

Peter Lanyon: Cornwall Inside Out

9 February – 16 March 2018

PRESS COVERAGE

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Peter Lanyon's 'Cornwall Inside Out' at Hazlitt Holland-Hibbert, London



Peter Lanyon, Wheal Owles, 1958
(Courtesy: Artist and Hazlitt Holland-Hibbert.)

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Peter Lanyon

Peter Lanyon's "Cornwall Inside Out" opens on the exact centenary of the painter's birth and marks the publication of the first catalog raisonné of his work. It brings together a group of Lanyon's Cornish paintings from major private and public collections. Highlights include pictures from the David Bowie collection, from the collections of the Arts Council of England and the British Council, including "Bojewyan Farms," and other important works. The centenary exhibition is curated by art historian Toby Treves, who is also a leading expert on Lanyon and coincides with the publication of his catalog raisonné on the artist (Modern Art Press).

Peter Lanyon (1918-1964) was born on February 8, 1918, in St. Ives. His parents, who came from two of the wealthiest families in Cornwall, were at the heart of the extraordinary community of artists that emerged in the St. Ives in the late-nineteenth and early twentieth century. Lanyon grew up among these artists and was taught to paint by them when he was a child. He later studied at the Penzance School of Art and the Euston Road School in London.

The exhibition will be on view from February 9 through March 16, 2018, at Hazlitt Holland-Hibbert, 38 Bury Street, St James's London SW1Y 6BB.

For details, visit: <http://www.blouinartinfo.com/galleryguide/hazlitt-holland-hibbert/overview>

Click on the slideshow for a sneak peek at the exhibition.

Exhibition Peter Lanyon in Cornwall at Hazlitt Holland-Hibbert

Total immersion

Ruth Guilding reflects on the significance of the painter's *oeuvre* as an exhibition and the launch of a first *catalogue raisonné* mark his centenary

ORIGINALITY was the issue confronting the post-Second World War generation of artists in St Ives. An ambitious younger set was pondering how best to handle the problem of abstraction and distinguish themselves from the others. Patrick Heron was changing from art critic to painter, Terry Frost was teaching and working as Barbara Hepworth's studio assistant and Roger Hilton, the last to arrive, was struggling with the validity of the whole painting project.

The landscape painter Peter Lanyon (1918–64) was perhaps the most conflicted of them all. In 1950, he resigned from the Penwith—St Ives's premier exhibiting society—when its founders, Hepworth and her husband, Ben Nicholson, insisted that its members must now classify themselves as Traditionalists, Modernists or Craftsmen.

6 Lanyon forged an expressive, gestural and wholly distinctive art of landscape **9**



Trevalgan, formerly in the collection of David Bowie, was exhibited in 1952 to critical acclaim

Lanyon was prone to describe the process of painting as 'a big mental fight'. Unlike most of his peers, he was from a very wealthy local family. A traditional art education had been followed in 1939 by private lessons from Ben Nicholson, who had fled wartime London with his family and remained ensconced above Carbis Bay.

From Adrian Stokes, he had learned about psychoanalysis and the revelation of the inner life. From Hepworth, Nicholson

and their refugee friend Naum Gabo, he had absorbed the gospel of Constructivism and, as a flight mechanic in the RAF, he had begun making assemblages out of salvaged aircraft parts. But demobbed now and in his early thirties, he was struggling to assert his new sense of ownership as the colony's sole Cornishman.

