

Turner and Bonington

Dates	Saturday 9 March 2024
Times	10.30-13.30 GMT
Location	At the museum (Theatre) and online (Zoom)



Top-Bottom: J.M.W. Turner, *Hackfall, near Ripon*, probably about 1816 (detail)
Richard Parkes Bonington, *Venice: the Doge's Palace from the Ponte della Paglia*, about 1827-28 (detail)

Event Description

Our free display, *Turner and Bonington: Watercolours from the Wallace Collection*, comprises a selection of rarely-seen works by two outstanding, 19th-century British artists.

Deepen your understanding and appreciation of both artists' works by hearing from leading academics and specialists. Discussion will focus on the history of landscape painting, the significance of marine painting, the materials and techniques used by both artists, as well as the socio-historic contexts in which both J.M.W. Turner and Richard Parkes Bonington were working.

Programme

10.30–10.35 **Welcome and Introduction**

10.35–11.00 ***Turner and Bonington at the Wallace Collection***

Dr Lucy Davis, Wallace Collection

Apart from all the magnificent works of art on display at the Wallace Collection, there is also an outstanding collection of over one hundred watercolours, rarely seen because they are sensitive to light. Dr Davis will outline the history of the landscapes by Turner and Bonington currently on display, from the on-the-spot sketches on which they are based, to their subsequent contexts of ownership and display.

11.00–11.25 ***Turner and the Landed Estate***

Dr John Bonehill, University of Glasgow

Views set on, or about, the landed estates of the aristocracy and gentry featured prominently in Turner's art. Dr Bonehill will review the place of such pictures in the artist's practice, focusing primarily on the extended survey he made of Walter Fawkes's Farnley Hall, in Yorkshire's West Riding, not least for what the estate's portrayal reveals about wider attitudes towards landed property in the age of reform.

11.25–11.45 **Q&A with morning contributors**

11.45–11.50 **Short break**

11.50–12.15 ***Turner, Bonington and Modernity***

Professor Timothy Barringer, Yale University

The long life of J.M.W. Turner saw vast changes in society, technology and the environment – stage coaches gave way to steam locomotives. Turner's work as a watercolourist engaged in wry, complex ways with the convulsions he witnessed. In a shorter lifespan, Richard Parkes Bonington, poised between England and France, negotiated the turbulence of revolution and war. Professor Barringer will situate the visionary work of both artists in historical context.

12.15–12.40 ***Turner's and Bonington's Watercolour Techniques***

Dr Joyce H Townsend, Tate

J.M.W. Turner was a successful watercolour artist and an unusually young Royal Academician by the year Bonington was born. Where Turner led the way in the use of new materials and the skilful deployment of the full range of traditional watercolour processes, other artists followed, by studying his work and practising the same methods. Turner's and Bonington's painting techniques will be explained, compared and contrasted by Dr Townsend.

12.40–13.05 ***Turner and Bonington at the Royal Academy of 1827***

Christine Riding, The National Gallery

Bonington exhibited for the first time in London at the British Institution in 1826 and again the following year, this time at the Royal Academy. Christine Riding will examine how the RA exhibition proved to be a watershed moment in British marine painting, with seascapes and coastal scenes by Turner and other established artists, alongside the new generation, arguably led by Bonington himself.

13.05–13.30 **Q&A with contributors; close**

Contributors

Tim Barringer is Paul Mellon Professor in the Department of the History of Art at Yale University. He specialises in British art and art of the British Empire, with a particular interest in the Victorian period. He has co-curated exhibitions on landscape painting including *American Sublime, Pastures Green and Dark Satanic Mills, Thomas Cole's Journey* and *Picturesque and Sublime*.

John Bonehill lectures in art history at the University of Glasgow, where his research and teaching addresses various aspects of the art and culture of the long 18th century. His publications include *William Hodges: The Art of Exploration* (2004) (with Geoff Quilley) and *Paul Sandby: Picturing Britain* (2009) (with Stephen Daniels). He is currently completing a book entitled *The Face of the Country: Estate Portraiture in Britain, 1660-1832*.

Dr Lucy Davis is Curator of Flemish and British Paintings, Miniatures and Works on Paper at the Wallace Collection. She has been curator of paintings since 2011, and has worked on all areas of the paintings collection, pre-1700. She has overseen numerous conservation projects on British, Italian, Flemish and Dutch paintings and miniatures. She has curated loan exhibitions on Murillo, Reynolds, Rubens and the current display of Turner and Bonington watercolours. She has published widely on the collection.

Christine Riding is Director of Collections and Research at the National Gallery. She has also served as the National Gallery's Head of the Curatorial Department, Head of Arts and Curator of the Queen's House at the Royal Museums Greenwich, and Curator of 18th and 19th Century British Art at Tate Britain. In 2013, she curated the *Turner and the Sea* exhibition at the National Maritime Museum.

Dr Joyce Townsend is senior conservation scientist at Tate. For over 40 years she has carried out research into artists' materials and techniques in both oil and watercolour, mainly for 19th-century British and earlier 20th-century international art. She is co-author of *The Tate Watercolour Manual* (Tate 2014) and author of *How Turner Painted: Materials and Techniques* (Thames and Hudson, October 2019).

Joining Information and Format

Take part at the Museum: This event will take place in the Theatre, Lower Ground Floor at the museum.

Watch Online: This event will also be broadcast live from the museum on Zoom. All ticketholders will also receive a link to view a recording of the talk, which will be available for two weeks only.
