



Claude Monet, *Waterloo Bridge the Sun in a Fog*, 1903 Courtesy of National Gallery of Canada, Ottawa



Joseph Mallord William Turner, *Moonlight, a Study at Millbank*, exhibited 1797 Tate.

James Abbott McNeill Whistler, *Nocturne: Blue and Silver - Cremorne Lights*, 1872 Tate.



Tate Britain Friday 15 - Saturday 16 April 2005

Turner, Whistler, Monet – Aesthetics, Pollution and the City

The Paul Mellon Centre is supporting an international academic conference to coincide with Tate Britain's major exhibition, *Turner, Whistler, Monet*, which runs from **16 February to 15 May 2005**.

Turner, Whistler, Monet explores the interrelationship between J M W Turner, James Abbott McNeill Whistler and Claude Monet, three of the greatest European artists of their age, each of whom changed the course of landscape painting in the nineteenth century. This is the first time that this fascinating artistic triangle has been investigated. It suggests dramatically new readings of their works and sheds fresh light on the fertile relationship between British and French art and the evolution of the Impressionist and Symbolist landscape. Whistler and Monet both acknowledged the profound influence of Turner, adopting and working their own variations on themes inaugurated by their artistic predecessor. Turner's meteorological and atmospheric effects gave rise to Whistler's Thames Nocturnes, and both Turner and Whistler inspired Monet's revolutionary

Impression, Sunrise, which gave its name to the Impressionist movement. While Monet's series paintings have often been portrayed as unprecedented works of creative genius, they were anticipated by Turner's serial watercolours and Whistler's nocturne etchings.

Faced with a polluted industrial landscape, all three artists abandoned realism and sought out beauty in the modern urban environment. Inspired by contemporary art theory and poetry, their works are rich in environmental, political and metaphysical overtones. The exhibition focuses on views of the River Thames, the Seine, and the city and lagoon of Venice, works which were controversial in their own day but are now seen as some of the most evocative images of nature ever produced. This conference focuses on three key themes: artists' relationships

and reputations; the aesthetics of pollution; and the representation of the modern, imperial city. The participants include the co-curators of the *Turner, Whistler, Monet* exhibition, Katharine Lochnan, Senior Curator at the Art Gallery of Ontario, and John House, Walter H Annenberg Professor at the Courtauld Institute of Art. Invited speakers include Caroline Arscott (Courtauld Institute), Stephen Levine (Brynmawr), Elizabeth Prettejohn (Plymouth), Jonathan Ribner (Boston), John Siewert (Wooster, Ohio), Suzanne Singletary, Sam Smiles (Plymouth), Alison Smith (Tate Britain), Barry Venning and Victoria Walsh (Tate). The conference includes a reception and private view of the exhibition.

Tickets: £35 (£25 concessions)
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online at www.tate.org.uk/tickets