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Peter Lanyon: A Life Geographic

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Peter Lanyon: A Life Geographic

Parish M E

Ph.D. Geography

2011

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Peter Lanyon: A life Geographic
by

Marion Parish

A thesis submitted to the University of Plymouth
in partial fulfilment for the degree of

DOCTOR OF PHILOSOPHY

Department of Geography
School of Geography, Earth and Environmental Sciences
Faculty of Science and Technology

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Abstract

Peter Lanyon: A life Geographic

Marion Parish

This research is a biography. It follows the creative and working life of Peter Lanyon, an artist born in 1918 in St Ives, as he painted landscapes of his home county, Cornwall, and his travels abroad. Here I open up a dialogue between the biographical and geographical, exploring a path between past and present, using material objects alongside memories and narratives affected by those objects. I explore material, embodied and sensuous relationships between landscape, history and biography and look towards how land, sea and air are animated and animating, forging other forms of geographical knowledge. Lanyon's work is conceived as 'creative practice as research'. I work through the connective spaces between land, air and sea as Lanyon describes them in terms of his own movements, as politically expedient in thinking through spaces and times, bodies and places in terms of feminist ideas of sexual difference and elemental philosophies. As such I contribute to the debate on emotional and affectual geographies and explore the relationships between life and earth in a historically and temporally specific way. What is practiced, where it is practiced, can not be separated from how it is shaped, communicated and received. Breaking down notions of solid and fluid, mind and body, implicated in hierarchies of knowledge and practice, masculine and feminine is the over arching theme arising from Lanyon's work as it is practiced and, taking impetus from Lanyon, within this project too.

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AUTHOR'S DECLARATION

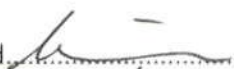
At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award without prior agreement of the Graduate Committee.

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Relevant seminars and conferences were attended at which work was often presented; external institutions were visited for archival research and contacts made concerning Peter Lanyon's work, within and beyond the academic community.

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CHAPTER 1: INTRODUCTION



1. *Airroundland* (1959)

This research is biographical. It follows the creative and working life of Peter Lanyon, an artist born in 1918 in St Ives, as he painted landscapes of his home county, Cornwall. Posted in Italy, North Africa and the Middle East during the war, and then, post-war, travelling to Italy, behind the 'Iron Curtain' to Czechoslovakia, to New York and Texas, New Mexico and New Jersey, Peter Lanyon took his paintings with him and brought back new ones. Principally a landscape artist Peter Lanyon's travels are woven through his work. As such his landscapes of home and abroad provide an interesting starting point for a geographer.

His early work focuses on landscapes and this was a constant theme throughout his career. Growing up and living for the most part on the coast, earth and water, the sea and the land are ever present. The point at which they meet was a source of endless fascination. A teaching post at Corsham Art College in Wiltshire, inspired a shift in focus to painting nudes because he felt the landscape was uninspiring (Lanyon 1953). He also painted the air, its atmospheric effects and sensations. Lanyon wanted to be a pilot but was unable to because of migraines, but as an engineer in the Royal Air Force he flew regularly during the war, and was captivated by the sky. Taking up gliding in the late 1950s Lanyon pursued this fascination upwards in paint too. These four themes structure this thesis. Lands, Bodies, Seas and Airs are the stuff of Peter Lanyon's 'life geographic'. A life lived out and described in paint, over space and time. Woven through his landscapes are personal and emotional events, stories of intimate moments and what can be understood as small biographical stories (Lorimer 2002).

His biographical trace has a geography and a history that are his alone. Like all of us, his personal geographies and histories, his sense of ancestry and future worlds, are unique. What makes Lanyon interesting is that he opened up these areas of his life, the spaces of his life, to the public gaze. He gave place and time a lot of thought and a durability that comes with being materialised in paint. So much energy was put into his paintings they often left him

exhausted. The actions of painting, of collecting and considering places and people are part of his biographical narrative too.

This research is a biography of Peter Lanyon, told through his archives as I came upon them, through my engagements with his paintings of land air and sea, and conversations with his relatives. His ideas about landscape and creative relationships with place and people, as well as the academic literature, influence the ways in which I have written about his histories and geographies here. Geography has had a long history of engagement with the idea of landscape and it is with this that I wish to continue. Through Peter Lanyon's paintings and archives I hope what emerges is an idea of his life as a life geographic. This is a visual, biographical way into ideas about landscape and the body, the body and subjectivity; one that can contribute to the debates concerning landscape which are vital in geography, especially cultural and historical, both now and in the history of the discipline. This research is about a period in the mid 20th century. It is a conversation between ideas and people and places. It is mediated historically and leads towards a geography of a particular person in a particular place and time.

Putting Lanyon in Perspective

It is in the context of post war Britain that Lanyon's career took off, and the period on which this project focuses. I describe this context below, going on to explore post war British art and its influences, and then Lanyon's cultural and artistic circles.

Post war Britain

The Second World War was a defining moment in British culture, providing a focus for the reinvention of British identity in a new international arena (Cockin and Morrison 2010). Politically ideas which lead to the creation of the NHS, International Monetary Fund, United Nations and European Union began to take shape. Increasing inter-dependence of trade,

political-economic structures and the beginnings of international migration to Britain and growing international tourism saw Britain looking 'outward' too. The impact of the war on the British population, farming, industry, infrastructure and economy meant a heavier reliance on international economic relations (Davis and Sinfeld 2000).

By the 1950s, counter to this 'spirit of internationalism', British culture was felt to be threatened by mass consumerism and the 'Americanisation' and commodification of goods (Hebdige 1988). Britain was no longer the powerful imperial leader it once was in the face of rapid de-colonisation and economic struggle and as America and the USSR emerged as the new 'superpowers'. Cultural critics characterise this era as one of lost confidence, of insularity and nostalgia, of the figurative in art and realism in fiction, of middle class conformism and domesticity (Davis and Sinfeld 2000). By the late 1950s however, 'Youth Culture' rebelled against traditional and established codes of conduct, taste and politics, and a 'war of ideas' emerged with public demonstrations in Britain, France and America (Cockin and Morrison 2010). The anonymity of the state and its power to cause destruction witnessed during the war was questioned culturally too, for example in poetry by Dylan Thomas (Cockin and Morrison 2010). Science-fiction in literature and film proliferated, bound up with envisioning a new modern future. Mass media and the growth of domestic television and radio among all social groups lead to fast communication and a responsive audience for world affairs and consumerist advertising. 'Minority' groups were gaining a voice, and sub-cultures emerged as visibly political. During the war women experienced a new level of autonomy and self-reliance and were unwilling to give up this new found position in society after the war, reflected in the work of feminist writers and artists who were finding a receptive audience.

Environmental movements such as CND (1958) and the World Wildlife Fund (1961) appeared along with the emergence of 'Ecology' and 'holistic' approaches to nature. In geography and

beyond the 'value' of rural space and the ease by which it was seen to be altered by 'modern' developments lead to renewed attention to 'landscape'. Accompanied by increased leisure time and income, new roads, bus and train services, rural spaces increasingly became the destination of motorcar owners, hikers, picnickers and day trippers. National parks were established as part of post war regeneration plans. Immediately post war the 'quantitative revolution' in the social sciences emerged. In geography 'descriptive regional geographies' gave way to exploring and predicting patterns and processes characterised by a distrust of the 'subjective' and embracing of the 'objective' (Holt-Jensen 1988). Lanyon paints more subjective, emotional pictures of British landscapes in the 1950's.

Post war British art

British art between the wars was part of a Europe wide creative sphere where the visual arts flourished. The war disrupted this and British artists turned towards patriotic duty and the events of war (British Council 2011). British landscape artists returned to a more realist, documentary style, it was 'inward-looking' and characterized by a limited palette, in part because of the scarcity of materials. Stanley Spencer graphically depicted the terrors of war in Europe and at the same time painted tranquil scenes which were in demand in order to stay solvent. Francis Bacon focused on portraits (Stephens 2000) and others like John Aldridge sought refuge in the tranquility of the British countryside and Victor Passmore in the security of suburbia (Mitchell 2000). War artists, encouraged by government grants, used painting to reinforce a sense of patriotism. Official war artist Graham Sutherland painted a series on 'destruction' in the east end of London. John Craxton painted early immigrants to Britain (Galtas 1947), and the 'kitchen sink' school focused on everyday ordinary life (British Council 2011). Many artists had re-located away from the cities during the war, to places like St Ives, and now painted their surroundings. As the impact of the war receded and artists were concerned less and less with dealing with the direct traumas of war their value in dealing with

such devastation was recognised (Cockin and Morrison 2010). Post war, these schools slowly began to regain a creative confidence as they looked to Cubism and Abstract Expressionism for inspiration (British Council 2011).

Post-war critics were calling for British art to ignore French modernism in favour of more 'fertile grounds nearer home' (Vaughn quoted in Lewis 2003 p21). Lewis (2003) describes how British abstraction became increasingly difficult for critics to ignore and by the 1950's it was critiqued by the art press as 'sterile'. Supposed abstract utopianism was associated with communism in the cold war era and a way to limit a perceived sense of detachment was sought in different ways by different artists. Critics called for work to be liberating, expressive and progressive (Lewis 2003 after Bowness). Galleries also played a part in championing new and emerging artists. For example, the successful Parisian *Gimpel Fils* opened a London gallery post war with the aim of supporting and advancing the critical reputation of abstract artists, one of whom was Peter Lanyon, and an artist's reputation began to increasingly rely upon commercial as well as critical success in the late 1950s.

Alongside this a debate over British culture, identity and the implications of art and the role of artists emerged. The Arts Council and British Council were set up in the 1940s to support artists at home and abroad. The Festival of Britain (1951), in which Lanyon was chosen to participate, was a celebration of the future, and involved artists in the task of rebuilding a war damaged nation. The Arts Council was concerned to decentralise funding, subsidising regional galleries and studios such as the Penwith Society of artists, in St Ives (Curtis 1998).

Public art and sculpture grew in support and popularity. This often focused on the human form in the landscape. A sense of wholesomeness in response to images of tortured human bodies seen during the war characterises such work by Barbara Hepworth and Henry Moore (Curtis

1998). Dick Hebdige (1988) describes how 1950's British art reacted against the 'drab visual environment of post war Britain', of high rise housing estates and new shopping centres, and also against Clement Greenberg's notion of modernism central to which were 'self-criticism' and austerity. The influential Greenberg championed American abstract expressionists, with whom Lanyon exchanged ideas, and overlaps can be seen between their works (Garklake 1998). Cockin and Morrison (2010) describe how a sense of dispossession from the heroics of the war was felt by many in this era. The new generation of adults in the fifties were to experience 'youth' in a way markedly different from their parents and this was reflected in the visual culture of the time. Creative expression in art began to dominate over 'content' and the weight of responsibility evident immediately post war receded.

The emergence of pop art is an example of a direct challenge to notions of 'authenticity' and established artistic conventions, while those 'older' artists with direct experience of the war were less polemic in their response to establishment ideas and by definition were non longer 'avant-garde' (Cockin and Morrison 2010). Broader movements advancing human rights led to a growing diversity of artists and critics from many social backgrounds. For example, women's art began to engage with these debates directly (Pollack 1988). While Lanyon was working in the largely unfashionable area of rural landscapes his later work displays the incorporation of modern materials and reflects a greater attitude of playfulness which rejects the seriousness of the critical contexts in which his work was received, and moves away from his immediate post war style (see *Playtime* 1964).

Lanyon's cultural and artistic circles

Peter Lanyon and his sister Mary were brought up in St Ives by liberal socialist thinking parents. Their father was president of the St Ives Society of Artists (1923-4), a photographer and musician, who often hosted gatherings for the intellectual and culturally minded. As a

child Lanyon recalled visiting a local artist's studio inspiring him to become an artist. At primary school Peter Lanyon and Patrick Heron were great friends, forming an art club which met under a hedge (Garlake 2001). Lanyon's family had lived for generations in west Cornwall and he grew up with a strong sense of Cornish identity. But also the uneasiness associated with an upper-middle class upbringing was made all the more apparent though the decline of the fishing and mining industries post war (Causey 2006).

After private school in Penzance and then Clifton College, Bristol, where he was encouraged by his father to pursue art and music, (against the school's military and sporting ethos Garlake 2003), he took lessons from Newlyn painter Borlase Smart (1936) who had a lasting influence. Lanyon held the tradition of artists in the region in high regard, reluctant to sever associations with the community in which he grew up. Before the war he briefly attended the Euston Road School of art and was tutored by Victor Passmore and William Coldstream, and in St Ives by Ben Nicholson. All were to have a lasting influence (Stephens 2000). By 1940 Lanyon had joined the air force as a flight mechanic and series of letters from Lanyon survive where memories of home evoked in foreign landscapes, along with his interests in classical myth, and machinery, are expressed. He was posted in Palestine, North Africa and then significantly to Italy where he returned repeatedly. Near the end of the war Lanyon was able to take up his painting once again and conducted art lessons for servicemen. His return home and new family characterise his immediate post war work.

As the war loomed many artists, poets and writers left London and settled in the relative safety of St Ives as it was already on the British cultural map. The nearby Newlyn School of art (Lanyon was to become president in the 1960s) was already established at the turn of the century. Alfred Wallis, the eccentric naïve artist and fisherman was championed by Ben Nicholson and Kit Wood who had visited St Ives regularly since 1928 and set up the St Ives

School of Art. Paul Feiler shared an interest with Lanyon in the disorientating effects of height found in the Cornish landscape whilst Bryan Wynter was interested in scientific explanations for organic processes. Artists Sven Berlin, John Wells, William Scott, Terry Frost, Ivon Hitchens and Roger Hilton were friends of Lanyon. Lanyon left the St Ives Society because of a disagreement over divisions within that group and set up a modernist 'Crypt group', later to become the Penwith Society. Tensions in Europe meant many avant-garde artists fled their home countries, Mark Rothko visited and Naum Gabo spent eight years in St Ives, and brought with them ways of thinking and practicing developed elsewhere. Their circle of friends meant a transient cosmopolitan group existed here. The abstract notions embodied in the work of St Ives artists post war forged links with wider artistic trends elsewhere. While the 'local' landscape was often the subject, approaches to it were routed through other places and cultures.

Lanyon was the 'only native artist' in post war St Ives and resented the perceived superficial, detached relationships tourists and some artists had with the landscape of west Cornwall. The archive has 'picturesque' postcards re-modelled by Lanyon, poking fun at the values they embodied and including images of fellow artists who did not escape his scorn (Lanyon A 1993). In a debate over the closure of a working mine Lanyon publicly disagreed with the prioritisation of the visual appearance of landscape over the economic and social benefits to the local community. This echoes Cosgrove's (after Berger) ideas about 'outsiders' who see 'landscape' as an objective 'view' and 'insiders' for whom land is the fabric of their lives (Andrews 1999 p20). In this respect Lanyon sought to remake landscape from the 'inside'.

Adrian Stokes (particularly his *Colour and Form* 1937) influenced Lanyon throughout his career. Freudian influenced Stokes was part of the modernist circle in Hampstead, and through him Lanyon came to know Barbara Hepworth and Ben Nicholson when they moved to St Ives just

before the outbreak of the War. Lanyon initially greatly admired Ben Nicholson whose landscapes were cubist influenced and sometimes minimalist. They later fell out over the aims of the St Ives School and Lanyon criticised Nicholson's more austere work. Russian constructivist Naum Gabo who incorporated the movements of space and time into his sculptures using modern materials and was to remain a great influence (Garlake 1998).

During the 1950s, in St Ives Lanyon ran an art school with William Redgrave and Terry Frost and taught at Corsham Academy of Art, Wiltshire. Tutors and visiting artists such as Kenneth Armitage, William Scott, Herbert Read, Adrian Heath, Bernard Meadows, Howard Hodgkin, and Anthony Fry, along with the establishment of a Research Centre for Arts Education saw Corsham receiving national and international recognition. It focused heavily on training art teachers and art was seen more generally to have a dual purpose, to be pedagogic and to creatively imagine a new world of positive relationships and material spaces post war. Corsham Court had its own collection of old masters and landscaped grounds which all impacted on Lanyon's work and teaching.

Peter Lanyon imagined himself in the romantic landscape traditions of JMW Turner, John Constable and Paul Cezanne, for whom the 'complex experience' of nature was key to seeking out an intimate knowledge of place (Stephens 2000). Possibly Henri Bergson's ideas were introduced to Lanyon by James Tower, at Corsham (Wallersteiner 2000, Stephens 2000) and Bernard Leach's interest in Bergson is well documented so such ideas may have been discussed in St Ives too (Stephens 2000, p. 72 & 184). Peter Lanyon had a copy of Lewis Mumford's *The Condition of Man* (1944), sharing a concern with geographers of the time over the growth of cities and capitalist production methods (Causey 2006). David Sylvester, a leading critic, introduced the phenomenology of Maurice Merleau-Ponty to British critical writing around

1950. The language Lanyon uses and ideas running through his work suggest such thinking had significance for him (Causey 2006 p10).

Drawing was not fashionable post war, but exhibitions by Pablo Picasso and Paul Klee went some way to reasserting its importance and influenced British art. Lanyon spoke about Klee's influence on him (Garlake 2003) and exhibited gouaches and drawings more frequently. An exhibition called *The New American Painting* (1958-59) in London was visited by Lanyon, and contributed to the circulation of ideas in paint across the Atlantic. Exhibiting in New York in 1953 and 1957, Lanyon socialised with, and saw the work of Jackson Pollock, Yves Klein, and Robert Motherwell and met critics including Clement Greenberg. Staley Seegar commissioned Lanyon to paint a mural in his New Jersey home. His paintings sold better here than in London at that time (Garlake 2001). In 1961 he took up a scholarship at San Antonio, Texas, where he also visited Mexico (Causey 2006). Several group exhibitions in London positioned Lanyon as an important artist and were part of an attempt to identify an 'international style' (Garlake 2001) besides exhibiting more frequently abroad. In Czechoslovakia he spent time lecturing for the British Council and by 1961 he was no longer teaching at Corsham but was visiting lecturer at Falmouth College of Art and Bristol's West of England College. He maintained a teaching role throughout his life (Garlake 2001). His travels led to series of works based in these 'foreign' landscapes and his style and artistic developments reflect his intellectual curiosity about the places, people and art works he encountered. Lanyon's life and career are contextualised by post war British culture and politics. His commitment to both his local environment and his desire to explore landscapes, ideas and developments in art, nationally and internationally are reflected in his work, his travels, and the social and cultural groups to which he belonged.

In 1999 Crouch and Toogood published a paper focusing on Peter Lanyon's 1958 painting *Offshore* (1959 figure 21). I did not come across this paper until I was sat in the St Ives Archive Study Centre in November 2003, with rain pouring down the high sash windows, thinking about which artist I might choose to research for my PhD, with funding loosely based around a feminist approach to art in Cornwall. Now, seven years, two kids and a dog later, I am still writing and a little of this project has entered my own life too. And that is the point that Crouch and Toogood make, in following Lanyon's own creative practices as a way into thinking about landscape. The practice of everyday life is writ large in Lanyon's work. In their understanding of Lanyon's *Offshore* (1959 figure 21) they trace lines of thought stemming from mid-twentieth century philosophy. Phenomenology chimes in tune with Lanyon's paint and Maurice Merleau-Ponty's, and Michel De Certeau's ideas about practiced knowledges as a way of coming to know the world, as a way of being in the world too which are both contemporary with Lanyon's life and work and popular amongst cultural geographers over the recent past.

Lanyon: the literature

Below I describe how art historians have engaged with landscape art and then specifically how critics and art historians have engaged with Lanyon's work in different ways. I go on to explore how recent literature has taken a more geographical perspective on Lanyon as a result of the 'spatial turn', and how his work has come to the particular attention of geographers, and relate my own thesis to this body of work.

Art history and landscape

Until the 1980s dominant approaches in art history were concerned with writing 'artist monographs' based on stated intent and biographical detail (Stephens 2000). Recent developments in theoretical approaches to art, where landscape is seen as culturally mediated, historically and socially contingent, have been increasingly used to explore the

technical aspects of the art image *and* what they signify beyond the 'genius' of the artist 'him'self' (Stephens 2000).

In 1939 Panofsky overturned established formalistic traditions of artistic interpretation based on 'taste', with his ideas for an iconographic approach to renaissance art (Sorensen 2000) understood as a product of a particular historical environment (Cosgrove and Daniels 1988). Previously, art historian and thinker John Ruskin understood landscape art to be not only 'history painting' but a place in which to explore morality and seek out stability within a fast industrialising Britain. Ruskin was keen to emphasise how artistic *representations* of landscape were also inexplicable in terms of emerging 'analytical rules of positivist science and the profit seeking logic of technology' (Cosgrove and Daniels 1988 p6). These ideas have been key to art history's development post war.

More conservative post-war critics such as Kenneth Clark explored landscape art in terms of universal notions of 'beauty' or 'truth', while Marxist John Berger sought to discern ideologies in his explorations of the power of art (Cosgrove and Daniels 1988, Berger 1972). Berger (1972) explored relationships between the identity of the viewer and a visual desire to possess that which is represented. Here aesthetic value replaces use and dependency value. Landscape art was understood to be reflective of historically and culturally specific 'ways of seeing'. So 'landscape' is characteristic of elitist western culture, itself sustaining values based on the primacy of the visual (Cosgrove 1985). In a self-reflexive move art history's methods were also understood as attempts to sustain a supposed universal aesthetic criterion with which to judge art and, Berger argued, to maintain current socio-economic power (Wylie 2007) and Eurocentric patriarchal power (Pollock 1988). This was significant for feminist 'interventions in and on the histories of art' and had broader political implications for women

artists and art critics, and those from 'minority' groups (Pollock 1988 pxi). Overall art history began to look outside of its own arena for explorations into art.

Francis Spalding (1980 p vii writing on Roger Fry) notes how it was 'easier' to talk about art in context but emphasises how the aesthetic experience of art is significant because of its 'communicative effectiveness' and subsequent 'democraticratising' effects. Dominant 'iconographic' art history approaches, in the early 1980s, were understood to have failed to engage with seemingly abstract art because it can not be easily or immediately contextualised by religious or social themes.

Landscape understood as a representation behind which biographical and personal understandings of place are hidden (Andrews 1999), alongside and overlapping with ideas from philosophy and psychoanalysis, have been very influential in cultural geography and art history, while the idea that landscape also 'works' on a more material, practical level has shadowed this development (Mitchell 2000). Malcolm Andrews (1999) describes how landscape as a serene mask behind which our everyday dependence on 'Nature' is hidden, is incompatible with post war awareness of environmental change and destruction. Here '[A]s a phase in the cultural life of the West, landscape may already be over' (p22). In this post war context I situate Lanyon's work as attempt to make 'landscape' relevant to his social, political, and cultural era.

Lanyon and art history: critical writing and published books

The post war dominance of iconographic methods and their recent questioning (Sorensen 2000) perhaps reflects why Lanyon's 'abstract' work attracted little attention in the twenty years after his death, but has slowly been gaining the attention of critics. Here I describe how approaches to Lanyon's work have changed in terms of developments in critical thinking and

shifting historical contextualisation. Andrew Causey (2006) writes of how 'the tide of taste' had turned against Lanyon and the St Ives artist as the 1960s began. An exhibition of his work in 1968 made little critical impact. An exhibition in 1985 of the St Ives Artists as a group featured Lanyon and situated his work as 'Cornish art'. Several other exhibitions abroad situated his work as 'Cornish' but in an international context. Causey argues that such a narrow focus 'leaves out' his international influences and reputation, and his attempts to be both local and global, particularly as the 1960s began.

Patrick Heron wrote about Lanyon in the British and American press and reviewed his exhibited works in the 1950's. Later Lanyon disagreed with Heron over combined themes of local history and total abstraction. In 1959 Lawrence Alloway described Lanyon as possibly 'our last landscape painter', and by this time landscape and nature were themes fast becoming out of date (Causey 2006 p193). Alloway was an early supporter of Lanyon and helped to establish 'abstract work suffused with natural references' as a genre in British art of the era. Issues addressed by Lanyon were seen to overlap with those of impressionist artists in terms of its efforts to 'transcribe visual experience with even greater fidelity' but this was considered backward-looking (Greenberg 1949 quoted in Causey 2006 p192). In his BBC interview recording of Lanyon, Alan Davie and William Scott in 1959 critic David Sylvester emphasised personal responsibility of the artist, stressing process over the finished product. He considered these to be the most internationally renowned British painters of their time.

John Berger (1952, 1954) engaged with Lanyon's work, and relied on Lanyon's own explanations of his works as a way in to exploring their meaning. At the time Berger was interested in urban realist art but described Lanyon as 'the most imaginative landscape painter we have' (Causey 2006). He recognised favourably the ways in which Lanyon's work 'evoked' a place or a moment rather than realistically depicted it. However Berger was wary of Lanyon's

multiple layering of paint concerned by the potential for so many interpretations as to make the painting meaningless (1954). As an early supporter of Lanyon he later used the terms 'over-vague' and 'incomprehensible' (1954 p436) because a Lanyon painting was only to be understood alongside sources external to the image, and left lingering questions over exactly who its audience might be. Causey (2006) goes some way to resolving this when he says that art as a reflection of political or social conditions was what drove abstraction and for Lanyon this was also reflected in the landscape. 'Realist' use of colour is something Lanyon maintained, and he claimed his work was always rooted in the 'real'. Shapes and forms appear abstract but originate in his familiarity with places.

Andrew Causey was the only art historian to write at length on Lanyon until the 1980s. His 1971 catalogue of works is puts forward ideas and opinions, rooted in art criticism of the time. Causey uses many quotes from Lanyon himself to 'interpret' the images whilst offering a judgement as to whether a painting 'works' as a whole or only in certain aspects, in terms of form, colour or light. Causey also ties a painting's meaning to Lanyon's own encounters with other influential artists and personal biographical details. The short introduction is by Naum Gabo which portrays a perspective on Lanyon from the position of another artist and details the processes Lanyon went through in generating his paintings. Causey's (2006) book, *Modernism and the Land* starts with biographical details but focuses on contextualising Lanyon culturally, socially, critically and geographically. He situates Lanyon's earlier emphasis on landscape within the terms of modernism and describes how significant this was for landscape art which had been co-opted into nationalistic tropes during the world wars. Causey engages with Dennis Cosgrove's ideas (p19) and writes about how Lanyon subverts the notion of a dominant 'all seeing eye' implying possession of what is seen. He is keen to point out how, for Lanyon, 'belonging' was not synonymous with ownership or commodification. This book pays much more attention to the critical opinions of others, it is chronologically organised and its

focus on the context of the works, their critical reputation and Lanyon's professional influences, differs greatly from a focus on the content of images in his 1971 book.

In a recent talk at the Tate St Ives (November 2010) curator and art historian Chris Stephens was careful to point out that, for art historians, Lanyon's style is understood to have developed in relation to contemporary modernist debates in the art world, over and above the influence of place. Places are significant but not deterministic. So Lanyon's marked change in style in the 1960s is understood to be primarily a response to changing artistic conventions than socio-cultural and technological developments. Causey (2006) recognises the ways in which Lanyon's late work uses collage to generate 'activity forward of the picture plane' to 'give greater presence to the painting' (Causey 2006 p204). For Causey this demonstrates the strength of American art's influence as Rauschenberg and others pursued a breaking down of depth and attention to the surface of the image. Garlake (1998, 2003) and Stephens (2000) also note changing technologies which altered his experiences of landscape, such as gliders, motorbikes and cars. Causey (2006) draws on his use of colour photography too and how this influenced his work in terms of a change in the vividness of his paintings and also the subjects he chose to photograph and subsequently paint. Like Garlake and Stephens the influence of Adrian Stokes's writing on art is also recognised. Lanyon's influences are understood as broad, at times looking backwards to cubism or British landscape painting, but always aiming to take his work forward in new directions (Causey 2006).

