



J. M. W. TURNER

STATE OF THE FIELD SYMPOSIUM

YALE CENTER FOR BRITISH ART | SEPTEMBER 22–23, 2023

DAY ONE: FRIDAY, SEPTEMBER 22

9–9:10 am

Welcome

COURTNEY J. MARTIN

9:10–9:25 am

Introduction

Turner in 2025 at the Yale Center for British Art
LUCINDA LAX

9:25–10:25 am

Keynote Conversation

AMY CONCANNON IN CONVERSATION WITH RICHARD JOHNS
MODERATED BY TIM BARRINGER

10:25–10:35 am

Break

10:35–11:55 am

Panel One: Works on Paper and in the Environment

CHAIR: SARAH MEAD LEONARD

Turner's Pencil: Graphite Landscapes and Extractive Industry
TOBAH AUKLAND-PECK

“To be broken up”: Turner, English Landscape,
and the Anthro(s)genic
FRÉDÉRIC OGÉE

A Historiographical Lacuna: Turner's Prints
GILLIAN FORRESTER

11:55 am – 12:05 pm

Break

12:05 pm–1:25 pm

Panel Two: Sharing Turner

CHAIR: RICHARD JOHNS

Technical Studies for Turner: How Well Do We Share Knowledge?

JOYCE H. TOWNSEND

The J. M. W. Turner Database: New Approaches
to Documenting Turner for the Twenty-First Century

IAN WARRELL AND DAVID HILL

Cataloging Turner's Sketchbooks, Drawings, and Watercolors

CATALOGING STAFF, TATE BRITAIN

DAY TWO: SATURDAY, SEPTEMBER 23

9–9:05 am

Welcome

9:05–10:05 am

Panel Three: Early Turner

CHAIR: MARTIN MYRONE

Whither Early Turner?

LEO COSTELLO

J. M. W. Turner and the Landed Estate

JOHN BONEHILL

10:05–10:15 am

Break

10:15–11:15 am

Panel Four: Curating Turner

CHAIR: LUCINDA LAX

Turner at Petworth: Past Approaches and Future Directions

EMILY KNIGHT

The Young Turner:

Ambitions in Architecture and the Art of Perspective

HELEN COBBY

11:15–11:25 am

Break

11:25 am–12:45 pm

Panel Five: Varied Approaches — Language, Economy, and Ecology

CHAIR: TIM BARRINGER

The Ecological Turn(er)

SARAH GOULD

“The sun is God”: Turner, Angerstein, and Insurance

MATTHEW HUNTER

Translating Turner: The French Edition of the *Correspondence*

AURÉLIE PETIOT



J. M. W. TURNER

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SPEAKER BIOGRAPHIES + ABSTRACTS

AUKLAND-PECK, TOBAH	1
BONEHILL, JOHN	2
COBBY, HELEN	2
COSTELLO, LEO	3
FORRESTER, GILLIAN	4
GOULD, SARAH	5
HILL, DAVID	5
HUNTER, MATTHEW C.	6
KNIGHT, EMILY	7
OGÉE, FRÉDÉRIC	8
PETIOT, AURÉLIE	9
TOWNSEND, JOYCE H.	10
WARRELL, IAN	11
<hr/>	
BARRINGER, TIM	12
CONCANNON, AMY	12
JOHNS, RICHARD	12

Tobah Aukland-Peck

Tobah Aukland-Peck is a PhD candidate in art history at the Graduate Center of the City University of New York. Her research on British nineteenth- and twentieth-century art investigates themes of environmental change and pollution, the industrial provenance of artistic materials, and the integration of working-class perspectives in the visual arts. She has published essays on related topics in *Grey Room* and with Courtauld Books Online. Her dissertation, “Mineral Landscapes: British Art and Extraction, 1937–1975,” addresses artistic encounters with extractive sites in diverse media and proposes a relationship between the subject matter of mining and the abstract experiments of British modernism and postwar art.

