## PETER LANYON



St Ives. Son of Herbert Lanyon and Lilian attends Clifton College, Bristol. Priscilla Vivian. Both families are connected to Cornish mining.

'I remember when I first saw a painting which

as very thickly painted and I was so excited

with the quality of the thick paint that I went up

and smelled it. And it was a painting by

Lamorna Birch of bluebells. I remember

distinctly expecting to smell the bluebells.'



Begins open-air tuition with Borlase Smart previously. Stokes's book Colour and Form, and works with Smart on poster designs. based on a psychoanalytic approach to art, March-June: Visits South Africa and Bay, they are joined by Barbara Hepworth skills. Posted to Uxbridge, Morecambe 8 February: Born 'The Red House', Bellyars, After St Erbyn's Preparatory School, Penzance, September: Begins 18 months of study at Penzance Art School.

Meets future wife Sheila Browne. Father dies, aged 73.

do was to go into commercial

drawing.'

I didn't take anv exams whatsoever, in fac

I've never taken an examination in pair

is an influence. Rhodesia.

Travels to Belgium and Holland, visiting Amsterdam, Bruges, Brussels and Ghent. School of Painting.

Borlase Smart by Lanyon 1937

Exterior, Attic Studio, St Ives



Solo exhibition Johannesburg.

teach PL.

pril: Travels to Provence where he visits Aix and paints Le Mont Ste Victoire.

y-June: Spends two months at Eusto Road School, London.

move to 'Faerystones', nearby.

another piece of wood at the bottom. You see

what you can do with that."

the landscape.'

Adrian Stokes and his wife Margaret Mellis 8 March: Joins RAF. Spends war as flight move full time to Little Park Owles, Carbis mechanic, developing practical engineering and Ben Nicholson. Naum and Miriam Gabo (Lancashire) and then Hawarden near Chester.

> December: Makes a construction with string pencil paintings on card. in 1941).





Lanyon's Attic Studio 1940

me, and I think it was first-rate, he made me understand that there were actual plastic values which I'd lost due to my cleverness of

Peter Lanvon Zennor 1936 Oil on canvas

## Wartime, Middle East, 1942-3



March: Exhibits two constructions with World War One battlefields as well as Summer: Attends Leonard Fuller's St Ives November: Stokes persuades Nicholson to and piston rings, drawings and coloured- Makes Airscrews Construction (destroyed later drawings in New Movements in Art at London Museum.

> and the first of the stangen Postcard to his mother, April 1940

'A mentality common to many of the air force I went down to the sea two evenings ago and 'All I had were sandstorms and heat and then that of an inventor not in the abstract but with suddenly stopped as if the film were stopped. things already real and formed.'

fitters and riggers was a kind of beachcombing, stood watching it, till it was dark. The waves the retreat – Then we left Palestine behind us make into something else was a fundamental were the same water over and over again, year perhaps I will see St Ives again, the cliffs part of my existence. If a problem arose it was forming, reforming, just a part of the great and the sea and if I have a car I will drive ov my practice to go to the nearest dump of aircraft seas going through time. I thought of Borlase the coast road on that switch-back road where and work out a solution there...The life was and how he would paint the sea, so that it was the car is a live thing.' The waves take a period of time to travel through space, to fall on the sand and run in a narrowing arc to the curves of its sinking in the porous sand, on the plane of the sand, on the static land the seas caress. My paper is the static land of space, the movement of the sea to be expressed upon it must be interpreted upon this static form.'

March–July: Stationed in Burg el Arab, fifty

July: Moves through Cairo to Agir, Palestine.

February: On leave in Tel Aviv. sees work of

Marc Chagall, Italian Futurists, Bauhaus and

May: Work reproduced in American journal

March: Stationed near Tripoli, Libya. Mess in Brindisi.

Lissitsky.

Partisan Review.

miles west of Alexandria.

good salvage ... This finding something to over again... I realised a moment later, they explosives through the Med. Now it is Italy. Next

March: Completes a mural at the Officers'

October/November: Completes a mural in



April: Visits Rome.

the Serviceman's Arts Club, Naples, where he July: Exhibits in St Ives Society of Artists December: Posted to Italy, close to Brindisi. also lectures on art and art history. exhibition that tours England.



war I rejected the pure abstraction of this school fertility." and returned for a while to story painting. I had to invent plastic means to contain the complex images of my experience.'



Crypt Group exhibition 1946

March: Demobilised from RAF and returns to St Ives.

April: Marries Sheila Browne.

Converts his Attic Studio in the grounds of the family home into a house.

May: Founder member of the 'Crypt Group'.

September: In the first Crypt Group exhibition children. below the St Ives Society of Artists' Mariners hurch, St Ives, which includes John Wells, August: Works from 'Generation series' Cornish Painters. Sven Berlin, Bryan Wynter and Guido Morris. shown at the second Crypt Group exhibition The show is opened by Borlase Smart. and at Downing's Bookshop, St Ives. August: Third and last Crypt Group exhibition. London.