In the book '*Cornwall*' (1978) there are no words and the relationships between Lanyon's sketches and Andrew Lanyon's own black and white photographs are juxtaposed and left open to interpretation. Andrew Lanyon is Peter Lanyon's son. There is an introduction by William Feaver. This personal view of Lanyon by a friend and artist summarises his career and his personal memories of Lanyon and the Cornish landscape. Andrew Lanyon has also self-

published books about Peter Lanyon which are rare and only accessible via specialist library collections. *Peter Lanyon 1918-1964* (1989), *Wartime Abstracts* (1990), *Portreath: the Paintings of Peter Lanyon* (1993) all include original quotes and reproduced writings, sketches and postcards while offering fewer 'interpretations' as art history books tend to do. They are described as themed 'cuttings books' and illustrate family life and his career in the manner of a scrap book, occasionally contextualised by memories of friends and family.

Margaret Garlake's (1998) short book, *Peter Lanyon. Tate: St Ives Artists Series*, is organised around Lanyon's notions of place and it describes potential 'influences', theoretical debates in art and other artists work. Garlake (p11) refers to Tim Ingold's (1993) ideas about relationships between body and environment which have also recently been of interest to geographers demonstrating a continued overlap of interests. A sense of what Lanyon was trying to do emerges from her specific engagements with the works themselves, underpinned by a wider knowledge of influential theories and philosophy. Margaret Garlake (*Peter Lanyon: his drawings*, 2003) focuses specifically on drawings and the contexts in which they were produced. This gives an insight into Lanyon's working practices and the places he refers to in more familiar paintings. It is a geographically orientated project because many drawings were done outside in situ. Her focus is on how Lanyon's work was rooted in the *visual* experience of place. Bold strong strokes of charcoal, and 'almost fearful pencil lines' contextualise his work and frame of mind as much as his own written explanations (p3) and 'give glimpses of a man and a life' (p92). A student at Corsham whose drawings impressed Lanyon is discussed and her stylistic influence on Lanyon brought to the fore, as Garlake explores the effects of mediums with which he drew, and the diverse materials on which he drew. Sketching and annotating on thin paper as 'workings out', or drawings as finished pieces, signed and dated, which he exhibited more often as tastes changed are examined. The number of drawings Lanyon produced in particular locations throughout his career are evidence of the importance of

particular places. This book also acknowledges engagements with landscape art by geographers (Cosgrove 1989) but focusing on drawing gives a different and more nuanced perspective on Lanyon's influences and practices, his life and work, than already published writings.

Chris Stephen's book (2000) is organised into largely chronological themes. Because Lanyon himself is understood to be influenced by psychoanalytical, existentialist and phenomenological ideas these are employed as significant for understanding how he brings landscape and art together. Such ideas are not applied uniformly but used where they seem to 'fit' with Lanyon's practices and may reflect Lanyon's own idiosyncratic relationships with broader philosophical ideas. Stephens maintains a focus on the notion of 'otherness' in artistic practice through which artists are understood as defining a sense of self in opposition to the material they work with. This focus, implicitly treating individual subjectivity, or *the* artist, as most significant, is more apparent in certain chapters. Following Lanyon's own comments, Stephens (p115) explores his nudes in terms of touch rather than a distancing gaze, and positions the work's relationships within a psychoanalytical framework of self-other. The power relationships instantiated within this notion are uncontested. I use Stephen's work here as a point of departure for my own explorations of such relationships.

To open up the power relationships instantiated by the 'gaze' to contestation I explore Lanyon's specific use of 'touch'. A self contained 'self-other' (male-female; subject-object) framework is understood to exclude feminine agency and I attempt to reposition it as one framework for understanding among many (Manning 2007). This differs from notions of art as representative of ways of seeing as it engages emotions, feeling and of whole body experience, in part originating from ideas expressed in Lanyon's own work and writing.

Geography and Lanyon

Peter Lanyon's paintings are related to his 'geographical knowledge' and it is this aspect which has interested geographers. David Crouch and Mark Toogood (1999) tie in notions of Lanyon's landscapes with the philosophical approach to space and place put forward by Merleau-Ponty (also noted by Garlake (2003) and Stephens (2000)). Their main concern was with 'how the art gets made' and Lanyon's own creative practices. This paper fits in with areas of cultural geography seeking to put the body 'back into' geography, those concerned with creative geographies and performance, practice and place and the relationships therein. These relationships were also of great concern to Lanyon and are explored in his work. Like Crouch and Toogood (1999) I have focused a chapter on *Offshore* (1959). Firstly because it is exhibited publicly and Lanyon recorded its making it on tape, now published (1982) and publicly held, and secondly because it is about a place; Portreath, *and* an event; his encounter with it. This paper is part of a move away from studying visual 'representation' and the 'surface value' or aesthetic aspects of art.

Recently Crouch (2010) has published further on Lanyon and takes his ideas forward alongside those of his other research interests relating to lay geographies and 'flirtatious' or playful relations to place and practice. I build on Crouch and Toogood's (1999) ideas, and take Crouch's (2010) creative approach forward. Crouch (2010) demonstrates an awareness of 'feminist ideas' but does not pursue these. I differ by exploring the political implications of centring the body in studying 'land'scape, specifically seeking out a feminine voice (see chapter 8). I also differ as I link Lanyon's elemental engagements with land, air and sea with 'elemental philosophies'.

I have summarised how developments in art history can not be understood in isolation from artists and their work, and the kinds of work they produce. Such theoretical and

methodological explorations have brought art and geography closer together through a shared interest in landscape. Critics have ceased to try to categorise Lanyon as 'abstract' or 'realist'. Such categories have become less important and Lanyon's resistance to categorisation by bridging 'realist' and 'abstract', painting or sculpture, portrait and landscape in his work, is recognised as part of what makes it so interesting (conversation Martin Lanyon). Changes in how Lanyon's work has been understood demonstrate the wider changes in art history and beyond. I situate my work here within this frame of reference, as a starting point for a different avenue of exploration into his work.

So taking Crouch and Toogood's lead I explore Lanyon's landscapes in terms of practices, and use philosophy as a way in. Following this emphasis on practices there is always a methodological element to the project. In asking what geographers can learn from creative engagements with landscape, and Lanyon's work in particular, questions of 'how the art gets made' (Crouch and Toogood 1999) are always haunting the landscape, the project, the research. Consequently how 'landscapes' come about in everyday life is a concern of geographers and landscape artists. Being an embodied, spatialised story the images produced by Lanyon, and the written material in the archives, reflect a historically specific politics of the body and place. And orientate a politics of viewing when read, or experienced, in the present.

Human and cultural geography is also developing new ways through a methodological engagement with landscape. Hayden Lorimer (2003a) works with the notion of landscape telling 'small stories' activated by haptic engagements with the past and the present. And in following this line of animating the past Lorimer (2003b) positions this approach to the historical geographies of landscape as engaging with an 'active archive' (2006). Lorimer and Lund (2003) describe the physical production of landscape 'facts' through embodied activities as well as objective methods, showing how the subjective and objective, the cognitive and

haptic intertwine. John Wylie (2002a, 2005, 2006) also engages with landscape 'in the present' in a way that sets up a responsive interaction between self and world, in mostly rural places. Through these movements the particularities of both landscapes and subjectivities emerge.

Wylie focuses on vision in particular. He uses Merleau Ponty's notion of vision, where it is considered to be as 'haptic' as the other senses. The 'gaze' is a product of an intertwining between self and world. David Pinder (2001) uses audio-art-walks through the city to engage with how urban landscapes and geographies are remembered, mobile, real and imagined. Tim Edensor (2000) also looks to the processes of decay and dereliction which speak of places and their pasts and how these present themselves in today. These disorderly spaces challenge conventions of remembering in urban environments. Edensor conceives of these places as sensuous, disorderly and affective. They therefore have the potential to contradict and challenge more formal forms of social remembering because they are improvised, conjectural and inarticulate in moments of engagement with the present. So in Pinder and Edensor's work places are haunted by the past. Memories are drawn out as relational and interactive, but also potentially subversive, political and spatialised. In Wylie's research places are inter-subjective, affective and tactile. In much of this research the 'methodology', the process of understanding places, *is* the research. This knowledge of the world is produced in an everyday and on-going sense. For example, for Lorimer walking and talking together *is* the process of research. So research comes about as the 'production of knowledge' in the same way as theorisations of the ways knowledges of the world also come about.

Geographers have also more recently become interested in narrative and biographical methods too (Thomas 2004, Daniels and Nash 2004, Wengraf 2001, Letherby and Shaw 2009). This work draws together the on-going sense of time and space as they are co-produced. It situates the 'self' as on-going and spatial at the nexus of, what Wylie terms in the context of

landscape, 'materiality, corporeality and perception' (Wylie 2007 p178). And so this relationship at the centre of the research feeds through into the conducting of research too.

I have focused on two aspects for this project, and so divide it loosely into two parts outlined below. Part one foregrounds my process of research, the memories, archives and landscapes to which they refer. Part two foregrounds Lanyon's own 'methods', and the theoretical implications of these for a geographically orientated understanding of the relationship between self and world. However, I stress here that these two spatially and temporally differentiated aspects of the project are so intimately related that the connections between them are most important, and this division perhaps reflects the limits of text as a way of presenting research, rather than an obvious opposition inherent in understanding Peter Lanyon's life and work in this way.

Part One

Part one is biographical, and here I explore how Lanyon's responses to place carve out a specific and biographical geography. I explore the politics of the art, how it gets made (Crouch and Toogood 1999) and its material effects. This relates to my own story of how I have come to know Lanyon's paintings, and the ideas, spaces and cultures surrounding them. I examine research done in geography and the humanities on biographies and materiality as methodologically significant. I focus on specific paintings and material in the archives as sources of knowledge about Peter Lanyon which link to a wider, contextualised understanding of time and place. So time and space intertwine in the researching and telling of Lanyon's stories, which are at once biographical, spatial and bound into the fabric of place. I trace how Lanyon's travels, his geographies, are important in his understanding of landscapes, both home and abroad.

To expand these ideas I examine my own encounters with three paintings as eventful, and accordingly Lanyon's own encounters with places and people as eventful too. The painting *St Just* (1953 figure 19), and the memories of other' associated with it, alongside Lanyon's own writings and preliminary works leading towards it as a finished object, weave a thread between places from Italy to Penwith, and over time, from the mining disaster it recalls, to my own experience of it in west London, in the present. In a similar way I move on to explore Lanyon's methods of creative engagement which lead up to his painting *Offshore* (1959 figure 21) and then my own encounter with the work, and the memories others associate with it. Lastly in this section I examine the stories related to a series of works called *Godolphin* (1948, figures 38 and 40).

Part Two

Part two follows these same themes of bodies, land, sea and air but in a different context. Firstly Lanyon's landscapes of home and abroad are addressed in terms of the stories they tell and the geographies they embody. Secondly Lanyon's engagements with the female nude and landscapes are explored with a feminist politics in mind. Thirdly I look to Lanyon's seascapes as a place where he resists any easy feminist critique and takes the sea, its edges and points of contact with land and air as spaces where he could perhaps explore his own sense of self. Fourthly I explore Lanyon's aircapes alongside the questions Luce Irigaray (1983/1989) asks of Martin Heidegger's philosophy. And then in terms of what cultural geographers can gain from a shift away from landscape itself towards its points of contact with other elements, below its surface, and above its ground; at its edges. I conclude by putting Lanyon's narrative as I came to it together as a life geographic. And then argue that geographies always have a politics, which can be known in many ways, as emotional and sensory places too, as spaces which flow with different rhythms.

The relationships between 'things' which are understood as categorically differentiated, in for example, areas of research, the 'natural' elements, bodies, places, are picked apart by Luce Irigaray, in terms of how their 'naturalisation' supports a politics of gender and associated difference (Grosz 1994a). By taking some of these ideas and working them through Lanyon's work and life I explore a specific time and place in which masculinity emerges alongside a femininity which does not have to be interpreted as subordinate. I argue that Lanyon's approach left space for femininity, sometimes elusive, and sometimes embodied by Lanyon's actions themselves. From this seemingly 'masculine' or 'muscular' art, a contribution can be made to a reclamation of places and times, for women in historical geographies of the twentieth century. As a starting point for looking at western art, where femininity is always, already, powerful but in specific ways, I seek a more inclusive positive history of women as they are presented by 'male artists'.

This focus on 'the body' (or perhaps 'bodies' might be better) relates directly to geography. Because Lanyon's embodied approach to paint land, air and sea relate his own experiences directly to the places in which they occur, and in turn shape those places too. They are biographical *because* they are geographical and geographical *because* they are biographical.

As Teather (1999 p7) states

"Our bodies occupy space but they are spaces in their own right. The 'space' of our body is encoded with 'maps of desire, disgust, pleasure, pain, loathing, love' (Pile 1996 p209) the body and gesture are inseparable: bodies make statements, involuntary and/or through deliberate choice. The body is a 'site' for consumption and for the expression of values. Through the body's sensory organs, we perceive the qualities of space; through our cultural baggage we assess space; through a combination of creativity and motor skills we adapt and design space".

Particular bodies and particular spaces give rise to particular experiences and in turn shape those bodies and those places accordingly. In the west the white, able, male body has a history of dominating the representational realm of expressing such experiences. So here I address the limits to expression engendered by the association between masculinity and representation, and explore non-representation as a way of expressing different facets of masculinity on one hand, and the embodied experiences of 'differently constituted bodies' on the 'other'.

I explore how women's traces cover the canvasses and landscapes of western art. Difference is not approached in terms of divisions but connective spaces. The idea of landscape, of air and sea, can be reclaimed by women of the past if only we open our eyes to their presence. The fundamental premise of much research into power relations, place, landscape and gender is based on the boundaries between inside and outside, self and other, east and west, rationality and disarray, culture and nature, masculine and feminine being constantly policed. In art history landscapes are read as part of a disciplinary practice of controlling an unruly nature, framing it, controlling its apparent unruliness (Nash 1996). The female nude is also read this way (Nash 1996, Nead 1992). The associations between nature and femininity as aligned and threatening to a masculine rational ordered world where field boundaries are maintained, where bodies do not leak, where emotions are checked is asserted. My argument here, using Lanyon's landscapes is to challenge stereotypical notions of 'masculinity'. I challenge the idea that art and landscape are necessarily gendered in clearly defined ways. Lanyon's work is much messier than this, his landscapes embody a whirlwind of body and space.

In *part two* then, I consider Peter Lanyon's work and writings as expositions on landscape, seascape and air-scape. Beachcombing and the flotsam of life are metaphors Lanyon himself used

to describe his methods, and these ideas provide a way into his creative relationships with his environment, and the stories woven through such landscapes.

In a letter to Naum Gabo he wrote *"I found it possible to walk during my period of painting and bring back with me significant objects to have with me during the next stages of painting"* (Peter Lanyon 1949). The relationship between theory and practice, in terms of my own methods and Lanyon's, drawing on academic literature from the arts, performance studies and geography, sociology and anthropology underlies this section. As theories and philosophies of place worked out and performed through his bodily movements, paint and print, his always subjective, sensuous and sonorous landscapes are an interesting project for a geographer. Peter Lanyon described himself as a 'provincial landscape painter', 'a place man', although he trod a line between abstraction and realism his paintings were always rooted in his experiences of places (Garlake 1998). Hence the idea that his work, his approaches and the objects themselves, can be understood as expositional (Barrett 2007), is followed through in Lanyon's ideas and theories of landscape and self.

Geography's recent considerations of phenomenological, performative and embodied relationships to place in the emergence of person and place, often anchored by an abiding interest in landscape, make Lanyon's work, often unexpectedly, relevant and poignant. In part two I work through Lanyon's own practice and paintings as 'research' into landscape. Tracing the paths of his early work alongside the ideas of Tim Ingold where a shared concern for dwelling and place sets up a dialogue between the past and the present, Lanyon's paintings are also considered to do this. This theme continues in an exploration of landscapes of home and abroad in Lanyon's work. Then I move on to Lanyon's later work which engages with airscapes and seascapes, becoming more mobile, fluid and lively. It provides a critique of his

earlier phase, and at the same time, of the theoretical movements which can be drawn on to support it.



2. *Peter Lanyon in front of painting for Porthmeor Mural (1962) for S. Seegar New Jersey.*

Objectives

I have then four overall objectives. The first two fore-grounded in part one, the last two in part two.

To open up a dialogue between the biographical and geographical within a historical context by exploring a path between the past and present, roots and routes of geographical knowledge, creatively using material and visual objects, alongside narratives and memories effected by those objects.

To explore material, embodied and sensuous relationships between landscape, history and biography.

To enquire into how landscapes are animated or animating forging other forms of geographical knowledge in artistic or creative practice as research.

To work through the connective spaces between elements of land, sea and air, as Lanyon describes them in terms of his own movements, as politically expedient in thinking through spaces and times, bodies and places in terms of philosophical and feminist ideas of sexual difference.

Overall Context

To contextualise my own work here I explore how geographers have engaged with art and artists concerned with landscape, space and place. I explore work done in relation to bodies and embodiment which involves exploring how feminist ideas have become more prominent in 'mainstream' geography. How bodies, often female, feature in western art is addressed more specifically in part two, as it has been explored by geographers, anthropologists and art historians alike. How the politics of the body and images of bodies can be usefully thought through is suggested by looking at Peter Lanyon's work with these in mind. Then I turn to more recent engagements with the sea and water. Water and air are significant here as concepts and as 'materialities'.

In this literature the politics of taking fluids or fluidity, air and ephemeral phenomena, as a subject have come to light, so I look to philosophy and anthropology too. Luce Irigaray (1982, 1992, 1983/1999, and 1991) and Elizabeth Grosz (1995) have both written about the gender politics of water. The taken for granted solidity of things is written into western metaphysics. It is founded in/on the solid as a place to think; of thought itself. Western philosophy they argue has not engaged with notions of water and air and in a related move has not engaged with femininity in any significant detail. As such the ethereal, the fluid and diaphanous 'exist' despite dominant western philosophical ideas of how the world is (Irigaray 1983/1999). These 'hollow spaces' in their arguments are, it is proposed, not unrelated to the materialities in

which they are oriented. My analysis of Lanyon's later work focused on sea and air is pulled through Irigaray's philosophy of sea and air.

Peter Lanyon, I argue, resists any easy stereotyping in terms of masculine subjectivity. Following Cartesian gender divisions he was on the one hand 'typically masculine', with an interest in machines, and engineering, in political argument and sport, yet he was also greatly concerned with the emotional and sensual side of his life which, in tropes of western thought are often feminine and negative in their allusions.

Robyn Longhurst has described how femininity is often associated with 'challenges to bodily boundaries', with fluidity, relationality and a viscous or fluid relation to space. Bodies are the underside of reason, the fluid, and negative, passive opposite of the positive, rational, solid, active, mind and in western thought are seen to be feminine. Lanyon challenges not only his own bodily boundaries, and the boundaries of the land, sea and air in relation to his bodily space, but also western ideas about masculinity and femininity. In this sense his work deserves greater investigation.

What strikes me about Longhurst's arguments and sometimes Lanyon's reluctance to articulate or 'intellectualise' his paintings is that it is their very embodied character that makes this impossible for him. Thinking, discussing, voicing bodies is not something that is socially or culturally agreeable. Bodies are something 'done' not spoken of. Language is the preserve of the mind and so art and vision are used by Lanyon as bodily expressions, as conversations between bodies, his own (rather than the viewer's), and the landscape, its animate and inanimate relationships. Speaking to Lanyon's family there also seems to be a little discomfort in discussing what exactly the paintings 'mean', what he was trying to 'say'. So because perhaps of their visceral nature do paintings like these actively resist 'intellectualisation' in our

current moral, social and intellectual worlds? Or perhaps it is part of a wider reluctance amongst many artists and critics to intellectualise art work too definitively (Hatt and Klonk 2006). Thinking about them and communicating our thoughts crosses the boundary between the body and the mind. But art has always touched on this, from romantic and sublime efforts to stir bodily security at the edges of mountains or waterfalls, to Francis Bacons grotesque portraits, to Tracy Emin's focus on her own sexual activity, and so there is a history and a geography of relationships between places and people, minds and bodies, traced out by artists in paint as a language of the body. Barbara Stafford (1996) suggests,

"[I]n order for text-based theories, systems and methods to become autonomous referents, divorced from the sensory sphere above which they floated, the matter and manner of vision had to be demoted to intellectual nullity, to the realm of the merely showy or the fantastic" (quoted in Meskimmon 1998 p5).

So *"to place word and text over the more physical, sensual languages of the visual arts"* was something established by the Greeks, developed by Judeo-Christian cultures and cemented in enlightenment thought.

It is *"the divisive structural logic which separates and determines the hierarchy between mind and body"* and is *"the cornerstone of western epistemological systems"* (Meskimmon. 1998 p6).

Lanyon pushed the boundaries of landscape and the male body in his work and so there is an explicit geography to his politics of the body. So the next section sets out art, landscape and the body as the background to my research, and seeks out work done on the sea and air as a significant personal and political geography which reach beyond the images alone.

For Nigel Thrift (2008), as noted by Wylie (2007), non-representational theory is about 'the geography of what happens' (2008 p2). It is a response to the socially and culturally

constructed emphasis uncritically implied by work on representations in relation to identities. This work is seen to neglect the everyday, material and eventful nature of social and cultural life. It presumes that the land and the body, for example, are blank screens awaiting social and cultural discursive inscription (Wylie 2007). Non-representational theories approach the world through movement and the 'on-flow of everyday life' (Thrift 2008, after Pred 2005). Working within a phenomenological vein focusing on 'the lived immediacy of actual experience, before any reflection on it' (Thrift 2008 p6) it seeks to challenge any privileging of cognition over the affectual, pre-individual, extra-discursive (Bondi 2005). Those things that exceed representation and reflection, that are embodied and relational, those notions that are fleeting and ephemeral, that come about in moments which 'issue forth' from encounters between human and non-human liveliness are its tenets (Thrift 2008 after Ingold 2006).

Also addressing the separation of mind over body, thought over action, are those working within the area of 'emotional geographies'. This work ranges from theoretical articles (Anderson and Smith 2009, 2001, Pile 2009, Bondi 2005, Bennet 2004) to practical research in many areas of geography, from climate change (Farbotko and McGregor 2010) to children's policy orientated care provision (Horton and Kraftl 2009). While non-representational theory risks reinforcing the lines between mind and body (Nash 2000) emotional geography differs as it is seen to privilege cognitive ways of knowing. However, emotional and non-representational geographies address similar areas, in the study of the spatiality of interpersonal relationships (Bondi 2005). They work through how emotions are no longer thought of as bounded by the individual subject but spatialised and inter-subjective. Here art and geography overlap too in their interest in subjectivity and space.

Geographers have often engaged with the arts and artists. The mutual interest in landscape is often a starting point. Much of this has emerged as a critique of generalising laws and

positivist paradigms. Mid-twentieth century regional geographers such as WG Hoskins were concerned with landscape and by association how this extended into its visual appearance and representation in the arts. Humanistic geographies of landscape for example by Yi-Fu Tuan for whom "the study of landscapes is the study of the essence of societies that mould them" (Holt Jensen 1988 p81) and behaviouralist ideas about responses to landscape which emphasises the importance of perception, using mental maps for example as research tools, all focus on landscape and its visual character. In the early 1990's geographers moved towards more post-structuralist ideas concerning the social and cultural construction of space. This led many towards 'imaginative geographies' where images and ideas about places such as Imperial Britain or an idyllic rural Britain, were seen to be significant in wider socio-political understandings of the daily lives of those that lived there (Driver and Gilbert 1998, Cloke and Little 1997). How places and the relationship between people within them are imagined is seen to have powerful effects. Defining a group as other in relation to the more positive self reproduces the dichotomies which serve to maintain such power relations (Cloke and Little 1997) and suggests more thought be given to how to think 'otherness'.

At the centre of this was the idea of identity and an identity politics in a reciprocal, sometimes dualistic, representative relationship with others, space and place. Foucault's historical associations between knowledge and power and Derrida's deconstruction, and 'self and other' ideas about relationships from psychoanalysis, are notions informing many cultural geographies of landscape which follow a path from theory to practice, and often back again (Wylie 2007). What emerges is a dominant picture of western culture, art and thought, epistemologies and histories, which is always political. Critical analyses of landscape such as these can, as subaltern studies have shown, potentially and partially restore knowledges that have been marginalised by western thought and representation.

Peter Lanyon's work is interesting as he aims to break down elite, purely aesthetic landscape painting traditions, and those mystifying and occluding the physical, social and economic realities of those living there. Although how successful this is has been questioned (Berger 1954) it is local and vernacular myths and stories, embodied sensations and feelings, which often haunt Lanyon's landscapes. His work is often intentionally emotional and fluid, rather than solid and objective, but at other times idiosyncratic, seemingly acquiescent to stereotypical expectations. To this end, it can be read as a slippage, a crack in the facade of post war British masculine identity where other histories and landscapes of the self come into view, and in turn set up different relationships with others, perhaps ones that don't result in 'othering' at all? In terms of the research that has gone before, this is a 'critical study of the self', by looking towards that which is often powerful in its invisibility (such as whiteness, western-ness, masculinity or the objective standpoint) I hope to follow a post war history and geography of place and person which follows other paths for understanding spatialised identities and knowledges.

From the other side, the 'spatial turn' and a concern with space and place brought other social science, arts and humanities disciplines closer to geography. Three recent art history books on Peter Lanyon for example mention geographer's ideas highlighting the inter-disciplinary focus of landscape and how space has become an issue outside of geography too (Garlake 2003, Stephens 2000, Causey 2006). Landscape embraces many disciplines and is understood from many angles, solid or fluid or here, there or in-between.

Art and artists are not only interesting for geographers where a primarily visual medium of communication is considered. Collaborative research between geographers and artists as well as studies of the art works themselves have emerged (Foster and Lorimer 2007, Nash, Rose, Driver, Prendergast and Swenson 2002). How the art gets made, the creative processes

involved and the embodied nature of art as a process that mediates between places, people, materials and other people and then back again, the eventful nature of works of art and the work they do in terms of landscape makes this an exciting and seemingly of endless interest to geographers. Collaboration is considered as an alternative form of knowledge production with the potential to enrich understandings landscape and our relationships with it (McLaren 2008).

My research into Peter Lanyon's paintings is not only about the visual effects of the paintings, but a historically, materially mediated biography of place and person. I develop a more creative approach which is more conversational, less rigid (or formal) to allow the liveliness of the objects themselves, from letters to paintings, to speak as they are encountered. Underlying this is an awareness, stemming from Lanyon's work itself and recent ideas in geography, which understands landscape as more than aesthetic representation. In this respect Lanyon's work and this research contributes to a critique of early ideas about landscape as text, and is concerned also with the material and the everyday lives of those that live within it.

