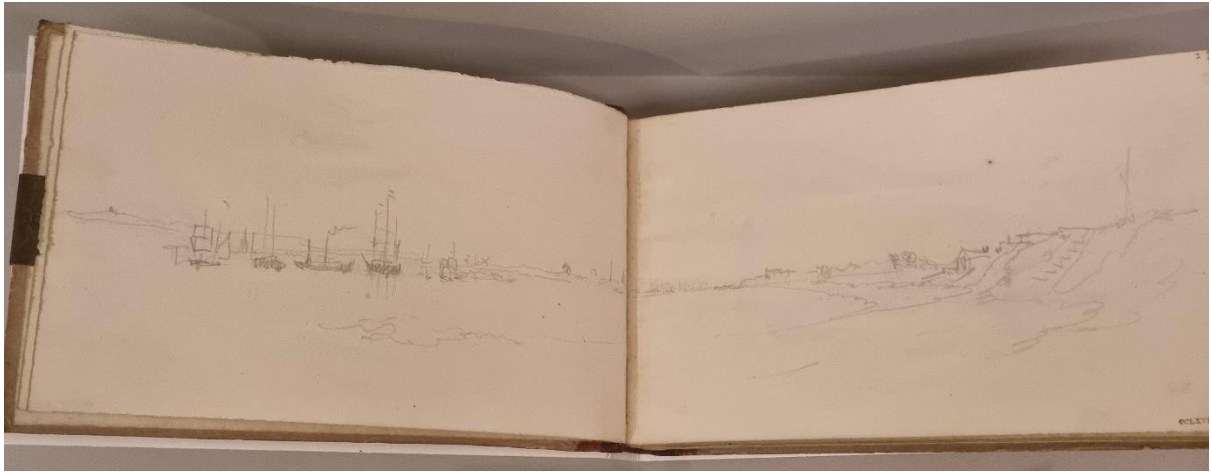

**TURNER/FOFANA:
DARK WATERS**

28pt LARGE PRINT GUIDE

**TATE
LEVEL 1 RIVERSIDE**



**Joseph Mallord William Turner,
1775 – 1851**

*Liverpool from New Brighton,
Merseyside Dated 1831*

Graphite on paper

114 x 187 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25763



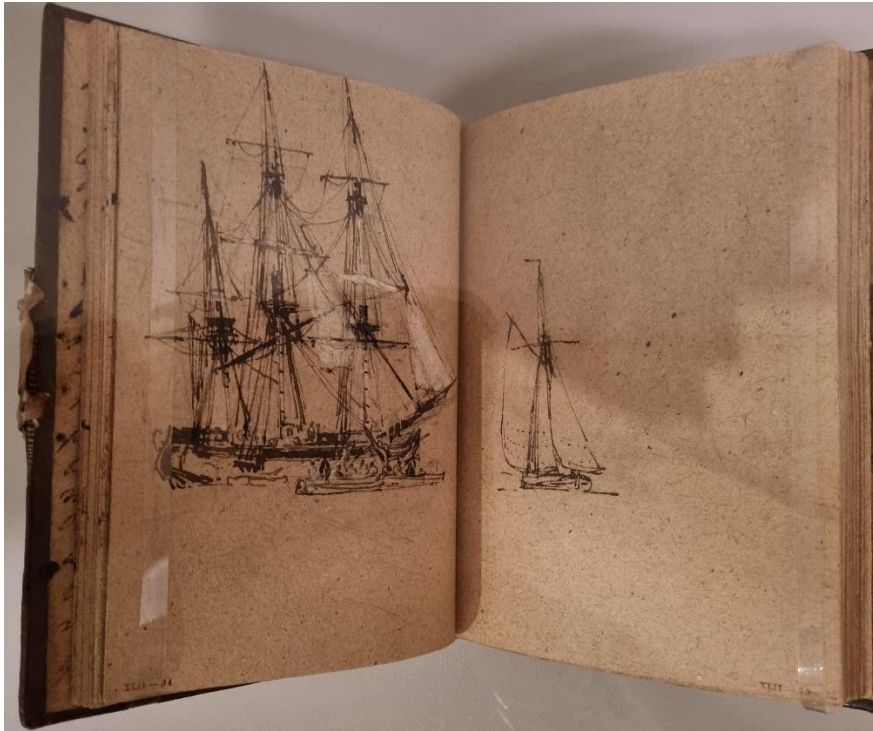
*Sketches of Liverpool from
Birkenhead* Dated 1831

