

The background of the entire page is a reproduction of an impressionist painting. It features a large, dark blue, vertical, textured shape in the center, possibly representing a building or a tree, set against a warm, orange and yellow sky. The foreground is a mix of dark blue and orange tones, suggesting water or a path. The overall style is soft and painterly, with visible brushstrokes.

TurnerWhistlerMonet

Information and ticket pack

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10 February – 15 May 2005

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James McNeill Whistler, *Nocturne in Blue and Silver: The Lagoon, Venice*, 1880. Oil on canvas; 51 x 66 cm.
Museum of Fine Arts, Boston.



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Front cover: Claude Monet, *Houses of Parliament, Sunset*, 1904 (detail). Oil on canvas; 81 x 92 cm.
© 2004 Kunsthau Zürich.

This page: JMW. Turner, *Sun Rising Through Vapour; Fisherman cleaning and Selling Fish*, 1807 (detail).
Oil on canvas; 134 x 179.5 cm. National Gallery, London.

TurnerWhistlerMonet

While these three great artists have each been the subject of innumerable books and exhibitions, their interrelationship has never been fully explored. In *Turner Whistler Monet* this fascinating artistic triangle is investigated for the first time, suggesting dramatically new readings of their works.

Whistler and Monet both acknowledged the profound influence of Turner, adopting and working their own variations on themes explored by their artistic predecessor. Turner's meteorological and atmospheric effects inspired 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 works of unprecedented 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 artistic dialogue revealed by a close examination of their shared themes and variations sheds new light on the fertile relationship between British and French art and the evolution of the Impressionist and Symbolist landscape.



This page: James McNeill Whistler, *Nocturne in Black and Gold: The Falling Rocket*, 1875 (detail). Oil on canvas, 60.3 x 46.6 cm. The Detroit Institute of Arts.

ERNST & YOUNG SUPPORT OF THE ARTS

Ernst & Young is delighted to be involved in *Turner Whistler Monet*, which sees three great artists of the nineteenth century, James Mallord William Turner, James McNeill Whistler and Claude Monet brought together and to be working with Tate Britain again. Our support of this exhibition is part of our continuing commitment to the arts in the UK, including our support of galleries, artists and community projects.

Turner Whistler Monet is the eleventh major exhibition that Ernst & Young has been associated with, our sixth with Tate and our fifth with Tate Britain. Our first ever sponsorship was of Tate's Picasso: *Painter/Sculptor* exhibition in 1994 and we are delighted now to continue our relationship with such an outstanding gallery.

Most recently we have worked with Tate Britain on *Art of the Garden* (2004) and Birmingham Museum and Art Gallery on *Turner's Britain* (2003). Other previous partnerships include *Art Deco 1910-1939* (2003) at the V&A, *Matisse Picasso* (2002) at Tate Modern, *Vermeer and the Delft School* (2001) at the National Gallery, *Monet* (1999) at the Royal Academy, *Burne-Jones* (1998-99) at Birmingham Museum and Art Gallery, *Bonnard* (1998), *Cézanne* (1996) and *Picasso: Painter/Sculptor* (1994) all at Tate Britain.

We are proud that our support allows world-class exhibitions to be staged.

Tate Britain

Tate Britain houses the national collection of British art from 1500 to the present day, and reveals the full richness of British visual culture in a dynamic series of displays and exhibitions. Tate's collection of British art, the world's largest, contains iconic masterpieces by artists including Van Dyck, Hogarth, Gainsborough, Reynolds, Blake, Constable, the Pre-Raphaelites, Sargent, Sickert, Moore, Hepworth, Bacon, Hockney and Gilbert and George, as well as the extraordinary JMW Turner Bequest. More than one million people visit Tate Britain annually.

For further information on Tate Britain see www.tate.org.uk

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THE EXHIBITION

The exhibition is divided into six thematic sections: Turner's legacy; From Realism to the 'Impression'; Art, Music and an Aesthetics of Place in Whistler's Thames Nocturne Series; Mallarmé, Whistler, Monet; Whistler and Monet Return to the Thames; and finally, Epilogue: Turner, Whistler and Monet in Venice.