Lanyon's work demonstrates a concern for his own 'everyday' which is unavoidably inscribed in his paintings, demonstrating how landscape and art here, are both biographical, philosophically and socially concerned. As many geographers have "*tried to conceive of what more there is than representation, what representation is intended to achieve and what else might be done?*" (Lorimer 2007 p89). Lanyon it seems asked similar questions, and his paintings continue to reiterate these thoughts. For Lanyon, as for many geographers, landscapes and research into them is rooted empirically in their material form, yet embedded also within the wider social, cultural and practical everyday contexts. The links between these elements, the material object and its meaning, for Lanyon is the body and experience, sensation and memory.

Questioning how emotions and feelings shape society and space too, blurring the often feminized notions of emotion, subjectivity, passion and engagement, the gendered and spatialised boundaries between personal and professional, public and private lives (Anderson and Smith 2001) works towards a picture of 'landscape' as a space of conversation between different places and other times. Approaching the world or research with the blurring of such boundaries in mind potentially opens up different ways of understanding the relationships between society and space, time and memory.

I contribute to this area of interest by taking a biographical approach to landscape. The idea of art as a process, and works of art as eventful, is central to this project. Peter Lanyon's works often reveal the processes he went through to arrive at a 'finished' painting, although for him they were never finished, endlessly completed by the viewer and his or her response to the painting. So in this sense that they can be considered as events too, in that they happen or take place as they are encountered. It is because of his interest in the processes of landscape, historical, social and natural, and the process of painting landscape and then the lives of the paintings themselves as objects, that he is so intriguing for a geographer. I trace how landscape is performed in Lanyon's work as animating, forever in the making, a product of inter-relations, not only between people but things, ideas and times too (Wylie and Rose 2006). Since Lanyon is no longer alive 'collaborative' research, and oral history methodologies, are not possible, although a biographical approach will hopefully allow a historically mediated dialogue between geography and art, landscape and time to emerge (see appendix 5 for a life overview). So from here I explore the theoretical and methodological approaches I have taken in part one as a starting point to explore Lanyon's own 'methods' in part two.

PART ONE



3. *Lost Mine* (1960)

CHAPTER 2: THEORETICAL BACKGROUND



4. *Dorset Green* (1960)

Introduction

A study of Peter Lanyon's work, within the discipline of geography pulls together many areas of research from within and outside of geography. Such ideas can be seen to shine a spectrum of light on his life and work may help to illuminate his pictures and practices in different ways and reflect back different understandings of land, air and sea. In this section I locate Lanyon's work within current geographical thought relating to geography, art and artist, visual representation, embodiment, non-representation, emotional geographies and feminist perspectives. My aim is to review the relevant literature in and beyond geography. Then to demonstrate that particular conceptual approaches have political effects on the kinds of knowledge produced.

Geographies

'More than visual' (Rose G 2003) or more-than-representational (Lorimer 2005) approaches foreground haptic or corporeal aspects of seeing, emphasising that landscape is relational rather than represented (Matless 1992, Turnbull 2001, Crouch 2003, Nash 2000). The production of landscape through formal and informal activities is not confined to 'professionals' but emerges in the activities of people in their daily lives as material, embodied, experienced *and* mentally, intellectually and creatively engaged (Matless 1992).

While the visual experience of landscape is structured and patterned by social processes, how exactly landscape emerges from our everyday actions is intimately connected to other processes (Rose M, 2003). Systems of representation, identities and landscapes do not exist '*through a pre-established systemising force*', such as hegemonic or dominant discourses, but '*through the active process of being given form, that is, because they are constantly, though not consistently, put to task*' (Rose M, p462). This concept is central to addressing Lanyon's particularly embodied perspective.

As Ingold writes “[A] place owes its character to the experiences it affords to those who spend time there – to the sights, sounds and indeed smells that constitute its specific ambience. And these, in turn, depend on the kind of activities in which its inhabitants engage” (2000 p192).

Places are seen to be unbounded. As Ingold says they *are* centres, and boundaries exist within them but do not constitute them. Boundaries are an integral part of the landscape, but generated within it relationally. They are always in flux. A biographical approach foregrounds the ways bodies and places imply each other as complimentary terms, and work towards generating differences in mutual, provisional, participation.

Reading Gill Valentine’s (2003) work Crouch suggest that the body and practice offer moments of resistance to commoditised representation and the expectations they try to assert. As such the body can be a site of empowerment. Crouch uses the concept of ‘imaginative practice’ (p8) to explore particular spaces as performative. In this sense Peter Lanyon demonstrates a feeling of embodied belonging with the landscapes of his ‘home’ in West Penwith, in contrast to those artists who moved here from London during the war who had no memories of childhood for example, bound up with the places they were painting or sculpting. In a playfully antagonistic mood he offers an alternative to scenic picturesque postcards aimed at tourists to the region by remodeling them and poking fun at what we might recognise as the distancing ‘tourist gaze’. He used a subjective position engaging multiple senses in painting the landscape, which points to his use of space to negotiate, and unsettle previous visual attempts at representing place.

Ideas from philosophers have also informed recent work in geography taking a more self-reflexive stance. This work questions geographical knowledge and the ‘who, where, why and effect’ of its production. Fore grounded in this work is the idea of embodiment and practice, of the materiality of the world, of our bodies in a mutual relation that is significant for how we

live and relate (after Crouch 1999). In short they do away with the idea of place, space and landscape as text, discourse, with space as linguistically arranged. In other words 'representation' as it has been used as an analytical category does not often directly deal with the materiality of matter, with a sense of immersion, of sensation or tactile response (Butler 1994). And this area of research is set to foreground the notion of materiality.

Art and artists



5. *Sven Berlin, John Wells and Peter Lanyon hanging their work for the first St Ives-based Crypt Group of Artists exhibition (1946) © Tate archive (Bird, Frost, Lanyon, Hilton, 2006)*

Tim Ingold (2000) counters a cultural and representational view of landscape but uses the language of dwelling rather than 'performance'. He rejects the divisions inherent in

representational ways of thinking about landscape. Drawing on the humanist ideas of Meinig, landscape is

"the familiar domain of our dwelling, it is with us, not against us, but is no less real for that. And it is through living in it, the landscape becomes part of us and we become part of it" (p191, emphasis original).

It is this vein that I explore Peter Lanyon's own landscapes of home and abroad in part two. Tim Ingold (2000) also critiques modern western conceptions of 'art' conceived as 'hall marks of humanity'. This way of thinking he says

"... reveals a capacity, common to all human beings, to disengage consciousness from the current of lived experience so as to treat that experience as the object of reflection. Such reflection is the work of the imagination and its products are symbolic of representations" (2000 p111).

In this definition he asks how to interpret the correspondence between the depicted figure and the animal it evokes. In Lanyon's work too then, it is possible to try to approach landscape without a preconceived idea of what it might be. Not as an object of reflection, a representational landscape, but as depicting an embodied relationship, inviting an embodied response.

Ingold (2000) engages with the landscape in painting, and 'out there'. He says *'we experience the contours of landscape by moving through it so that it enters- as Bachelard would have it - our muscular consciousness'* (p203). This is experienced in the landscape as paths and tracks impose a habitual pattern of human movement upon the landscape. However, Ingold's notion of this harmonious landscape, somehow immune to instability is criticised by Massey (2006). She notes that unsettling notions of place has become popular in geography recently. She

does not argue that harmony is not possible but that the coherence of landscape is not questioned. As Massey (2006 p15) goes on to say

“However there is a further point, which perhaps arises as a result of this assumption of harmonious coherence, and this is the spatial--temporal (and perhaps especially spatial) confinement of such perspectives. Even when critical, its evocations appear to require an intimacy of some sort. It is a confinement, a restriction, which can reverberate in a number of ways. It can, and perhaps most ironically given some of the theoretical dynamics that have given rise to it, reinstall human transcendence and so open up the old fault lines between humans and the rest’ (Hinchliffe 2003 p220). There is, indeed, a human and often individualistic self-absorption in much of this literature, and perhaps particularly in the literature in geography around performativity (see also on this, Demerit 1994b).”

Massey warns of not thinking of non-humans as subjective agents too. The localness of the dwelling perspective is something Cloke and Jones (2003) also consider (Massey 2006). To think through Lanyon’s life and the objects through which it is told as active agents is a productive way of moving forward here. Ingold’s ideas are useful because they explicitly spatialise ideas of embodiment and affect and emotions but are countered in their potential to be individualistic in the way Massey describes because of Lanyon’s own breadth of engagements, human and non-human, land based, or air or sea borne.

There is a long history of studying landscape art in geography but existing understandings of the world can constrain the process of thinking in radically new ways (Rose G 2003). Lanyon’s work, which is not immediately representational in style, offers the chance to probe the visceral, visual and tangible aspects of landscape and practices of subjectivity (Crang 2003b). As Crouch and Toogood (1999 p72) state ‘abstract art provides a challenge for geographers’ as it does not make itself accessible to iconographic and representational approaches common in the development and analyses of landscape as a concept in Geography. These *“Risky encounters ... can step outside language and in their newness break out of the prison house of what is already said and done”* (Rose 2003a).

Lanyon wrote “*I see vertigo as a sort of angst applied to landscape*” (letter to Bowden 23rd July 1953). He seeks out those places/moments when things are out of balance, when the unknown is dizzyingly within reach. He wrote often about seeking out ‘the edges’ of things, both his own body ‘where the flesh touches at the lips’ (Letter to Bowden March 1954) and those of others, but also the land/sea, land/air, sea/air. It was these that occupied his work in different ways throughout his painting career and informed his engagements with the world from which he drew. I consider Peter Lanyon as a ‘trickster’ (Haraway 1999) but not of science but of space, of place and landscape. Examining his work suggests other ways of being and other possible worlds.

Visual representations

Geographers have long been interested in the visual (Driver 2003). The visual recording of places in relation to one and other, or at different stages of development or decay, in many geographical forms and contexts is testament to this. However, that modernity frequently equates seeing with knowing has been problematised (Bondi 1994, Rose G 2001).

Although science claims to be objective in its gaze, gender, sex, race, nation and class are unavoidable conditions of observation (Haraway 1991). Vision, seeing and observing are positioned, partial and constructed historically in these encounters. Geography as a physical and social *scientific* discipline replicates these hidden biases. Geographers and their research make real material impacts on lives and are embroiled within power geometries that are social and spatial. As the source of professional knowledge about the world geography has a responsibility to those that the knowledge it produces might affect. Thinking through vision and landscape is pertinent to the production of knowledge in Geography.

Visuality refers to the way in which vision is constructed: how we see, how we are made to see, what we see there and conversely what we don't see (Rose G 2001). Landscapes and knowledges are produced by going out 'into the field' but are registered and produced in 'embodied ways' that are little recognised by objective scientific methods and discourses (Lorimer 2003 p203). The 'physicality of viewing' is intimately related to other senses as well as historical, social and cultural contexts (Rose G 2003).

Ingold's (2000) concludes that it is not vision itself which must be held to account for the objectification of the world. The co-option of vision into the western project of modernity and objectification has reduced vision to '*a faculty of pure disinterested reflection, whose role is merely to deliver up 'things' to a transcendent consciousness*' (p253). The relationship between vision and objectivity is not causal but culturally specific. The prioritisation of vision with the mind, objective knowledge and the universal subject not only excludes other senses but does so at the expense of the feminine, the subjective and the particular.

Between perceiver and seen there is an absence of engagement which is present in relations of touch and sound. In this sense vision is neutralising, demanding no action or purposeful engagement between seer and seen. But vision is only affective as it reaches out with other senses. So it is bound up with movement and our perceptions of mobility.

Sight affords some foreknowledge of what is to come.

"vision would never reveal the world the way it does, arranged in depth and stretching away from us, were it not already used to move through it, and in so doing incorporating features into structures of tactile awareness" (Ingold 2000 p259).

Touch confirms the materiality of the visible. As Ingold puts it

"the dynamics of bodily movement establish the essential foundation for the static experience of vision, but are not part of that experience" (Ingold 2000 p259).

So to appreciate fully the ways in which vision is informed by other senses by movements and space foregrounds the body as a site of vision.

Place and person emerge under differing contingencies and contexts, in differently constituted bodies. An understanding of place and person, time and space that is a *'mode of argument and creative performance'* that can explore *"...the ways in which the politics of the past help shape contemporary political and cultural geographies"* (Nash and Graham 2000 p9) in terms of gender and landscape in Lanyon's work is therefore needed. *'These refigurings must acknowledge the permanent condition of our fragility, morality and finitude'* (Haraway 1991 p4).

Taking the body and the material as a site for the construction of sight, works through the politics of how images and ideas are practiced. Butler (1994) refers to Derrida's notion that 'matter' is produced as it is excluded, it is brought into 'being' (i.e. it is understood as matter) by our engagements with it but its materiality disappears if all we focus on is its representative and visual, aesthetic qualities. Vision is implicated as a mode of exclusion. What Butler (2006), reading Irigaray, argues is that the feminine, as matter, exceeds its non-position. She argues that femininity-as-matter refuses to be invisible, and 'has a voice' if only we think beyond normalised concepts with which we conventionally think about 'the feminine'. Rendered as a site of inscription for masculine ideas of the feminine, femininity reflects these back without any contribution of its own, guaranteeing phallogocentric self-sufficiency unless we seek out a way of moving 'beyond' such economies of exclusion. In Butler's words, what Irigaray does here is to say

"Fine I don't want to be in your economy anyway ... I will not be a poor copy in your system but I will resemble you nevertheless by miming your textual passages through which you construct your system and showing what can not enter is already inside it (as its necessary outside), and I will mime and repeat the gestures of your operation until this emergence of the outside within the system calls into question its systematic closure and its pretension to be self grounding" (1994 p157).

The feminine is a gap or fissure in the philosophical system itself. To 'be heard' or 'be seen' within such a system, for this system is the only current way of being heard/visible, Irigaray must use its 'language', but in doing so she subverts aspects of its authority. She seeks out the contradictions within this 'system' and exposes them. Such contradictory 'sites' are also sites of power for Irigaray. As Whitford (1991 quoted in Butler 1994) notes there are horizontal and vertical relationships between women themselves, and between the masculine and feminine which are never fully separable. These could be thought of as subsisting between categories, not belonging exclusively to male or female economies. Gillian Rose (2003) puts Irigaray's ideas here to use in terms of addressing her work as a conversational, two-way process. It is this in-between-ness that Lanyon seeks out too.

"The actual action which the picture sets up in the spectator should be able to help the spectator become, as it were, the figure in the landscape. In other words, my figures are the people who are looking at the painting" (conversation with Anthony Fry and Andrew Forge BBC broadcast 1957).

Because of this Lanyon's landscape art does not construct a place in which some people might be excluded, in the ways explored by Dianne Bayliss (1992 in Nash 1996) for example. I seek out the feminine in Lanyon's landscapes arguing that the fissures he paints make the divisions between real and non-real, representational and non-representational, more porous. The feminine seeps into his landscapes, and haunts its edges. But this is not a generalised 'the feminine'; it is specific, embodied and particular; it is a woman, as herself, as he knew her, but

always more than him. Place mobilises the recognition of an 'outside' of the same, which is different to its 'other' or its opposite.

Embodiments

The body can be understood as a way of de-centring (Longhurst (1999) or 're-corporealizing' vision (Nast and Kobayashi 1996).

"The viewing subject, decoupled from a formerly geometrically mediated and stable 'out there' was now considered materially co-extensive and mechanically enmeshed with the world" (1996 p79).

The senses do not operate as distinct registers here but are aspects of the whole body, functioning in movement, brought together in the action of involvement in the environment. So vision is embodied and materially constituted. Emotions occur in-between bodies and bodies, bodies and objects. Wylie too (2005, 2009) uses his own experiences of walking and seeing and how vision is implicated in what we know to exist as objects, as we move through space. Selves and landscapes emerge in and through what Wylie call the 'conditions of gazing' (2006 p522). Landscape is, in Wylie's work, 'an emergent resonance or affective field' (Rose M 2009).

Putting the body at the front of any research questions orientates research in a particular way (Pile 2009). Emotions and affect refer to what goes on in *between* the materiality of bodies and objects. Doreen Massey (2006) writes about the problems of thinking of places, and identities as a purely cultural or as 'raw matter' (Massey 2006 p6, after Hinchcliffe 2003). This 'cultural verses natural order' is related to the problem of separating mind from matter, inner from outer, in western thought.

Similarly how the mind/body opposition has been correlated with other oppositional pairs, is significant because within these lateral associations enable such categories to function interchangeably (Grosz 1995). So the body the earth and femininity are aligned while the mind public, cultural space and masculinity function interchangeably. There is a fundamental relationship between people and places which is embedded unavoidably within such associations (Massey 2006 also Grosz 1994). So theorising this relationship between people and places necessitates a questioning of assumptions underlying how we conceive of the body and of place, together. The body sits on the hinge between these ideas/places/subjects (Bradiotti 2003). It is at once biologically given and a representational form. It is signified and signifying. It is the place from which one sees and that which is seen by others as you.

Grosz (1994b) understands the body as 'a cultural interweaving and product of nature' (p18). There is a commitment to the fundamental differences between the sexes, and within members of the same sex group. The body is not precultural or prelinguistic but bound up in the order of power, desire and signification (Grosz 1994b). So bodies are understood as historical and biological. She says:

"Only when the relation between mind and body is adequately re-theorised can we understand the contributions of the body to the construction of knowledge systems, regimes of representation, cultural construction and socioeconomic exchange. If the mind is necessarily linked to, perhaps even part of, the body and bodies themselves are always sexually (and racially) distinct, incapable of being incorporated into a singular universal model, then the very forms that subjectivity takes are not generalisable" (Grosz 1994b, p19).

Although as Grosz notes, there is no language in which to describe such concepts in our intellectual heritage. Here I believe Lanyon's work can enter the debate, situated at the edges of landscape, orientated towards embodied experience and encounters, always touching on the non-representational in terms of subject matter, air and water, femininity and bodies.

Grosz maintains that our culture has imposed limits on the ways in which we think about human materiality

"notions which see human materiality in continuity with organic and inorganic matter but also at odds with other forms of matter, which see animate materiality of language in interaction, which make possible a materialism beyond physicalism (i.e., the belief that reality can be explained in terms of the laws, principles and terms of physics), a materialism that questions physicalism, that reorients physics itself" (1994b, p22).

In Grosz's assessment is that corporeality must no longer be associated with women alone; women are no longer bearing the burden of being the body for men. The sexual specificity of the body is pervasive

'it is integral to the status and social position of the subject ... because one's sex makes a difference to every function, biological, social, cultural, if not in their operations then in their significance' (p22).

The body is regarded as a site of social, cultural, political and geographical inscription, constitution and production. But also the openness of organic processes to cultural intervention is to be explored. An articulation of the lived body as well as relations between bodies is understood to be important here in assessing both the 'material' body and the 'socially produced' body as one.

Like many geographers Grosz takes ideas from Merleau-Ponty's corporeal phenomenology, as well as Luce Irigaray, Judith Butler, and Deleuze (1994). The 'insertion of the mind in corporeality' and conceiving of 'the mind as an incarnated body' is something she seeks to do (Merleau-Ponty 1963 quoted in Grosz 1994 p87). Never simply being object or subject, bodies are a lived reality for the subject and an object for others, the body is *'... defined by its relations with objects and in turn defines these objects as such'* (Grosz 1994 p87). For Merleau-Ponty

"[T]he body is my being-to-the-world and as such it is the instrument by which all information and knowledge is received and meaning is generated" (quoted in Grosz 1994 p87).

The body 'is that which sees or touches' and so it is never completely 'tangible' or 'visible'. In the experience of the subject it is form giving, actively *'differentiating and categorizing the world into groupings of sensuous experience, patterns of organisation and meaning'* (Grosz 1994 p87). The body is that by which there are objects and so can never be completely constituted as an object itself. Objects can be removed from ones field of vision, and are made possible as 'objects' by their potential absence. Ones own body can not be 'removed' in this way and so sits uncomfortably within a categorisation as 'object'.

Looking at bodies or people in space is something many disciplines do. These disciplines have a common geographical subject or spatial orientation. For Ingold embodiment is

"a movement of incorporation rather than inscription, not a transcribing of form onto material but a movement wherein forms themselves are generated" (2000 p193).

He takes the 'organism' as his frame of reference and therefore does not privilege human bodies over others. Inherent in this is the idea of a life-cycle where processes over time and space give rise to specific bodily understandings or embodiments. Mobility is the means to relating time and space, and thinking this through experiential registers.

'Embodiment' as a concept then has been key to returning the mind to its body, self to other, and picking apart the hierarchal relations embedded in this way of thinking that assert and sustain power relations. Erin Manning (2007) conceives of this Cartesian splitting of the mind and body as holding the senses captive. To counter such dualisms she proposes a 'politics of

touch'. Here the body is thought of as processual. Just how the body is conceived is an idea from which Manning and many others take as their point reference for further research.

Donna Haraway (1989) takes the position that bodies are discursively produced and discourses of science serve to naturalise what is in fact socially produced difference. Bodies are instantiated spatially because, as Massey (1984) also argues, society and space can not be thought of independently. In a less discursive vein Judith Butler (1994) describes how Irigaray understands the body in terms of its fleshiness and physicality, bodies are not masks or facades but the very place where knowledge is produced, the interface between the world and the self (Grosz 1989). Despite being politically motivated, perhaps the body and the 'feminine' located as it is within the body in western thought, makes bodies and the feminine an ideal place to explore the non-representational too.

Irigaray insists on the acknowledgement of two sexes.

"Recognising feminine specificity implies seeing and developing other kinds of discourse, different forms of evaluation and new procedures for living in and reflecting day-to-day life" (Grosz 1989 p126).

This is aligned with what has been recognised as the silencing of emotions and embodied specificity in western thought and in geography. Peter Lanyon's paintings provide a way of thinking that develops different ways of knowing, different ways of relating to space, and so allows different landscapes to emerge.

Irigaray argues that when certain figures are represented as 'feminine' the feminine is 'fully erased by its very representation' (Butler 1994 p149). Femininity is produced then as 'that which must be excluded for that' (masculine representational) 'economy to operate' (p149).

An economy of a *representation* of landscape, perhaps, is seen to feminise the landscape as its passive object whilst excluding the feminine in order for it to operate. This questioning of matter, and the specific 'matter' of the body, may be where non-representational theory and emotional geographies could locate a mutually acceptable discussion (Pile 2009, Tolia-Kelly 2006). Irigaray writes strategically around knowledge that is supposedly neutral, sexually indifferent and universally applied and insists on returning the (male) body to its products, and allowing the female body to represent itself.

Male produced knowledges are still valuable in many cases for Irigaray but as partial and contestable, as one possible knowledge amongst others. In this she uses a plurality of techniques, methods and procedures demonstrating that there are always other ways of proceeding. She does not present a more encompassing knowledge but a less encompassing one, which openly acknowledges its historical and cultural contexts, that is strategic in some instances and not in others (Grosz 1995 p43). She tries to occupy the tensions between disciplines and contrary knowledges in order to expose their presuppositions. I want to pay close attention to how Lanyon's work can be considered in these terms.

... *and Lanyon*

The idea that matter and form are oppositional is reiterated in the artistic categorisation of the 'nude'. A body constituted visually as inseparable from its form is that, most often in western art, of a woman. This differs from what Lanyon calls 'nakedness'. Nakedness is perhaps that which escapes the visual economy of representations of women in western art; women as 'nudes'. Rosi Bradiotti's (2003) definition of the body is useful here

"the body, or the embodiment of the subject ... is to be understood as neither a biological nor a social category, but rather as a point of overlap between the physical, the symbolic and the

material social conditions ... an interface, a threshold, a field of intersecting material and symbolic forces..." (Bradiotti 2003 p44).

Peter Lanyon's gendering of the landscape, the land as female and the sea as male, provokes some questions into the relationships between phenomenology and gender politics which I explore below. Vision is knitted into his sensing, moving body, informed by and informing other senses, memories and matter.

Art Historian and curator Chris Stephens (2000) uses psychoanalysis, and at other times phenomenology, as a way into Lanyon's work too. Peter Lanyon also demonstrates a consciousness of such ideas in his letters, alongside other phenomenological and philosophical notions. His son Martin Lanyon and wife Shelia Lanyon are not convinced of the direct importance of philosophical ideas as a basis for his work and it is easy to see how it is rooted in his own experience and memories rather than esoteric thought. But this, in itself, has a phenomenological aspect to it as the practice of knowledge and everyday life bleed into his work. A pluralistic theoretical position, or positions, is probably most appropriate in addressing Lanyon's paintings. His art work can be seen as contributing to such debates over self and world, subject and object, in a more embodied and visual language. Peter Lanyon, I think had his own ideas, sometimes purposefully contradictory or paradoxical, informed as they were by a wide knowledge of western thought and classical history, and worked through these, expressed them, in pen and paint.

Non-representations

Nigel Thrift's *Non-Representational Theory* has been hugely influential in how geographers think about "the geography of what happens" (2007 p2) and therefore provides a starting point to consider Lanyon's work. Like others who critique 'representation' Thrift is concerned with capturing the 'on-flow' of everyday life through an emphasis on practice. Corporealised

routines and specialised mechanical devices such as motorcars result in material bodies of work or styles that have gained stability through time.

Thrift recognises the 'sense-catching' forms of things: they follow a warp and weft of inhuman traffic with its own indifferent geographies, as objects or tools as part of a network of supportive elements. Lanyon's recycling of objects found in the landscape, on the beach or remnant in the process of making things, often make their way into his landscapes in material form, taking on new forms of life. Other 'objects' around which ideas or images, memories and experiences are held onto imaginatively are rendered material once again on the canvas, echoing their origin yet taking on a life of their own in an imaginative landscape. So the objects themselves can be understood as in some part generative of the meanings they glean from human and non-human involvements.

Thrift's ideas are pertinent, but some feminist geographers have an issue with the 'disembodied' embodiment which arises from affective engagements in this area of research, (Thien 2002) while some non-representational theorists take issue with the notion of a socially and culturally inscribed body, because affect is pre-social, pre-cognitive and immanent (Pile 2009, Bondi 2006). This debate is however useful as it points to the tensions in understanding place and person, those spaces 'between' if indeed they are spaces at all.

Affect is understood as a form of thinking, or thought in action, often associated with emotions, or embodied practices, as they occur in everyday life;

"defined as the property of the active outcome of an encounter" [affect] "... structures encounters so that bodies are disposed for action in a particular way" [and] "structures encounters as a series of modifications arising from the relations between ideas" (Thrift 2007 p178-179).

Sometimes 'Lanyon' disappears within the realms of atmosphere, or thermal air currents or calm seas, yet as he once stated; his paintings always start with himself. That is not to say that they don't extend in many directions but they remain painted in the first person. Thrift expresses distaste for a whole, reflexive unconsciousness with a 'recognisable identity' (p13), but is unwilling to let go of the human subject completely. Peter Lanyon's paintings are an exploration into the realms of landscape and aircapes and seascapes where an identity is forever in the making. His works are an experiment into the field of human subjectivity and geographical overlaps through which we are always moving.

Emotional geographies

Sharing a focus on the body, emotional geography also understands the body as the site of validation of knowledge; *'emotions are expressed and experienced in the body; affects define what a body can do'* (Pile 2009 p11). Emotions in emotional geography are seen, in varying psychologically rooted ideas, as cognitive, as *'thoughts' originating* in the body. Affect is that which occurs between bodies in encounters – it lies beyond thought *'it is the unthought'* (Pile 2009 p12). For emotional geographers the body is, the location of personal experiences requiring expression or representation. In affectual geography the body is transpersonal, the location of the non-cognitive, that which is inexpressible, unknowable.