Graphite on paper

59 x 96 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25736



A Three-Master, with Rowing Boats

1798

Graphite on paper

174 x 125 mm

Tate Accepted by the nation as part
of the Turner Bequest 1856

D01699



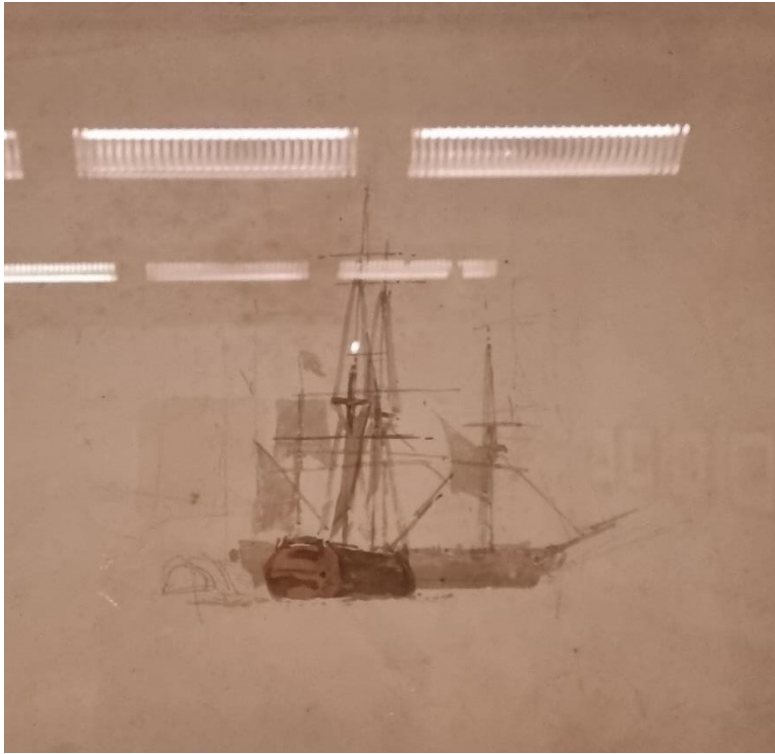
Rowing Boats Towing Sailing Ships
1798

Graphite and watercolour on paper
293 x 390 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D01660

Ships and boats were a regular feature in Turner's work throughout his career. These images depict vessels of different types, from military to commercial, showing the importance of seafaring to British society. Turner also demonstrates different types of sketching, from carefully detailed studies to loosely drawn impressions of a scene.