JMW Turner, *The Burning of the Houses of Lords and Commons*, 1834 (detail and opposite). Oil on canvas; 92 x 123 cm. The John Howard McFadden Collection, 1928, Philadelphia Museum of Art



James McNeill Whistler, *Nocturne in Blue and Silver: The Lagoon, Venice*, 1880 (detail). Oil on canvas; 51 x 66 cm. Museum of Fine Arts, Boston.



Claude Monet, *Charing Cross Bridge, Overcast Day*, 1900 (detail). Oil on canvas; 60.6 x 91.5 cm. Museum of Fine Arts, Boston.

Turner's Legacy

Turner left 260 sketchbooks and a staggering 19,000 drawings in his bequest. From 1859, 200 were framed by the critic John Ruskin and were available for viewing at the South Kensington Museum (now the V&A) before being installed in a study room at the National Gallery. This gallery displays some of the oils and watercolours that would have been available for Whistler and Monet to view in London, and from which they went on to develop their own distinctive effects.

From Realism to the 'Impression'

In May 1859 Whistler moved to London, where he focused his work on the Thames, a subject still closely identified with Turner. Here he depicted the heavily polluted river using a palette of earthy browns and blacks. In the 1860s and '70s he looked again at the art of Turner and adopted an increasingly fluid method of applying paint. This enabled him to capture London's unique atmospheric conditions particularly the lethal blanket of fog and coal dust that often hung over the city. Monet arrived in London in 1870, a refugee of the Franco-Prussian War. Under Whistler's influence he painted three views of the city, fascinated by its overcast skies and subtle tonal effects. The interest in atmosphere displayed by both artists, contributed to the transition from a realist to an impressionist approach to landscape.

Art, Music and an Aesthetics of Place in Whistler's Thames Nocturne Series

In 1867 Whistler became involved with the ideas of "art for art's sake", rejecting Realism for Aestheticism and seeking beauty in the modern landscape. He found a way of veiling London's industrial ugliness by painting it at night. This section displays a sequence of paintings Whistler called Nocturnes, the surfaces of which were created with paint thinned until it was as translucent as watercolour and ran on the canvas. Devoid of narrative content, these works portray the artist's feelings before the motif rather than the subject itself. No artist except Turner had dared to express poetic, dreamlike qualities with such minimal means. John Ruskin, the great champion of Turner, however, attacked Whistler's approach in print, accusing him of throwing "a pot of paint in the public face". Whistler sued Ruskin for libel, leading to the famous Whistler vs Ruskin court case.

Mallarmé, Whistler, Monet

By the mid-1880s Whistler and Monet had become friends and collaborators. Monet introduced Whistler to the Symbolist poet Stephane Mallarmé, whose ideas resembled theirs. In his poetry Mallarmé focused on the transient aspects of nature, seeing in them universal and personal metaphors. He shared their love for London and its extraordinary fogs, and had seen the work of Turner when he lived there in 1862-63. In 1883 Monet moved to the bucolic reaches of the Seine at Giverny in Normandy. Here he painted his series *Mornings on the Seine*, which echo Whistler's Nocturnes and Turner's Swiss watercolours also on display in this gallery.

Whistler and Monet Return to the Thames

In 1888 Whistler married the wealthy widow Beatrice Godwin, and in 1890 they moved to Paris. In February 1896 the artist brought his wife, who was dying of cancer, back to London where they took a sixth-floor corner room at the luxurious new Savoy Hotel with unobstructed views up and down river. From this elevated vantage point he produced six lithographs that comprise a panorama from St. Paul's Cathedral to the Houses of Parliament. Whistler's subtle lithographs encapsulate fleeting memories and moods, hinting at the brevity of life.