Affectual geography has been criticised for failing to deal with differently produced bodies and differential experiences of specific bodies (Nash 2000). These areas of research do agree on the fluidity of the body and bodily experience but are both criticised by Pile for both universalising 'the body' albeit in different ways (Pile 2009). All emotions and emotional *'feelings are not experienced the same way by different people'* (Ahmed 2004). And Luce Irigaray (Grosz 1989) insists on the presence of a sexually specific body. Her ideas can be seen as responsive, as emotional and affectual geographies are, to modernism's 'crisis of reason'

and representation. Nash (2000) also notes that the notion of the body as an escape from power is a familiar one historically in western culture, and is common across the social sciences. Recent research has troubled some of the assumptions made by non-representational theory in geography using the idea of emotions and psychoanalytic theory, or by way of a return to the materiality of things.

Nash (2000) suggests it is only by imagining the contexts of performance outside of the social that it can be thought of as prelinguistic and presocial. Consideration might be given to the cultural and social history of particular traditions as alternative directions for thinking about performance and performativity.

Since Nash's paper (2000) papers by John Wylie (2009, 2006, and 2005) and Mitch Rose (2003) have put this emphasis on the pre-discursive and affective in to their practical research. Others have taken a plural approach whilst heeding the dangers of considering the representational over the material and experiential (Desilvey 2007, DeLyser 2003, Lorimer, 2009, 2008, 2006, 2003a, 2003b, Crouch 1999, 2003, 2004). It is this vein of 'the intertwining and interacting material and social' (Nash 2000 p661) that much theoretically informed, but practical research has progressed.

Lorimer and Spedding (2002) advocate attention to the 'situated tactics' geographers might employ highlighting

"the particularities of place and action, precisely because of the differences that they make to the production, negotiation and reception of facts and ideas" (2002 p227).

One approach has been to foreground emotional geographies that are often opposed to the perceived de-humanising effects of theories of affect, but might risk reinforcing oppositions

between interior and exterior, mind and body which are the source of political agency but also subjugation. I therefore address how exactly emotions and affect play-out in Lanyon's paintings.

"Clearly our emotions matter. They affect the way we see (hear and touch...?) the substance of our past, present and future; all can seem bright, dull or darkened by our emotional outlook... the dynamic nature of our being-in-the-world entails a degree of instability for all of us...emotion has the power to transform the shape of our lifeworlds, expanding or contracting, creating new fissures we never expected to find" (Davidson and Bondi 2004 p373).

Art is a discipline in which a degree of emotion is almost always invested, where creative energies are channelled into material form, where the boundaries and corners of ourselves and our worlds are sought out for their effects. It is therefore a reasonable place to start when looking to how other disciplines have explored emotions and spaces. Pile (2009) identifies feminism as a key part in the development of this area of research, alongside but, sometimes despite rather than *with*, non-representational and humanistic approaches.

Joyce Davidson and Christine Milligan (2004) argue that emotions:

"have tangible effects on our surroundings and can shape the very nature and experience of being-in-the-world. Emotions can clearly alter the way the world is for us, affecting our sense of time as well as space. Our sense of who and what we are is continually (re)shaped by how we feel". (Davidson and Milligan 2004 p524)

While some research in this areas takes emotion as the 'object' of research, for example how health and illness, mental and physical, cross cut the boundaries between self and place (Chouinard 1999, Parr 1999), other research takes heed of the politics and ethical implications of research attuned to the emotional. Spaces and relations of belonging (Nash 2002) and everyday domestic spaces of home (Rose 2004) are for example, emotionally engaged and engaging spaces too. Thus, Bennet (2004) argues emotions are understood to be "*created and*

understood in the context of relationships with others and made meaningful through discourses, language and signifiers' (Bennett 2004 p414).

Ahmed (2004) understands emotions and materiality as intertwined. Not asking what emotions 'are' but asks what they do, it is not emotions that circulate but rather the objects of emotions. While emotions might be thought of as shared, it is how we understand and relate to such emotions that makes a difference. Emotions do not simply move between us but are also about *'attachments or about what connects us to this or that'* (Ahmed 2004 p11). This overturns the idea that emotions are about interiority or exteriority. She suggests that *"emotions create the very effect of the surfaces and boundaries that allow us to distinguish an inside and an outside in the first place"* (p10). She does not suggest that emotions are at once social *and* psychological, individual *and* collective but crucial to the constitution of the psychic and social as categories, objects and processes. Movement is a key register of emotion and memory.

"What moves us, what makes us feel, is also that which holds us in place, or gives us a dwelling place. Hence movement does not cut the body off from the 'where' of its inhabitants, but connects bodies to other bodies; attachments take place through movement, through being moved by the proximity of others" (Ahmed 2004 p11).

So thinking about the emotional aspects of researching life histories necessarily focuses attention on the ways in which objects are emotional too. They are at one affective and emotional. These can contribute to a working through of space-time-body relationships in relation to the knowledges produced here, in the present, relating to that which was 'made' in the past. Genealogy, suggests that the recurrence of concepts such as nature, home, landscape, modernism, masculine and feminine...

"through different times and different places does not imply a basic concept which changes its hue according to context, to some persistent historical chameleon; rather the concept itself undergoes metamorphosis" (Matless 2000 p49).

...and Lanyon

Peter Lanyon's work is often explicitly emotional (see figures 6 and 7). He wrote

Mine is also a Calvary (sic)...I realise that's what it is...I have also had a very grim time painting it and trying to avoid self pity or any type of pity. In the end it arrived out of hopelessness and I have a new sort of dislike for it...for the inadequacy of what it says. However, I suspect it will be too big to hang - like sorrow itself". (letter to Paul Feiler dated 20th May 1958)

Elsewhere he often refers to his state of depression or self 'hate', and how he painted this out on the canvass (letters to Bowden), yet somewhere else of joy at being in a place. His paintings embody emotions as well as places. Again the practices that surround an object are the processes and practices through which it comes to be meaningful. So when researching a life history through the objects and archives that make it meaningful here and now, looks to the specific ways in which such objects become 'sticky' (Ahmed 2004). Hayden Lorimer's (2006) research into reindeer herders and their animals also points to the ways in which the 'objects' (the animals themselves, the places they lived, photographs), work in 'different registers of memory' as they are walked through, talked about, remembered. Peter Lanyon's paintings and letters, photographs and places all trigger memories and emotions which form part of the 'connective tissue' (Davidson and Bondi, 2004 p524) between people, past and present, but also between self and other, matter and meaning.



6. *Calvary* (1958)



7. *Shy Deep* (1961)

Tolia-Kelly notes the importance of unpacking 'emotional registers' that is sensitive to difference beyond gender. Feminism can politicise humanistic geographies (Pile 2009) by pointing to ways of bringing a historically and politically minded approach to geographies of that 'non-representational' realm of affect and emotion. For example, Munt (2007) introduces a nuanced understanding of the relationships between emotions and affect, and Bondi (2005) works through some of the tensions which occur when reading emotional and affective geographies alongside each other in 'therapeutic space'.

Feminist perspectives

Returning to feminism, Grosz (1995) describes how some feminists have argued that the de-centring of the subject has merely been replaced with the occupation of all subject positions at once. In this the idea that gender is socially and culturally constructed and therefore no specific gender is 'naturally' dominant is a political move. Because power is not inherent but social and cultural it is pliable, and can be challenged and shaped socially and culturally. Post modernism too seeks to fragment the notion of a bounded subject and work through ideas relating to how the subject is always in flux, always being re-made in changing networks of association. By taking a position relating to research which does not imply a hierarchy of ways of seeing or knowing the world the superiority seen to be asserted by academic research for example, is not assumed automatically. However some argue that the dominant, or masculine white, western middle class, position merely occupies all positions rather than surrendering some of its power in seeking out the 'other' and giving it a 'voice'. 'The feminine' or the 'other' is still left at the margins of un-representability, with no space or place for enunciation (Grosz 1995, drawing on Bradiotti 1991, Jardine 1985). It is merely spoken 'for' not given a place from which to speak.

... and Performance

In geography Gillian Rose (1996) uses Butler's notion that gender is a performance, in critically interrogating the spaces to which social and cultural theorists refer. It is important to Rose because the types of space they advocate and legitimate in their work often reiterate and assert power. The conception of space put forward by academic geographers is also a space in which 'the master subject constitutes himself' (p62). Exploring Lanyon's work could be understood to operate in a similar vein, unpacking how the masculine is upheld. But Lanyon's work does not cooperate, so I use his work as a way in, but do not presume its solidity.

'Performance' was also a term which Lanyon used to describe his paintings. Lanyon's constant revisiting of sites and landscapes, or repeated engagement with multiple perspectives from which to know a place demonstrates a rigour of its own. Like many of his contemporaries Lanyon was part of a debate over 'non-representational' style happening in St Ives at the time. Lanyon did not assume a human position of superiority and his work tries sometimes to refer to the embodied geographies of birds for example. His embodied practices unavoidably constitute his 'place from which to see' but are not the only way of 'knowing'.

To interrogate the act of writing as performance and the construction of knowledge and space Rose enacts a conversation with Irigaray. I reproduce Rose's (1996 p62) summary of Irigaray's arguments below because I have found this helpful in thinking through her spatial politics alongside Lanyon's 'visual' and written work.

"1 Irigaray assumes that space is a medium through which the imaginary relation between self and other is performed.

2 Irigaray assumes that certain formulations of space enable the production of only certain relationships between self and other.

3 Irigaray assumes the master subject constitutes himself through the performance of particular space. For example she suggests that "it is rather by distance and separation that he will affirm his identity" (Irigaray 1995b p166) and that "if he arrived at the limits of known spatiality he would loose his favourite game, that of mastering her" (Irigaray 1993b p42).

4 Irigaray assumes that the critical task is therefore to subvert the space of the master subject and to remedy the absence of 'the missing categories of her space-time' (quoted in Whitford 1991 p159)".

A concern with the practice of everyday life in recent geographies acknowledges the power of subjective negotiation (Crouch 2003). Crouch calls this 'expressivity'. In the event of expressivity things are changed. Expressivity is performed in the encounter, the performance and the body as it '*reaches out to touch with other sensibilities, body-thinking and feeling*' (Crouch 2003 p24).

Representational economies are not undermined or erased here but reconceived as performative, as excessive and mobile in how they are seen, relate and are related to. Using 'performance', a conceptual shift in research is achieved. It has the ability to theorise, and work through, potential ways of refiguring concepts not only of 'nature' but categories such as gender, ethnicity and accepted value systems.

Irigaray's notion of the imaginary follows a similar line of flight away from 'opposing opposition'. This idea is useful because it is a political and subversive one too. Rose (1996) describes the imaginary as a refusal of dichotomies.

"The imaginary refuses to distinguish between the social and the symbolic, or the real and the imagined, or the real and the textual, or between the bodily and the cultural, or between agency and structure" (p66).

So Rose (p66) uses Irigaray's imaginary to think through space; *"It enacts and produces particular subjectivities through particular spatialities"* it *'performs subjects and non-subjects, space and non-space, same and other'*. This is useful because for geographers like Thrift (2008), and Wylie (2009) space and our relationships to it are thought of in terms of excess or absence, which could be thought of perhaps as the same thing; that which is not represented by a particular socio-spatial economy, and located in the 'beyond', the unarticulated or unarticulatable, that is the body (feminine) in western (masculine) thought. They might be thought of implicitly in this non-representational line of thinking as opposed to representation.

... and knowledge

Pertinent to Irigaray's imaginary and Lanyon's paintings is the notion of 'solid' or 'fluid' space. In reading Irigaray Rose (1996 p66-7) identifies a desire for solids among the 'topographies of performance of the male imaginary'. In the production of representations, that which

stabilises and reiterates notions of 'the same' (the masculine), boundaries and order are asserted over bodies and over space.

Many geographers have critically addressed representations of landscape as attempts to fix its meaning, to stabilise its effects or assert a singular masculine space. In this arena what is 'beyond' representations is considered.

Fluidity as a metaphor for identity and place and its characteristics is a recurrent theme in recent writing. Water and air, as Irigaray notes, have also been marginalised as 'Land' has been co-opted into a philosophical modernist project which parallels with the rise of masculine power. Sea and air evaporate in this project, and as such are the reservoir of modernism's others. Bodies, femininity, air and sea are non-solid, non-representational registers. Recognising this and how place is embroiled within differentially affecting bodies is a political move that roots affect within layers of time and strata of place. It politicises the idea of affective and affecting matter (Tolia-Kelly 2006).

...and bodies

Counter to discursive constructions of the body Judith Butler, writing on Irigaray, also insists on the materiality of sexually specific bodies (1994). She describes how 'sex is always reinscribed as gender', and that 'sex must still be the irreducible point of departure for the various cultural constructions it has come to bear' (Butler 1994 p142). She asks *how* and why this materiality has become a site of irreducibility. She argues that matter has histories, and that this is in part determined by the negotiation of sexual difference. Donna Haraway has taken this to task in her work on the histories and practices of science disciplines. Thinking through the indissolubility of body and mind necessarily addresses the 'residual cultural Cartesianism' described by Thrift (2004 p57) and explored by Thien (2005).

In this argument materiality is the site in which sexual difference is played out. As affectual geographies seek out such un-representational realms it may be wise to acknowledge the possibility that matter and the body are sexually specific and perhaps produced as part of an historical tradition of knowledge production at the same time. Irigaray does this when she seeks out the fluid, between and within bodies as integral to subjectivity not its other. Gail Schwab (1994 p362) sees Irigaray's work as asserting a 'nonoedipal, nonphallic, account of the body's relationship to subjectivity'.

Central to much work on the body is critical attention to materiality, the solid, rather than taking it for granted. For Butler (1994) materiality is the effect of power. 'Materiality is power in its formative or constituting effects' (Butler 1994 p148). Power is always productive and formative for Foucault. But Butler takes this further and asks what constrains that which is materialisable and if there are modalities of materialisation.

I address this directly in exploring Lanyon's landscapes in part two. Butler asks if there is a 'domain of radical unintelligibility' which is required and instituted by schemas of intelligibility by which we come to know the material world, and define that which is material. To answer these questions she turns to Irigaray and the materiality of the body. Identifying this site of erasure engenders disruptive possibilities (Butler 1994). So femininity can never be figured in terms of this philosophy proper because what makes it 'proper' is the exclusion of feminine self definition. In common with Haraway (1989) femininity (as itself) appears for Irigaray in those that function improperly.

Looking to the body has a political goal in that it goes beyond representational tropes and offers a way of cracking their surface power. It jams the 'old theoretical machinery' and enables new interventions and knowledges to emerge (Grosz 1989 after Irigaray p139). In

Lanyon's work I trace a visual history of this 'surface power' and its porosity and ask if femininity is understandable as self-defining in his work by looking towards the 'non-representable' aspects of his portraits, landscapes, air and seascapes. I explore the historical specificity of gender, place and emotion in the practice and performance of artistic pursuits by Peter Lanyon. For me this is crucial in forging understandings between times, places and emotional and corporeal selves and how such relationships are necessarily infused with creative energies and difference.

Peter Lanyon's landscapes are conceived here as counter to the distanced, objective and rational ideas that dominated geographical thought in the immediate post war era. As such his work paints a different picture of the 20th century and may provide a place through which those voices, emotions and sensations that have been written out of mid 20th century history and geography might emerge. What Sally Munt (2007 after Damasio 1999 and Masters 2000) refers to as 'feelings', sitting between emotions and affect, is similar to what I have understood as Peter Lanyon's attention to sensation. Within this 'between' I believe there is space for a recognition of a politics of landscape which is intersubjective and on-going, human and non-human.

Conclusions

This literature provides a framework for studying the artistic practices of Peter Lanyon. This chapter has contextualised my research into Peter Lanyon within a wider trend in geography which focuses on embodied knowledge. This has ethical implications for the kinds of knowledge produced and the spatialities it draws on and participates in.

In the following chapters I use some of Irigaray's strategic practices to embrace the paradoxical and incongruent in Lanyon's work. I explore the ways in which the alterior, the feminine, the

sea and the air might be understood as textured, emotional and embodied space. Then relate this to the elemental and the ways in which geography, materially embodied too, might work towards an understanding of the animating effects of matter.

In terms of Peter Lanyon's work these ideas can be put to work. Peter Lanyon, I think, purposefully 'arrived at the limits of [his] known spatiality' and pushed at the margins of space and the relationships he had with/in them. His work is an experiment in what Irigaray calls the 'imaginary'; the relationship between subjectivity and space, between self and other (Rose 1996). In part two I ask what Lanyon's 'imaginary' land, sea and air, the subjectivities they produce and enact spatially, can offer geography's conception of space: How it might open or close lines of communication and dialogue.

So in Chapter 5 *St Just* (1953 *figure 19*) and *Offshore* (1959 *figure 21*) constitute 'two small stories'. In Chapters 6 and 7 exploring Lanyon's landscapes of home and abroad, I work through his expositions on landscape in terms of dwelling and landscape as subjectively, biographically, materialised. In Chapter 8 I return to Butler, Grosz and Irigaray more specifically in turning to Lanyon's 'bodies', those of his models, of the animals and people he encountered in Italy, and in myth, and his own, as the condition of possibility for opening up to the world, and of course, painting it. In Chapter 9 I follow Lanyon as he turned away from the physical, muscularity of bodies and land and looked out to sea, and then upwards as he began gliding. I work through what this might mean in terms of 'thinking fluidly', in terms of understanding 'solids' or 'matter' in light of the debate over the spatialisation of knowledge and the associations between land and a masculine western philosophy, and feminist 'situated' knowledges.

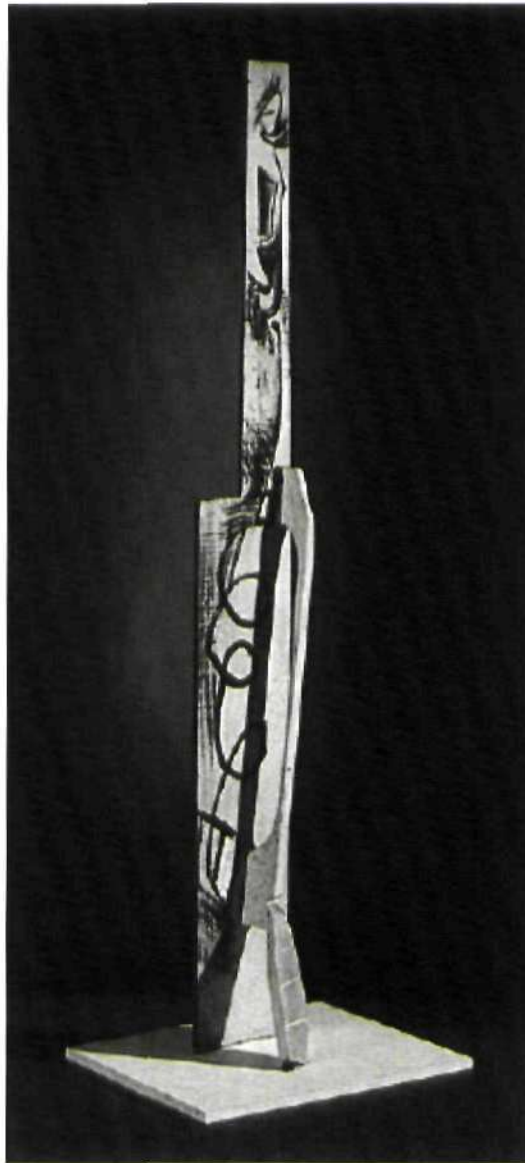
As Wylie (2007) states, there has been a substantive shift in recent years away from 'representations' of landscape in geography towards investigating their performativities and

performances. In geography what remains elusive is exactly how it should be 'done' by researchers in terms of substantial methodological roots. Ethno-methodology provides a route into what can be loosely termed non-representational landscapes, but the literature in geography remains often at the theoretical level. Steve Pile (2009) however, notes that research into emotions or affect, with its roots in psychoanalytical or phenomenological thought, frequently uses ethnography as a way in. In the following chapter I explore these methodological issues further by linking how Lanyon did landscape with how geographers are doing it too.

CHAPTER 3: GEOGRAPHY AND BIOGRAPHY

"My painting is important, I do it and it then goes on without me".

(Peter Lanyon letter to Roland Bowden, undated, but 1952)



8. *Tall Country and Seashore* (1951)

Introduction

The previous chapters argue that the study of emotional geographies might enable different understandings of landscape and place and feminist perspectives can be used to contextualise the spaces in which these emotional and sensed geographies are played out. My aim is to develop a methodology that might facilitate thinking about the relationship between space and subjectivity, matter and meaning. I embed my own research into the life and landscapes of Peter Lanyon within wider traditions of biography and Geography. I frame this research within the notion of a 'life geographic'. I endeavour to tie in the ideas of knowledge and research as situated practices with theoretical debates discussed in the previous chapter and with Lanyon's own working practices.

This chapter outlines how these ideas are deployed in understanding Lanyon's work and how his own practices feed back into the research itself. The first half describes a methodology of landscape in terms of Lanyon's work and my approach to it. The second half describes the places I went and the people I spoke to, the letters I read and books I photocopied. Below I sketch out four contexts through which Lanyon's creative practices emerge as land, sea and air. These are biography as a way of framing my approach, ethnography as a way of doing research, feminist research as a way of positioning this practice and the knowledge which emerges, and the personal as the unavoidable condition of practice as research.

Biography

By tracing Lanyon's 'biography' his work can be understood as a theory of landscape and self, played out in what we assume is a visual register but resonating with endless forms, feelings and perceptual understandings. Wary that biographies can lead to a 'spurious sense of oneness' (Thrift 2008), I adopt more open approach by exploring the things and thoughts through which people are remembered and examining how Lanyon's own ideas about landscape are

drawn into the lives of others. This combination of geographies and biographies dissolves any focus on a person as a 'whole' and spatialises narratives of their life.

Recent research into affect and emotion has recognised that traditional epistemologies are limiting as to the kinds of everyday practices they make accessible to academic knowledge:

"[W]e simply do not have the methodological resources and skills to undertake research that takes the sensuous, embodied, creative-ness of social practice seriously" (Latham 2003 p1998).

Experimenting with ways of 'performing' research offers different ways for the knowledge produced here to *be* geographical. The research processes themselves are sometimes conducted with performance in mind, or more conventionally the researcher as intersubjectively immersed within their project and the knowledge produced, or more literally staging events as part of the research in which all participants are understood to perform and practice spatialised knowledges (Latham 2003, Cant and Morris 2006, Crouch Wylie 2006). So in approaching Lanyon's paintings the question here is

"not one of representability per say, it is a question of finding the appropriate register and perspective and accepting that something will (and should) escape the process of description" (Latham 2003 p1999).

Life histories and personal narratives emphasise *"the individual as a unique entity located in a complex network of social relationships that change over historical time"* (Miller 2000 p10).

Ethno-biographical frameworks, often used alongside life-histories and approaches, enable the researcher to explore how the self is constructed and situated (McEwan 1998, Lorimer 2006, 2003, Thomas 2004). Daniels and Nash (2004) note the way biographical details of artists like Constable, in letters he wrote about his work to a friend, can reveal a personal geography entwined with the more public faces of landscapes he inhabits.

Lanyon's art, and his corresponding letters and essays, put similar ideas into practice. They record his emotional engagements and experiences in a way that is inseparably spatialised through landscape. In a way his paintings are like diaries, recording where he went and his experiences of being there. Yet, as visual 'non-textual', they attend to those embodied and unconscious 'affectual' relationships too. Not necessarily because they are non-textual but because of the ways he used his experience to inform his images, and frames his images as experience. So his paintings offer an insight into his historically situated landscapes of feelings and experience. They also suggest a greater awareness of how landscapes are themselves realised emotionally, through sensations and practices that surround their conception within the links over time and space, between individual acts and social, cultural and historical contexts.

Daniels and Nash (2004) argue "*the arts of geography and biography appear closely connected; life histories are also, to coin a phrase, life geographies*". Emotions and memories intertwine around particular objects in particular places, so materiality mobilises memories and memories materialise (Ahmed 2004). Thinking about objects as having biographies and tracing their life paths is useful in thinking *across* Lanyon's archive. It also situates his notions of and collecting both material objects and experiences with animate and inanimate objects, within such a conceptual framework (see figure 11/Lorimer 2003, 2006).

Peter Lanyon's paintings present landscapes as spatially distributed stories and events. I hope to realise the possibility of crafting such a closeness in which events are remembered in Lanyon's work and by those recalling relationships with him, and his work. So there is a creative element which takes its impetus from Lanyon's ideas about landscape and practice as these paintings ignite memories so pictures and places are re-storied as they are encountered.



9. *Peter Lanyon in his studio (Little Park Owles) 1955. Photograph: Sheila Lanyon*

I would like to pay attention to how Lanyon also understood the landscapes he painted as repertoires of lived practice, as made up of lives lived not represented forms, and how *he* recut them in terms of the stories his paintings tell. Lanyon's paintings are not without narrative integrity but adopt a non-linear structure, one situated between here and there, then and now, perhaps evoking a little chaos; *chaos* referred to by Carter (2004 p3) in its original Greek meaning 'yawning or gaping' an openness of time and space permitting creation. Narrative is seen here as the basis for agency and it

"derives moral power from the potential of narratives as cultural communications that produce people's self understandings" (thus raising the question) *"of how culturally specific genres of narrative work in various times and spaces"* (Hall 1999 p78-79).

Lanyon's material archives and paintings as part of this are not bound by narrative conventions, as they invite the viewer or reader into a dialogue, or discursive relation with

place, person and material because of their pauses or invitations to participate. Hayden Lorimer (2003) calls such incomplete narrative episodes '*small stories*'; *small stories seen here in the sites at which meaning is produced and mobilised, documenting the inter-subjective processes of landscape and subjective identities*'. Such 'small stories' are multiple and overlapping, often contradictory, time and space contingent. In researching Peter Lanyon and his practices I hope that he can answer some of these questions in his own way, and also trace how others have responded creatively to his work, narrating their own small stories.

Understanding Peter Lanyon's archive as part of a wider biographical narrative, albeit incomplete, open to misunderstanding as much as what is 'real', stresses everyday life as practiced and relational, contextual and on-going. To 'interpret' the materials I tried to convey a sense of their performative affects. I try in the next chapter to adopt what Latham calls "*an approach to writing that is more experimental and pragmatic than is currently evident within mainstream social and cultural geography*" (2003 p2007). Like Gillian Rose's (2003) 'conversation' with Luce Irigaray's writing, I attempt a style and subject that is performative as much as informative. It seems that since Latham's paper an interest in and adoption of more friendly writing styles (Lorimer 2006) or literary ones (Wylie 2007 after WG Sebald), or poetic ones (Lorimer 2008), have made their way into geography.

This thesis does not tell a straightforward story. Strands brought from memories of exhibitions in the past, to this writing upset a linear journey through space and time and jump about in a narrative structure sought out in the act of traditional writing practice. To weave ideas, from the literature, Lanyon's archive and of my own, through actions, emotions and events is perhaps an adequate way to integrate ideas and actions in writing. Rather than try to straighten-up the muddled reality of things, it is the nature of this messiness I hope to take up. To be more honest about the process, as significant *within* the points I am trying to make, is a

way of trying to stay true to the subject, the things and the experiences in question. For Lanyon the idea that his paintings had a life beyond him, that they animated the viewer and the landscapes through which they were forged, was a strong one.

