by looking at the marks and trying to mimic the expressions with my own hand, which pleased me, as I wanted to have a more personal connection with my drawing. I worked with a 3H pencil throughout, spending about four hours in total at two sittings. As a designer, I must admit I was a little frustrated that I wasn’t able to experience “the drawing” from what Turner saw. I wanted viewers to experience what I had seen of the messages contained in the work and in making my final marks I could not resist the temptation to add some personal “imagined” observations. If you look closely you will find them and in the process I hope this will help draw attention to the differences.

Rod Bugg, Wimbledon College of Art

About the artist:

Professor Roderick Bugg is a sculptor who has shown extensively in the UK, Europe and North America and is currently represented by the Galerie De Witte Voet in Amsterdam. He is Head of College at Wimbledon College of Art (previously Wimbledon School of Art), the sixth college to join University of the Arts London. He studied Fine Art at Harrow School of Art, University of Westminster; Newport College of Art, University of Wales and Birmingham College of Art, University of Central England. His career in education has included appointments as the Head of Department of Visual and Performing Arts, University of Northumbria at Newcastle; Dean of the School of Art at Central Saint Martins College of Art and Design, University of the Arts London and Principal, Wimbledon School of Art London. He has also been a visiting lecturer at a number of Colleges and Universities in the United Kingdom, Europe, North America and Asia and is an Honorary Professor of the University of Arts and Culture Ulanbatar, Mongolia.





On Display

After Turner
Coutances 1826



The opportunity to work in the Turner Print Room was special. The reality of a direct engagement with Turner's drawings was extraordinary. To enjoy the intimacy of Turner's line that so precisely and at the same time casually defines an element of the landscape was inspiring. Most of all I enjoyed the folding of the paper as a series of drawings, perhaps made on a walk around Coutances, was constructed on a single sheet of paper to describe particular moments in time. This translated into an interpretation of the Turner drawing and of course to an Umbrian drawing, another landscape in another time.

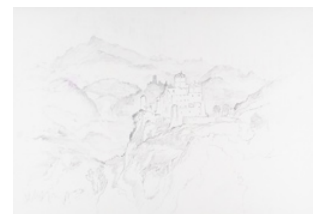
Joseph Mallord William Turner
Castle on Rock, with Mountains circa 1830-41



After Turner's work:



Tom Farthing
After Turner *Castle on Rock, with Mountains* circa 1830-41



Tom Robertshaw
After Turner *Castle on Rock, with Mountains* circa 1830-41

Tom Farthing , artist



After Turner
Castle on Rock, with Mountains circa 1830-41



Tom Robertshaw BA student, Chelsea College of Art and Design

About the artist:

Tom Robertshaw graduated from the BA Fine Art (Painting) course at Chelsea College of Art & Design in June 2006.



After Turner

Castle on Rock, with Mountains circa 1830-41



Joseph Mallord William Turner
Tours Cathedral 1826



After Turner's work:



Lucy Coggle
After Turner *Tours Cathedral* 1826
[On Display](#)

Lucy Coggle, BA student, Chelsea College of Art and Design



On Display

After Turner
Tours Cathedral 1826



Joseph Mallord William Turner
Sketches of Cinq Mars-le-Pile 1826



After Turner's work:

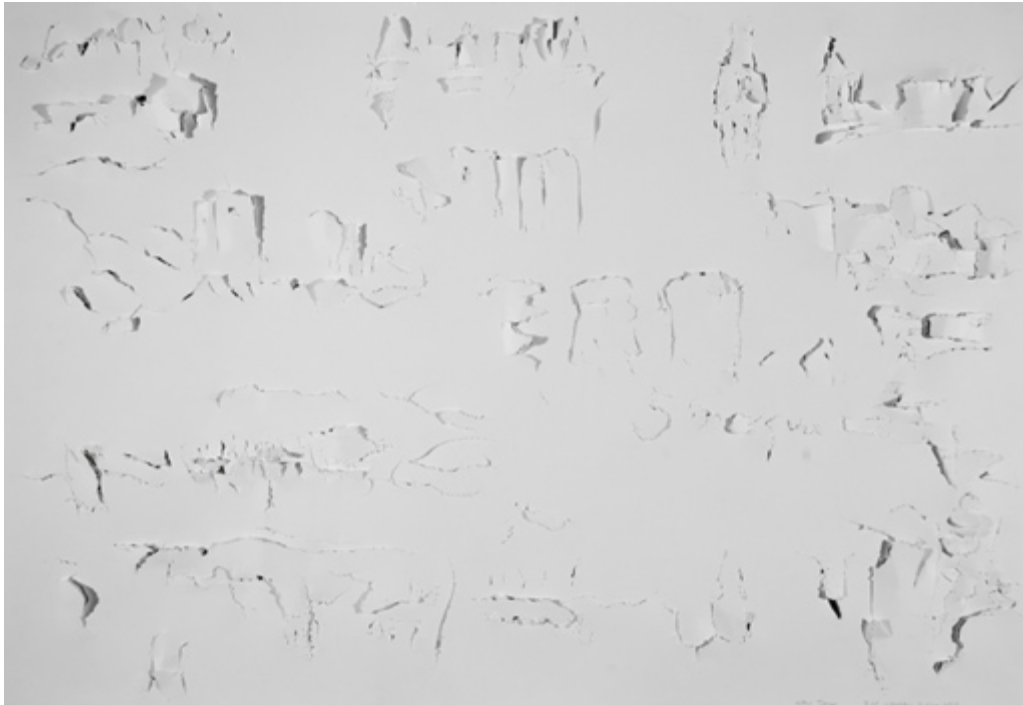


Bill Woodrow
After Turner Sketches of Cinq Mars-le-Pile 1826

Bill Woodrow RA, artist

About the artist:

Bill Woodrow, RA, is a sculptor. He studied at Winchester School of Art (1967-68), St. Martin's School of Art (1968-71) and Chelsea School of Art (1971-2). His first solo exhibition was at the Whitechapel Gallery, London in 1972. In the early 1980s he represented Britain at Biennales in Sydney (1982), Paris (1982, 1985) and São Paulo (1983). In 1986 he was a finalist in the Turner Prize at the Tate Gallery, London. He was a trustee of the Tate (1996-2001) and is currently a trustee of the Imperial War Museum and Governor of the University of the Arts, London.



After Turner
Sketches of Cinq Mars-le-Pile 1826



My interest was not really in finding out how Turner made his drawings but more about using them to make new works that dealt with the physicality of what he was looking at.

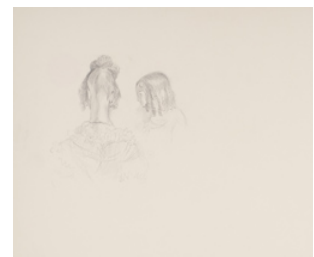
Joseph Mallord William Turner
Sketch for 'Two Women and a Letter' circa 1827-35



After Turner's work:



Heeson Byun
After Turner Sketch for 'Two Women and a Letter' circa 1827-35
[On Display](#)



Emma Puntis
After Turner Sketch for 'Two Women and a Letter' circa 1827-35

Heeson Byun, BA student, Chelsea College of Art and Design

About the artist:

Heeseon Byun, from South Korea, is currently a final year student on the BA Fine Art (Painting) course at Chelsea College of Art & Design.