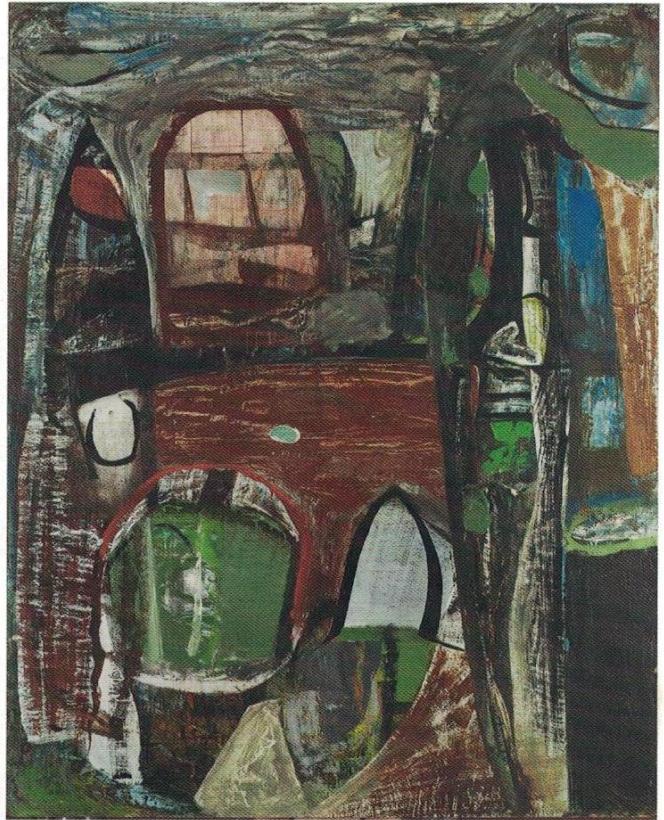
It is Lanyon's struggle to translate his special sense of identity into a new abstract-landscape art that informs this

small, beautiful exhibition. Each of the paintings here has been chosen by curator Toby Treves (author of a sumptuously illustrated new *catalogue raisonné* of Lanyon's paintings) for their manifest sense of 'home'.

Lanyon's forebears had enriched themselves from the proceeds of tin smelting and the local mines and railways, something that troubled the painter's conscience. But now he had begun to build his brand, referring to the mining districts around

Zennor, Pendeen, Botallack and St Just as 'my country', and positioning himself as unique among the 'foreigners' who were his fellow painters.

When, in 1949, he painted Godrevy Lighthouse in St Ives bay, the landmark for a reef that had endangered shipping for centuries, he was still feeling his way and digesting the lessons of Cubism and Constructivism, but from the models that he was making of scrap and plate-glass fragments, he gradually resolved



Loe Bar (1962), a gauzy aerial view from the collection of Sir Alan Bowness, who championed and promoted Lanyon's work

how the elements of plan, elevation and cross section could co-exist in one image.

With *Trevalgan* (1951) ('one of my best') and *Boulder Coast* (1958), he broke through the bounds of traditional landscape, producing an upended aerial view in which cliffs and deep mineshafts beneath the earth, the sea and the wind over the fields of West Penwith under veils of rain-driven light are all persuasively represented at once.

'While I'm moving about the country here, with all the history underfoot, I find the sky on my back as I climb the hills and the sea behind me, then at my side and it becomes the same thing in my painting, but it is not remote because I have it up my side and in my belly and I carry a load of miners in my own workings,' he claimed in 1952.

Lanyon now decided that all his past work had been superficial. Guided by a passionate

Above left: Halsetown (1961). The settlement was built in the early 19th century to house tin miners in the bleak, boulder-strewn landscape around St Ives. Above: Levant Zawn (1953), a narrow sea-inlet in the cliffs studded with mine workings

uncertainty, he made paintings with no static or fixed viewpoints that were precipitations of his feelings about time and place. In the years that followed, he worked hard to push his painting further, running, swimming and cycling over the Cornish landscape, climbing and exhorting younger artists to lie down or hang precipitously over the edge of a cliff.

A trip to America alerted him to the commercial potential of Abstract Expressionism and when, in 1959, he added gliding to his repertoire, his clumsier, worked-over, earthy landscapes became weightless, taking flight.

Gliding made him god-like, revealing a panorama of the earth and air and water beneath him and the fluctuating weather systems that sweep across Cornwall at the land's end. New works such as *Halsetown* (1961) and *Loe Bar* (1962), representing the majestic half-mile sand bar that divides Loe from the

sea, were scaled up to produce the maximum impact on the giant white walls of his new patrons' Modern Movement studios and houses.

Lanyon had forged an expressive, gestural and wholly distinctive art of landscape, loaded with his personal narratives of home and belonging. In finding his groove, he had ensured that he would be remembered as one of the most significant British landscape painters of his time.