The act of research here is much like the act of *beachcombing*, to search and see what one can find, rather than having a structured deterministic framework with which to prove truth or falsity. 'Beachcombing' and the flotsam of life are phrases Lanyon used in describing his own methods of landscape visualisation and materialisation in paint, and so this project is hopefully 'of' Lanyon's life as much as 'about it'. It attends to the material and creative aspects of his work and life, to *poesis*, and poetics, to history and to geography (Carter 2000).



10. Peter Lanyon at Geevor Mine c.1950

As Lanyon notes in the process of coming to know a place, the aggregation of ideas and things, memories and moments, views and sensations, are collected in a beachcombing manner. This

beachcombing bears similarities to an ethnographic approach. Anxious to present a place in a more than visual, subjective, geological and historical sense his 'methods' resemble 'research', and its 'outcome' to that of a specific 'geography'.

Recognising that its main research tool is the researcher, ethnomethodology, biographical methods and Lanyon, have much in common. They *'involve the investigation of the methods by which people make sense of their activities, both to themselves and to others ... social life is seen as a routine, continual accomplishment'* (Filmer, et. al. 1998 p32). This ethnographic influence is traced in the section below.

Ethnographies

As Lanyon's paintings perform their meanings as they are encountered, the notion of the 'contact zone' within an ethnographic approach is helpful (Pratt 1992, Wulff 2006). I use the idea of 'making contact' to approach archives and paintings, people and places here. Implicit in this notion is the idea that subjectivity is practiced and performed in place, and through those practices places emerge as on-going and fluid notions of relevant space.

Thinking about the process of historical research as a 'contact zone' means paying attention to the contexts in which I came across these 'objects', their materiality, the ways in which they relate to other objects in close proximity and those they 'conjure up', letters and their respective answers, archived elsewhere. Archives and the images that were produced by the artist can be insightful in terms of their content and their form (Clifford 2001). Firstly, this approach is attentive to the ways that *"one level of meaning in a text will always generate other levels"* (Clifford 2001 p58). All this makes for a fizz of conversation between past and present, here and now, then and there. Secondly it dissolves any claims to knowledge, to 'know' Peter Lanyon, or the exact intentions behind his creative works, and but what it does is

recognise how 'meaning' is generated in the encounter, between feeling, sensing, communicating, and acting bodies. This is a modest attempt at taking his works of art, archival material, and the memories of others, as storied making their presence felt in the event of action, of encounter and dynamic conversations.

The archive I researched is also dispersed, inflected with sensory encounters past and present. Much of what I came across was in the domestic setting of homes, of Lanyon's relatives and art collectors. The cultural and personal value of landscape can be interpreted in this specific context as part of their everyday lives, connected to their own identification with landscape and animating their own sense of place. Landscape emerges as a dynamic process of memory, materiality and biography, through a process of creative and imaginative animating of objects, from letters and postcards to oil paintings and sculptures (Tolia-Kelly 2004a). I therefore use the 'archive' and field surrounding it as an active perpetrator in the research process. The ethnographic present refers to the here and now of research, (Bouquet 2006) how people interact with each other through the objects conceived of as the flotsam and jetsam of Lanyon's life. As Rose (2003) has shown places and identities are 'ambiguously performed through everyday practices and practicalities' that extend over space and time, through memories and 'networks of affiliations' (Jacobs and Nash 2003 p67) to produce specific, spatially and historically contingent identities (Clifford 2003).

Through his painting it seems that Lanyon was able to work through materially embodied experiences in space, and through time, which forms a creative framework through which to compose a sense of self, and a sense of place in the landscape (Summerfield, 2004). The acknowledgement of the power of 'things' in academic research, their ability to influence and animate those around them, their happenstance juxtapositions, goes some way to keeping them vibrant. Lanyon's paintings make up part of who he is, and revisiting them reaffirms his

own being, a material manifestation of the composition between narratives and self. What is left out, Lanyon's absences, in his paintings or archives today, also constitute his story.

Using ideas from ethnography, the traces of landscape running through this research are drawn out as performative effects and real material objects. As Lorimer (2005) notes ethnography has become common in research into material cultures, but sometimes 'pro-forma social science treatment of interview transcripts' 'flattens' promising research. My creative responsive approach endangers missing out 'significant' bits but this approach does enable coincidental parallels and spontaneous reflections to emerge.

The story of my own research is woven through that of Lanyon's research into landscapes of Cornwall. Mostly, where I went and who I spoke to were chance occurrences rather than planned out in a particular order, and I'm sure this pattern is one common to many projects. Much research relies on generalising for its validity but because value and reliability are seen to exist in the knowledge produced itself, personal and creative stories emerge as ways of understanding the world (Miller 2000). Understanding the contexts in which art is made and comprehended, and the impact these contexts have, values artistic practice as social practice too (Cloeke et al 2004).

A challenge then is to

"ensure that individuals [and artefacts and objects] are not the object of our discourses, but rather the agents of complex, partial and contradictory identities that help transform the world they and we inhabit" (Tierney 1999 p306).

Academic knowledges, research publications, histories, memories or written narratives are, as Clifford states, 'no longer *the* story but one story among other stories' (Clifford 1986 p2).

Lanyon's life histories and personal narratives emphasise "*the individual as a unique entity*

located in a complex network of social relationships that change over historical time" (Miller 2000 p10). Feminist approaches to research also recognise this complexity and are discussed below in this context.

Practice as research and feminist approaches

Bringing different aspects of remembering together is a re-materialisation of the subject, and the object-ness of both landscapes, archives, paintings and that of embodied experiences of these in the past and in the present.

Paul Carter (1987 xxii) "*recognises that our life, as it discloses itself spatially is dynamic, material but invisible. It constantly transcends actual objects to imagine others beyond the horizon*". He not only pays attention to the 'materiality' of objects but the 'invisible' relationships between them which involve them in a dynamism that entwines time and space, material and imaginative. For Carter it is at the margins of coherence, the 'haze' which precedes clear outlines of imperial history that is important. Letters, journals and maps are read as unfinished records of traveling rather than self-evident sources.

Polkinghorne (1995) notes that

"the knowledge carried by stories differs from that which has been promoted by the western scientific tradition" and qualitative approaches as a whole challenge "the notion that there is a distinct type of rational discourse appropriate for producing knowledge".

In seeking out the reciprocal relationships between Lanyon's materialities, subjectivities, spatialities and temporalities, as animated by an integration of the past, as the past is animated by tracing it through the present, they emerge as stories about place and person (Desilvey 2004). These stories do not necessarily concur with dominant ideas about masculine subjectivity and landscape in mid-twentieth century Britain.

Hayden Lorimer (2006, 2003) and Nicola Thomas (2004) both use biography, carefully weaving notions of subjectivity with archival research and memories. Gender for example, emerges differently in a mutual construction of femininity and empire, in different places at different times in Thomas's (2004) research into personal diaries and letters written at the end of colonialism in India.

The scientific practices of geographers have been shown to produce not only the identity of academic geography, but also the masculine subjectivity of academic geographers (Rose, 1993). Others have made use of the different boundaries and expectations of femininity and women's narratives of place as these accounts emerge differently and tell other stories of empire. Power refracts differently through these lives and texts¹.

Paul Carter notes that it is *"...where forms and conventions break down, that we can discern the process of transforming space into place..."* (Carter 1987 pxxiii). In Lanyon's work, its shapes and forms often show glimpses of familiarity which are spirited away as soon as they are grasped, and the paintings themselves seem resistant to categorisation. These forms and conventions can also be seen to dissolve in aspects of research which is reactive rather than proscriptive. The act of painting, like the act of writing research, shapes as much as reflects experiences of research and experiences of place (Cloeke et al 2004). Research is haunted by its practices, the practice of research haunted by theory.

So *"[R]ethinking the 'there' according to a spectral logic demands distinctive articulations of place and self"* (Wylie 2007 after Derrida p172).

This is a useful concept because it draws together space and time, or different times of space, and advances an *'unsettling complication of the linear sequence of past, present and future'*

(p172). Wylie (2007) understands this as a 'riposte to phenomenologies of being-in-the-word' as it tackles the coherence of selves and the familiarity of ones environment put forward in ideas of dwelling. For Derrida the present and places are always haunted by the past, by uncanniness and the strangeness of familiarity. So to say 'I am', the placing of being-in-the-world, always involves an exorcism of ghosts. Yet so does 'placing', or the taking-place-of-place' (Wylie 2007 p172).

Thus Derrida's ghosts 'appear' *between* the visible and invisible, observer and observed (Wylie 2007). They are watching us as much as we are watching them, and we are never without them: '*Spectrality effects place, and differently in different placings*' (p172). As long as we hold onto a sequential series of historical chronologies where the present is sealed off from the past and the past bounded only by itself, this will remain. In approaching Lanyon's paintings and archives I work through the particularities of such different effects and 'placings' of the past in the present, by thinking in terms of encounters not histories³. Wylie's calls us to unhinge past and present, demanding new, haunted, ways of writing about place, memory and self. In this I take not only Derrida's notions of haunting, or Wylie's application of such ideas, but also Peter Lanyon's own ghosts.

Estelle Barrett (2007 p3), drawing on Heidegger, proposes that "*artistic practice be viewed as the production of knowledge or philosophy in action exploration of artistic research demonstrates that knowledge is derived from doing and the senses*". A biographical approach can hopefully embrace Lanyon's emotional and sensuous practices in relation to landscape. In this sense I understand his paintings as equal to writings and academic texts on landscape. For Barrett, who is interested in creative and artistic practice, knowledge emerges through embodied interactions with the material world. In this approach methodologies emerge through the doing of research so, (following Bourdieu) the researcher and their methods must

be subject to the same questions that are asked of the object of their inquiry. Whilst writing the 'doing' of research reflects a recognition of the significance of the body's senses and haptic knowledge, it contributes to the production of academic knowledge which may be unacknowledged in more conventional processes of research and its dissemination. Lanyon's paintings and his letters, notes and tape recordings do this too. Barrett maintains that as a result of this reflexive process, methodologies are necessarily emergent, subject to continual adjustment, so Lanyon's methods are of interest in inquiring into the praxis of knowledge. In taking a more interdisciplinary look at Lanyon the potential for creative engagement is opened up. It allows for what Carter calls, the excess of materiality, or ambiguity of matter that haunts communication, to emerge "*when what means one thing, or conventionally functions in one role, discloses other possibilities*" (Carter 2007 p16).

Feminist methods often focus on the breaking down of binary associations which might be replicated in the processes of research. As such, they have also sought out methods which go beyond our disciplinary borders, putting the notion of collapsing binaries into practice.

To occupy a specific subject position in a specific place and time is bound up with choices made on a personal level and social and institutional structures which may enable or limit these (Laurie, Dwyer, Holloway and Smith 1999). It is with this in mind that I look to Peter Lanyon's archive and paintings and their contexts. I attempt to destabilise the idea of a 'hegemonic masculine identity', and relationships between notions of durability and historically legitimised authenticity. The past, subject and place emerge through contingent relations today, and given the ways that the past is often co-opted into current political projects in order to stabilise and sediment or naturalise difference this is an important point (Massey 1995, DeLyser 1999). As Laurie et al (1999) point out, like social encounters, research may be multiply constituted, positioned and negotiated.

Writing emotions, events and slippages into research

Thinking of biographical material as performative and constitutive of selves and places, the diaries, letters and personal notes in Lanyon's archives, (to an extent) embrace a masculine emotional life, and perform these emotions as they are read. They fold emotions into landscapes. They are closer to spoken words than to official texts in their content and style. These forms of writing are not meant for public oration or reading and so contain domestic and 'private' lives. This can be read as an effect of dualistic oppositions, or perhaps as a way in to the emotional and personal lives of historically situated men, for whom public expressions of feelings and everyday practices might have been frowned upon. What marks Lanyon out here is that his paintings speak in the same register, and are intended for 'public' consumption. In painting he spatialises emotions and moves them out of the private, domestic space of the home, of the 'feminine' and into the public, 'masculine' realm. In so doing he upsets the effects of binary thought and puts masculine emotion back in the picture. Public and private, masculine and feminine begin to lose their coherence and something else momentarily emerges. This is no longer a geography of oppositions, where something belongs to one category because it does not belong in another.

Writing this into the research is seen to be the best way of taking this forward. This tactic embraces contradictions and questions rather than trying to overcome them. There are no fixed truths out there to be uncovered but only situated, contextual and provisional knowledges. Positionality is always being reworked and negotiated and it is these negotiations that are the focus. Slippages and misunderstandings are seen to be significant in that they are always productive, part of the encounter, and while they may point to differences in the subject positions of researcher and researched they also potentially open up opportunities for new ways of thinking. All knowledge is marked by its origins (Rose G 1997). Recognising this in the research itself and the process of researching has politically orientated implications for

understanding the ways in which sexually specific identities emerge and gendered knowledges surface. Using the idea of 'practice as research' implicitly registers this difference and other differences while not necessarily privileging any prior to the event of research itself. So 'masculine' and 'feminine' emerge as discrete but related in the performance of everyday actions; as research practice or artistic practice, these actions are documented, given material form, momentary 'fixings' of meanings.

As Elizabeth Grosz (1994) argues rethinking associations between the mind and body in a way that is ethically orientated involves understanding subjectivities so they are not generalisable, neither reductive nor dualistic. 'Feminist' geographers too have been dominant in engaging with the social relations of emotion, approaching form from different trajectories (Pile 2009, Bondi 2007, Thien, 2004). Like Laurier and Philo (2004) it may be productive to think of events as encounters on their own terms. Event was a term Lanyon himself used, and just what *he* meant by that is of greatest concern.

Laurie et al. (1999) describe the methodological issues that approaching their projects in a performative way suggested. Challenging what is considered to be valid forms of knowledge was one of their goals. Such assertion of the validity of more subjective forms of knowledge and the subjectivity of the researcher as involved in these knowledges has become widely accepted. 'The field' involves relationships with others, decision making processes, and feeds into understandings of the field as 'social terrain' (Laurie et al 1999 after Nast 1994). Gillian Rose (2003) notes Irigaray's writings are also situated at the borders of discourse, they "move continuously from the inside to the outside" (Rose 2003b pp57-58 after Irigaray 1985/1977), and Kobayshi and Nast's (1996) engagement with art 'teases out the interconnections between spatiality, corporeality, and vision' in different artistic works. Putting emotions and

materiality back into geography is also part of this project (Anderson and Smith 2001, Rose 2003b, Butler 1994).

In researching from a 'feminist' perspective, I can not see that there would be any specific 'techniques' particular to this theoretical positioning. Being more open to the 'voice of the other' is not something particular to research into sexual difference but has been advanced in many areas attuned to the power relationships which may be replicated in the process of research. The origins of such reflexivity have been largely in feminist and post-colonial studies and often have employed ethnographic research methods (Cloeke et al 2004). Premised on the notion that the 'marginalised' group being researched know more about being 'disabled', 'female', 'black' or whatever, the researcher sets out to learn *from* them, to research *with* them (Cloeke et al 2004 p192). And their own 'identities' are equally emergent here.

Subaltern studies have then stood at the juncture between representation and the body in its theorisation of for example, 'contact zones' and hybrid identities (Pratt 1992, Wulff 2006). Implicit here is the notion that subjectivity is practiced and performed in place, and through those practices places emerge as on-going and fluid, emergent and constituting relevant space. Wulff, instead of positioning herself and her academic paper as 'observer' chooses to understand, and 'represent' in words, the sense of hybridity she embodies as she learns Indonesian traditional dances. In her research she does not recite a list of facts about the place and people but relates how, from her experiences of being somewhere, she emerges as subjectively changed by those experiences. She communicates a dialogue rather than a speaking 'for' (after Spivak). She recalls her experiences of being with people and how they changed each other in this process of communication. We are always learning, living, on-going in our sense of subjectivity, and so can only ever speak from the here and now.

However, our bodies and memories recount a route to here and now which is inherently spatial. Recognising this at once 'spaces' subjectivity and breaks down any hierarchical voice in which Wulff may speak for, on behalf of the people she knew there, or any assumed intellectual authority in which she might feel able to know exactly what it is they would say in this context (after Spivak 1988).

Geraldine Pratt defines the term 'contact zone' as:

"an attempt to invoke the spatial and temporal copresence of subjects previously separated by geographic and historical disjunctions, and whose trajectories now intersect. By using the term 'contact,' I aim to foreground the interactive, improvisational dimensions of colonial encounters so easily ignored or suppressed by diffusionist accounts of conquest and domination. A 'contact' perspective emphasizes how subjects are constituted in and by their relations to each other. It treats the relations among colonizers and colonized, or travellers and 'travelees,' not in terms of separateness or apartheid, but in terms of copresence, interaction, interlocking understandings and practices, often within radically asymmetrical relations of power (1992, 7)". (quoted in Wulff 2006 p24).

This has much in common with the betweenness evoked in Liz Bondi's (2006) therapeutic space, and non-representational theory's affective field as it focuses on co-presence and foregrounding the body. What it does though is think about encounters in terms of negotiation, in terms of power and in terms of immanent embodied relations. So perhaps to fully participate in such relations an attitude, or disposition, openness to the 'other', a seeking out of commonality and exchange might be adopted. And then to expect a similar openness on making 'contact' would be naive I suppose. However, remaining open to *any* response embraces the unexpected and the everyday (Crouch 2003).

So this 'method' foregrounds the body too, attentive to the non-verbal and non-linguistic aspects of research too. Differentiation is not the starting point but the particularities of difference arise as points of contact and how things and subjects relate are instead the focus

of understanding difference. Here lies the potential to build less divisive understandings of the world and the human body-subject as it extends into the world. Notions of contact zones and events go beyond representational tropes and offer a way of cracking their surface power. 'Contact' implies a relation that is physical too. I believe Lanyon's creative practices can be usefully thought of as 'making contact' too, as he recorded this process of revisiting and getting to 'know' a place in paint. As such this approach enables new interventions and knowledges to emerge (Grosz 1989 after Irigaray p139). Land, sea and air, and the surface of the page/canvass are points of contact.

While attention to power relations has been the crux of feminist research and that centred on marginalised or seemingly powerless groups, it has meant that everyday geographies and under-represented geographies have surfaced. It has also lead to a deconstruction of the 'centre' picking apart how powerful groups maintain their hegemonic position. For feminists this is related to notions of patriarchy. Feminists attuned to the need for an element of reflexivity in research (McDowell 1997, Rose G 1997), to make the power relations involved more visible, have often used ethnographic methods because it is conducive to its aims. The idea that the personal is political is embraced by ethnographic research, the choice of project, the motivations behind the research are written into it. Ethnographies provide a way of practicing research or research as practice. As Barrett (2007 p3) notes, the strengths of art works often lie in what is unexpected, so to look at 'practice as research' as well as the usual reading and interviewing and looking and writing, makes for knowledge which is emergent, subjective and interdisciplinary².

The personal

Woven through Lanyon's biography lies my own story covering the times and places in which I engaged with his life and landscapes. By asking others to 'interpret' Lanyon's paintings as well

as thinking about them myself, I hope that I deflected my own 'position of authority' as sole interpreter of the 'researched'. I engaged the ways in which objects were understood and practiced, and then moving beyond this towards how landscapes are understood and practiced too; to both understand how Peter Lanyon and those associated with his work and life today 'understand their everyday worlds and how they discover and exhibit features of these worlds' (Gubrium & Holstein 2003 p231, after Maynard).

Like Lanyon's creative practice my own project here is concerned with "researching the stories and findings" and "ways of telling them to people" (Boquet 2006). Walsh notes that there are 'no distinct stages of theorizing, hypothesis construction, data gathering, and hypothesis testing' in ethnographic research; rather 'the research problem is one of a constant interaction between problem formulation, data collection and data analysis' (Walsh 1998 p221). Both data collection and theorising arise from the process and further analysis is guided by this perspective. As such the focus becomes more precise as the research is conducted; 'ethnography has a large constructional reflexive character ...and is open-ended in nature' (Walsh 1998 p221). Throughout this research I therefore kept field notebooks in which thoughts, impressions and personal interpretations were recorded. I recorded fleeting thoughts and ideas initiated by the material being studied, and it allowed for further critical reflection on these later on. As Cloke et al (2004 after Wolfinger 2002) point out attention to the contexts of carrying out fieldwork, noted down at the time, and reflected and 'fleshed out' afterwards, is useful. They recommend noting space, people, activities, objects, actions, events, their sequence, the goals and aims of those involved and the feelings felt and expressed here, but overall to 'go with the flow' and expect the unexpected. So on the whole this is what I tried to do. Writing in this way is an act of taking responsibility for the production and outcome of the research and on a broader level academic knowledge;

"the anthropologist listens to as many voices as she can and then chooses among them when she passes their opinions on to members of another culture. ... she eventually takes the responsibility for putting down the words, for converting their possibly fleeting opinions into text. I see no way to avoid this exercise of power..." (Wulf 1992 p11).

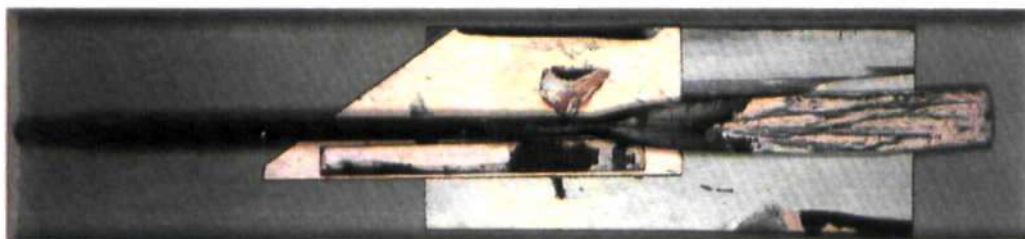
Rather than hiding behind the objective disembodied scientific method, the researcher here has to stand up and be counted. Given this, close attention is paid to the relationships and the authority handed over in 'representing the other'. Thinking in terms of contacts makes for a more even playing field and does not assume the researcher occupies a more powerful position than the 'other'. Paying attention to matter is a feminist concern as it is with matter that femininity is seen to be erased in western thought and it seems, in practice too.

In being reflexive I am not saying I am 'right' only that this is how I got here, and in so doing opening up my own positions and interpretations to scrutiny. I do not claim to speak for those I am 'researching', and this notion may not be appropriate anyway as they are more than capable of speaking for themselves in this context. What I aim to do is open up a space for such a diverse range of voices within Geography to see what we might be missing. All along I have asked their permission to use quotes from our conversations and to check with them before publishing anything.

Summary

In this section I hope to have muddled the boundaries between methodologies and methods by thinking of practice as research. I have noted how 'beachcombing' can be thought of as both theoretically and politically aware and involving specific techniques for research. Interpreting objects and artifacts, stories and memories so as to not be prescriptive, to understand them as communicative in terms of their agency and affect, means here I approached them with an 'open' frame of mind. My specific research techniques relate to how I 'made contact' with the materials I can access in this research. But who I chose to go

and see, what to read, where was made for all sorts of reasons. Time and distance, the helpfulness of the institution holding material or the person willing to talk about their memories meant that I 'snowballed', rather than organised what material I studied. My own everyday life, beyond the academic too restricted me in one sense, but opened up other lines of communication in another³. Peter Lanyon described what he did as 'beachcombing', and what remains as a result of this, as 'the flotsam of life' evidenced in his work.



11. *Oarscape* (1962)

So this research is also a result of my scouring and filtering and picking things up and putting them down. It surfaces as flotsam in the sea of other research in this area, and bobs about within the contexts described above. The methodological practices I followed to address these issues are outlined in the second part of this chapter.

Overall I used a 'responsive approach' based on ethnographic methods which influenced how I gathered and analysed material. Here I describe exactly what guided the identification and selection of research materials, informants, archives and paintings. I describe how interviews were carried out and how these led to other sources and particular themes, practical limitations and theoretical considerations, and how I developed themes of land, body, sea and air. Following this I explore specific visual approaches used to explore paintings themselves. (all sources are listed in Appendix 2).

Positionality and negotiation

Relating to my theoretical position of recognising situated knowledges I aimed to 'go with the flow' (Cloe et al 2004) of research rather than impose a structured framework of analysis upon the 'material data'. 'Analysis' was formulated as the project progressed and reflects the chronologies of interviewing, reading, writing and analysis which were carried out side by side. There were no clearly distinct phases of data collection, analysis and writing up.

The significance of 'small stories' in the processes and practices which form the ongoing relations of subjectivity *within* research are acknowledged here (Lorimer 2003). By taking a biographical approach 'small stories' told by objects and archival spaces are understood as woven through those emerging in the 'sources' I used. The challenge I met was to maintain a two way 'active' relationship with the 'data' I encountered. I did this by constantly 'to-ing and fro-ing' between writing, reading and the material gathered (Cloe et al 2004). In my notebooks the recording of encounters and archival transcripts reflects the chronological process of research, while my 'personal' notes reflect the more emotional and contextual aspects of research. These structure the thesis in certain ways.

A negotiation of knowledges in any research is seen by Smith (1996, cited in Rose 1997, p315) as a 'translation' between 'local' and 'academic knowledge'. This is always understood to be partial and regulated by power relations. Linked together in precarious and often unknown ways, Smith allows for the possibility of misunderstandings to be recognised in the research process and further questions the authority of academic knowledge and language by highlighting the tensions that exist within it. My generative approach aimed to make opportunities for these aspects of research. Tensions and confusions, differences and gaps between 'knowledges' were explored with the aim of recognising the legitimacy of both (Rose, 1997).

The 'material presence' of objects provoked particular 'questions' and these were themselves used to initiate topics of conversation. I tried to make space for interviewees to cover topics *they* thought interesting or important. In order to 'record' and acknowledge these initiations and make them part of the research I used a conversational approach (see p95). This differs from structured and semi-structured approaches. Going over transcripts later more areas of 'analysis' developed which meant I drew in different parts of these interviews, and archive material, at different stages. Walsh (1998 p221) notes that there are 'no distinct stages of theorizing, hypothesis construction, data gathering, and hypothesis testing' in ethnographic research; rather 'the research problem is one of a constant interaction between problem formulation, data collection and data analysis'. I applied this approach to transcripts of interviews and archival material. The interviews were coded in a largely 'etical' manner (Cloe et al 2004) which highlighted how these conversations covered key research themes. Transcripts were also examined 'emically' to draw out themes I had not considered or to stress areas that sparked new avenues of exploration.

Developing themes

As research progressed I developed specific areas to explore and focused subsequent 'conversations' in this direction. I chose *Offshore* (1959) because of the wealth of archival data surrounding it and its public display, and *St Just* (1953) because I was able to spend much time looking at it and discussing it. It was also a significant piece of work for Peter Lanyon himself in that period. The theme of bodies allowed me to address Lanyon's statement that his works always start with himself and are completed by the viewer. This facilitates connections between feminist and phenomenological academic study on landscape and 'being-in-the-world' with Lanyon's approach. Later works are orientated around sea and air and make sense from a more 'geographical' perspective, they fit in with the theoretical points I was trying to make, and are distinct phases in Lanyon's career.

Rather than ask a direct question in interviews I tried to make statements of interest. For example, this initiated a part of the thesis based around how people respond to the works themselves, prompted by Martin Lanyon and subsequently Margaret Garlake and Brendan Flynn who offered comparable stories. Re-reading material meant 'themes' emerged and I began to pick out 'evidence' to support areas of interest from interviews and archives too (see page 150).