On Display

After Turner

Sketch for 'Two Women and a Letter' circa 1827-35

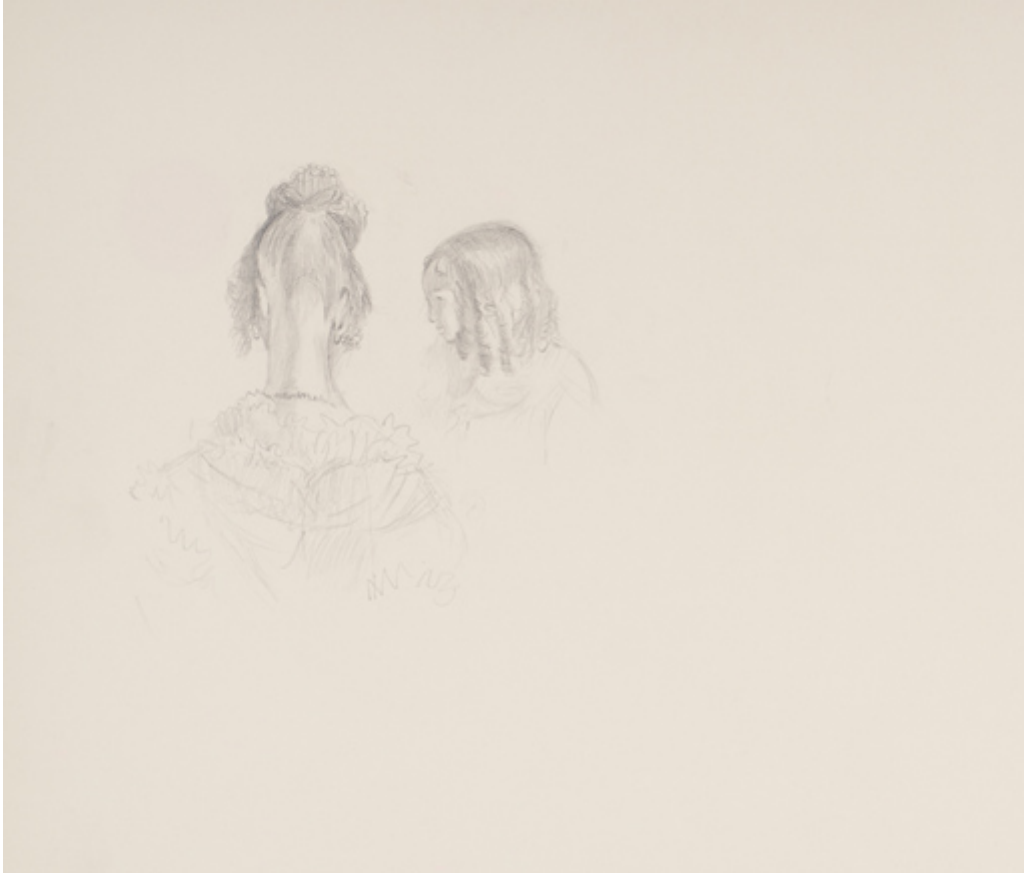


When I looked at this drawing for the first time, it seemed like the lady wearing the earrings was actually moving like a real human being. I wondered where this pleasant atmosphere came from. Perhaps the beautiful, vivacious, curved lines Turner used? I sketched his picture, following the curves of the female figure to try to re-capture the essence of the original. I felt like dancing on the paper.

Emma Puntis, BA student, Chelsea College of Art and Design

About the artist:

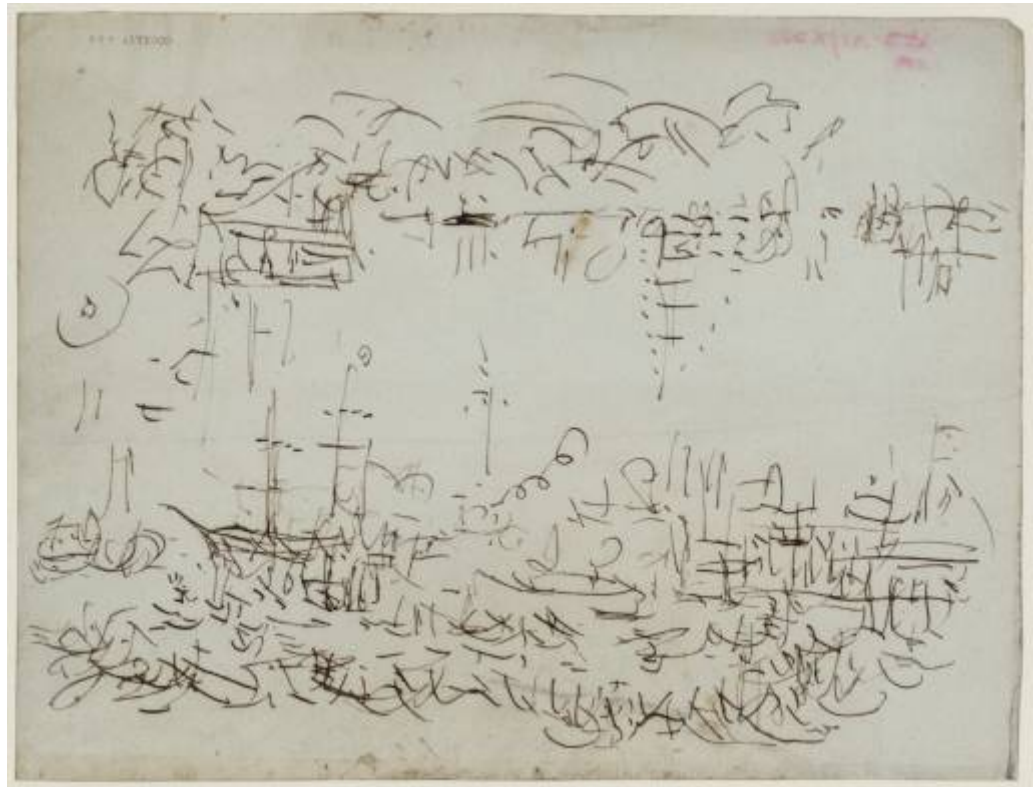
Emma Puntis graduated from the BA Fine Art (Painting) course at Chelsea College of Art & Design in June 2006.