'Peter Lanyon: Cornwall Inside-Out' is at Hazlitt Holland-Hibbert, 38, Bury Street, St James's, London SW1, February 9–March 16 (020-7839 7600; <https://hh-h.com>). 'Peter Lanyon: catalogue raisonné of the oil paintings and three-dimensional works' by Toby Treves is published by Modern Art Press (£150)

Next week: Kettle's Yard reopened



FT Weekend

Critics' choice

Life & Arts

The Sky in a Room by Ragnar Kjartansson

National Museum, Cardiff

From his film "The Visitors" featuring lone musicians in separate rooms of a grand villa, to his crew staging a lament in a white-sailed boat gliding around the 2013 Venice Biennale, the work of this Icelandic performance artist is poetic, playful, melancholy, rapturous, strange.

His newest commission involves removing all the paintings from the National Museum Cardiff's ornately patterned blue organ room to isolate performers playing the romantic Italian pop song "Il Cielo in una Stanza" on Sir Watkin Williams-Wynn's 1774 organ.

museum.wales, to March 11

Ocean Liners: Speed and Style

Victoria & Albert Museum, London

Beginning with Brunel's steamship Great Eastern in 1859, luxury liners transformed global travel and brought together achievements in engineering, architecture,

interior design, fashion. Displaying objects not seen together since on board these famous vessels, plus paintings, sculpture, models, textiles, photographs, films, this exhibition reimagines life on the Beaux-Arts interiors of the Titanic and Olympic, the Art Deco Normandie and Queen Mary and the Modernist SS United States and QE2.

vam.ac.uk, to June 10

Charles I: King and Collector

Royal Academy, London

Majestic, improbable, utterly engrossing: more than a hundred works – including major paintings by Titian, Correggio, Rubens, Veronese, Van Dyck – from Charles I's legendary art collection are reunited for the first time since the 17th century. Taste, fashion, diplomacy, war, the psychology of the king as collector and ruler, how art tells different truths, are among the subjects of this rewarding, erudite display.

royalacademy.org.uk to April 15

Peter Lanyon: Cornwall Inside Out

Hazlitt Holland-Hibbert

Marking the centenary of Lanyon's birth, and publication of his first catalogue raisonné, a show exploring how the Cornish painter immersed himself in his native landscape, riding across the moors, skin-diving, and gliding – in the end, fatally – to experience and express the sensation of soaring and swooping through air and clouds.

hh-h.com

February 9-March 16

Wilhelmina Barns-Graham: Joy of Colour

Bohun Gallery, Henley-on-Thames

These late abstract paintings, underpinned by geometric forms but free, expansive, textured, attuned to every nuance of hue and tone, suggest that the St Ives/Scottish artist really was at her best in her ninth and tenth decades. "My theme is celebration of life," she said, "and hopefully being allowed to live longer to increase this celebration."

bohungallery.co.uk

to February 24

St Ives painter Peter Lanyon honoured with exhibition

9 February 2018

Peter Lanyon is considered one of the most significant British landscape painters of the mid-twentieth century.

A renowned artist who "transformed" traditional landscape art is being honoured with an exhibition to mark the centenary of his birth.

Peter Lanyon was born in St Ives, Cornwall, in 1918 and the display focuses on his beloved home county. David Bowie was among his biggest fans and four paintings he owned were auctioned for "well over £1m" in 2016. 'Peter Lanyon: Cornwall Inside Out' at Hazlitt Holland-Hibbert, in St James's, London, is open until 16 March.



Image: *Trevelgan*, 1951, was one of four works owned by singer David Bowie and will feature in the display.

It is curated by art historian Toby Treves, who has also published a catalogue of what he says is every piece of the artist's work.

"After the war Peter Lanyon had a great surge of love for Cornwall and transformed traditional landscape art," he said.

"He had the ability to express something in a landscape that no one had been able to do before - he managed to evoke a real feeling of being in the place physically and emotionally,

with the most wonderful selection of colours - a remarkable feat."

Lanyon died following a gliding accident in Somerset in 1964.