Interviews

The first 'interview' I carried out was with Peter Lanyon's son Martin Lanyon (September 2004, and June 2005). He pointed out things I could read in different archives and things I could not and gave me an idea how particular resources might be useful. From here I 'snowballed' methods of material selection (Clope et al 2004). Martin concreted my intentions of interviewing his mother, Shelia Lanyon, whom I met at her home in April 2007. I exchanged letters with Andrew Lanyon, Martin's brother, also an artist, author, film maker and photographer (July 2005). Martin showed me his book collection and I sought out rare copies in the Exeter Institute Library (October 2004) and the Cornwall Studies Centre, Redruth (October 2004). He photocopied essays and transcripts and reproduced various quotes I have used here from private notes and diaries. Many can not be found in public collections. These were typed out and emailed or posted in response to enquiries about specific paintings or themes. For some I have not read handwritten originals or copies of originals as I did for other material used and so these were encountered in a different, secondary, context.

Reading published works and talking to Martin Lanyon led me to contact the curator at Birmingham Museum and Art Gallery about *Offshore* (1959) (February 2005), and Plymouth Museum about *Saracinesco* (1954) (June 2005). Peter Lanyon's friendship with Lady Rosalie Mander meant I visited the National Trust archives at her home, Wrightwick Manor. The

geographical proximity of Wrightwick, Wolverhampton, to *Offshore* (1959) and Birmingham University's mural by Lanyon (1963) meant I focused on these works for financial and geographical convenience too.

Professor Andrew Causey has been writing about Lanyon since the 1960's. For the Lanyon family he is the most respected 'critic', thought to 'understand' his work the best (Martin Lanyon). Causey is 'closely followed' in this estimation, by Margaret Garlake, who has written on Lanyon over the past twenty years. Martin Lanyon also informed me that she and her husband own *St Just* (1952). This 'lead' was helpful as private ownership information is not often made public. Although I had seen this painting previously at the Tate St Ives (2000) I was then able to see it 'at home'. I combined trips to London to see *St Just* with a visit to the Arts Council Archive Store to see un-exhibited works and British Council HQ to explore their archives. I also interviewed Tate Curator of Modern Art Chris Stephens at Tate Britain (March 2005). He has published research on Lanyon and curated his work. He recommended some of his own research sources, talked about Peter Lanyon's life in an art historical context, and of the significance of works such as the *Europa series* which I went on to study in more detail.

Recording data

I recorded Martin Lanyon and Chris Stephens and took notes afterwards. I did not record Shelia Lanyon because she asked me not to. I did not record Margaret Garlake because I was less confident as Shelia Lanyon's reluctance had taken me by surprise previously. Also our 'interview' seemed quite informal and I felt getting my recorder out would change the way it was developing. I did not record Brendan Flynn because I was not expecting so much information from him. However I took the opportunity of working his thoughts into my project, and took notes as we talked. I have found recorded and then transcribed 'interviews' valuable in different ways from notes taken during conversations. Note taking allowed for more

contextualisation and an awareness of the spaces in which things are sited and their effects, supported by my own photographs. Transcripts were more useful in terms of the content of the image and responses to it, with contextual notes added immediately afterwards.

I relied upon technology and the Corsham website for ex-students, to gather personal stories from Molly Dowell, Jennifer Allen, and Michael O'Donnell. I wrote that I was interested in what life was like at Corsham in the 1950's and asked if anyone remembered Peter Lanyon. I gained much information in letters and emails, relating to what it was like there and what sort of teacher Lanyon was. Valuable information about the importance of specific material qualities of the painting-object was offered unprompted. I hope this demonstrates how I tried to be 'open' to the material and what it has to offer. This is not to preclude, however, the possibility of others getting very different things out of the same material.

Archives

Earlier on I transcribed many original letters more indiscriminately, unsure exactly how I would use the material. As with interviews, when themes were developed, and I focused on specific works, I took to re-reading material with these in mind. I contacted Martin Lanyon again several times for more information in these areas.

'Data beyond the textual' was recorded in my research notebooks, as recommended by Cloke et al (2004) and Walsh (1998). My notes indicate where further areas of interest, ideas, themes or other sources emerge. At the Tate research centre it is only possible to see one set of chronologically organised papers at a time. It was in this context that I began to read Lanyon's letters, and had time to consider their content. My notes reflect pauses in transcribing created by the archival system and allowed me thinking time between data sets

arriving. I took to bringing academic papers into the archive to read during these 'breaks' and associations between these and archived material are noted down.

Whilst re-reading material and texts I sought to explore the connections between academic literature and Lanyon's work and began 'thinking them through together'. For example, Irigaray's 'elemental philosophies' and Lanyon's exploration of different elemental environments became something I chose to research quite late on in the research. I tried to limit undermining Lanyon's and interviewee's personal 'geographical knowledge' in developing my approach. I aimed to understand the methods Lanyon himself used by asserting a method which did not intentionally impose structures of understanding upon his work and life prior to any engagement with it, or ask intentionally 'leading' questions.

Interpreting images

My 'visual' interpretations of Lanyon's work are based on Rose's (2001 see appendix 4) ideas of how to approach an image. I used this as a basic framework and then I looked to how the image exceeds its 'colour, form and content'. Here paintings 'perform' embodied engagements with place, and engage the viewer in the event of its encounter. I applied this approach to some archival material, letters and sketches, as form and content were of interest here too. When possible I did this in front of the actual work. However, when I viewed a work at the same time as 'interviewing' a person, I did these retrospectively using reproductions or my own photos.

I used Rose's ideas here because they fit in with Lanyon's notions of a responsive relationship between painting and viewer. Colour, light, expressive content, focus and spatial organisation are the main areas Rose (2000) identifies. Particular colours adjacent are significant because of the relationships that result and the effects of being 'realistic' or not contribute its meaning.

'Atmospheric perspective' and spatial organisation are significant in thinking about how things depicted relate to one and other and to how the image positions the viewer. Light in an image relates to colours and shapes, it has specific atmospheric effects, and its direction can focus attention on particular places. The 'feel' of an image results from its visual form and subject matter together, which then contribute to a painting's 'meaning'. Developing a way to capture this and to make it acceptable to academic procedures and methodologies Rose recognises as a challenge. I work towards acknowledging this aspect of the image as reactions and responses which are often more emotionally orientated and less considered are valued as part of the research. 'Feeling' is also discussed by Rose. For example Lanyon writes about how *St Just* was displayed in an exhibition to correspond to the body of the viewer, and so impact on a 'human scale'. How these various aspects come together to provoke a feeling, alongside the colours and shapes, light and subject matter is then the focus of my 'analyses'. In recording or conveying the 'feelings of an image' Rose says '*what might be needed is some imaginative writing that tries to evoke its affective characteristics*' (2000 p46). This is what I attempt below in terms of the visual culture of the images, their visceral impacts, and the social, cultural and geographical contexts of Lanyon's life history.

I hope to have demonstrated how speaking to particular people led me towards other people and paintings or series of paintings and has therefore shaped the form this thesis took, and to have described how I 'analysed' the material I have used as its foundation. Practical and geographical limitations have played their part and there are many works which would form a rich source for further study.

Materials: feelings towards a methodology

The material 'objects' of Lanyon's life weave traces of landscapes (see appendix 2). They leave spidery footprints over space and through time by which to trace a life; a life geographic,

concerned recurrently with those very traces, absents and presents⁴. Almost *because* his paintings, writings and creative material remnants, and the memories of his practices, seem to exceed familiar conventions and easy patterns of interpretation I have tried to work through the archives and interviews, exhibitions and places themselves in a way that keeps this alive (Desilvey 2006). The things I used as 'sources' in this research defy linear narrative because of their complex arrangement and character. The apparently unruly aspect of his personality seems to be embodied in his paintings; the flotsam and jetsam of his life echoing his own beachcombing style, allowing objects 'into life' as he put it (see figure 11). Rather than being *about* Peter Lanyon' this research unavoidably *does* 'Peter Lanyon' too. To take Lanyon's approach to painting and place as a site from which a geographical project can begin to realise landscape as biographical, embodied and alive will, I hope, give it an innovative, creative, route through which to explore the myriad of ways in which we come to know landscape and ourselves.

Throughout this project I hope to seek out creative solutions to questions posed by contemporary ideas in cultural and historical geography. What can be gained by discussing how Lanyon convenes with the current geographical literature and more broadly in terms of history, places and things themselves? I see Lanyon's methods as a geography *within* movement, sensation and landscapes of embodied actions of human and non-human presence (Lorimer, 2006). For me it was an exciting time at the start of this project to see what emerged, and how seemingly other spaces and other times are not so far away: to put our ears to the ground and listen for Lanyon in those long rolls of thunder Benjamin describes, as following lightening flashes of inspiration, the flicker of touch and sensation, wind and sea, echoing in his paintings (Pred 2005).

The documents I have used vary from 'private', in terms of letters and notes written by Lanyon for his own 'use', to 'public' letters to newspapers and magazine articles, lecture notes, exhibition catalogues and text books (see appendices 2 and 3). As Rose G (1997) says, texts, academic or otherwise are constantly reworked, transformed and reused as they are encountered. They are drawn into active fields of understanding in which the author's intentions are not the only source of a text's meaning. Thinking about these sources as immersed in webs of meaning or emergent in terms of moments of contact, in the event of their encounter, recognises the negotiated and emergent constitutive relations producing subjectivity and knowledge.

Below, I work through the places and processes of researching Lanyon's life. The contexts in which this happened were the events of;

Paintings and looking at pictures

Documents and the example of Wrightwick Manor

Letters

Talking to people

Painting, Paintings and events

In the act of 'composure', Lanyon's paintings perhaps enact conversations between different styles of thinking and doing, or perhaps even enact thinking *through* doing. Through them, and his archive, it might be possible to explore what art can tell us about the places in which we live and about who we are, or perhaps how he went about a place and got to know it, shape it materially and imaginatively. Lanyon's paintings trace his biographical routes through the landscapes of west Cornwall and as they persist are perhaps a musing on the relationship between memories, bodies, spaces and times.

"Autobiography has to do here with time, with sequence and what makes up the continuous flow of life. Here I am talking of space, of moments and discontinuities. For even if months and years appear ... [the] atmosphere of the city that is evoked here allots them only a brief shadowy existence. ..." (Benjamin, 1978, page 305, quoted in Crang and Travlou 2001 p171).

The spectre of not only of Peter Lanyon's own past events and experiences fill up his canvasses. His actions over the surface of the canvass pull history into his present and then the paintings themselves live on without him. Lanyon himself haunts his paintings and those places he refers to in them. In his pictures places, emotions and sensations he experienced within such places are presented. They are evoked in paint but marked by their absence; they echo Lanyon's experience of being somewhere as he recreated the sensations of movement he experienced in a place in his studio, with his bodily actions, marking the canvass. They come to be known through the connective tissue of the body yet remembered in an encounter with paint. His absence is always present (Crang and Travlou 2001). In Peter Lanyon's paintings it is possible to see the myriad of life experiences and memories not only of Lanyon himself but those of the people and places he knew.

"...I think my identification with this country is not that the fields go off into the distance and stop at the edge of a hill or something like that. I am much moor (sic) interested in the fact that perhaps this hedge I am walking along has been touched by the shoulders of earlier generations. They are man made and have a physical proportion to man".

(From a recoding made by Lionel Miskin 1962)

Lanyon's actions and movements embodied in paint go someway to recounting the emotions and senses mixed up in places that are often silenced in conventional histories and geographies. They can also be adventurous, explorative and forward looking too. They perform an aspect of a person, a history and a geography every time they are encountered (Thomas, 2004). Thinking of paintings as events, their histories as eventful and the

interactions of person and material which brought them about as events too, perhaps captures this aspect of their character and intended effects. The movement they bring about and embody in the actions which created them is encompassed within this term. Their happening, their coming about or occurrence is what is sensed in thinking about them in this way.

Gillian Rose (2001 see appendix 4) uses the term 'compositional interpretation' to describe an approach to art which has developed largely in art history. While using ethnographic methods and contextualising Lanyon's paintings as part of a wider story, narrative, picture, their social and cultural meanings, how the picture appears, its surface colours, shapes, tones, composition, are also meaningful. Scrutinising the image itself recognises the power of that image and instead of dividing the 'pre-social' act of looking and seeing, from the 'meaning' it has. The impact it has does not supersede notions that *'painting ... unfolds from within social formation from the very beginning'* (Brysin 1991 p66 quoted in Rose 2001 p37). Noting how the art gets made, as Crouch and Toogood state (1999), also invests the image within the social rather than apart or behind it. Seeing as discussed earlier is also socially and culturally specific (Ingold 2000). However to consider these aspects of the image is part of what Rose calls 'taking the image seriously'. I use Rose's chapter *'The image itself: its compositionality'* (p38 see appendix 4) to work through these aspects of Peter Lanyon's images, paintings and sketches, and sometimes, due to his creative writing style, apply some of these ideas to his letters too.

Asking what Lanyon's images 'represent' or 'show' does not initially get you very far, as they are seemingly abstract. In talking to people familiar with his work, and the places which he drew, shapes and colours have some significance and are recognisably referring to some place of thing. So the shapes and colours, effects of light and dark do make a difference in this seemingly 'abstract' art. The shape of Lanyon's later paintings is significant because, as one of his ex-students told me, the large square shape was common to many artists working at

Corsham College in the late 1950's and early 1960's. To those familiar with these artists the shape and size is an immediate clue to their provenance.

I take Rose's components of the image (detailed in appendix 4) and work through how they make themselves apparent in Lanyon's work. Then I explore the constitutive aspects of these elements as they 'work together' in Lanyon's landscapes.

I hope to be able to think through the image, and relate how its 'surface effects' of colour and light and focus, and also the places depicted, in terms of the image itself as Rose suggests, but also in terms of the affective characteristics it evokes, and perhaps this works through how images are 'haunted' how they exceed their frames or pull at the edges of knowledge. Judith Butler's (2000) notion of the *schema* of things and images as significant in how they come to be recognised, and so are brought into being, is useful here. The aspects of the image discussed by Rose above relate the materiality of the image, its 'elements' are related to how they appear to us. How they are worked into a 'sphere of legitimating' and are at once part of an ethical order and cultural norms means that colour and shape are not only culturally and socially constructed. It is important to recognise that they have the capacity to remain outside such meanings, to resist and perform that resistance as they are encountered. For example how particular colours signify different things to different cultural groups or change their meanings over time, or as they are performed, as they are stroked onto cloth or encountered by a viewer are subject to complex factors. Lanyon states:

"It is in fact the action of painting itself that generates space. In other words it communicates only about itself and possibly about the private world of the painter. But I believe that if this painting activity is constantly checked with the outside world then the marks will become charged with meaning. The meaning may even remain locked up in the shapes themselves and communicate in a shape fashion or as I believe the meaning will be transmitted via the shapes" (Peter Lanyon, undated quote from scraps/lecture notes etc., source: Martin Lanyon)



12. Shelia Lanyon's house family photos and modern art (Cornwall 2007)

Through his bodily movements through the landscape and his body's physical inscriptions upon material forms, Lanyon's specific masculine identity emerges. Therefore the ways in which gender is generated in action, as embodied and mobile, as spatialised and place specific can be traced in his works. I follow up these themes in part two. Consequently, the material and imaginative, in landscapes and in selves, overlap and coincide in creative and potentially traceable ways over time and over space.

"The art which is emerging in my case is incomplete in the Nicholson sense – or unresolved. It is completed only by the subject, i.e. the spectator of the work. From this the emergence of forms and spaces outside the picture surface derives.

The invitation is direct. Involved in the mess and moment of human behaviour the artist does not see, but is.

What happens becomes and in becoming every man is involved. The work goes on becoming" (Peter Lanyon, undated text. Possibly 1948. Source: Martin Lanyon. Lecture notes/scraps).

Lanyon's landscapes can be seen to articulate the relationship between material shapes and meanings and the generation of social form (Leach, 2002). Judith Butler (1994) thinks through the relationships between matter and intelligibility, as I described in the last chapter; the 'schema' of things is what gives rise to something's intelligibility or its recognisability (p146). The 'point of view' of a picture, its contexts and provenance carry on becoming, in a way that originates in the material, but is not necessarily determined by it (Rose 2001). A historically contingent and culturally variable set of principles is what gives it form. Images perform aspects of what makes bodies intelligible and recognisably specific, or landscapes to be recognised as particular places.

Lanyon's notion that they are always unresolved is a pertinent one to thinking about subjectivity and space. He says

"I disregard absolutely the concept of the artist as a manufacturer of objects per se. therefore principles which have been invented to actuate a surface (i.e. Mondrain) do not concern me. I believe the only principle is that which emerges as a result of a process, the outcome of a constructive selection of events..."

(Undated quote, from scraps/lecture notes, Source: Martin Lanyon)

His landscapes and writings point to the ways in which the world and our sense of selves happens, or becomes, despite our actions and emotions but also as integral to these processes (Leach, 2002). He writes

"... I believe there is a fresh vision which applies more directly to the post-industrial situation where almost every human can be extended by means of a tool of which the car and the aeroplane are examples. That these tools should be used to devise an image of a life more able to deal with the moral problems set up by the habitual use of the machine, seems wise and advisable. The arts are in a position to discover the images necessary for this. ..."

(Undated, quoted in A. Lanyon, (1996) 'St Ives' Redruth Studies Centre, Cornwall)

Mitch Rose (2003) explores how landscapes come to matter suggesting that *"landscape's being is constituted through the unfolding practices that surround it ... in this sense the only thing landscape ever is is the practices that make it relevant"* (p446-457). For Lanyon the technologies through which the visual and individually subjective experience of landscape comes about are embodied aspects of other mechanical technologies. They continue to be sites at which meaning is produced and mobilised, and therefore document the inter-subjective processes of landscapes and identities (Rose M, 2003 p16). Again, the spaces framing Lanyon's actions and situating his creative practices highlights the relations and coincidence of the biographical and the geographical (Daniels and Nash 2004).

Lanyon's creative practices, his material archives and paintings can be understood as related enactments of place and of masculinity (Dewsbury et al. 2002). Both spaces and subjects are gendered and sexualised through their interaction and enactments. In one sense enactments working to stabilise the ideas of heterosexual masculinity and of place as resolved, and in another as a creative engagement with these stabilised norms and through which they are transmuted, a masculine modern subjectivity is actively destabilised.

"I use paint sensuously in the same way as the original experience is understood sensuously. I try to give back a sense of happening in a moment of time in a definite place...The painting is a thing in which information is provided for the senses (i.e. not only the sense of memory). An object projected from experience, directly modifying experience"

(undated quote 'from scraps/lecture notes etc' provided by Martin Lanyon)

Drawing on Irigaray, Lacan and Hegel, Butler (2000) writes about the play 'Antigone' and how attempts to render that which is thought of as the constitutive outside of the polis falters, loses 'coherence and stability' (p5). What then loses coherence and stability in Lanyon's landscapes for example? And how can the relation between a representational symbolic order and that which it excludes, or that which relies upon such a symbolic order's faltering, be understood today. Bound up in the colours and shapes, lights and tones of Lanyon's paintings

are questions over what it is that Lanyon is presenting when his paintings fail to 'represent' and why are they at all significant. Butler poses a rethinking of the relation between stability and instability as just that, a relation. Her element is text and language and the representations of characters in a play, whereas the language I am studying is visual. By performing a visual 'language' of non-representation how exactly do Lanyon and his 'subjects' transgress a symbolic order, subvert or reassert, those political and embodied boundaries by which he should perhaps be contained?

By breaking down an image into its component parts as Rose G (2001) does, an image can be understood to function, or communicate in a way similar to speech. It registers a symbolic order, it is communicative, performative, and it is political. By looking to the effects of these, the colour or inflection, the grammar or *mis-en-scene* of an image, mobilises a communicative act in a language we all speak, but perhaps understand in different ways. For Irigaray (cited in Butler 2000) Antigone, femininity and bodily substance are this remainder and must be excluded to maintain 'symbolic masculine authority' (p4). The symbolic exists as a closed system which excludes femininity and Antigone as its embodiment, to maintain its integrity. Working within this representative system, whilst thinking of it as *the* only one, makes its 'other' invisible. It sets up relations of otherness which are only recognisable within its specific logic. So working through or around a representative order has implications for the researched as discussed previously and also an ethical rhythm which flows from the surface of the image back to the experiences from which it draws and into its future as it re-enters the social every time it is encountered. How Lanyon reworks social, cultural, bodily, norms and boundaries, asserted visually, but materially embedded, as a communicative act, by bringing the focus of an image to its edges is explored in part two.

Peter Lanyon's paintings bring together embodied practice, material objects and landscapes by referencing always the conditions in which it is made (Lorimer 2003, Crouch and Toogood 1999). There is then, a complicated relationship between conventionally temporally distinct fields; those of Lanyon and the past he draws on, 'his' past, and then my own field, happening in the present, yet referring always back to Lanyon's, or perhaps the pasts of those I am talking to. It is perhaps more productive to think about these as temporally related and rather than seeking to keep them separate, to capture the relations that occur between them, as co-constitutive. Telling the stories of events and encounters, practices and experiences, my own and those of others, inevitably merges times and places.

In telling the story of Lanyon's life there are biographical narratives surrounding events or objects that speak out, and others that recede. Those I am not aware of can only lurk in the shadows waiting their turn, but the story of Lanyon's life here, and how his landscapes continue to emerge through practice, oscillates between Lanyon's 'time' and our own. Using the archives, an idea of how "things always communicate more than they seem on the surface" facilitating an awareness "of the multiplicity of readings of art and landscape" can be developed (Schurmer-Smith, 2002). Archives, practices and art works can be interpreted locally and temporally, through 'space, place and environment' in light of 'many local truths'.

917642
 A.C. Lanyon
 Maintenance Dept
 7 O.T.U.
 Howards
 Guttery Ferry
 N. Chester

Dear Mary,
 Thanks very much for your letter. I have not been able to answer them. I have not written a letter for some time; it seems almost as if I can't express myself, as if there is nothing to express. All my energies go into my work and I am too exhausted to write. At Maccombe I could write and even draw sometimes and I could save much easier what was going on around me, but it seems that the whole time is taken up with work. At the same time I get that urge to create, to want to go back to the studio and do something real.

There is no watching machines coming in or watching them fly, except the other morning when I was shaving by the stream; Spitfires were taking off and flying over the hangars in the red sun. All I see is engines and as each job is done, this is another. I take out engine and put them back, remove a part for examination after a crash or do a general inspection, then I have to sign that I consider the engine serviceable and if anything is left undone and anything happens in the air, I am for good. Spitfires we don't work on, but I am getting to know them. I am looking at a piece of a German plane and then a Spitfire. The Spitfire construction is wonderful and savours of really good workmanship, it is beautiful to look at, the form is wonderful but there is a difference in that it is mass produced. I had time to look at a wing

this morning. The shapes are wonderful, form like graceful birds, elliptical forms, triangle and aerofoil shapes. Flaps! used before I came here and here they are, all the genius of man put together to produce this, and for what? There is an ideal, some great moving power and that is to win the war. Man is flat out and producing, producing miracles. How much more and better could they produce if they all got together and the spiritual values of their work were realized. Is this not the germ of spiritual revival: in the work of people like Gable, with machines in his blood, the best of young Russia and his engineering part. It makes me think that I may be on some right trail not a sheep following the shepherd but one who admires the shepherd and will follow, wishing myself in the rightness of it all.

My hands itch to get on to the machines sometimes, but it is not a desire to work for so much time, for so much pay, that makes them itch, it is a belief I feel I have in me, that I am doing right and that there is something more in machine than just machines, if you know what I mean. I am afraid sometimes that I am a bit mad, but essential; I imagine things without thinking. It is my way to loose things, not to think. One of these hidden beliefs and realizations come suddenly, burst in upon me when I am most dull and I see for a moment what I think is beyond. Perhaps it is trying to see the value of physical and spiritual to modern chaotic science progress. It seems that I shall get leave on the 16th of October. I hope that the studio will be empty so that I can get some more more food for thought and try and progress while helping to fight

To Mary October 41

13. photocopy of Peter Lanyon letter to Mary 1941 (Andrew Lanyon 1994) with my underlining

As Liz Stanley (2004) states letters are communications whose content changes over time and according to the recipient. They *"take on the perspective of the 'moment' as this develops within a letter or sequence of letters"* (p203). They are also 'emergent', not structured, or filled by researcher-led concerns; they have their own agenda, preoccupations and conventions. Peter Lanyon's letters are conversations stretched over time and also space. Their materiality belies the tensions between them, now brittle with age, fading without the vitality of knowing readership. The intended recipient is not here and now. The to-and-fro of correspondence is interrupted as the letters he sent are kept by the recipient in one place and the letters he received kept elsewhere. Lanyon explicitly invites the viewer to 'complete' or contribute to his paintings when he describes what his paintings are 'about'. In this way his paintings like his letters are left open, intentionally or not. They ask a question and expect an answer and are animating in this respect, they are relational.

Lanyon's letters often discuss paintings he was working on at the time and so are considered alongside his paintings as part of this 'moment'. Engaged as inter-textual, communicative and socially interactive, whilst also drawing on experiences and memories, Lanyon's material archive and creative precipitates are part of an exchange which builds up a distinctive, dynamic 'world' concerned with movement and space, between sender and recipient, between then and now (see figure 13). In his letters the ways he often wrote in margins (see figure 12) after filling the page, or drew diagrams and cartoon sketches, the size of a letter, its mobility or portability, and the scraps of paper he wrote on salvaged from previous use, engaged me with a more 'lively' sense of his life. Seeing how they are picked up and felt by his relatives, or part of the lives of his grandchildren, stashed away under the bed in a spare room, their presence is felt very differently than in a conventional archive.

10 June 63

Dear Adrian,

Oddly I was walking up the drive in a very quiet world around 8 this morning and I thought that it looked rather like a painting you did years ago at Towedrack. and then at 9.30 the post came with your letter.

This is great news

I have my ROACH'S GARAGE
CARBIS BAY (Telephone 188)

and they tell me they have 3 cars available at the end of July. This is my garage

(I don't own it) and they will be the best.

Can you write them asking details etc?

It should be simple to arrange for ST Ives

Anyhow if you think you will arrive there without a reception (at least by Lanyon) you are mistaken - we will get the bond for you.

I hope that we will see a lot of you and that

I shall hope to be here because I am having a year away from America - unless some kind millionaire invites me to paint his cast.
Yours Peter

14. Peter Lanyon letter to Adrian Stokes 1963 (Andrew Lanyon 1994)

As an act of biographical composure Lanyon's paintings act as reflections on the array of experiences he had in a place, or several places, that cohere within his person. Experiences have a spatial element which emerges in the event. Past experiences gather presence and immediacy through the effects of his painting (Lorimer 2007). Established frames of reference, such as initially seemingly obvious visual representations, are not always organised in a familiar way. Lanyon's landscapes do away with traditional visual conventions of landscape painting and to a certain extent address the silences they impose on people and places by looking towards previously unarticulated sensations, emotions and experiences.

Letters for Lanyon did not mean straight lines of handwritten text. He very often drew pictures in them, and wrote vertically down the side of the page (see figure 14). He did not always use paper, sometimes using scraps with his children's doodles on them, or paper cut to an

awkward shape. Sometimes lists or print left from other previous uses is readily visible on his letters. These objects then speak of his everyday life in their material form, as well as their content. They exude a previous existence. The paper itself is haunted by its past. Their surfaces are etched with Lanyon's communications and his sense of creativity, making do with what he had, and making the most of every available space often meant a creative use of objects in his work and letter writing styles. Letters sometimes are written on scraps left over from his art work itself, and so bear the marks of paint and pencil that speak of different uses and different contexts. Together they sustain the traces of his creative and everyday activities, they point to embodied activity and the physical handling of materials. In this sense they are not so different from his paintings. They embody a physical relationship to his work as well as written reference. They perform a relationship between the artist's hand and his thoughts, his actions and his paths through place.