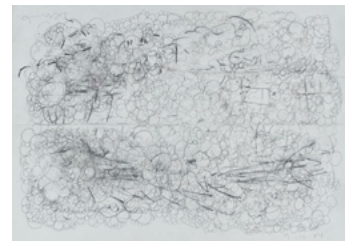
After Turner
Sketch for 'Two Women and a Letter' circa 1827-35



Joseph Mallord William Turner
The Arrival of Louis-Philippe 1844



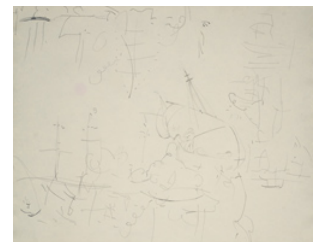
After Turner's work:



Jeff Dennis

After Turner *The Arrival of Louis-Philippe 1844*

[On Display](#)



Rachel Lowe

After Turner *The Arrival of Louis-Philippe 1844*

[On Display](#)



Sherine Osseiran
After Turner *The Arrival of Louis-Philippe* 1844

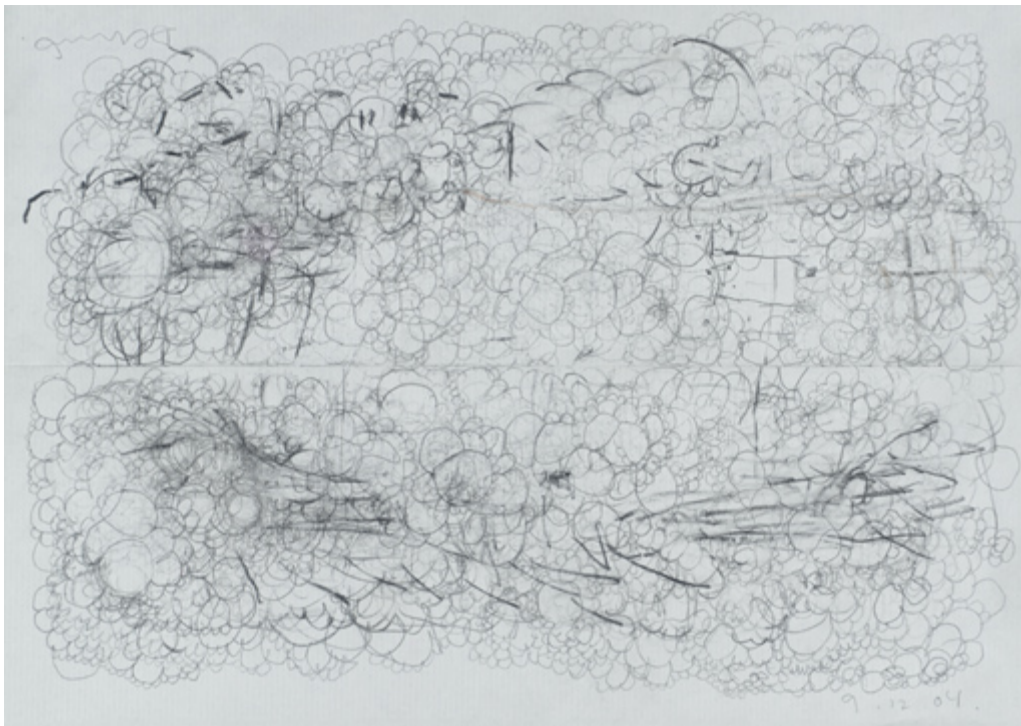


Tom Phillips
After Turner *The Arrival of Louis-Philippe* 1844
[On Display](#)

About the artist:

Jeffrey Dennis was born in Colchester in 1958 and studied at the Slade School of Fine Art. He is currently a Senior Lecturer in Fine Art at Chelsea College of Art & Design. He has exhibited internationally since 1979, including the British Art Show 3, 1990, regular shows in Milan and New York, and *New Voices*, an exhibition of contemporary British artists that toured worldwide 1991-7. His most recent solo exhibition was at *Art Space Gallery*, London, in May 2006. His paintings embed glimpses of contemporary urban life within landscapes of processed peas, rotting fruit, Victorian wallpaper designs and, more recently, the bubblescape: an organic matrix that offers the potential for continual mutation and evolution.