Turner’s Pencil: Graphite Landscapes and Extractive Industry

In 1797, J. M. W. Turner embarked on a sketching tour of England’s Lake District carrying a sketchbook and graphite pencils. Among the drawings of dramatic mountain vistas, churches, and waterfalls from this trip, his notebooks contain two drawings of the landscape around the Borrowdale lead mine, the very site from which the graphite in his pencils was extracted. Cumbrian graphite mines were Europe’s principal source of graphite from the sixteenth through nineteenth centuries. These mines are *the* reason that the modern graphite pencil was invented. Graphite’s portability and capacity for varied mark making were essential to Turner’s sketching practice. Cumbrian graphite was synonymous with the pencil, which in turn helped popularize the sketching tour, predicating Turner’s presence in the Lake District on the mineral composition of its topography.

Though Turner’s sketches do not include a discernable trace of the mine’s industrial infrastructure, this paper reads between the drawings’ imprecise lines to reveal an encounter between artist and industrial landscape that was mediated through material. Through his experiments with the notational possibilities of graphite, his interest in industrial sites, and his desire to picture air and subterranean geology, Turner’s approach to the landscape was an expansive one that encompassed both the visible landscape and its unseen material components. By placing the young Turner at the graphite mine, I demonstrate that the impact of industrialization was not manifested only in the artist’s later experiments with atmosphere but was a fundamental attribute of Turner’s art-making from an early age.

John Bonehill

John Bonehill teaches art history at the University of Glasgow. He has published extensively on the art and culture of the long eighteenth century, with a recent focus on landscape and topography. He is currently working on a study of domestic sketching tours and completing a book titled *The Face of the Country: Estate Portraiture in Britain, 1660–1832*.

J. M. W. Turner and the Landed Estate

Estate portraiture was a significant aspect of Turner's practice, with views of aristocratic and gentry seats featuring prominently among works sent for public exhibition and those commissioned for serial print publications. Large, ambitious oils, such as the artist's views of Fleming Leicester's Tabley House and Darlington's Raby Castle, or the remarkable series of watercolors of Farnley Hall commissioned by its owner, Walter Fawkes, demonstrate Turner's awareness of the tradition of estate portraiture, a frequently heritage-like and backward-looking form that he adapted and extended in novel ways. Turner's views of landed properties were dense with information about estate life and family history and attended closely to their economies and management, their situation in a wider landscape, and connections with places elsewhere.

Despite the importance of this frequently lucrative genre to the painter's career (and the pictures he produced of Egremont's Petworth excepted), Turner's estate portraits have rarely been central to studies of his oeuvre, perhaps because of the genre's historic association with topography, with cultures of observation and documentary record, or what Henry Fuseli famously dismissed as "mere map-work" rather than high-minded art. This paper will examine the place of this complex and contentious category of picture-making in Turner's practice and historiography, focusing on his extended pictorial survey of Fawkes's Farnley as a working landscape as well as a sporting arena and place of rural refuge, not least for what the artist's portrayal of the place reveals about wider attitudes toward landed property in the age of reform.

Helen Cobby

Helen Cobby is Lecturer: Collections and Material Culture at Bath Spa University. In this role she curates and works with university collections and creative partnerships, in addition to teaching and research.

Previously, Helen Cobby was assistant curator at the Barber Institute of Fine Arts, University of Birmingham. She managed the prints and drawings collection, led on many decolonization strategies, and co-curated major exhibitions with the director, including *Cornwall as Crucible: Modernity and Internationalism in Mid-Century Britain* (2020) and *The Rhythm of Light: Scottish Colourists from the Fleming Collection* (2018). Cobby also worked at the Ashmolean Museum, University of Oxford, where she curated a touring exhibition of J. M. W. Turner's early architectural work.