Peter Lanyon's writing itself seems to be quite expressive, changing in character, sometimes neat, sometimes scrawled (see figures 13 and 14). His post cards are works of art in themselves, made of collages and cut out scraps (see figure 15).



15. Peter Lanyon, *Collage incorporating photographs of himself and other St Ives artists*, (c1956)

Seeing his letters in reproduction, tidied up, typed out, cleanses them of some of this character (Garlake 1992 Letters to Gabo). His habit of sometimes writing on the page 'landscape' and sometimes 'portrait', or writing around corners, or reusing envelopes or paper of irregular shapes and sizes, is revealed in handling the 'real thing'. It brings the act of writing to the fore, and connects with the reader today as a way into the life of the letter, suggests aspects of its origins, and makes me think about where it was written, to pay more attention to the time of year, whether it was cold and dark, or warm and sunny? I think this imagining was initiated by the letters themselves and the forms they take, the way they speak beyond the words written upon their surface.

It also reflects Lanyon's own thoughts and the ways in which they were recorded. While this research, this writing here, is an ethnographic project, so Lanyon's attempts at recording his actions and thoughts can be understood in this way too. It was important to him perhaps, to realise the process of how the thing gets made in terms of its meaning as an object. Never fully understood until its past is comprehended, his paintings and correspondences go on, into Lanyon's future, to our present, animating the landscape differently for different people as I go on to show.

As such, the objects I came across;

"contribute their own resources and potentialities to an encounter... generate effects that register as knowledge about the past ... foster the transmission of memory traces after the 'original' rememberer, the person with a direct experience of the material entity has passed on ... In the interface between materiality and sociality, different agencies - discursive and practiced, textual and tactile - contribute to memory-making practices" (Desilvey 2004 p27).

As Liz Stanley (2004 p202-3) says of letters and correspondences *"letters are dialogical. They are not one person writing or speaking about their life, but a communication or exchange*

between an another, or others". There is an unfolding communication between writers and readers, and what marks them out is their 'turn-taking or reciprocity'.

"Letters are also perspectival. Their 'point' is not that they contain fixed material from one viewpoint, nor that their content is directly referential, but that their structure and content changes according to the particular recipient and the passing of time".

Stanley's third point is that letters take on the perspective of the moment. They are emergent, their structure not determined by researcher led concerns. They have *"their own preoccupations and conventions and indeed their own epistolary ethics"*. Lanyon's letters have a character of their own; they are also fragmentary and dispersed. Reading across archival sources is something Stanley does in creating a 'collection' out of something so un-collected. I do this here in terms of a life history account.

Another issue relates to privacy, and although many of these letters are in public collections, their content is sometimes very personal. Reading letters intended for someone else, detailing information never intended for public access leaves me with an uneasy feeling. I did not expect to find the kind of personal details in Lanyon's letters that I did come across. What these contained and if they might be of any significance is something I will never know. What these letters do though is provide a very personal insight into Peter Lanyon's relationships as he understood them, and perform the relationships he had with, for example, the poet Roland Bowden, and his friend Rosalie Mander.

Letters in context: Wrightwick Manor

The contexts in which I encountered these letters and notes impacted on the ways in which I understood them. This became apparent when reading letters between Lady Rosalie Mander and Peter Lanyon which were archived in Whitwick Manor, Wolverhampton, now owned by the National Trust⁵. As we drew up to the red brick and half timber house, on a sunny day in June, it was quiet, closed to the public on that day. We found a side entrance with a bell and waited. The door bell was answered by an elderly housekeeper who left us on the doorstep while she fetched a curator with whom I'd agreed a visit. Entering the house from the bright sunshine in the garden left me momentarily blind and concentrating on where to put my feet, as we made our way up the back stairs.

In the offices of the National Trust there were two rooms, functional and cluttered with paperwork. In one room I was given some desk space and a box containing the letters. Also in the room was a restorer busy working on some fabric. We chatted and drank tea and then I opened the box and started to read, and copy by hand. Some of the letters I had seen before reproduced in photocopies, in Martin Lanyon's house, or the Tate Archive, (see appendix 4) or choice snippets quoted in books. Pressed for time, I paid little thought to what I was copying and hoped to reflect later when I had more time. The warden of the house I had contacted to arrange to visit was working elsewhere, and offered to photocopy some of the remaining letters and post them on. I tried a few questions about Lady Mander but got the impression the warden was busy, and quite glad to be rid of me, and a little worried over the potential damage caused by clumsy students.

I still don't know much about Lady Mander, or how she got to know Peter Lanyon. The letters in the archives are those from Peter Lanyon to her, and not the responding correspondences that she must have written to him. What there is reveals a familiarity and shared concern with

their Cornish identity, with his ideas for painting and identifying with the Cornish landscape, with her ability to support artists financially, having bought his work regularly over the years, and more intimate exchanges on family life and politics. One letter dated Dec 22nd 1950 starts;

"This is to wish you happiness merryness (sic) etc at Christmas and the family and also to moan!"

The language and topics of conversation reveal an intimacy and relaxed relationship, shared also by Shelia Lanyon, who often adds a few lines at the end of a letter, or passes on her best wishes. Being absorbed back into this world, by reading the letters where Peter Lanyon details goings on in St Ives and his latest ideas or progress, ties Wolverhampton in the summer of 2005, back to St Ives in the 1950's and early 1960's. To get there I had to travel north from Cornwall to what is now a leafy refuge from time and light in the suburbs of Wolverhampton. Lanyon's present day biography has lead me to trace out the geographies of his friendship with Rosalie Mander and so I have been taken back to her world, the intimacies of her daily life revealed in her house and gardens, yet she remains elusive, hidden as it were, by the shadows through which to see at Whitwick Manor; Peter Lanyon's letters those little shards of light illumination in the gloom of time. These letters are quite revealing about Peter Lanyon himself, yet they have sparked a curiosity about Rosalie Mander herself, and Whitwick Manor, its management and history, the lives of those that lived there.

Little Park owles
Carbis Bay Strickland

Dear Rosalie,

Thank you for Baedeke. I
expect to have four stars for
hot & cold in bedrooms before
the end of the year.

Shilda went to Redruth and sat
there and then came back holding
the tummy all in one piece. Then
one afternoon while I was moving
home for Granny (she has left the
Red Home) she began labour and
it was too late to get her to Redruth.
I was left holding the baby but a
doctor came & then a nurse so I was
 spared the first scenes. It is a
boy and quite a beauty 9 1/2 lbs.
and Shilda is quite well.

16. Letter to Lady Rosalie Mander from Peter Lanyon (1954)

I'm not sure what to make of the inconsistencies between the level of friendliness which comes across in the letters between Rosalie Mander and Peter Lanyon and the seeming lack of knowledge of their friendship within the Lanyon family today (figure 16). Perhaps it is their

wish to keep some things about their father or husband, private. This might be for no other reason than it is personal and not related to directly to Peter Lanyon's working life and so of no relevance to the 'public'. Being related to and so close to someone who also has a public presence makes the distinction between public and private all the more pertinent. Having 'strangers' who never knew Lanyon or his family knowing details which under everyday circumstances would only be available to this group of people might seem just a little unsettling. The position of Lanyon's family today neatly encapsulates the tensions between public and private played out in everyday life.

This perhaps makes the notion of breaking down such boundaries personal, and not so attractive. As such the boundaries between what is public or not might need careful consideration, and contextualisation. The idea that boundaries between such areas of social life should be eroded applied comprehensively may need to be revised. That these boundaries are continually rewritten in everyday life is a necessary acknowledgement, and that the borders between them are porous and refracted through many facets of social life is not contested, but that a distinction remains necessary and desirable in some circumstances is equally understandable here.

Talking to people

Finally, a lot of this research is based on 'just' talking to people. Conversations with people who help out with access to material are often marginalised within research 'findings' (Clope et al 2004). Much research starts with local knowledge which is replaced within the process of research with scientific knowledge. I did not set out to use these conversations as part of my project, but as I went along I started to think about what people were saying to me, and how interesting this was in its own right⁶.

Firstly I remained open to the thoughts of others, as suggested by ethnographic approaches (Bouquet 2004, Walsh 1998, Cloke et al 2004) legitimised chance meetings and memories, recognising them as significant, opening them up to thought and contextualisation. Secondly, this inclusive gathering of ideas valued 'local' knowledge and cultures, allowing those encountered to speak as they wish, rather than directing their answers in a certain direction. Thirdly, conversations were often shaped by the materials being discussed, often first hand, animating the object. The object becomes caught up in currents of talk, and moments of memory. Cloke et al (2004) note the ways in which casual conversation often impacts upon research in 'spatial science', and so has a history in the discipline, which is not often recognised in the finished report. There is an ethical point here in that 'objective' approaches conceive of the research stemming from 'talking to people', but the thoughts and ideas of those speaking for themselves outside of a research framework, as 'anecdotal' are perhaps thought to be somehow 'bias' or 'mis-informed' (Cloke et al 2004).

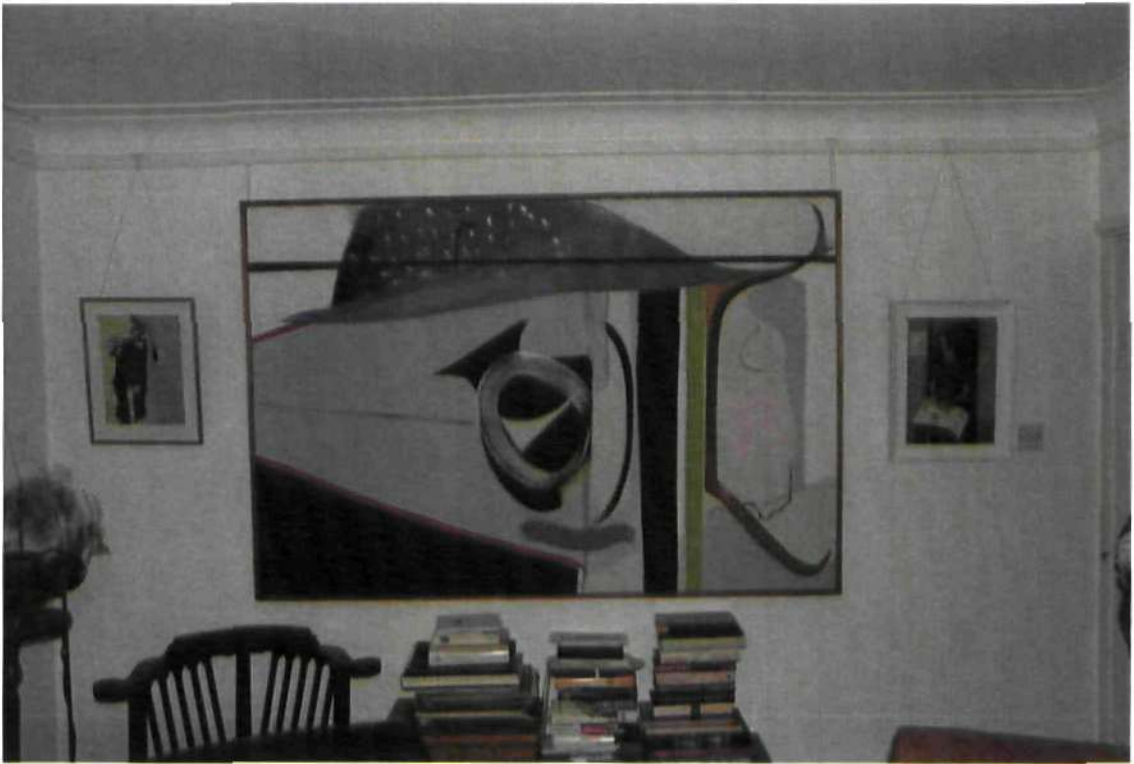
In my own interviews I found some moments of negotiation or misunderstanding among others of greater fluidity and energy. Peter Lanyon's wife Shelia Lanyon was for example uneasy with having our conversation recorded. It seemed to me she felt awkward talking to a stranger about her husband. The times when we talked about our children and more everyday 'stuff' were those when I felt most comfortable, and felt that she did. So history, the lives of others is a negotiation. IT is a process of telling and retelling, of what materials survive and what do not, and how they are remembered, responded to now. How they have been remembered here has been an embodied process, of real-time conversations, between people, and as well as the stories told by material objects.

I tried to stick to this conversational approach. I aimed to let the objects of Lanyon's life direct the conversation, and hopefully stir memories in those I spoke to. This was most successful

when the participants didn't mind me recording our conversation. When I spoke to Martin Lanyon he was very communicative, willing to be recorded, and I hope, enjoyed talking about his father and his work. It allowed for a more natural conversational situation to emerge. In those cases where the participant was uncomfortable with being recorded, I was often frantically scrawling notes, and not properly engaging with what they were saying. For example, having Mrs Lanyon show me around her house and describing the paintings and sketches was just what I'd hoped for, but trying to note down everything she was saying and the picture itself, was not easy. So I had to make the most of what was offered. In these two cases, visiting Martin Lanyon and his mother Shelia Lanyon, my actions 'in the field' were not the same, the methods of 'data collection' not comparable. Having a broader ethnographic approach allowed me to use the photos she suggested I take, and the notes I made afterwards in my field diary, to contextualise the works themselves.

But having so many paintings in one place, juxtaposed with the creative pursuits of her family, and talking about them and her six children when they were growing up, put the works into perspective. The paintings by Peter Lanyon and those of his friends were it seemed, still part of the family. Peter Lanyon's presence still apparent in the lives to which his works have borne witness.

Shelia Lanyon holds 'the key' I guess to Peter Lanyon's life story, has a wealth of memories and experiences which I'm sure would be fascinating to many, yet, this knowledge remains special and precious, because he's gone, and because such memories remain private, within her family. So 'participant observation' or just being there and being aware might really have been the best strategy. To allow a conversation to develop 'naturally' gives the participant more control over what they say or don't say, while also giving the researcher an indication of the boundaries over which it is not always acceptable to cross.



17. *Shelia Lanyon's house, with paintings by Peter Lanyon (Cornwall 2007).*

So ethnographic research fits in with theoretical ideas about events. It frames encounters as eventful, and brings things and people into its momentary consciousness. Theoretically it seems ethnographic or ethno-archaeological research has much to offer in how to approach and understand research and research subjects as more fluid and in control of what happens within the research, but can't offer an ample range of methods through which 'rigorous' geographers might practically engage with the eventfulness of lives.



18. *Shelia Lanyon's house with Paintings by Peter Lanyon (Cornwall 2007)*

Research is itself a creative act, no matter how scientific. Everyday personal geographies are a creative embracing of the world too, embodied and intellectual, from which we can't be separated. So there is a need pay close attention to context (Dixon and Jones 1998). In understanding the 'stuff' researched, and knowledges and categorisations about the world, contexts are always shifting and changing, so in doing research and attempting to put the 'stuff' of the world in some kind of order, this must be constantly revised, as the world, its stuff and its contexts do not stand still (Dixon and Jones, 1994). Thinking this way about how to interpret Lanyon's work and its contexts today has a politics that runs though from the researched to the research process itself; temporal and spatial specificity matter.

Conclusions

In this chapter I aimed to open up a dialogue between the biographical and geographical within a historical context by exploring a path between the past and present, roots and routes

of geographical knowledge, creatively using material and visual objects, alongside narratives and memories affected by those objects. I explore material, embodied and sensuous relationships between landscape, history and biography, in Peter Lanyon's archives and in his paintings themselves as they negotiate and relate over time and space. It is through the timings and spacing of archives and objects, people and paintings that landscape and subjectivities emerge. Here I have begun to enquire into how landscapes are animated or animating forging other forms of geographical knowledge in artistic or creative practice as research.

In delving into the rich array of objects archives and memories that make up Peter Lanyon's biography, themes have emerged which centre on his paintings and their subjects. This is sometimes a biography and geography of the 'things' themselves, which leads to a contextualisation of a Peter Lanyon's life as a life geographic. My positions are then dependent on mobilisations of particular readings of the landscape and the self (Massey 1985). In open countryside, in homes and archives, behind the scenes at the museum and gallery, behind the surface of oil paint and canvass lies a narrative and a life routed through place, emerging as landscapes that are inhabited, felt, emotional and sensed, circulating geographical and historical knowledges.

I have chosen *Offshore* (1959 figure 21) and *St Just* (1952 figure 19) to recount my own small stories in the next chapter because they are very well documented. In his letters to Roland Bowden, a poet interested in art, who later became a friend, Lanyon writes often about the processes he was going through in producing *St Just* (1952 figure 19), and then later when it is exhibited, Bowden writes about his impressions and thoughts, and Lanyon replies. In these letters a sense of time and activity is built up. They convey a conversation and a process, and mix the everyday with the practices of producing a painting. There are a few letters to others

which also detail this work. I get a sense of how important letter writing was for people before more modern means of communication, like the telephones and email, and how informal letters between friends would embody emotions and feelings, activities and actions. In his notes Lanyon draws a map of the places he has painted in the years either side of *St Just* (1953 figure 19) and in the landscape surrounding the village of St Just. This map contextualises the painting brilliantly in the landscape and in terms of his other paintings, in terms of his embodied actions, and the visual knowledges emerging from them. This painting is characteristic of the work he produced immediately post war and concentrates on themes of place, regeneration and what retrospectively could be termed 'dwelling'.

Offshore (1959 figure 21) is also well documented. Peter Lanyon writes about this painting in his letters and recorded a tape over the ten days it took him to paint. It also marks a difference in subject matter for Lanyon and refers to his often noted differentiation between the sea as male and the land as female. So with my interest in gender and the sea, and the process of painting it being so well documented, it was a logical choice. I think I also like it more than many of his works. Its colours and textures are more up beat, its subject matter more lively, more 'open' than his previous land, memory, socially conscious based paintings, like *St Just*, which are made of muddy browns and greens, heavy and huge, landscapes of death and mourning, and the human body. Overall then, these paintings are very different, I encountered them in very different contexts and found a range of information about them in a range of places. Between them, and their associated materials and memories, they make for a conversation which tells of Lanyon's life as a life geographic.

But what can art and artists offer geography and geographers? In terms of landscape as an idea, as an historical biographical emotional entity, landscape art works are approached in two ways: to be studied as objects, a medium by which landscapes come about and emerge,

through which the identities of people and places are documented yet mobilised and made material too. Secondly to be understood as theories of landscape in their own right; as expressions of research into place to be valued alongside historical documents and official data sources, academic research papers and text books; as 'thinking through paint'. To put our ears to the ground and listen for Lanyon in those long rolls of thunder Benjamin describes as following lightening flashes of inspiration, the flashes of touch and sensation, wind and sea, echoing in his paintings is what I aim to do (Pred 2005).

CHAPTER 4: TWO SMALL STORIES



19. *St Just* (1953)

"I think of painting as an event, not a site or set of events defined and separated by spatial absences, but one event, every side of which is presented or revealed altogether at once and immediately. The impact blows from the painting to you, it clutches it sucks and stretches, it may tickle in order to convey to you "a presence" such as any word ringing true".

(Lanyon, 14th November 1956, letter to Roland Bowden).

St Just (1953) event, place, painting, event.



20. *Underground* (1951) Screen-print on paper, 265 x 247 mm, on paper. Tate Collection.

Peter Lanyon died a week after crashing his glider, as a result of the injuries he sustained, on the last day of August 1964. Peter Lanyon's desire to paint and his sense of adventure seem to have fed each other. He sought new realms, ways of making the ordinary extraordinary, exciting, exhilarating, and experimented with paint in exacting these sensations, aiming to prompt a glimpse of such moments in those encountering his work. To this end his energies live on through his work. As he says in the quote above, events are 'presence-d', and canvasses haunted by the events they execute. This time of year is marked by an absence as well as a presence (Wiley 2009), the anniversary of his death, bringing thoughts of his work

and adventures in painting to the fore. This chapter explores Lanyon's archive and the memories his paintings have stirred, the memories he draws upon in exacting his painting *St Just* (1953 figure 19) in terms of recent literature in cultural geography inspired by phenomenology (Wiley 2002, 2005, 2006, Ingold, 2000 Rose M, 2002), by material studies (Tolia-Kelly 2004a, 2004b, Edensor, 2005 Desilvey, 2007), and embodied remembering, biography and narrative (Lorimer 2003, 2006).

I encountered *St Just* (1953 figure 19) at the West London home of Margaret Garlake, an art historian, critic and author of several Lanyon books. She described how it was bought relatively cheaply at auction in the 1970's by her husband, shortly after their marriage, rejected by her grown-up children who don't want to inherit such an awkward object when she and her husband think about lives after their own; it is mixed up in the life of Margaret Garlake, witness to the everyday happenings of her family and their own biographical details. And now in a small way it is part of mine too as I talk about it with Margaret, our conversation weaving personal details with more formal art historical critique; of Lanyon's children, her own, and the tiny baby snug inside my tummy waiting to trace her own path on a different landscape, to the painting's composition, of brushwork and technical deftness, its human scale and critical acclaim. As high as the room in which we are sitting, its military complexion is still resonating with memories of other times and other places. And now I've seen it twice. The first time was in the exhibition '*Coastal Journey*' (2001) where it began to animate a tale of its own for me. Hung on the wall of the mezzanine floor of the Tate St Ives I stood before it with my back to the curved glass wall which looks out over Porthmeor beach.



21. Tate St Ives by Mark Ellis

Had I turned around and looked out left I could have seen what it was seeing, the headland beyond which lies the Coast Path to St Just. But I don't remember doing such a thing on that day. I remember it was February and raining and the following morning attempting to walk out along that coast path against a strong south westerly wind with reaching the village of St Just in mind.

The St Just mine disaster echoed different times of place for Lanyon as he looked down upon the town years after it happened. It is a 'testimony', a 'true record of events', haunted by its 'constitutive outside', the necessary imaginative work that must go into recalling the past. The warmth of bodies of lost in that disaster, the cold ache of grief of those still alive echo here⁷. In Lanyon's eyes this landscape allows itself to be haunted. It is what della Dora (2008, drawing on Nora, 1996), calls 'topographical memory sites' sites which evoke a sense of continuity with the past. These places compound life and death, collective and individual, temporal and eternal.

"At present I seem to be on a pilgrimage from inside the ground, as if I were the only one saved from the Levant disaster as if I moved, an unlucky mourner, along the gale ridden coast to St Just" (letter to Mary, 23/7/1944, quoted in Lanyon A, 1995 *St Ives: the paintings of Peter Lanyon*).

This quote captures the seriousness and the empathy Lanyon felt in relation to the Levant mine disaster. He uses the term 'pilgrimage' which suggests a spirituality, a physical endurance and perhaps a sense of personal transformation. Solnit (2001) explores the relationships between pilgrimages made on foot and the materiality of the landscapes in which they move. She says "*pilgrimages make it possible to move physically through the exertions of ones own body, step by step, towards intangible spiritual goals that are otherwise hard to grasp*". So perhaps in re-tracing the footsteps of mourners all those years ago he was uniting spirituality with action, thinking with doing. Solnit (2000 p50) calls this a 'geography of spiritual power', where the story is pursued in the most material of details. For Lanyon this story of a mine disaster, this social history, was that which structured his geographical movements. The details marked on the landscape narrating his own journey west from St Ives. The nature of this journey then rains down in paint in *St Just* (1953 figure 19). It is worth mentioning however, that such historical tales and mythological details also inform other works, explored in the next chapters, they tell the stories of a life geographic in a way which preceded Lanyon and extend into his future. In the following chapter I explore Lanyon's biographical traces. To remain close to the intentions and ghosts inherent in researching the past and place necessarily involves recognition of such unsettling in others and in my own sense presence.

Veronica della Dora (2008) turns to ideas of memory, at sites which evoke a sense of continuity with the past (after Nora 1996). Material objects and places are 'anchors for memory'. Objects 'analogue memory' while places evoke 'things remembered' (p220). Things remembered are spatially located, journeying through places acts as a successive embodied

and visual activity through which memory becomes a physical attitude orientating points of contact between the past and present (della Dora after Deleuze 1996, and Ricouer 2004). Lanyon's paintings can be understood here to develop and perform his geographies as biographical movements. These paintings act as sticky objects, (Ahmed 2004) not only for 'emotions' to adhere to and circulate between, but also for memories and recollections, as 'things remembered' as the impetus to narrative, and the visible or material relationships between objects, places and the lives in-between.

So it was the 're-memory' (Tolia-Kelly 2004a) of things, and people and places described by Martin Lanyon, the conversations his father's paintings had with the objects, places, animals and people they depict on the one hand, and those they speak to in the present on the other, provided a starting point for this research. I had seen an earlier exhibition of Peter Lanyon's works, *Coastal Journey*, (2001), at the Tate St Ives, in which *St Just* (1953 figure 19) was exhibited. My own memories of this exhibition of paintings which follow a route taken by the artist propelled the idea that Lanyon's work would be a fascinating project. The power and size of these paintings, their colours rich in greens and browns, still resonated in my head. These memories lead me to approach Martin Lanyon, and to go on further into the histories and geographies of Peter Lanyon's creative practices; to rummage in his material archives and amongst the memories of his family; to find out just what it is that animates his work in the present, and to go on to explore the spatial and temporal excesses of the objects that are his 'precipitates' (this is a word Peter Lanyon uses). I hope it is productive to conceive of each painting I saw and each place I visited and each person I met in the course of this project as 'events'.

"I think it is the beginning of painting chiaroscuro or light and shade in my own way. A development of the paintings of an EVENT". (Peter Lanyon December 1952 in a letter to Roland Bowden. Tate Archive TGA 942.21).

Conceiving of both material objects and the lives they describe as eventful draws out the complex historical and cultural geographies involved in their subsistence. It is possible to plot the “constellations of places and biographical trajectories that lead towards this event ...” (Lorimer (2006) p 506). Of an experience Lanyon had in Anticoli, Italy and in relation to his previous works, *St Just* (1953 figure 19) and *Bojewyan Farms*, (1951-2 figure 35) part of that earlier Coastal Journey exhibition. Peter Lanyon writes:

“My painting is the revelation, a turning outward of experience – a making immediate of a time process-in-space. Paint represents experience and it makes it actual. I do not start with the idea but with the experience. My source is sensuous. Organisation composition in depth as in surface is the outcome of experience in the process of painting so that e.g. what was painted six months ago underlies what is finally painted today...”

(Peter Lanyon (1952) letter to Paul Feiler. Excerpts provided by Martin Lanyon).

So a painting like *St Just* (1952 figure 19) has a biographical precedent, pre-history and a pre-geography, linked through the materiality of the painting and durability of that material, which is ingrained within its surface. The journeys Peter Lanyon took to St Just, on the far western reaches of Penwith, cohere with memories of previous journeys there from childhood to adulthood, repeated encounters which build a familiarity with the place.



22. *Study for St Just* (1951)

As such this *biography* of Peter Lanyon is also a *geography* of Peter Lanyon. Overlaid with local history and memories of people he knew, including those bereaved or involved in the Levant mining disaster in 1919, and previously the flooding of at Wheal Owles mine, St Just, in 1893, the knowledge of the loss felt by the communities of St Just after many men died, the shapes,

colours and textures of the land, from the particular sounds of the wind and waves to the sounds of place names said out loud which are peculiar to Cornwall, calling forth the rhythms of a past place and time (figures 20 and 21).