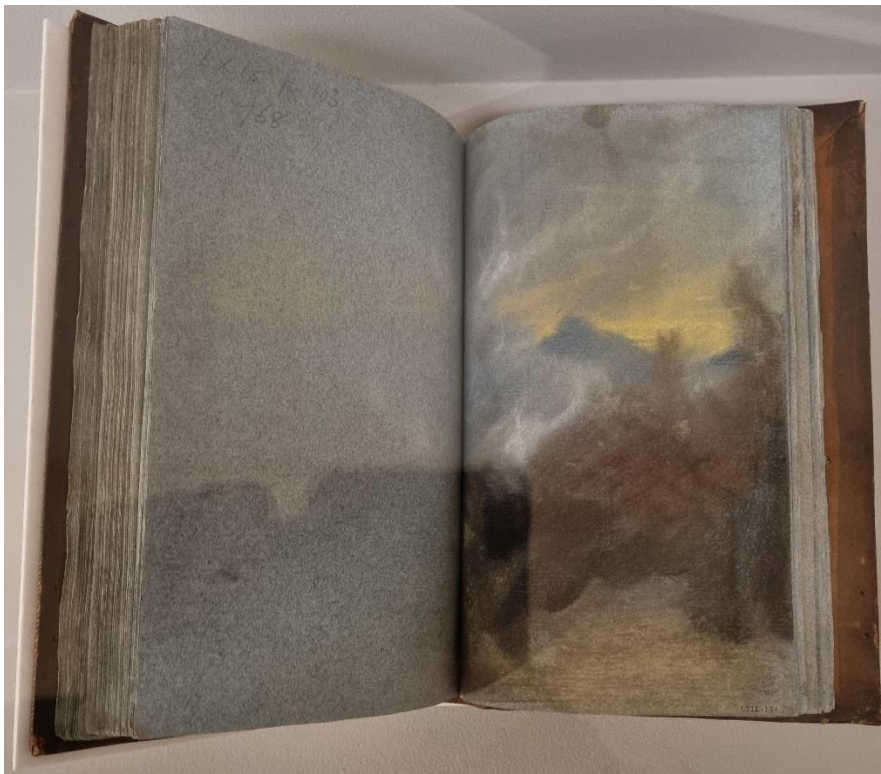
Study of Three Sailing Ships 1798

Graphite and watercolour on paper

296 x 411 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D01656

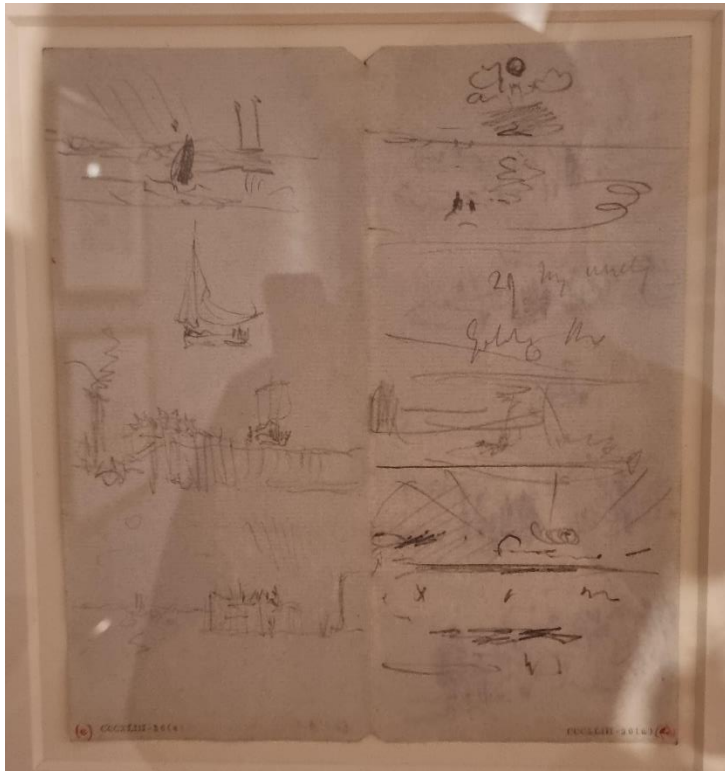


*Study for the Composition of
Dolbaber Castle, North Wales' c.
1799 – 1800 Studies for Picture
Sketchbook*

Ink and graphite on paper

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D04119



*Studies of Boats and a Jetty, Possibly
Jarvis's Landing Place, Margate Dated
c.1831-45*

Graphite on paper

171 x 154 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D34341



A Fishing Boat being Hauled Ashore
1796-7

Gouache, graphite and watercolour
on paper

144 x 220 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D00883



*A Rocky Shore, with Men Attempting
to Rescue a Storm-Tossed Boat*

1792-3

Graphite and watercolour on paper

161 x 232 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D00392



*A Fishing-Boat in Rough Water, Seen
from Above* 1796-7

Pen and ink, graphite and
watercolour on paper

199 x 249 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D00395



Study for 'The Shipwreck' c.1805

118 x 185 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D05391



*Dover: The Pier, with a Ship at Sea in
a Storm Dated ?1793*

Graphite and watercolour on paper
256 x 361 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D00169



*Fishermen Hauling a Boat, with
Shipping beyond Breakers* Dated
c.1801-2

Ink and graphite on paper

118 x 182 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D03988



A group of Fishing Boats, with a larger ship beyond c.1799 – 1802.