A full biography may be found at <http://www.jeffreydennis.co.uk/den-shortCV.html>



On Display

After Turner
The Arrival of Louis-Philippe 1844



I was attracted to this drawing by its curious double-edged format, and the almost abstract approximation of the marks that conform, only with some difficulty, to a line of ships on the horizon, and waves breaking on the shore – a staccato stitching of masts, rigging and waves. This 'encoding' has apparently occurred out of expediency: one imagines Turner pausing briefly on a walk along the strandline, looking out to the horizon, scratching out the lines on a folded

sheet pulled from his wallet, and then having a second attempt on the other half; responding to fast-moving tide, ships and weather.

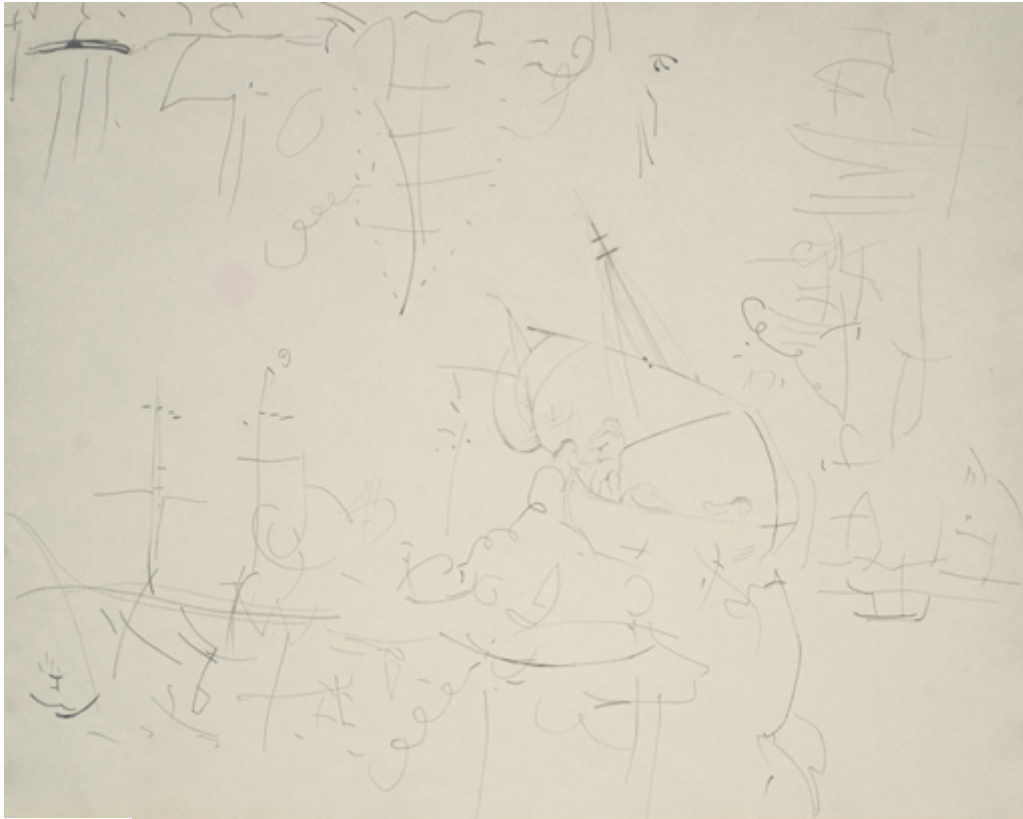
Looking at the topsy-turvy sheet folded out, one is faced with clustered energy, like magnetically charged rain-clouds: reminiscent of Leonardo da Vinci's drawing of a 'Cloudburst of material possessions'.