<http://www.bbc.co.uk/news/uk-england-cornwall-42993579>

EXHIBITIONS

by Mark Hudson

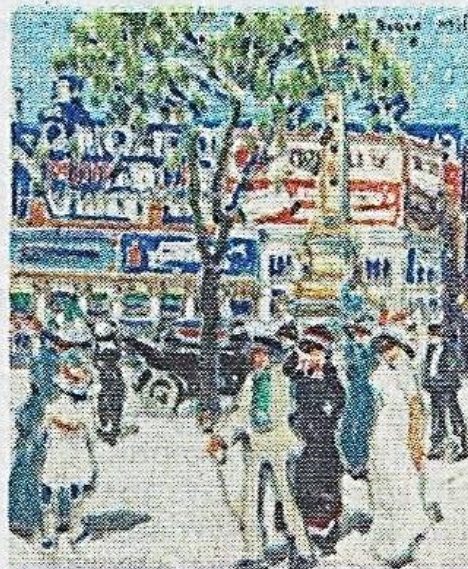
Meet Canada's Edvard Munch

DAVID MILNE: MODERN PAINTING

The last of Dulwich Picture Gallery's exhibitions on 20th-century Canadian artists is perhaps the most intriguing. It showcases the solitary post-impressionist David Milne, whose quirky, densely patterned paintings have the look of a sort of backwoods Edvard Munch. Dulwich Picture Gallery, London SE21 (020 8693 5254), Weds-May 7

JOURNEYS WITH 'THE WASTE LAND'

Exploring TS Eliot's notoriously difficult poem through an eclectic array of artworks, this exhibition leaves you feeling that *The Waste Land* is not just elusive, but ultimately unknowable. Turner Contemporary, Margate (01843 233000), until May 7



HAT TRICK David Milne's *Columbus Monument* (1912)

PETER LANYON: CORNWALL INSIDE OUT

The only one of the "St Ives artists" who was actually Cornish, Peter Lanyon felt a powerful identification with his ancestral landscape, which is displayed in these personal paintings brought together to mark the centenary of his birth and the publication of a catalogue of his work. Hazlitt Holland-Hibbert, London SW1 (020 7839 7600), until March 16

Painting in question

This month, the Berkshire Museum filed a joint petition with the Attorney General's Office, to investigate the situation. If approved by the Massachusetts Supreme Judicial court, the new agreement would allow the museum to sell the works (a process known as deaccessioning), which it says would ensure its survival, with certain conditions attached. A private buyer that Sotheby's has found for "Shuffleton's Barbershop", described as a "non-profit museum in the United States", has committed to lend it for between 18 and 24 months to the Norman Rockwell Museum in nearby Stockbridge. In their filing, the Museum and the AGO acknowledge the "strong public attachment" to the painting.

The remaining 39 works can be sold by Sotheby's through three stages to ensure that net proceeds, including from the Rockwell, do not exceed \$55m, after which level the selling process will stop (though not mid-auction, I'm assured).

Responding to the negotiated agreement, the American Alliance of Museums and the Association of Art Museum Directors said in a statement that while "[it] may satisfy legal standards, it falls far short of ethical standards and best practices for museums".

Michael Keating of Foley Hoag, lawyer to the plaintiffs, finds the petition sets a "terrible precedent", particularly in terms of the museum-donor relationship. He says while there is "some consolation that 'Shuffleton's Barbershop' will stay on public view, people in Berkshire County better make sure they see it when it's there". He says that his clients now intend to make their views known to the Supreme Court.

London's Hazlitt Holland-Hibbert gallery has opened a solo exhibition of works by the Modern British artist Peter Lanyon to mark his birth 100 years ago this month. Organised by former Tate curator Toby Treves, who has also published a weighty

catalogue raisonné through Modern Art Press, where he is now chief executive, the exhibition focuses on Lanyon's response to his home county of Cornwall.

"These are not the scenic views of artists such as Ben Nicholson [who moved to Cornwall with his wife Barbara Hepworth to escape the second world war in 1939], Lanyon had St Ives in his blood," Treves says. Local industries of fishing, farming and tin mining (which had made a fortune for Lanyon's grandfather) loom large through the show's three rooms.

Lanyon died young in 1964 and has not had as much attention as some of his Modern British peers. In 2015, London's Courtauld Gallery hosted a show dedicated to paintings inspired by Lanyon's gliding hobby (which eventually killed him). He came to the market's attention the next year when "Witness" (1961) sold out of David Bowie's collection for the record sum of £797,000 (with fees) at Sotheby's.