Studies for Picture Sketchbook

Ink and Graphite on Paper

Tate. Accepted by the nation as part of the Turner Bequest 1856

D04120



*The 'Victory' Coming up the Channel
with the Body of Nelson Dated
c.1807-19*

Graphite and watercolour on paper
200 x 285 mm

Tate. Bequeathed by Henry Vaughan
1900

D08183

The 'Victory' Coming up the Channel with the Body of Nelson

This drawing is thought to be an unexecuted design for Turner's *Liber Studiorum* (Latin for 'book of studies'), a collection of prints made from 1807–19. By producing prints, Turner's work would have reached a wider audience, as the images could be easily reproduced. In this instance, the image is based on his painting *The Victory Returning from Trafalgar* c. 1806. This commemorated the death of Lord Nelson, as well as his victory over Napoleon's forces in the Battle of Trafalgar in 1805.

Throughout these images Turner has combined fluid washes with energetic brushstrokes to create a sense of perpetual movement and change in the weather. The sea is shown as a powerful force of nature, with ships and boats of various sizes fighting to remain afloat.



A Two-Masted Sailing Ship Seen from the Shore; a Groyne in the Foreground 1796-7

Gouache, graphite and watercolour
on paper

201 x 271 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D00889



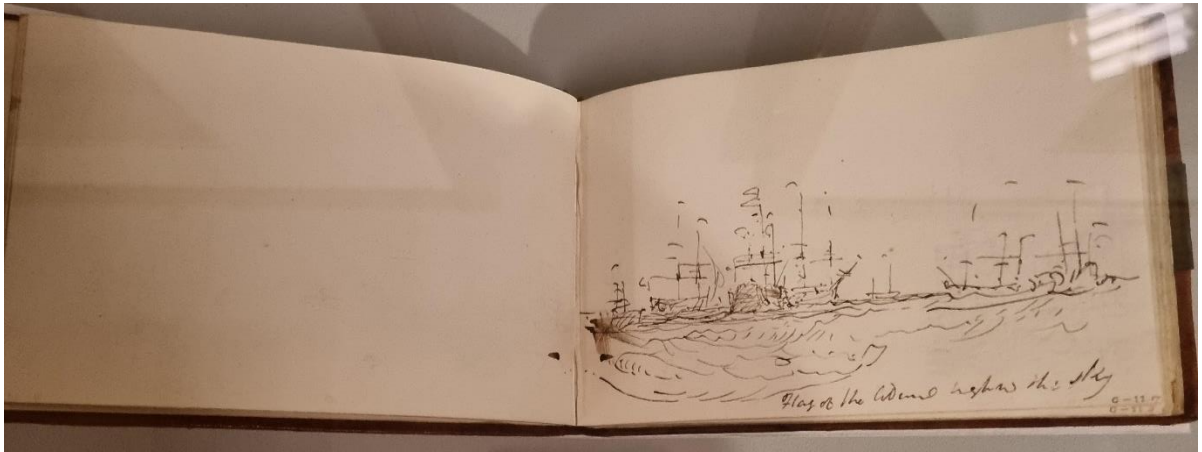
Waves Breaking on the Shore Dated
1801

Graphite on paper

115 x 164 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D02808/D02809



Study of Three Sailing Ships 1798
Cyfartha Sketchbook
Graphite and Watercolour on Paper
Tate. Accepted by the nation as part
of the Turner Bequest 1856
D01656