Working from the drawing, I soon abandoned any attempt to transcribe Turner's actual marks as futile and pointless: my task was to draw something that responded, in terms of nerve and movement to Turner's original impulse: I did not have his waves and ships to work from, sitting in the quiet of the Tate's Print Room. It became more like a musical improvisation upon the theme that Turner's vigorous little scrap had provided.

Rachel Lowe

About the artist:

Rachel Lowe is an artist whose work combines more traditional media such as drawing and painting, with video, super 8 film, photography and slide projections. She studied at Newcastle College of Arts and Technologies (1985-6) and Camberwell and Chelsea Colleges of Art (1987-90, and 1992-3). In 1997-8 she was the Wingate Artist in Residence at Southampton City Art Gallery and in 1999 she was joint winner of the Olay Vision Award for Women Artists. She exhibited in Becks Future 2002 and was the recipient of a Delfina Studio Award 2002-2004.



On Display

After Turner

The Arrival of Louis-Philippe 1844



Having tried to pick one drawing, I chose three. Narrowing it down, I decided to try and combine two drawings which, despite sharing a subject matter, use very different means of depiction. One drawing is small, detailed and representational, the other more expansive and seems strangely contemporary, in that the marks make sense either way up.

By merging the two, the feeling of movement and fluidity of the original drawings becomes evident. In my finished drawing, I attempted to lose the boundaries; one flows into the other and the representational "vignette" appears to be floating in a sea of abstraction.

Sherine Osseiran, BA student, Chelsea College of Art and Design



After Turner
The Arrival of Louis-Philippe 1844



Tom Phillips RA, artist

About the artist:

Tom Phillips CBE RA is of the class of 1942 at Bonneville Road Primary School Clapham. He now lives and works in Peckham with occasional attachment to the Institute for Advanced Study in Princeton. He is perhaps best known for his treated novel *A Humument* started in 1966 on which he is still working. His website www.tomphillips.co.uk fills in the gaps.



On Display

After Turner

The Arrival of Louis-Philippe 1844



I am here transcribing as laboriously as can be imagined a fragment of a drawing by Turner done at his maximum speed. With its thousands of dots this is in effect a slow motion replay on a large scale analogous to what one sees on TV sport programmes. It highlights Turner's most personal drawing shorthand whose urgent calligraphic brilliance first excited me when I looked at the original in the Print Room of the Tate's Clore Gallery. I made pencil sketches on that occasion and was provided with a photograph. I worked up the pencil drawings by means of dots into a small vignette in negative. I made a xeroxed enlargement of this on to good paper and worked over the result with thousands more dots to capture the nuances of Turner's pen work. Thus, roughly ten hours of my time represent an estimated ten seconds of Turner's, as might be thought only fitting.