Her research extends to Rodin's photographed sculpture, the subject of her MA dissertation at University College London, and works by twentieth-century American women printmakers, for which she was awarded the Art Fund's Jonathan Ruffer Curatorial Grant for research in New York City.

The Young Turner: Ambitions in Architecture and the Art of Perspective

This paper discusses and critiques aspects of the touring exhibition that I curated in 2016 while working at the Ashmolean Museum. This exhibition, supported by the Heritage Lottery Fund, celebrated and contextualized the Ashmolean's new acquisition, *A View of the High Street, Oxford* (1809–10), a unique pinnacle in the artist's early output and one of his career-stretching commissions to create topographical paintings as designs for engravings.

With specific reference to his Oxford Almanack designs, Turner's first grand-scale commission, this exhibition explored his specific collaborative process of engraving and attempted to address gaps in the literature regarding print culture and associated networks, particularly those in Oxford. The exhibition reevaluated Turner's initial training and reputation as an architectural draftsman and shed light on his little-known role as professor of perspective at the Royal Academy (for which he began lecturing in 1811, just after painting *A View of the High Street, Oxford*). The twelve loans from Tate included several of his underexhibited Perspective Diagrams.

The exhibition toured to four additional venues, evolving to meet the needs of the collections and visitors at each place. This paper will draw on visitor feedback and the experience of curating and working with regional partners on this multilayered project. Ultimately, I will use the exhibition as a springboard for questioning the role of the curator in building and maintaining Turner's artistic and historic prominence.

Leo Costello

Leo Costello is associate professor and director of graduate studies in the department of art history at Rice University in Houston, Texas. He has published on British art from the eighteenth to the twenty-first centuries, including *JMW Turner and the Subject of History* (2012). His new book on early Turner is under contract with Routledge Press. In 2022 he co-curated the exhibition *To Speak of Everything: The Art of Raymond Mason*, the first US retrospective of the British artist in this century. He is now at work on a book-length study of Mason.

Whither Early Turner?

For much of the latter half of Turner's life, many critics cited his early work as evidence that he had departed from a more "natural" and "true" representation of nature in favor of extravagance and exaggeration. Since his death, however, the focus and preference of critics, popular audiences, and scholars have shifted steadily in the opposite direction.

For many modern and modernist viewers, early Turner has been largely a foil to the later, a period of often backward-looking academicism to precede the radical individuality of work to come. Even studies that took the early work as a topic for serious study, such as the important *Turner and the Masters* show at Tate Britain, largely adopted this perspective.

With the recent wealth of attention to the late work, and in the wake of Eric Shanes's extraordinarily comprehensive, biographically driven study, *The Young Mr. Turner*, the time seems ripe for renewed attention to early Turner. This paper will chart the history of responses to early Turner, both as a category and with respect to ideas, themes, and individual works from the first half of his career, before posing a series of questions. What does the category of early Turner look like when detached from a sense of development to the later? Which methodological approaches, such as anti-colonialism, disability studies, and feminism, offer new opportunities to reconsider not only the works themselves but the very idea of earliness in Turner, as well as the status of modernity in early Turner?

Gillian Forrester

Gillian Forrester is an independent art historian, curator, and writer. She was formerly Senior Curator of Prints and Drawings at the Yale Center for British Art and specializes in British print culture in a transnational context. She has a particular interest in the prints of Turner and John Constable. She curated exhibitions on Turner's *Liber Studiorum* at the Nottingham University Art Gallery (1986) and Tate Britain (1996); for the latter, she wrote the catalogue now regarded as the definitive text on the topic. Forrester is currently working on a major survey book on Turner's prints. An essay on Turner's prints is forthcoming in a volume on the artist edited by Ian Warrell, to be published by the Yale Center for British Art in 2025. She is a trustee of Turner's House.