Two other works that were sold out of Bowie's collection feature at Hazlitt Holland-Hibbert — "Trevalgan" (1951) and "Inshore Fishing" (1952). The latter, which sold in 2016 for £118,750 (with fees), is one of only two paintings in the show that are for sale (priced up to £250,000, until March 16).

Brothers Robert and Johnny

Sandelson are also banking on the Modern British art revival, having just invested some £1m in the 30-year old British Art Fair (previously the 20/21 British Art Fair). The pair seem the perfect combination for an art market venture — Robert is a dealer and Johnny a property entrepreneur — and certainly their target fair, which needed a bit of a boost, does meet a rare gap in the art fair universe. Their first change is to move it to the Saatchi Gallery, in a calendar slot secured for five years, which is good news for a fair that had to cancel its 2016 edition because of the last-minute loss of its Royal College of Art venue.

The first edition under the Sandelsons (September 20-23) is dedicated to their father, Victor Sandelson, a collector and journalist who in 1953-54 wrote an art market column for the Financial Times once a month (those were the days). His 1953 investment tips included LS Lowry, whose work now sells for millions of pounds. Watch this space.

Key Cornwall landscapes by Peter Lanyon star in Hazlitt Holland-Hibbert exhibition

By Frances Allitt

Hazlitt Holland-Hibbert's current exhibition features the art of Modern British artist Peter Lanyon (1918-64).



Peter Lanyon, 'Wheal Owles' (1958), oil on board, © Lanyon Estate and Modern Art Press 2018.

The loan show is a chance for the Bury Street gallery, which specialises in Modern British art, to support the legacy of the artists it represents. Many of these are no longer producing works and the chance to put on these shows is an opportunity to encourage discussions around them.

Cornwall Inside Out brings together a number of his landscapes from public and private collections to mark the publication of the first catalogue raisonné of his work. Highlights in the exhibition include pictures from the David Bowie collection and from the Arts Council of England and the British Council.

Running until March 16, the exhibition is curated by art historian Toby Treves, author of the catalogue raisonné, which reveals that Lanyon often took months and even years over his works, which have often been thought of as spontaneous and abstract.

In compiling the catalogue, several previously unknown works were discovered including the prize-winning *Orpheus*, which was found in the deserted ex-headquarters of a textiles manufacturer in Italy, and *Rising Wind*, which was found in the VIP changing room of a Neiman Marcu department store in Dallas, Texas, where it remains.

<https://www.antiquestradegazette.com/news/2018/key-cornwall-landscapes-by-peter-lanyon-star-in-hazlitt-holland-hibbert-exhibition-video/>

'A total immersion within the landscape'

By Maggie Gray



Loe Bar (1962), Peter Lanyon. © Lanyon Estate/Modern Art Press 2018

In 1954 the artist Peter Lanyon completed Moor Cliff, Kynance, a characteristically lively painting most likely inspired by the landscape of Cornwall's Kynance Cove. Smooth, muddy patches of paint in the centre give way to a flurry of white and grey spray; a block of dark pigment sits heavy on the lower right of the panel, while another rears up the left edge, topped with grassy green. These abstracted elements are more than enough to give a sense of place, to suggest the cove's beaches and the rocky outcrops that punctuate it. But there is more to the painting. Lanyon and his wife Sheila went through a crisis in 1954, when he admitted to infidelity shortly after she had given birth to twins. The revelation had led to a serious quarrel by the coast that unsettled him greatly. Moor Cliff was made after that, which may explain its turbulent surface, claustrophobic vertical format, and the fleshy, pinkish section at its centre, with its phallic, visceral associations.

Moor Cliff is one of a selection of Lanyon's paintings currently on display at Hazlitt Holland-Hibbert in London. Not all of them have such dramatic back-stories, but together they illustrate how tightly Lanyon's artistic and personal identity was bound up in his experience of place – specifically of Penwith, the westernmost tip of Cornwall where he was born in 1918 and spent most of his life.