In 1899 Monet undertook the first of three London painting campaigns staying at the Savoy Hotel where he made variations on the themes found in Whistler's London lithographs. He worked from his room, looking towards Waterloo Bridge in the morning before switching to Charing Cross Bridge around midday. In the late afternoon he crossed the river to the South Bank to paint the Houses of Parliament as the sun went down. These views, with their Turnerian palette and dazzling light effects, were completed from memory in Giverny.

Epilogue: Turner, Whistler and Monet in Venice

The final room is given over to the three artists' experience of Venice. Turner visited the city in 1819, 1833 and 1840 attracted by its splendid architecture, vast watery expanses, shimmering light and reflections. In 1879-80 Whistler went to Venice and resumed his artistic dialogue with Turner observing the city at night and memorising its shadowy forms and distinctive light effects in a series of Nocturne etchings and pastels. While the colour and technique of the pastels echo Turner's late Venetian watercolours and paintings, Whistler developed his own themes, among them frontal close-up views of palaces seen from the water. Monet first visited Venice in 1908 at the age of 68 where he made variations on Turner's and Whistler's themes as can be seen in his splendid *San Giorgio Maggiore at Dusk*, the final work in the exhibition.

GENERAL INFORMATION

Tickets and entry

Holders of Ernst & Young complimentary tickets can visit the Museum at any time during the public opening hours of the exhibition. Two tickets to the exhibition are included at the back of this pack. Please present your complimentary tickets at the entrance of the exhibition.

This will be a busy and popular exhibition. You are strongly advised to visit the exhibition during quieter times, which may be early mornings. If you arrive at particularly busy times (weekday afternoons and during the day at weekends) you may have to wait to gain access, although Tate Britain will do all it can to ensure you have prompt access.

Purchasing additional tickets

If you would like to purchase extra tickets, advance booking is strongly recommended. Please book via the Tate booking line on 020 7887 8888 or book online at www.tate.org.uk. A booking fee of £1 applies to each booking. All pre-bookings are for timed entry.

Admission £10, Concessions £8, Under 12 years, admission is free. For more information please visit Tate website: www.tate.org.uk

Offers and discounts

A 10% discount off the full retail price of the exhibition publications and merchandise in the Tate Britain shop is available to all Ernst & Young people. This offer applies to *Turner Whistler Monet* merchandise only. Please see the voucher at the back of this pack.

A special offer on Tate Membership is available during the course of the exhibition. Ernst & Young people can benefit from 15 months of Tate Membership for the price of 12 months if paid by direct debit. There are a variety of membership options to suit your needs – please see the voucher at the back of this pack.

Becoming a Tate Member means that you are supporting Tate and, in return, you can enjoy a variety of benefits. Tate Membership offers free, unlimited entry to the wide range of exhibitions at all four Tate galleries – Tate Britain, Tate Modern, Tate Liverpool and Tate St. Ives. To find out more about the benefits log on to www.tate.org.uk/members

Special events

For details on all these events and how to book a place please see the *Turner Whistler Monet* section on Here & Now.

Exhibition lectures

There will be a number of presentations held at Ernst & Young offices. These hour-long illustrated presentations will provide an insight into the interrelationship between these three great artists.

Workshops

In consultation with Tate's Learning Department, family and adult workshops have been arranged for a number of weekend days during the exhibition.

Charity evening

There will be a drinks reception, including a private view, for employees where all funds raised will be donated to charity.

Opening hours

Daily 10.00 – 17.50

The last admission is 17.00

Transport and location

Tube

Tate Britain is approximately 600 metres from Pimlico tube station and 850 metres from Vauxhall tube station. Both stations are on the Victoria line.

Bus

A number of buses service the area, including the 2, 3, C10, 36, 77A, 88, 159, 185 and 507.

Boat

The Tate to Tate runs every 40 minutes along the Thames between Tate Modern, the London Eye and Tate Britain.

Train

Tate Britain is approximately 850 metres from Vauxhall main line station and 1,200 metres from Victoria main line station.