A Historiographical Lacuna: Turner's Prints

J. M. W. Turner devoted much of his lengthy career to creating designs for prints made by professional engravers. He obsessively supervised their production, and in his lifetime more than seven hundred authorized prints were published. This preoccupation went far beyond a desire simply to disseminate his images; Turner regarded the graphic work as an integral part of his creative endeavors, and the prints as "translations" rather than mere reproductions. For seventy years after Turner's death, published impressions and annotated engraver's proofs were avidly collected by connoisseurs, who tirelessly curated exhibitions and published catalogues and monographs. They included William George Rawlinson, whose stellar collection is now at the Yale Center for British Art. The *Liber Studiorum* series that Turner self-published between 1807 and 1819 was the object of particular fascination, and no fewer than thirty-three books and catalogues on the *Liber* were published between 1861 and 1924.

During the past century, however, Turner's prints have received scant attention. Although routinely included in monographic and thematic exhibitions, the only substantive survey, authored by Luke Herrmann and published in 1990, has long been out of print, as have catalogues for dedicated exhibitions at Tate and the Yale Center for British Art in 1989 and 1993 respectively; likewise, the catalogue for my 1996 Tate *Liber Studiorum* exhibition. In my paper, I will investigate this historiographical lacuna and argue for a renewal of appreciation of the intrinsic and extrinsic value of these compelling objects. I will also propose new methodologies for researching Turner's print oeuvre that I am currently exploring as I prepare to write a new survey book.

Sarah Gould

Sarah Gould is an assistant professor at Université Paris 1 Panthéon-Sorbonne, where she focuses on the study of British art in both her research and teaching. Her academic interests lie primarily in the material and ecological meanings of art. She is currently finishing a monograph on John Everett Millais for the French publishing house Cohen and Cohen.

The Ecological Turn(er)

Turner's paintings have come to epitomize landscapes of the Anthropocene. They consistently serve as visual representations of the industrial revolution, while also depicting narratives of extraction and exploitation within the realm of environmental social sciences. They have become an important point of reference for contemporary artists reflecting on the current climate crisis.

Recently, highly publicized scientific studies have shed light on how Turner's paintings materially capture elements of evolving atmospheric transformations—something long acknowledged by art historians. In this presentation, I thus aim to provide a historiographical account of the ecocritical and environmental approaches to Turner.

From John Gage's cultural analysis of Turner's response to the industrial revolution, to the essential contributions of social art historians such as David Solkin, the more formal approach presented by William Rodner, or the phenomenological analysis of Turner's "mess" by David Trotter, the field of Turner studies has witnessed a range of environmental approaches. Recent developments in the form of exhibitions or scholarly endeavors have also included ecocritical and decolonial perspectives, as well as subfields such as energy and atmospheric studies. These evolving environmental approaches not only reshape our understanding of Turner but also allow us to explore his work anew. They provide us with the opportunity to engage with the way Turner's toxic sublime invites us to comprehend and grapple with the aestheticized depictions of current climate change catastrophes that now permeate our collective imagery.

David Hill

David Hill is the author of numerous articles and books and has curated exhibitions in the UK and elsewhere in Europe. From 1999 he was Harewood Professor of Fine Arts at Bretton Hall College and afterward professor of the history of art at the University of Leeds. He retired from teaching in 2014 but continues to research as professor emeritus.

Since the early 1990s he has compiled and maintained a database of Turner's works on paper. It is hoped that this will provide the basis of a future online catalogue raisonné.

He now publishes on his personal website, www.sublimesites.co.

The J. M. W. Turner Database:

New Approaches to Documenting Turner for the Twenty-First Century

[with Ian Warrell]

It is now nearly fifty years since the publication of the key catalogues of Turner's paintings and watercolors (*see below*). During these decades Turner's output has been intensively researched around the world, generating a richer and more complex sense of the artist and the era in which he operated. But for those approaching Turner for the first time, the diversity and denseness of this material is inevitably daunting, not least because the foundational catalogues now require comprehensive revision.