Left: Moor Cliff, Kynance (1954), Peter Lanyon. Arts Council Collection, Southbank Centre, London. © Lanyon Estate

Over the course of his career Lanyon devised a unique approach to painting that relied on his total immersion within the landscape. He would walk, drive, climb, cycle, swim and eventually glide across and over Cornwall; he learnt the history of its communities; he paid attention to its industries, its prehistoric heritage, the tides and weather fronts and the ever-changing shape of the land itself. Then, he worked out how to pack his paintings with as much of that experience as possible, throwing together multiple perspectives, obscure personal symbols, meaningful colours and expressionist marks. The resulting paintings look improvisational, but they took weeks or months to plan and complete.

Among the highlights in the current display are classics such as Trevalgan (1951; from the David Bowie collection), a self-contained, vibrant green rendition of a Cornish hill; Wheal Owles (1958), an angry work painted in remembrance of a local mining disaster, in which dozens of people died when a mine shaft was breached and flooded; and Loe Bar (1962), a balanced piece that contrasts roiling ocean waves with the still calm of water trapped behind the titular Cornish sand bar. But curator Toby Treves makes a point of trying to expand our view of Lanyon, and on display alongside these Cornish compositions are works the artist painted in and of Italy.

Below: *Wheal Owles* (1958) © Lanyon Estate/Modern Art Press 2018

Lanyon spent time in Italy during the Second World War and returned there in 1950, '53 and '57. The remote hilltop towns of Anticoli Corrado and Saracinesco where he stayed had a tempo and character that reminded him of home, of 'Cornwall inside out'. These spells away reinvigorated his art, as he adjusted his palette to register the changes in the climate, pace of life, and his own emotions, and grappled with the depiction of a landscape both strange and somehow familiar to him. They also prompted breakthroughs in his Cornish work: it was only on his return from his four-month sojourn in Saracinesco in 1953, for example, that he finally completed his famous painting of St Just, introducing the dark cruciform shaft at its centre that forms a raw tribute to the miners of the town who toiled – and too frequently died – underground.



The real remapping of Lanyon's oeuvre, however, takes place not in the exhibition but in the new publication that it celebrates. Treves has just released a catalogue raisonné, a decade in the making, which brings together all of Lanyon's known output. The book makes it possible to contemplate the artist's most famous paintings alongside all the rest: his early, representational landscapes developed under the tutelage of Borlase Smart; his constructivist experiments inspired by Naum Gabo, Ben

Nicholson and Barbara Hepworth, who had resettled in St Ives during the Second World War; his rough and ready sculptures and the dense, dark linocuts he confidently carved from bits of pulled-up flooring. It also reprints dozens of his letters – colourful missives in which he discusses the artists who influenced him, his personal struggles, friendships and feuds, artistic aspirations and developing ideas – complete with doodled illustrations. Seen in its full context, the true complexity of his work becomes apparent. The encircling shape in Trevalgan, it turns out, is inspired not just by the Cornish landmark but by carvings of the Aztec goddess Coatlicue. Saracinesco (1961–62), with its virulent red tones and ebullient splashes of paint, is an evocation of the town's annual spring festival as well as Lanyon's own love life (he had visited again with his mistress in 1957 and painted the work after the affair had ended). Motifs which in their first rendition are clearly figurative morph in subtle series of works into bits of landscape and abstract shapes.

Below: Saracinesco (1961), Peter Lanyon. © Lanyon Estate/Modern Art Press 2018



The last major retrospective dedicated to Lanyon was held at Tate St Ives in 2011, and some of his most famous works have been relocated there recently from Tate Britain. Most of the works at Hazlitt Holland-Hibbert have not been seen in London for decades. I hope Treves – who was also behind a popular exhibition of the artist's gliding paintings at the Courtauld Gallery in 2015 – succeeds in breaking Lanyon's legacy out of Cornwall. Because in one crucial way the artist's work is very much like the land that inspired it with its sea caves and mine shafts and ancient stones. The more you dig into it, the more you're likely to find to surprise you.

'Peter Lanyon: Cornwall Inside Out' is at [Hazlitt Holland-Hibbert](#), London, until 16 March.

<https://www.apollo-magazine.com/a-total-immersion-within-the-landscape/>

Upcoming Press: Frieze Magazine online, 4th April 2018, by David Nowell Smith.