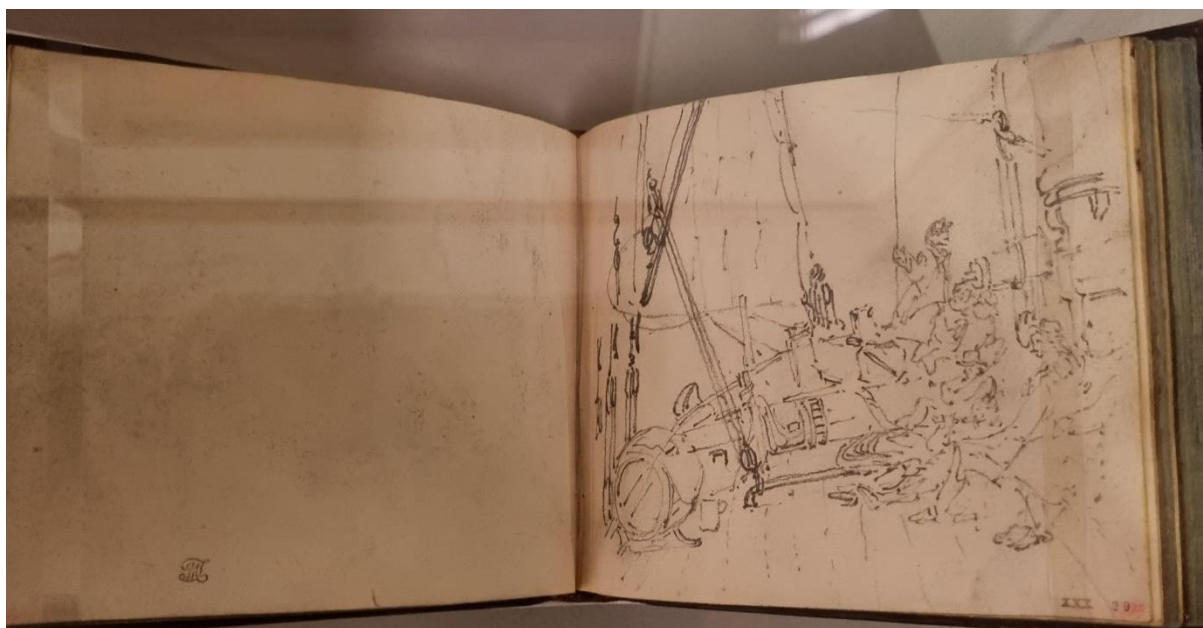


The Leader Sea Piece Dated circa
1806-7

Watercolour on paper
183 x 260 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D08125



*Part of the Deck of a Packet Boat with
Seated Passengers 1796*
Studies Near Brighton. Sketchbook.
Graphite on Paper
D00759



Ship in a Storm Dated c.1826

Mezzotint on paper

151 x 213 mm

Tate. Transferred from the British
Museum 1990

T05726



Ship and Cutter c.1825

Intaglio print on paper

154 x 222 mm

Tate. Purchased 1989

T05570



*Van Tromp Returning after the Battle
off the Dogger Bank* exhibited 1833

Oil paint on canvas

In the early 1830s Turner made a series of paintings inspired by Dutch painters such as Willem Van de Velde, who took subjects from naval history. This scene depicts the

aftermath of the titular battle, which took place in 1781 during the Fourth Anglo-Dutch War. Britain's victory in this war helped cement the British Empire as the premier colonial power, while accelerating the decline of the Dutch Empire.

Tate. Accepted by the nation as part of the Turner Bequest 1856
N00537



Waves Breaking Against the Wind

c. 1840

Oil paint on canvas

In the 1830s and 1840s Turner made dozens of watercolours and oils based on close observation of the sea from the shore. Some of these were worked up into exhibited

pictures, while others were used as studies for paintings, or left in an unfinished state. The shadowy grey shape emerging through the mist may be the harbour wall and lighthouse at Margate.

Tate. Accepted by the nation as part of the Turner Bequest 1856

N02881



Fishing Boats Bringing a Disabled Ship into Port Ruysdael exhibited 1844

Oil paint on canvas

By the 1840s, when Turner painted this work, he often finished his exhibited pictures with few details.

The last marks he added to this painting seem to have been the outlines added to the blocks of white that make up the distant sails. Turner makes a reference to the Dutch artist Jacob van Ruisdael in the name he gives his imaginary port. Turner first encountered the work of the artist during his visit to the Louvre in Paris in 1802.