Tate Britain, Millbank, London SW1P 4RG

Main Information 020 7887 8000



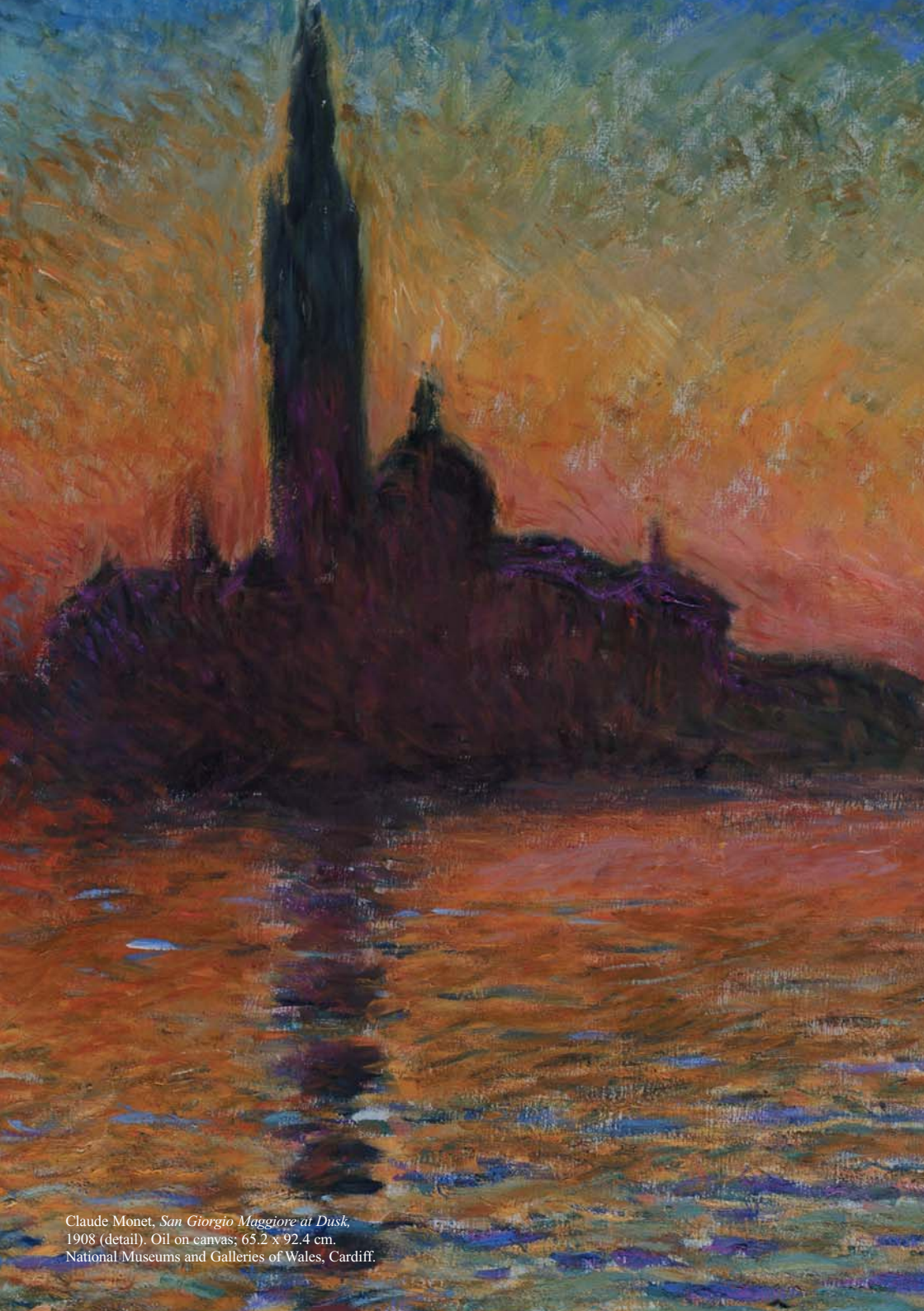
COMMUNITY ARTS

Our association with *Turner Whistler Monet* is part of our continuing commitment to the arts in the UK, including our support of galleries, artists and community projects.