Basic data, such as dates and titles, have been changed, across the whole range of Turner's career. Moreover, standard ideas about his practice have been challenged by ongoing conservation and scientific research, which also needs to be incorporated more systematically.

Similarly, the whereabouts of individual works have been subject to change, with an increasing number of items moving from private to museum collections. In addition to those documented in the 1970s, numerous previously unknown works have come to light.

There was a previous attempt to pool all this information on the Tate website, when Turner Worldwide was launched in 2003. But the core information remained minimal, and the licenses for the images (which represented the first attempt to provide color images of everything) have long expired, so the site is effectively no longer operational.

Since then, however, we have maintained our own records as an evolving database. Comparable projects for other artists have been developed in a variety of ways, posing crucial questions going forward: How can we ensure it is a flexible tool for future research, and that it is maintained in the longer term? How can it reflect debates about the artist or specific works? How should it represent the changing ways in which the artist has been, and continues to be, considered and presented?

Standard Turner catalogues: Martin Butlin and Evelyn Joll's *The Paintings of JMW Turner* (1977/1984); Andrew Wilton's listing of the watercolors in *The Life and Works of JMW Turner* (1979); W. G. Rawlinson, *The Engraved Works of J. M. W. Turner*, 2 volumes (1908/1913)

Matthew C. Hunter

Matthew C. Hunter teaches in the department of art history and communication studies at McGill University in Montreal. Hunter is author of *Painting with Fire: Sir Joshua Reynolds, Photography, and the Temporally Evolving Chemical Object* (2020) and *Wicked Intelligence: Visual Art and the Science of Experiment in Restoration London* (2013), both published by University of Chicago Press. He is an editor of *Grey Room*.

“The sun is God”: Turner, Angerstein, and Insurance

J. M. W. Turner’s *Slavers Throwing Overboard the Dead and Dying—Typhon Coming On (The Slave Ship)* is probably the iconic visualization of insurance logic in Western art. Exhibited in 1840, the painting has come to be taken as a meditation on the jettison of 133 captives from the slave ship *Zong* off Jamaica in late 1781, murders notoriously claimed as insurable losses from the ship’s underwriters. Less noted is the pervasive presence of insurance within Turner’s practice and milieu. This paper follows the tandem of Turner and John Julius Angerstein, leading underwriter at Lloyd’s of London and an early patron. It places Turner and Angerstein within a world of artists’ organizations being remade as political instruments by embracing life insurers’ actuarial tables. From their mutual involvement in the notorious slave-profiteering tontine ca. 1805, first unearthed by Sam Smiles nearly two decades ago, the paper follows the pair into the National Gallery (originally housed in Angerstein’s home) as Turner willed his art to the institution, contingent on the purchase of fire insurance. Revisiting *The Slave Ship* through this skein of underwriting activity, the paper considers as much the painting’s repressed resistance to easy insurantal interpretation as how art-historical priorities need to be refashioned more comprehensively to register insurance’s stealthy coming into the thick of artistic practice.

Emily Knight

Emily Knight is property curator at Petworth House and Park, National Trust. Previously assistant curator of paintings and drawings at the Victoria and Albert and postdoctoral fellow/curatorial assistant at Historic Royal Palaces, she has curated a number of exhibitions and displays focused on aspects of eighteenth- and nineteenth-century British art, including *Seeking Truth: The Art of John Constable* and *Exploring Lines: The Drawings of Sir James Thornhill*. She completed her DPhil at the University of Oxford in 2019 on posthumous portraiture in Britain from the mid-eighteenth century to the early nineteenth century and has published on topics including artist sketchbooks, commemorative portraiture, the history of color, and art-making manuals. Her research has been supported by the Yale Center for British Art, the Paul Mellon Centre for Studies in British Art, and the Huntington Library.