Tate. Accepted by the nation as part of the Turner Bequest 1856
N00536



Breakers on a Flat Beach c. 1835–40
Oil paint on canvas

This painting probably resulted from Turner's visits to Margate, which was a highly fashionable resort at this time. He is said to have particularly prized the coastal light. The skies over the Isle of Thanet, he claimed, were the most beautiful in

Europe. We don't know whether Turner had a studio at his Margate lodgings, however. He could have painted this from memory back in London.

Tate. Accepted by the nation as part of the Turner Bequest 1856

N01987



Seascape c. 1835–40

Oil paint on canvas

This is another canvas on which Turner has painted only the simple foundations of an image. The warm tones of the churned-up foreground suggest that he intended it to be a marine subject. Had he decided to exhibit the painting, he would probably have introduced wind-

battered vessels and perhaps elements of landscape. Without them, we have only the brushwork and nuances of colour to help us make sense of Turner's abstract scene.

Tate. Accepted by the nation as part of the Turner Bequest 1856

N05515



Seascape with Buoy c. 1840

Oil paint on canvas

This canvas is probably the raw beginnings of the kind of marine subject Turner painted from the 1830s onwards. He styled them after the paintings of seventeenth century Dutch artists. He has painted a buoy in the foreground. As buoys

mark shipping lanes or warn against
invisible underwater obstacles,
Turner may be hinting at the
hazards of sailing.

Tate. Accepted by the nation as part
of the Turner Bequest 1856

N05477

Vignettes

Turner was known to have great literary interests. During the 1820s and 1830s, he provided twenty small-scale vignette illustrations for an edition of *The Poetical Works of Thomas Campbell*. Campbell opposed slavery and his first poem, *The Pleasures of Hope*, highlighted this. It also discussed key issues of the time such as the French revolution and the partition of Poland. Turner's illustrations were not literal representations of specific passages but reflections from his travels, memory or imagination.

Was man ordain'd the slave of man
to toil,

Yoked with the brutes, and fetter'd
to the soil;

Weigh'd in a tyrant's balance with
his gold ?

No!—Nature stamp'd us in a
heavenly mould ?

She bade no wretch his thankless
labour urge,

Nor, trembling, take the pittance
and the scourge!

No homeless Libyan, on the stormy
deep,

To call upon his country's name and
weep!

(Thomas Campbell, *The Pleasures of
Hope* 1799).



*"The Black Boat"; Vignette Study for
the Boat in 'The Andes Coast' for
Campbell's 'Poetical Works'*

Dated c.1835-6

Watercolour on paper

214 x 280 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D27726



*Vignette Study of a Ship at Sea for
'The Andes Coast', Campbell's
'Poetical Works'* Dated circa 1835-6

Watercolour on paper

215 x 295 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D27524



*Vignette study, possibly for 'The
Death-Boat of Heligoland' for
Campbell's 'Poetical Works' Dated
c.1835-6*

Watercolour on paper

219 x 240 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D27592



*Vignette Study of Island in a Storm,
Possibly for 'Lord Ullin's Daughter' for
Campbell's 'Poetical Works' Dated
c.1835-36*

Watercolour on paper

181 x 227 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

27580



Vignette Study of a Ship in a Storm
for ?'The Andes Coast', Campbell's
'Poetical Works' Dated circa 1826-36
Watercolour on paper
180 x 227 mm
Tate. Accepted by the nation as part
of the Turner Bequest 1856
D27563



*Vignette Study of a Boat in Storm
seen by Moonlight; Study for 'The
Andes Coast' or 'Lord Ullin's
Daughter' for Campbell's 'Poetical
Works' Dated c.1835-6*

Watercolour on paper

181 x 227 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D27558



Coastal Terrain c. 1830
Gouache and watercolour on paper
D24616



Composition Study

*Figures on a shore with a feirce
storm over a plain beyond 1798*

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D01566

2nd Room



*'Hurrah! for the Whaler Erebus!
Another Fish!'* Dated exhibited 1846
Oil paint on canvas
902 x 1206 mm
Tate. Accepted by the nation as part
of the Turner Bequest 1856
N00546

'Hurrah! for the Whaler Erebus! Another Fish!

