



AN EXHIBITION OF

oil paintings by

T U R N E R

Lent by the Tate Gallery, London

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QUEENSLAND ART GALLERY

15th July to 7th August 1960

J. M. W. TURNER, R.A. 1775–1851

J. M. W. TURNER, the greatest genius who ever touched landscape, was born in a dingy house in Maiden Lane, Covent Garden. His father was a barber and, though he knew his son was gifted, young Turner had little schooling and as a result throughout his life found difficulty in expressing himself except in painting.

While still a boy he began to turn a penny; his youthful efforts hanging ticketed round his father's shop, found a ready sale. He was still in his teens when he embarked on an artistic career, tramping the countryside, making sketches of castles, cathedrals and picturesque ruins for the engravers. Although many of his early water-colours have charm and distinction, there was as yet little in his work to show the heights to which he was to rise. An exhibitor at the Royal Academy at the age of 16, at 27 his genius could no longer be denied and he was elected to full membership of that distinguished body. After his election he turned more and more to oil painting. Conscious of his powers, he pitted himself in turn against many of the older masters he admired, among them Claude, Van de Velde and Cuyp.

Although the period 1802–1818 was one of the most productive artistically, it was not until Turner visited Italy in 1819 that he acquired that passion for sunlight and colour which was to become a consuming interest. In the whole range of western art there is nothing to approach his golden visions of mountain, sea and cloud, or his fantasies based on mythological reminiscences of the past. An inveterate traveller, he spent much time on the Continent, wandering through France, Switzerland and Italy, sketching – always sketching. Venice, that lovely city in the sea, with its iridescent mists and ivory-pale palaces, domes and towers, had an extraordinary fascination for him, and there, working in a fever of excitement, he developed a most daring use of colour and a technique of jewelled brilliance.

No artist was more completely dedicated to his art than Turner, and when he died in 1851 he bequeathed to the nation some 20,000 paintings, drawings and sketches, which are now housed in the National and Tate Galleries in London.

ROBERT CAMPBELL,
Director, National Gallery of South Australia.

OIL PAINTINGS BY TURNER

1. VIEW OF A TOWN (*canvas*, $9\frac{1}{2} \times 13$) c. 1798
2. NEWARK ABBEY (*painted on thin veneer*, $11\frac{1}{2} \times 13\frac{3}{4}$) c. 1807
First exhibited National Gallery 1908
3. THE THAMES NEAR WINDSOR (*painted on thin veneer*, $7 \times 10\frac{1}{4}$)
First exhibited National Gallery 1908 c. 1807
4. COAST SCENE (*canvas*, $33 \times 45\frac{1}{2}$) c. 1808
First exhibited at National Gallery British Artists Exhibition 1910
5. RICHMOND BRIDGE (*canvas*, $35\frac{1}{2} \times 47\frac{1}{2}$) c. 1808
Exhibited 1808 in Turner's own gallery (established 1804)
6. BATTLE OF TRAFALGAR (*canvas*, 35×47) 1827
Sketch for larger painting, now in the National Maritime Museum
7. SHIPPING AT COWES—NO. 2 (*canvas*, $17\frac{1}{2} \times 29$) 1827
8. ARICCIA (?): SUNSET (*canvas*, $23\frac{1}{2} \times 31$) 1828
Presumably painted during the artist's second visit to Italy
9. COSTUME PIECE (*canvas*, $35\frac{3}{4} \times 48$) c. 1830
10. PRINCE OF ORANGE LANDING AT TORBAY (*canvas*, $35\frac{1}{2} \times 47\frac{1}{2}$)
Exhibited at the Royal Academy 1832 c. 1832
11. THE GOLDEN BOUGH (*canvas*, $41\frac{1}{2} \times 64\frac{1}{2}$) c. 1834
Exhibited at the Royal Academy 1834
12. PORT RUISDAEL (*canvas*, 35×47) 1844
Exhibited at the Royal Academy 1844, with the title *Fishing Boats Bringing a Disabled Ship into Port Ruisdael*. Turner named the non-existent port in honour of the painter Jacob Ruisdael.
13. VENICE: THE QUAY AND DUCAL PALACE (*canvas*, $23\frac{1}{2} \times 35\frac{1}{2}$)
Exhibited at the Royal Academy 1844 1844
14. THE BURNING OF THE SHIPS (*canvas*, $35\frac{1}{4} \times 47\frac{1}{4}$) 1845
15. QUEEN MAB'S CAVE (*canvas*, 35×47) c. 1845–6
Exhibited at the British Institution 1846
16. VENICE, AFTER THE BALL (*canvas*, $23 \times 35\frac{1}{2}$) 1845
Exhibited at the Royal Academy 1845