Turner at Petworth: Past Approaches and Future Directions

The changing display of the twenty paintings by Turner at Petworth reveals much about the role of curators, and the National Trust as an organization, in maintaining the artist’s prominence in histories of British art. Petworth came into the Trust’s care in 1947 and the collections on long-term loan from the Treasury in 1956. While much of the collections was eventually transferred to the Trust, the Turner paintings were allocated to Tate in 1984, three years before the opening of the Clore Gallery, in recognition of their international significance. The agreement between both institutions, in line with the Egremont family’s wishes, was that the collection should stay on permanent display at Petworth with few exceptions. Over the following decades, the Trust, in close collaboration with

Tate, has made Turner the focus of several exhibitions and a key figure in major projects at Petworth. With the curatorial interventions of Anthony Blunt in the 1950s and the re-presentation projects in the 1990s and early 2000s, these paintings have been on the move and subject to much research.

This aim of this paper is twofold. First, it will critically examine the approaches to Turner by past curators at Petworth and the extent to which they have informed and been informed by contemporary scholarship on Turner. Second, it will explore avenues for new research and how this might shape curatorial approaches at Petworth in the lead-up to Turner's 250th anniversary in 2025. Key to this will be close study of the physical evidence around Turner's finishing of his paintings and subsequent interventions by past conservators, building on previous research on Turner's artistic practice by Rebecca Hellen, senior national conservator of paintings at the National Trust.

Frédéric Ogée

Frédéric Ogée is professor of British literature and art history at Université Paris Cité. His main publications include two collections of essays on William Hogarth, as well as *"Better in France?": The Circulation of Ideas across the Channel in the Eighteenth Century* (2005), *Diderot and European Culture* (2006), *J. M. W. Turner, Les Paysages absolus* (2010) and *Jardins et Civilisations* (2019). In 2006–7 he curated the first-ever exhibition of William Hogarth for the Louvre. He is currently working on a series of monographs on eighteenth- and nineteenth-century British artists – including Thomas Gainsborough, Hogarth, Thomas Lawrence, and Turner – to be published by Cohen and Cohen. The first book, *Thomas Lawrence – Le génie du portrait Anglaise* was published in 2022. He was a member of Tate Britain's Advisory Council from 2014 to 2017, and has been a member of the City of Paris Scientific Council since 2014. In 2018–19 he was a Kress Fellow in the literature of art at the Clark Art Institute and Neilson Professor at Smith College.

"To be broken up": Turner, English Landscape, and the Anthro(s)genic

The growing importance of ecological concerns and their transcription into the new discipline of ecocriticism have identified the first half of the nineteenth century as a possible starting point for the Anthropocene, a period when the profound effects of the two industrial revolutions could be felt and seen, when man's imprint upon Nature became primordial, essential, and irreversible.

In this paper I argue that the main subject of landscape art as Turner (and Constable) conceived it is an acknowledgement and exploration of this frictional inscription of man's presence within Nature, a momentous re-classification of the genre, which endowed it with such remarkable philosophical and epistemological force that, in their eyes at least, it could be seen as modernity's new form of history painting.

The remarkable coincidence, in Britain, of the industrial revolutions with the triumph of landscape as the greatest pictorial genre in the English school of art has led to the emergence of what has recently been conceptualized by David

Matless as “the Anthropo(s)enic.” Quite strikingly, in Constable and Turner’s works, the “natural world” is not considered as man’s “environment,” something peripheral surrounding man’s central presence. Nature is the center, and has become, or is restored as, the dominating force. This subtle displacement of what is central, of what matters, between man and Nature is the main revolution introduced by the English landscapists of the period, who replaced the centrality of man and of man’s control over Nature – the main characteristic of classical history painting but also the main tenet of colonialism – with the extraordinary symphonic force with which they endowed Nature in the “real” scenes they depicted.

Ultimately, I wish to suggest that it is perhaps possible, and even increasingly necessary, to look at their landscape art as *evidence*, to look at those pictures as, among other things, so many traces of what the Western world they depicted has done to Nature.