In this painting, Turner borrows the name of *HMS Erebus*, which was a Royal Navy ship rather than a whaler. In the winter of 1835–6, fourteen whaling ships became stuck in the ice in the northern Atlantic Ocean, having pushed further north to compensate for over-fishing in the usual hunting grounds. The Royal Navy promised to deploy *HMS Erebus*, alongside *HMS Terror*, to relieve the trapped ships, but this help never came. Turner evokes this crisis with his title, despite the celebratory tone.



*A Group of Figures in a storm. Study
for a historical composition 1799.*

Dolbardam Sketchbook

Graphite on Paper

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D02120



Moonlight over the Sea, with Distant Cliffs 1796-7

Gouache and watercolour on paper
134 x 209 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D00885



Beach Dated c.1830-45
Gouache and watercolour on paper
222 x 296 mm
Tate. Accepted by the nation as part
of the Turner Bequest 1856
D36111



?*The Eddystone Lighthouse* c.1817

Graphite and watercolour on paper

254 x 383 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D17172



Beach Dated c.1824

Graphite and watercolour on paper
190 x 273 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D35953



*The Sea, ?with the Moon behind
Clouds* Dated c.1823-6

Watercolour on paper

242 x 296 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D17194



*Sunset through Dark Clouds ?over
the Sea* Dated c.1823-6

Watercolour on paper

275 x 468 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25429



Sunset behind Clouds over the Sea

Dated c.1823-6

Watercolour on paper

306 x 468 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25428



Study of Sea and Sky Dated c.1823-6
Watercolour on paper
211 x 275 mm
Tate. Accepted by the nation as part
of the Turner Bequest 1856
D25479



Storm Clouds, Perhaps above a Beach

Dated c.1840-5

Watercolour on paper

243 x 308 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D35874



Sea and Sky c.1835

Watercolour on paper

258 x 357 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D35989



A Sunset Sky over a Landscape Dated
c.1820-40

Gouache and watercolour on paper
248 x 351 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25329



Sea and Sky?, English Coast Dated
c.1830-45

Gouache and watercolour on paper
192 x 275 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D36228



Beach ?1845

Watercolour on paper

220 x 278 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D35877



Waves 1844

Watercolour on paper

229 x 327 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D35127



Sunshine on the Sea: Stormy Evening

Dated c.1820-30

Watercolour on paper

191 x 276 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25435



Storm Clouds c.1830-45

Watercolour on paper

221 x 271 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D36001



Sailboat after 1825

Watercolour, graphite and gouache
on paper

190 x 273 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25348



Storm Clouds, Perhaps above a Beach

Dated c.1840-5

Watercolour on paper

247 x 304 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D35875



Rain Clouds at Sea with a Steam Ship

Dated 1845

Watercolour on paper

237 x 336 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D35401



Sea and Sky Dated c.1845

Watercolour on paper

291 x 440 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D36309



*The Kent Coast from Folkestone
Harbour to Dover c.1829*

Watercolour on paper

350 x 510 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25225



Red Sky over a Beach Dated ?c.1840-5

Tate. Creditline Accepted by the nation as part of the Turner Bequest 1856

D36676



Ship in a Storm ? c.1840-5

Oil on board

303 x 476 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D36682



*Longships Lighthouse, Land's End,
from the North-East* Dated c.1834

Watercolour on paper

428 x 580 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D36323



*A Wreck, Possibly Related to
'Longships Lighthouse, Land's End'*

Dated c.1834

Watercolour on paper

338 x 491 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D25163



Seascape c.1822-3

Watercolour on paper

257 x 178 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D17723



Study of Sky c.1816-18

Watercolour on paper

125 x 247 mm

Tate. Accepted by the nation as part
of the Turner Bequest 1856

D12472



Stormy Sea with Dolphins Dated
c.1835-40

Oil paint on canvas

902 x 1213 mm

Tate. Accepted by the nation as part
of the Turner Bequest

1856

N04664

Lamin Fofana, born 1982

Resounding Water 2022

Digital media

5 mins

X85892

Ode to Impurity 2022

Digital audio

29mins

X86783

Life and Death by Water 2021

Digital audio

21mins, 20sec

X85891