

Peter Lanyon, Winter Landscape, Anticoli Corrado, Watercolor,
Gouache, 1953

Peter Lanyon

Sold



REF: 11138

Height: 32 cm (12.6")

Width: 36 cm (14.2")

Depth: 2 cm (0.8")

Description

Peter Lanyon (British, 1918-1964) Winter Landscape, Anticoli Corrado Signed 'Lanyon' and dated 'Jan 53' (lower left), Further signed, Inscribed and dated again 'WINTER LANDSCAPE/ANTICOLI CORRADO/Peter Lanyon 1953' by the artist on a label attached to the backboard Watercolour and gouache Provenance: Private Collection. Purchased Christies, 8th June, 1979, lot 212 Related to: Anticoli Hills circa 1953, Crayon and watercolour on paper support: 416 x 519 mm, on paper. Tate Collection Purchased 1991. T06458 Literature: Chris Stephens, Peter Lanyon, *At the Edge of Landscape*, 21 Publishing, London, 2000, p.115. Toby Trewes, Peter Lanyon catalogue raisonné Sheet size Height 32cm., 12 ½ in., Length 36 cm., 14 1/4 in., In an Italian, black and gilded, cassetta frame. Frame Height 55 ½ cm, 22 in. Length 51 cm, 20 in.,

In *Winter Landscape*, Lanyon creates a powerful allusion to landscape without resorting to specific reference. The palette, full of misty greys, earthy browns and whites reflects the appearance and atmosphere of the town in the winter months, and the small band of purple and emerald green inject vibrant energy into the composition.

Peter Lanyon was the only native-born Cornishman of the post-war St Ives group of artists, and his work reflected the local landscape with a painterly experimentation unmatched by his peers. Surprisingly, a little-known relationship with Italy informed some of his best work done in Cornwall. In January 1953 Lanyon settled in Anticoli Corrado, a steeply rising hill town in the Abruzzi mountains, having won an Italian government scholarship for travel to Italy. He rented 'Studio Cicarelli' which was on the track that led to the village of Saracinesco. He was to remain there for just over three months, leaving in early May. Though its artistic heyday was on the wane by the 1950s, Anticoli Corrado still had many artists' studios at its disposal and was very similar in atmosphere to St. Ives. The British connection was strengthened in being the home of the director of the British School in Rome, which was frequented by British artists.

Lanyon found the release from Cornwall inspiring. His stay in the town and exploration of the surrounding region represented a return to a more primitive way of life, the recovery of lost traditions and human relations and, as a consequence, a renewed interest in myth. His palette opened up to reveal stronger, more sensuous colours. In his pocket diary for 1953 Lanyon notes down that he has made 24 gouaches and drawings while in Italy that winter, and this is one of the series. Lanyon took very well to Italy, having spent several years there during the war and in 1948 and 1950, and even described it as his 'second home'. Lanyon returned to Anticoli Corrado in 1957.

Peter Lanyon (British, 1918-1964) Few artists are as closely associated with Cornwall as Peter Lanyon (1918-1964). No article, book or exhibition fails to list the core biographical facts that tie him to West Penwith, the duchy's westernmost tip. Born, raised and buried there, he is the lone native among the major figures of that largely uncontested category known as the post-war St Ives School. And in truth so many of Lanyon's own statements and works carry r...