Joseph Mallord William Turner
Erotic Figure Studies circa 1805



After Turner's work:



Paul Day
After Turner *Erotic Figure Studies* circa 1805

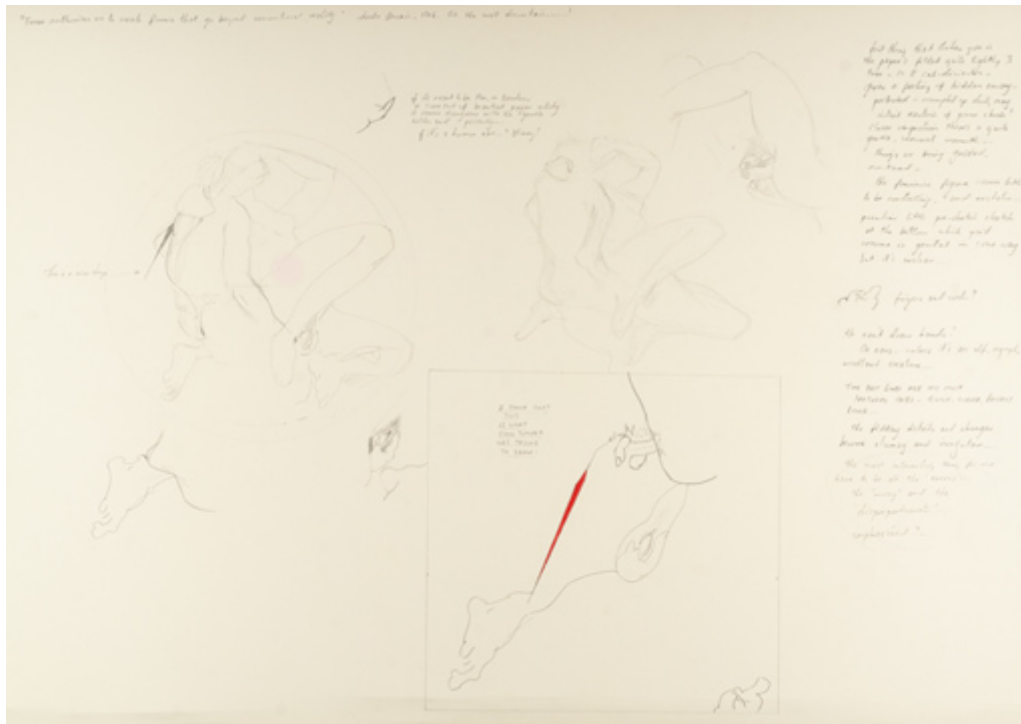


Bill Woodrow
After Turner *Erotic Figure Studies* circa 1805
[On Display](#)

Paul Day, BA student, Chelsea College of Art and Design

About the artist:

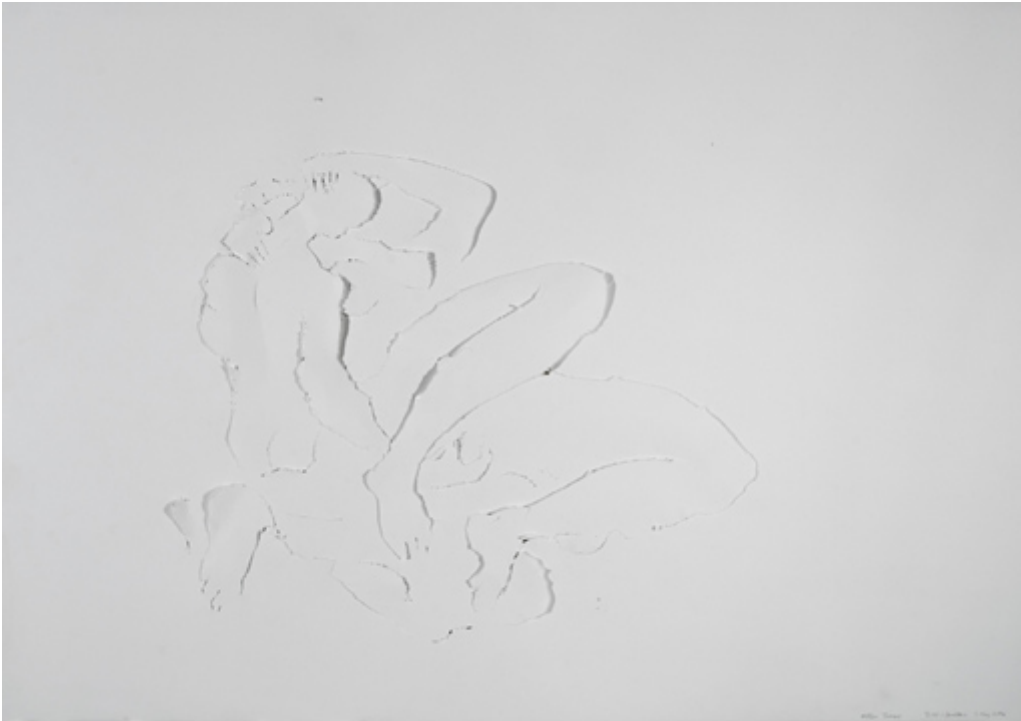
Paul Day is currently a final year student on the BA Fine Art (Painting) course at Chelsea College of Art & Design.