'I rejected linear perspective because of its The subject "the yellow runner" is given speed I do not paint in the Abstract sense ... There is limitation on landscape and environmental by the dynamics of the composition. It is the a very big gulf between what I am doing and painting and accepted the experiments of the pollen and the flower, the sperm and the egg, what we know as abstract ... I would show today abstract artists in organising a surface. After the and a whole range of rituals connected with for instance with Nicholson White Reliefs and

May: Birth of son, Andrew, the first of six

Gabo and Mondrian and be honoured to be called 'Abstract' but what is really happening is that there is a perpetuation of Alphabet Searching – a new sleazy research into development forms etc – beyond the usefulness of it ... What the abstract means is a continuation of a cosmopolitan culture which is dead.'



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Catalogue for Paintings from Penwith, Downings bookshop, St Ives 1951

#### First Crypt Group installation, 1946



ne Penwith Society of Arts in Cornwall. PL becomes 'liaison officer'.

Inaugural exhibition of Penwith Society.

Spring: Included in Arts Council exhibition Paris.

# February: Resigns from committee of Penwith Society.

Spring: 'The Face of Penwith' article, Cornish Review, no 4.

6 February: Among the 'moderns' who March: Exhibits in London–Paris at the ICA, American Abstract Artists at Riverside resign from St Ives Society of Artists to form London. May: Resigns from Penwith Society following April: Included in British Council exhibition rift with Hepworth and Nicholson. touring west coast of USA and Canada. March: Solo exhibition, Gimpel Fils, London. Umbria and Tuscany and home via Paris, February: Awarded Critics' prize by British

July: Shows in Salon des Réalités Nouvelles, Florence, Siena, San Gimignano, Perugia, 51, Arts Council's principle contribution to Corsham Court.

potatoes last Saturday week and drove that to Brentford Market and then to Corsham whe I began teaching 5 minutes after arrival days to recover from that. And then to Wales and climbed mountains and now i seems that at last I am at last beginning to w again. I am really at the bottom of a black and climbing slowly out.'

Urbino, Bologna and Venice. Festival of Britain.

First version of Porthleven in progress c. 1950

March: Exhibits in Danish, British and

June: Travels to Italy with Sheila, visiting May: Exhibits Porthleven in 60 Paintings for March: Lecture The Edge of Landscape, about

Museum, New York.

assembly of wood, glass, wire etc in the studio is two miles – I have taken two years to paint the made as a test of how the experiences are journey and it looks like another two. St Just d painting. It remains as company ng the painting and is discarded as

Lanvon by Charles Gimnel

State and States

tant enough to be explained but often an comes to 'Grass'. From Botalla ing. This object often contains a strong hint of the Jerusalem of this ride, St Just is the w All around are ruins. It is the place everything is undone.'

mountains.

October: Exhibits in Tendences de la painture July: On return from Italy, reworks St Just,

January: One of Three British Painters at

January-April: Italian government scholarship

spends two weeks in Rome and rents

April: Travels with Patrick Heron through

April: Porthleven acquired by Tate Gallery.

where he meets Picasso.

studio at Anticoli Corrado in the Abruzzi

Passedoit Gallery, New York.

'I paint places but always the

My art follows Constable – it is to be found i the hedgerows but my heaven what apprehension there is today even in a count

No. of the local distribution of the local d

In his studio, Little Park Owles 1955

Elected to Newlyn Society of Artists.

Art Critics.

Studio exterior. Little Park Owles c. 1955



May: Solo exhibition, City Art Gallery,

November: Included in Six Painters from

of Poussin's paintings mean. They're something

extra and they help to explain how I arrived at

the painting."

Plymouth.

section of the International Association of June: Solo exhibition, Midland Group Gallery.

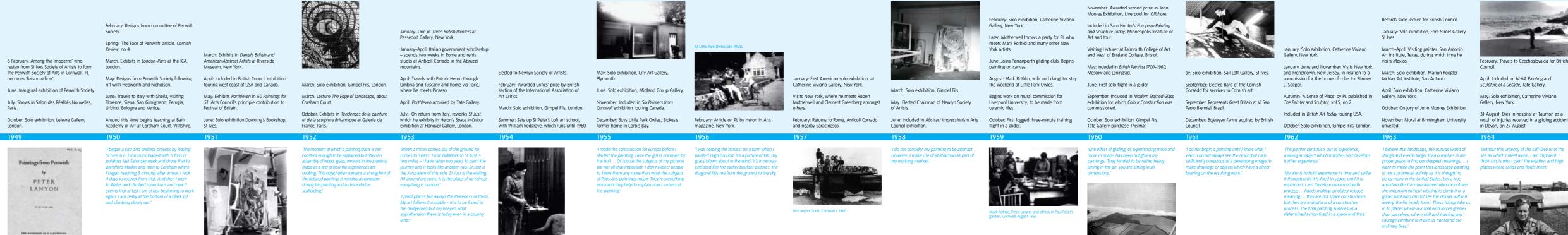
March: Solo exhibition, Gimpel Fils, London. Cornwall exhibition touring Canada.





On Lanyon Quoit, Cornwall c.1960

## Rosewall in progress 1960



Working on the study for the Liverpool mural 1960

On Porthchapel beach, Cornwall



February: Travels to Czechoslovakia for British

April: Included in 54:64. Painting and Sculpture of a Decade, Tate Gallery.

May: Solo exhibition, Catherine Viviano Gallery, New York.

31 August: Dies in hospital at Taunton as in Devon, on 27 August.





View from a glider c.1960