Aurélie Petiot

Aurélie Petiot is a lecturer in the history of art at Université Paris Nanterre, where she works primarily on the history of the Arts and Crafts Movement. Her PhD thesis at the University of Cambridge was devoted to Charles Robert Ashbee’s pedagogical tenets. She is currently working on a translation of Turner’s correspondence into French and on a new assessment of the contribution of members of the Arts and Crafts Movement in British-ruled territories from 1860 to 1948. The latter focuses on the study of the movement as a network of cross-cultural influences, collaborations, and resistance. The aim is to determine the changes such a vernacular group implemented and underwent when transposing their ideas and practices in Egypt, Ghana, and Palestine. She is the author of a French-language monograph on Pre-Raphaelitism and the Arts and Crafts Movement, which has been translated into Mandarin and English.

Translating Turner: The French Edition of the *Correspondence*

This paper will present the challenges and current relevance of translating Turner’s correspondence for a French audience, a project under contract with Cohen and Cohen, to be published in 2025. This translation, based on John Gage’s 1980 edition and augmented with other letters, is aimed at both a scholarly and a wider audience.

Abundantly annotated in French, it will be divided into four sections, pertaining to topography, Turner’s engravers, his patrons, and the Royal Academy. The aim is to grant a French readership access to Turner’s intimate and professional relationships. Introductory chapters for each section will lay out the context and analyze some letters. This paper will address the pitfalls of translating Turner’s convoluted prose, discuss some of the linguistic and stylistic choices made, analyze the correspondence as a primary source enabling its author to construct his persona, and question whether it is an “exercise in personal anti-mythology.” The letters, both a performative tool to convince the recipient and a way to understand the “cultural ecology” of their writers, proceed from an autobiographical pact, which unravels within even the most mundane missive.

At a time when nineteenth-century British art is still underappreciated in France and undertaught in art history departments, the aim of this project is to present Turner's direct words and maintain his prominence as one of the best-known British artists. This paper will thus seek to address three issues: a linguistic one, an art-historical one, and the scope of Turner studies in France.

Joyce H. Townsend

Joyce H. Townsend is senior conservation scientist at Tate. She has concentrated for more than thirty years on the identification and deterioration of artists' materials and on the interpretation of artists' techniques in both oil and watercolor, mainly for nineteenth-century British and earlier twentieth-century international art. She is the author of *Turner's Painting Techniques* (1993, five editions to 2007), covering his oil paintings, and *How Turner Painted* (2019), which covers watercolors as well as oil. Working with conservators, she has published studies on Joanna Mary Boyce, John Crome, and John Singer Sargent, as well as technical contributions to online catalogues on James McNeill Whistler and on British paintings of the Tudor-Stuart period. She is an editor and contributor to many conference proceedings and is currently honorary professor in the School of Culture and Creative Arts, Glasgow University.

Technical Studies for Turner: How Well Do We Share Knowledge?

More oil paintings by Turner have been investigated technically than those of any of his contemporaries. At Tate Britain there is analytical information (predominantly obtained by this author) on 130 of about 550 catalogued paintings. Taking other collections into account, some 25–30 percent of oils must have been investigated. The more detailed studies include technical images, extensive materials analysis, and assessment of condition and original appearance. Some new findings will be presented. The framing around the 320 Tate oils has also been investigated and catalogued, with the earliest frame for each identified. The claim of greatest technical study for the period is plausible for Turner's watercolors too, although his prodigious output means that a much smaller proportion has undergone materials analysis (about 1 percent). Scientists have investigated the papers used in a small percentage of Turner's watercolors, and the papers used by his peers have been studied too. The findings for Turner's watercolors are publicly available for individual artworks in the growing online catalogue raisonné for Tate watercolors, as short texts. Turner's palettes and paintboxes, surviving in greater number than those of his contemporaries, have also been analysed extensively (mostly by this author). A recent overview broadly covers all these categories, but information on individual oils is hard to obtain except by personal inquiry to an institution, although as vital to conservators undertaking treatment as it is to art historians. An online catalogue raisonné with technical entries and the potential to append future investigations is a most desirable goal for Turner studies.