After Turner
Erotic Figure Studies circa 1805



Bill Woodrow RA, artist



[On Display](#)

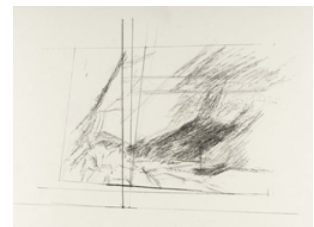
After Turner
Erotic Figure Studies circa 1805



Joseph Mallord William Turner
from Grenoble Sketchbook [Finberg LXXIV], [title not known] 1802



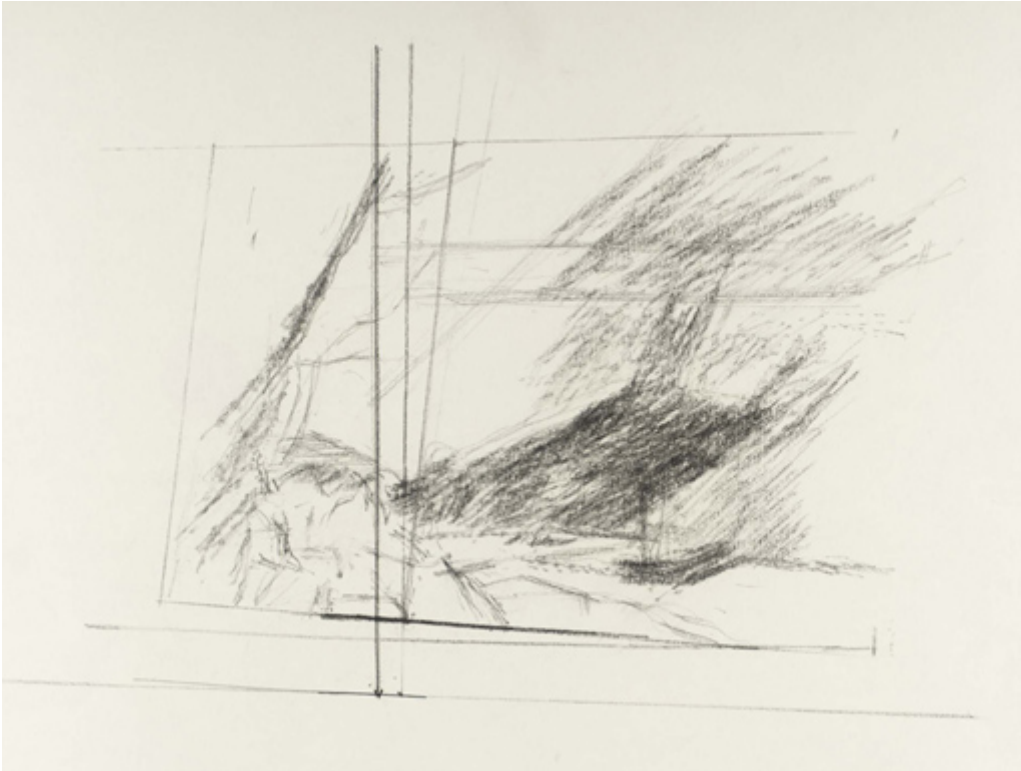
After Turner's work:



Karn Holly

After Turner from Grenoble Sketchbook [Finberg LXXIV], [title not known] 1802

Karn Holly NEAC, artist



After Turner
from Grenoble Sketchbook [Finberg LXXIV], [title not known] 1802