We are particularly pleased that Tate is working with us on Art Matters, our joint arts initiative with leading children's charity NCH, and displaying some of the work produced by the young people at Tate Britain.

Art Matters is a unique arts initiative that aims to develop and celebrate the creative talents of the young people supported by NCH. The young people involved in Art Matters come from all over the UK and from a variety of backgrounds, but are all in some way vulnerable or disadvantaged. Art Matters involves a programme of practical art workshops, art training and gallery visits to encourage young people to explore and express themselves.

Separately, *Turner Whistler Monet* has given us the opportunity to further integrate our support of the arts with our community programme by taking part in a variety of community programmes that pick up on the main themes of the exhibition. Whether that may be an environment project based around water and local communities, or working with young people to help them understand the issues and visit the exhibition, there will be an opportunity for everyone to get involved in their local communities. Look for the information on [Here & Now](#).



Claude Monet, *San Giorgio Maggiore at Dusk*,
1908 (detail). Oil on canvas; 65.2 x 92.4 cm.
National Museums and Galleries of Wales, Cardiff.



Facts on

TurnerWhistlerMonet

At Tate Britain

10 February – 15 May 2005

- Monet's canvas *Impression; Sunrise* of 1872/3, which gave rise to the term Impressionism, may be seen as the offspring of an atmospheric Turner sunset and a poetic Whistler Nocturne.
- Assumptions about the relationship between the works of these three artists have been based largely on visual evidence. In the hope of shedding new light on Impressionism a team of international curators delved into archives, peered through magnifying glasses and strayed from better explored paths to look at background issues, resulting in this exciting exhibition, *Turner Whistler Monet*.
- Turner witnessed the impact of the industrial revolution. For an artist committed to working from nature this posed an aesthetic dilemma, forcing him to seek alternative painting techniques that transformed his work.
- Whistler and Monet sought and found beauty in the contemporary landscape. Inspired by Turner, they created arguably the most poetic landscapes of the second half of the nineteenth century.
- This exhibition brings together more than one hundred paintings from dozens of collections and focuses on views of the River Thames, the Seine and the city and lagoon of Venice. These works were controversial in their own day but are now seen as some of the most poetic and evocative images of nature ever produced.

Reverse: Claude Monet, *Houses of Parliament, Sunset*, 1904 (detail).

Oil on canvas; 81 x 92 cm.

© 2004 Kunsthaus Zürich.

10% discount voucher

This voucher entitles Ernst & Young people to a 10% discount off the full retail price of *Turner Whistler Monet* exhibition publications and merchandise in the Tate Britain shop. This offer applies to *Turner Whistler Monet* exhibition related merchandise and publications and is valid for one purchase only. The *Turner Whistler Monet* shop is located at the Manton entrance of Tate Britain.

TurnerWhistlerMonet

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Become a Tate Member

A special offer on Tate Membership is available during the course of *Turner Whistler Monet* exhibition. Ernst & Young people can take advantage of 15 months of Tate Membership for the price of 12 Months on a number of membership packages:

- Standard individual membership £49 for 15 months
- Standard individual membership and guest £69 for 15 months
- Standard individual membership plus private view £69 for 15 months
- Standard individual membership plus private view and guest £89 for 15 months

Become a Tate Member by:

- Filling in a Tate Membership form exclusively for Ernst & Young people, which can be downloaded from [Here & Now](#). Once completed please return to Tate by post or fax using the details on the form.
- Going into either Tate Britain or Tate Modern and filling in a membership form at the information desk. This voucher entitles you to a discount on one of the memberships listed above. Please hand this voucher in with the completed form.
- Calling Tate Membership Services on 020 7887 8752 and quoting the Ernst & Young discount offer as outlined above. Lines are open Monday to Friday 09.45 - 17.50

To find out more about the benefits please visit www.tate.org.uk/members

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Day pass for:

TurnerWhistlerMonet

Please present this ticket at the entrance of the exhibition.

10 February - 15 May 2005
Monday - Sunday 10.00 - 17.50
Last admission 1 hour before closing

This ticket is not for re-sale.
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