

Turner in Miniature



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Cover

The Fighting **Temeraire**,

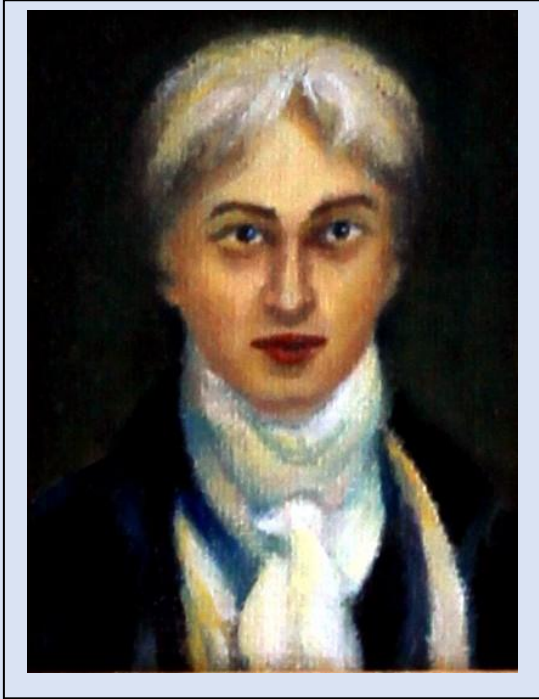
Oil on Linen, 5.7 x 7 cm

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Solo Oil Painting Exhibition 2020

Foreword



Born in the centre of a teeming, foggy, foul-smelling city, Joseph Mallord William Turner was the son of a humble but proud West End barber and wig maker. His talent was recognised from an early age, propelling him from an architect's draughtsman towards the Royal Academy. However, Turner remained a Londoner and kept a cockney accent all his life.

Artist Statement

J. M. W. Turner is my favourite painter.

I wish I could paint like him. He explored the use of colours and other effects of light in his paintings. Like him, I enjoy travelling, not so much to create sketches of landscapes, but to take in the essence of things around us and present them in abstract forms in my studio.



Oil on Canvas, 5.7 x 7 cm

Chichester Canal, 1829

The canal runs for 4.5 miles from the sea at Birdham to Chichester through two locks. Proposals for a canal linking the town to the sea go back as far as 1585, with it finally opening in 1822. (Wiki)

The Thames at Eton, 1808

The Figures in the punt on the left have a markedly Dutch look about them, deriving perhaps from the figures in Van Goyen's 'riverscapes'. Turner was to introduce Van Goyen into the title of one of his exhibited pictures twenty-five years later. (Tate)



Oil on Canvas, 5.7 x 7 cm



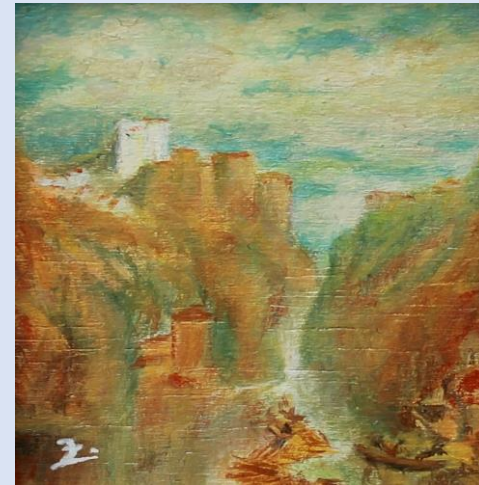
Oil on Canvas, 5.7 x 7 cm

On the Upper Rhine, 1820

Most likely an imaged view, this image combines some of the river's most distinctive picturesque traits – its winding path and steep gorges. Logging was one of the region's major commercial enterprise, with lumber transported on extended rafts for processing and distribution. Though this raft is relatively small, in travel journals from the period, British tourists marvelled at rafts up to 1,000 ft long, now replaced by cruise barges. (Bolton Library)

The Fighting Temeraire, 1838

The Temeraire was a battleship, first launched in 1798. It became one of the many older ships put out of service in the 1830s and 1840s. It is shown being tugged by a much smaller steamboat to the beakers yard. It stands as an emblem of a magnificent, but obsolete, technology. (Tate)



Oil on Wood, 5.5 x 4 cm



Oil on Wood, 4 x 5.5 cm

The Lorelei Rock, 1817

Turner painted this legendary rock formation from 7 different positions and left behind a considerable number of sketches of this landscape. In this water colour by Turner we see his tendency to dramatize a landscape, making the mountains more impressive by portraying them as higher and more rugged than they really are.

The Falls at Terni, 1817

Turner made a short detour from the direct road to Rome on this 1817 trip in order to visit the famous waterfall. The whiteness of the waters led to the popular appellation of the 'Cascata' or 'Caduta delle Marmore', Falls of Marble.



Oil on Wood. 5.5 x 4 cm



Oil on Linen, 5.7 x 7cm

Rain, Steam and Speed – The Great Western Railway, 1844

Turner knew of the pains one must take to travel off the beaten track from his many journeys at home and abroad. This painting, in a way, recognises his thrill in the speed of the coal train and his appreciation for such technology when travelling. (Wikimedia)

Yacht Approaching the Coast, 1835

In this painting the light in the sky and on the sea dazzles the viewer, obscuring the scene. Dark shapes that appear through the layers suggest boats, while the buildings on the left have not been definitely identified but may represent Venice.



Oil on Linen, 5.7 x 7 cm



Oil on Linen, 5.7 x 7cm

Brighton from the Sea, 1829

At the beginning of the nineteenth century, Brighton need a landing stage, not have a natural harbour. Passengers, cargo, horses, and carriages had to board cross-channel packets by boat or raft. When completed in 1823, it became a tourist attraction. A boat's departure was signalled by firing a 6lb cannon and the raising of a blue and white flag.

Acknowledgements

Thank you for visiting the Gek Contemporary. Hope to see you again soon.