Ian Warrell

Ian Warrell is a former curator of eighteenth- and nineteenth-century British art at Tate, where he spent nearly twenty-seven years. As well as working on displays about early British photography and Victorian painters, he focused particularly on the Turner bequest. Working with international partners, he curated or advised on exhibitions covering numerous aspects of the artist's career. With Professor David Hill, he initiated the Turner Worldwide project on the Tate website, launched in 2003.

Since leaving the Tate in 2012, Warrell has collaborated on exhibitions at Brighton Pavilion, the Frick Collection, Hotel de Caumont (Aix-en-Provence), Musee d'art moderne Andre Malraux (Le Havre), the National Gallery, Salisbury Museum, and Turner Contemporary at Margate. His most recent publications are contributions to *Constable and Brighton* (ed. Shan Lancaster, 2017), and *Venice with Turner* (2020). He has also been researching the group of Turners at the Yale Center for British Art.

The J. M. W. Turner Database:

New Approaches to Documenting Turner for the Twenty-First Century
[with David Hill]

Keynote Conversation

Tim Barringer

Tim Barringer is Paul Mellon Professor in the department of the history of art at Yale University. He served as chair of the department from 2015 to 2021. He specializes in British art and art of the British Empire. Books include *Reading the Pre-Raphaelites* (1999) and *Men at Work: Art and Labour in Victorian Britain* (2005). He co-edited *Frederic Leighton* (1998); *Colonialism and the Object* (1998); *Art and the British Empire* (2007); *Victorian Jamaica* (2018) and *On the Viewing Platform* (2020). He was co-curator of the exhibitions *American Sublime* (Tate, 2002); *Art and Emancipation in Jamaica* (Yale Center for British Art, 2007); *Before and After Modernism* (2010); *Pre-Raphaelites: Victorian Avant-Garde* (Tate, 2012); *Pastures Green and Dark Satanic Mills* (2015); *Thomas Cole's Journey* (Metropolitan Museum of Art, 2018); *Picturesque and Sublime* (2018); and *Victorian Radicals* (2019–22). He gave the Paul Mellon Lectures at the National Gallery, London, in 2019, on “Global Landscape.” He is currently completing a book titled *Broken Pastoral: Art and Music in Britain, Gothic Revival to Punk Rock*.

Amy Concannon

As Manton Senior Curator of Historic British Art at Tate, Concannon leads a team of curators working on pre-1915 British art. She oversees holdings of “Romantic” art, including the Turner bequest, and has curated a range of exhibitions and displays for Tate and tour venues including *Late Turner* (2014), *William Blake* (2019), and *Turner's Modern World* (2020). Her PhD thesis (University of Nottingham, 2018) used John Constable as a starting point to explore the visual culture of the urban landscape in the first half of the nineteenth century. As part of her PhD research she was a Visiting Scholar at the Yale Center for British Art in 2016. Before joining Tate in 2012, she worked at Dulwich Picture Gallery and the Wordsworth Trust, Grasmere, where she is now a trustee. She recently joined the international advisory board of the journal *British Art Studies*, which is co-published by the Paul Mellon Centre for Studies in British Art, London, and the Yale Center for British Art.

Richard Johns

Richard Johns is senior lecturer in the history of art at the University of York. His teaching and research encompass various aspects of British art from the seventeenth century to the present. His Turner-related projects include the exhibitions *Turner and the Sea* at the National Maritime Museum (curated with Christine Riding, 2013) and *Ruskin, Turner, and the Storm Cloud* at York Art Gallery (curated with Suzanne Fagence Cooper, 2019), as well as the essays “From the Nore: Turner at the Mouth of the Thames” (2016) and “1809: Turner's Failure” (2018).