"... A graphic description of the accident, and its terrible consequences was supplied by Robert Penaluna, a young St Just miner who was on the man-engine at the time of the breakage.

"'I was coming up on the man engine" he said "three steps below the 150 fathom level. The engine was full of men ... Then she fell away to the bottom. I was thrown on my chest upon the sollar... When the engine broke it was a tremendous crash for in dropping she knocked away timber and everything else in her path. The engine rod on which we were travelling shook violently. The smash gave a terrible shock to us all, and everybody lost heart and nerve entirely. The screams of some of the men were awful, as they gripped the rod like grim death. A number of them had the presence to the nearest place, and saved themselves by the skin of their teeth"' . (Cornish Times 1919)

The Cornish Times report gives details of the 'official list of the dead and their dependents', where the loss of lives and the impact this must have had on these small mining communities is made apparent. Miners and mine owners had generations of experience in this mine. It also draws attention to the international reach of such an event and what might seem like a parochial community had links beyond the local.

Elizabeth Kenworthy Teather (1999 p6) writes

"It is clear that the body is far more than flesh and bones (even when dead ...). In fact 'biology with all its imperatives and universals is often only faintly distinguishable beneath the template of symbolic and ritual understandings we lay over it' (Myerhoff 1982, p109)".

It was the narratives of this place and the stories etched onto and into the land by mining, coupled with a sense of home and belonging in Penwith, which have seeped into Lanyon's sense of place, and drew him to depict it in paint. The colours Lanyon used here, muddy greens and browns, with flashes of red and blues reminiscent of his memories of Italy in this

painting (Martin Lanyon). Its size and shape are evocative of a religious crucifix, its smudges of red and blue redolent of medieval depictions of the Madonna and child, its place in a triptych common to altar pieces in Italian churches. It ties Italy experienced by Lanyon at a point in time, to those he was more familiar with at home, before and after he visited Italy. It ties local oral histories and events to broader religious cosmologies where biblical and classical narratives are employed on a local practical level as elucidatory, helping to put the sadness and collective mourning of a community to rest. Tragic events shared by communities like the World Wars and mining disasters are overlaid in the landscape and in the personal biographies of individuals.

"In the painting St Just the central back section is the mineshaft. There are fields all around the town, with grass – a harsh smoky quality, and the town seems to be on top of the fields. On the left are houses, figures, rocks and maybe the church that you saw in the photograph. Many people lost their lives in mine disasters, so the mineshaft in the middle becomes the cross, and the barbed wire round the disused mines a crown of thorns. For me this picture is also a crucifixion, and I painted two tall pictures to go either side. They were landscapes but they were also mourners on either side of the cross."

(Peter Lanyon (1963) text for British Council slide lecture).

St Just (1953 figure 19) gestures in three directions; the crucifixion, which he has also described as a mine shaft, and here as the body of the Virgin Mary;

"It is precisely that sense of a huge distance which occurs when one sees it whole in the Face. i.e. the triangle at the top and then tries to go down the mine and then begins to fall banged from side to side until the little coronation flag waving in the country becomes a virgin. How the blazes can I ever expect anyone to see the virgin in that? Yet you have. She stops the banging around in the mine by a quiet resignation and courageous bright blueness of the hat. But from below it is a pure journey in search of the womb, the hymen is possibly a triangle of rock across the shaft to which the virgin bows and the way to the weeping head is restricted"

(Letter to Roland Bowden (1954) excerpt provided by Martin Lanyon).

Here, and in much of Lanyon's writing, there is a porosity between landscapes and bodies which flows through the paintings he produced. He goes on to describe the human scale of the painting in terms of the bodies it describes and the bodies it will meet in display.

"The keys to that painting are two triangles. ... The first set inverted and depressed above eye level the other just above the thighs of any spectator. I see you thought of the triangle as the feet. No I think it is the sex organ section of it, though referring to the mines it could have been in my mind a miner's foot climbing up the shaft!"

(Letter to Roland Bowden (1954) excerpt provided by Martin Lanyon).

The painting is also always a personal one, emerging from Lanyon's own experiences, memories and feelings. He seems to be quite uninhibited by references to bodily functions or parts often avoided by polite discussion about 'art' and landscape. Frequently drawing parallels between the multiple meanings his paintings have, and how they speak to each other within that frame of reference, he uses his own senses and emotions as a starting point. He seems to delight in provoking controversy, often not reticent about the sexual or perhaps commonly 'repulsive' nature of human and animal bodies and the landscape, or confronting difficult subjects like the mining disasters surrounding the places he knew. He tackles a certain amount of formalness and destabilises ways of seeing the landscape and the body by undermining what could be said publicly. As such the viewer is often unsettled or made uncomfortable in ways which are not always immediately obvious. The land and person are often mixed up in his writings as in his paintings in ways that are perhaps meant to disorientate, yet upset familiar and safe ways of seeing.

There is a conflation of body and matter. His works naturalise this blurring of self and landscape, and move out from this point, towards a familiarity with place.

"Somewhere in that deep cavity in my St Just painting there was a rock lodged, at the solar plexus – that is where I am. Sore below the belt but with my head in the barbed wire of the surface & I believe in the grass at the end of my shift – ..." Letter to Roland Bowden (1954) Tate Archive 942.3.)

Lanyon's paintings are at once biographic and geographic, for there is little distinction between bodily senses, the physicality of the human body and those of animal and inanimate matter. So to embed locally ingrained landscapes of Cornwall in wider cosmologies of things, memories, and places, traces these events as they play out and persist through time and space. A geographical-biographical approach, lending credence to each painting as an event each time it is encountered, as a smaller story, a biographical mark in time and space, can reach out beyond the specificities of people and their bodies to locally recognisable landscapes, to embed Cornish landscapes in European histories and central narratives of western culture with references to Christianity and classical myth, to memories of other places and other times. The reach and depth of a life geographic emerges through these quotes as he talks in language common to Christian culture, of crucifixion and pilgrimage, the devil and God, and mixes it up with classical myths, 20th century events, the bodies of the living and the dead.

"The crucifixions get nearer St Just – was it OSIRIS who got measured for his coffin at a banquet and then slain and placed in it? My heavens how like Levant and Botallack! The man underground as underfoot, underfed and UNDERRATED! Then those bits of miners (so much meat hanging from the man engine) collected up in shovelful and processed to St Just for the laying in state of bits. What a homecoming for the brave! And the round window, so large in the chapel, itself bold and huge on top of the rise. What a theme for writing. All I can do is arrive there by a pilgrimage on foot and through my feet so that I am broken and made whole again outside the city. St Just is full of digs! Remember the God Anubis who descended in canine form to be at the welding together of the bits of Orsiris? That is what my crucifixion is about, The underrated, undisturbed & reviving in the open squares of St Just – but I feel I can't do it. I don't know enough about men to be trucking with the Devil, let alone God."

(Peter Lanyon (march 1952) letter to Rosalie Mander)

"I have just constructed and executed Christ and the result is like the residue of a NAPALM bomb."

(Letter to Ivon Hitchens Dec 1953 provided by Martin Lanyon)

So perhaps *St Just* (1953 figure 19) describes the role of religion in the history of a community as they turned to the chapel for direction in how to deal with the surge of grief felt by many. It is not an instructive or pedagogic tale but one of social, cultural and personal histories marked out in these landscapes for Lanyon. The resolution of guilt inherited with wealth from previous generations of his family who profited as mine owners in west Cornwall. A painting of an event recalling a landscape and a biography of a community forever intertwined. It is reanimated in the event of every encounter as it lives on to enliven the present through multiple encounters with it. Memories of others are re-remembered over and over, 're-memories,' calling forth personal biographies and tracing them out over time and space, following the stitching between local and national, personal and social, historical and geographical.

And yet, the paintings *Bojewyan* and *St Just* (1953 figure 19) have a future too. In 1954 Lanyon writes;

"I went to Anticoli because of three things – Bojewyan, St Just and Judy, none of these names stands for anything in particular though the experience of each was to be particular. Bojewyan had been done and experienced: it defined my three elements – the landscape, distance and life – the body, sex, generation and life – and death. ... I do not pretend that St Just is my best statement on the theme of Rome – Cornwall, Lazio, Penwith (a death theme) but it is the outcome of that axis."

(Letter to Roland Bowden, Tate Archive)

And so this visual story lives on, in the family home of critic and writer Margaret Garlake in 2005, hung on the wall of her living room in a verdant suburb of west London. Seeing it I

remember thinking about the mine shafts Lanyon refers to reaching out under the waves, and the warm eerie claustrophobia he describes in paint, so far removed from standing in that open landscape with so much sky, the wind whipping through our clothes. And now if I remember that landscape on that day it is inflected with the visual narratives told by Peter Lanyon in his paintings, and the colours I see when I close my eyes are the muddy greens I saw in his paintings; those colours I always associate with the war, and boiled wool uniforms and muddy European battlefields and films like *Saving Private Ryan*, *The Thin Red Line*, depicting the colour of earth and grit and suffering of early to mid 20th century war fare.

It ties into a history and geography of an earthy muddy green colour, (see figure 19) perpetuated and established in a time succeeding Lanyon's life. Routed through times and places in the memories of a third generation whose Technicolor world is pitted with others' deaden greens and browns, of a moment in time, another place, that calls forth their grandparents and *their* experiences of the Second World War. Its subsequent layers trace one tragic event in St Just, humid with earth, and grass, and blood, the physical and emotional mixing up of people and place, with that of Lanyon's own and thousands of others' experience in Europe in the war, to wider histories and cultures, through past times and future apparitions, where visual memories are layered over oral histories and family biographies.

It projects a story and an event over diverse times and places; it prepares the ground for footsteps over the terrain of life geographic, a place where lives are lived out over space. And so St Just lives on in the landscape and the biographies of those who lived in it, with it, before it and those who live, as it were, beyond it. As Lorimer describes the "accumulation of geographical information ... in landscapes of interconnected phenomena, processes, and presence ..." (2006 p 506), so the painting, *St Just*, is the active accumulation of memories presenting a landscape and it's past and future practice.

"[C]entral to Benjamin's work is the insight that texts, objects and images have a particular existence, or 'life' of their own, which goes beyond, and can not be reduced to, the intentions and purposes of those who created them ... [I]t is his contention that the meaning and significance of a text are not determined by the author at the moment of writing, but are contested and conceptualised anew as it enters subsequent contexts, as it is subject to reading and criticism through time." (Gilloch cited in Pred 2005 p 84)

And Lanyon's ideas of his paintings and their futures resonate with this thought. When he says

"My painting is important, I do it and it then goes on without me".

Notions of sensuous and perceptive interactions with the world become the focus of these landscape paintings for Lanyon, connecting us to a life lived in space, and an understanding of Lanyon's biography as a life geographical, a life lived, inescapably 'within' geography and intrinsic to that geography. The historical shape of a place is moulded continually, by physical actions upon and underneath its surface, but also by the narratives and memories woven around its material presence (Cameron 1996). Biography understood in this way, as mobilised by the material archive, the fragmented sources and memories of actions, are also biographies of landscapes, the reciprocal relations between society and space, individuals and place. The visual experiences of Lanyon's paintings as eventful become a point of entry into embodied, remembered or yet to be experienced landscapes, and notions of place, in terms of spatialised and temporalised identities. To conceptualise landscape and the self as practiced, performative and mutually constitutive, rather than representational, acknowledges the influence of perhaps under-researched, feelings, emotions and embodied practices in Geography's understandings of place.

In the following chapters I explore Peter Lanyon's relationships with the natural and modern world, to stuff washed up on a beach, to air and land and sea, and rock and birds and trees,

and cattle, to cars and bikes and planes and gliders, and the emotions they arouse and the sensations they incite, to the creative materialities in which they are incorporated. I hope to take these 'things' as they become. As they 'become' the material, 'art object' and explore how they live on, and how they resonate with their own specific histories and geographies; to explore how Lanyon's explicitly embodied works and geographies are always already involved in a politics of feelings, places and histories. Taking the archive as part of a material biographical narrative, constituting and constituted by landscape and gendered subjectivities, goes beyond a conception of landscape art as representation. As Divya Tolia-Kelly (2004b) maintains, visual and material cultures work to stimulate memories as 'precipitates' of "'other' narrations of the past' (p314). More explicitly a biographical tale can be told through memories, things, and traced out through the landscape as a life geographic.

As Barbara Bolt suggests, making art is a performative practice which involves often the alignments of bodily rhythms and textures of landscape (2004). So Peter Lanyon's bio-geography is framed as open and conducive to the many ways in which the world comes about around us. In a similar way I move on to explore Lanyon's methods of creative engagement which lead up to his painting *Offshore* (1959 figure 21) my own encounter with the work, and the memories others associate with it. The tape and archives oscillating around *Offshore* (1959 figure 21) provide a rich source through which to explore methodological ideas and ethnographies of place. I follow the narrative and spatial paths he trod, and those of the painting as an object itself, inscribing it with a biographical and geographical tale of travel, memory and belonging.



23. *Offshore (1959 figure 21)* Oil on Canvas, 60 x 72, Birmingham City Museums and Art Gallery

Offshore (1959 figure 21) expresses "A concern with wind in which both a horizontal rolling motion and a rising spiral is employed. The figure appears only as a shadow lying stiffly in the grass inland from the action Offshore of wind and sea...Offshore is another weather painting. It was painted from the headland at Portreath...On the coast of Cornwall there are often days when the wind blows strongly from the north-west and the sky is clear and everything has brilliance and a sparkle. A gale of wind is blowing at the top of the picture and below on the inshore side are black shapes that derive from anchors and grapples and tarred nets stretched out on the grassy hill in the foreground"

(Peter Lanyon cited in A Lanyon, 1990 p188).

This painting is one in a series of related works described by Lanyon. It follows *Silent Coast* (1957 figure 67), *Zennor Storm* (1958 figure 69) and *Bay Wind* (1958). Together these tell a story of a life geographic, but they do not leave a trace in the landscape, rather the weather, the wind, and the rain, the sea and the sparkle, write their movements upon the haptic memories of a painter in West Cornwall in the mid-twentieth century. I do not focus on this series which contextualise this work, but rather the detailed descriptions Lanyon gave of the ten days he spent painting and researching *Offshore* (1959 figure 21).

The small stories oscillating around *Offshore* (1959 figure 21) explore the possibilities of researching haptic experiences and embodied movements. In event of my encounter with *Offshore* (1959 figure 21) I explore the methods Peter Lanyon uses in his painting along side the possibilities of researching his life and work in a way that might respect his own ideas about 'land'scape. Through my own encounter with the work and the stories others related to me concerning its presence I seek a way into the gestures and movements of lives and landscapes as they give rise to each other through the precipitates of Lanyon's life. The main focus is a tape Lanyon made over the course of painting *Offshore* (1959 figure 21) documenting how exactly he went about it. The tape echoes ideas in phenomenology and in psychoanalysis, focusing as it does on sensations and movements, but also on loss and reparation of self within the process of painting. In this chapter I focus on phenomenological aspects of his landscapes as they resonate with recent work in cultural geography and, in this context, test the methodological boundaries of the geographical 'field'.

It is a tape recording by Peter Lanyon, the public display of this painting, alongside its size and personality, that makes *Offshore* (1959 figure 21) an obvious work to study. The painting itself has much documentation surrounding it. It was bought soon after it was finished by a trust affiliated to Birmingham City Museum and Gallery in 1959. The archive of the Museum has

letters and documents dating from its purchase to exhibitions up until the present day. The John Moores Liverpool exhibition became an annual competition for contemporary artists with a prize of £1000. Letters held in the Birmingham museum archives document the process in detail, and how Lanyon won second prize in the British Painting section.

Offshore (1959 figure 21) first came to my attention as I spoke to Martin Lanyon, at his home in Cornwall, as described how he had seen it years ago in Birmingham City Museum, and his desire to see it again. From this starting point, a couple of months later, I was in a windy, grey, Birmingham with a takeaway sandwich in my hand, walking through the concrete public square, with its sculptures and fountains, towards the City Museum and Gallery; a far cry from home made fruit cake and tea on a sunny autumn afternoon in St Agnes.

In the basement of the museum, in a folder of correspondence, I found a letter. In the letter addressed to Birmingham city museum Peter Lanyon writes "I also have a tape recording which I made during the painting of *Offshore* ... it has occurred to me that you might be interested ... I can make a copy ..." (Letter to "The Director, The City Art Gallery, Birmingham", 4th July 1960, Birmingham City Museum and Art Gallery Archive¹). This was written in 1960, shortly after Birmingham city Museum purchased the work. As he was going through the process of painting *Offshore (1959 figure 21)* Lanyon recorded himself onto tape over a ten day period. There are several copies of this tape, I first listened to it later on, in a booth in the Tate Archive in London, after I read a transcript accompanying a cartridge tape cassette in Birmingham, and now have a slightly edited transcript from a magazine published in the early 1990's.

The tape begins, with a buzzing and hissing, clicking sound, familiar to those with memories of tape cassette recorders. Then a voice, deep and measured, not perhaps the Cornish burr one

might expect from someone so vocal about their heritage? It reminds me of 1950's BBC announcements.

"There now follows a description of a painting by Peter Lanyon called Offshore. This recording was made over a period of roughly ten days. The gaps in between signify a break in the actual construction of the painting or a break in approach to its description" (Offshore: a description of a painting in progress, June, 1959, Tate Archive)

Lots of questions occur to me: Why did he make the tape at all? Perhaps it was an idea sparked by his radio interviews? Who was he thinking might listen to it? He was an engineer and perhaps a bit of a technology like this was irresistible? Its tone is not really chatty, and the thoughts expressed do seem to be considered rather than just improvised. There are very few 'ummm...'s maybe he was used to public speaking? Perhaps 'umm-ing' is just a modern affliction? He didn't know that *Offshore* (1959 figure 21) would be sold, or win any competition, and so command such a wide audience. Did he make it for himself? Or perhaps because the methods through which it emerged were important to him? Why were they so significant? Listening to the tape makes the picture appear differently, it has different effects, ones senses are directed in particular ways and the story behind the painting makes its narrative effects come into focus in particular ways.

For instance, the process of recording the tape itself is worked into the picture, and the tape, reflexively records this happening.

"The vertical image of the Western Hill was really worked out largely by this recording. It was to that that I'd stuck in order to describe a process of painting and while attaching myself to this rather secondary and almost unnecessary thing, I allowed another image, though definitely related to Western Hill, but related to other experiences along the coast, and the coast against sea and winds, to come in, so that the intense disillusionment over the last stage, the sense of loss that I referred to, I think was engendered by this double problem of doing the painting and the recording at the same time".

I could not have wished for a better find in the archives. Geographer's recent interest in performance and practice, in landscapes and how they emerge through doing, can be readily explored in such a set of archived narratives. It sits readily next to Lorimer's ideas about 'the field' and practical fieldwork in geography. Here geographical knowledge is understood as spatialised and social, as an event emerging from the field, contingent upon the 'localised, historical conditions of its making' (Lorimer 2003). This recording brings such emergent processes to the fore.

The process revealed by the voice on the tape is Lanyon's own 'field work'. It records his exploration of place but is attuned to the sensations and experiences such an encounter brings, the visual and embodied effects of landscapes, and how he mediates a process through his body and senses facilitating the emergence of landscapes themselves. It describes his personal geography and emphasises the passage of time and movement over those ten days. Like the geographical knowledges emerging from the field in Lorimer's paper, Lanyon's knowledge of the landscape is accrued through physical interaction, movement and a performance of embodied knowledge within the landscape, through which notions of landscape emerge.

"I lay down and looked over the edge at the waves coming, striking on the shore under the rocks there, and breaking off and going out to sea again" (Lanyon 1959)

I follow through Lorimer's methodological footing in ethnographic approaches in this research. In a similar way to Lorimer's field work studies, Lanyon's tape, painting and archived notes merges oral histories, personal reminiscences, with archived sources. In art too, as mentioned earlier, performative images and practice itself as research are themes gaining recognition (Bolt 2004, Barrett 2007). Estelle Barrett has explored art as the production of knowledge, and as Lanyon's archival traces demonstrate, creative practice itself, that which he recorded, can

be construed as research leading to these knowledges. Going out and researching landscapes, through all of his senses, Lanyon's preparations for *Offshore* (1959 figure 21), are interesting in terms of how the art gets made, a practical project involving his body and mind, emerging as a subjective landscape rendered in paint, which itself has performative effects. Lanyon's methods are an exegesis of landscape, prompting further research, or practice, based in this field. They invite the viewer to 'landscape', as a verb, to do it, to be it, to be immersed and of it.

My research is a response to his work, and also attends to the responses of others. My own activities are fused with those of the biographies of individual people as our paths crossed, along side 'histories of particular sites of practice' (Lorimer 2003). Following this, my methods are contextualised and narratives often shaped by the 'field', in the 'field'. In this sense, as for many historical and cultural geographers, the field work for this kind of geography is one of material objects, unfinished thoughts and strands of connections linking things to other things, times, places and people. Objects and landscapes have a social, historical and geographically contingent relationship with the bodies and minds of those they reach out to. Taking Lorimer's provocation 'to think inventively about modes of doing' not in geographical field practice as he does, but in terms of landscape practices, *Offshore* (1959 figure 21) and its associated materialities and memories acts as 'a point of access to past experience'; to the everyday experience of landscape. Peter Lanyon, it seems, did think in such a way. And following this my own methods are subsumed within the active archive, small stories and narrative episodes I came across in the process of this project, many of which were opportunistic rather than planned out, offered up as anecdotes by those I spoke to, not always prompted by design. It is these creative additions which make for a richer field of research, and put Lanyon's paintings, which at first might warrant a purely visual approach to methodologies, within a much broader and multi-sensory realm of creative practice, past and

present. This chapter explores some ideas from ethnography and the methods used in this kind of research. I go on to contextualise them in terms of my own encounters with *Offshore* (1959 figure 21), and those of others, to the processes Lanyon went through in creating this painting.

Offshore (1959) on tape

A time and place in the middle of the 20th century are marked out by radio and the commonplace replication of human voices. Iconic speeches by politicians during the war animated the written word through which political news was previously made public. The tenor of the human voice resonated in the ears of anyone who had a receiver, regardless of literacy, age, gender and class status. At a time when radios became common place in the domestic lives of British people Peter Lanyon was also listening. His son Martin described how they would, as a family, listen to 'The Goons' and possibly his father was interested in intellectual debates on the wireless, as anecdotes and passing references in his letters demonstrate. That it became part of the texture of Lanyon's everyday life is probable as it was, and still is, for many. Jo Tacchi (1998) describes how earlier anthropological research in the 1960's found it hard to categorise radio sound. How academics had issues reconciling the way radio sound filled 'empty' time and space with familiar routine, but was naturalised to the extent that it was not often considered. It at once provided a frame for social interactions yet also for avoiding them. Tacchi makes reference to the ways "these sounds, both on a social and personal level, can be seen to connect with other places and other times" (p25). And so too does Peter Lanyon's tape. As I listen to it I am linked with memories, feelings and sensations, imagined and experienced. Tacchi talks about the experiential nature of listening which is difficult to define in words.

It is this too that Peter Lanyon himself may have experienced as he listened to the tape after *Offshore* (1959 figure 21) was finished, or even during its progress. The sound of his voice situating his own experiences along side those of politicians and learned commentators regularly heard on radio, affording the activities he described a certain amount of gravitas by association. As Tacchi notes, radio can also “ground someone in the present. It can help establish and maintain identities ... it moves through time, it is a time based medium” (p26). It was this movement or evocation of movement that Lanyon was interested in. The illusiveness of the human voice and its transient mobile qualities caught momentarily and open to repetition again and again. The fleeting and dynamic aspects of place and sea and wind and weather were those things Lanyon responded to and painted, so his route to the expression of this on canvass was uttered as he described the process on tape. For Tacchi thinking about radio sounds as textured allows a temporary ‘fixing’ of something that is dynamic and flowing; something that is also true of objects and artefacts which are also fluid in meaning yet less obviously so. Lanyon’s tape holds down his experiences for a moment to allow more careful consideration. Being able to rewind and play a moving piece of memory and activity draws a line around something that was previously ephemeral, transient and could only be ‘replayed’ in one’s mind. He record a short period of his life in terms of the walk he took, the things he thought and felt and the process of painting these things; the process of making them material, or ‘texturalising’ them.

The tape begins by bringing imaginative, historical, and social routes to the fore and an awareness of physical sensations brought to bear by the sea at Portreath.

“Portreath has a large beach and two promontories, one on the east side and the other on the west. And in the case of this particular picture called Offshore, the source of it was Portreath on what is know as the western hill that is on the western end of the beach. Now to approach the western hill I went along the beach. The wind was blowing from the northeast about half a gale. There was a small gig Offshore about two miles out and it could only be seen

occasionally. It was bobbing up and down out there apparently fishing. It seemed very dangerous weather to be fishing in. the sea was piling in on the shore, the waves on top of one another, almost as if one was seeing it through a telephoto lens, the higher tall waves behind the shorter ones inshore..."

As he describes walking over the cliffs at Portreath the landscape seems to emerge through his encounter. It emerges out of the event of Lanyon's walking, feeling, seeing and sensing, evoking memories and a resulting, ongoing, familiarity with multiple understandings of place. Lanyon's tape recording realises the landscape as 'inhabited, traversed and felt'. Ideas about phenomenological landscapes resonate with Lanyon's ideas too, concerned with landscape '...in terms of the materialities and sensibilities with which we see...' (Wylie 2003).

Listening to Lanyon's tape it seems he was tracing the movements of such a dynamic material exchange too, trying to glimpse the how exactly this relationship works outdoors (Ingold 2005), subsumed in land and air and sea. His focus on bodily movements, visual effects, and vertiginous moments, may have been recorded for further reflection, perhaps in the studio, in front of his canvass, the tape was done indoors (there is no other sound but that of Lanyon's steady voice and the hissing of the tape), in a reflective way, yet without the loss of the energy or momentum of moving in the landscape.

"the sea was on one side and blowing up over the hedge, and all the small grasses were moving, moving with a curious bowing, twisting dropping action. Now that's the sign to me that there is a fusion, that there is an interest being created which contacts this thing which is growing in myself. I can pin it to the place as it were, and the place clicks with it. Now at that time I believe that the image really begins to form, to establish itself in time and place".

In Lanyon's work it seems it is the experiences gathered in the landscape and memories of the senses, colours and textures, in which a person and a place are in continual conversation. His working practices perform this dialogue of movement through places and between elements present in everyday life.



24. View of Porthmeor from Tate St Ives, with Clodgy Point on left.

Clodgy point (figure 24) recognised by Brendan Flynn in *Offshore* (1959 figure 21) has a wider history, one of categorisation and naming, a social and scientific history. Lanyon's painting then is another accent that "writes it into the earth" (Ingold 2005). Lanyon questions who and whose knowledge produces that landscape, considering his uneasy relationship with St Ives painters he considered 'outsiders', not born or brought up in the west of Cornwall, or perhaps not engaging with the people and the place as he might have thought more common to those who are 'from' a particular place. This has a social and locally political impression too. Elements of local history, of differential class issues, of a history of people in particular places, and memories of movements in those places, are fore-grounded. Lanyon does not take the landscape at face value. He explores its possibilities, the entanglements between past and present, between the human and inanimate landscape, between the body, identity and place. He works through in walking and driving how such boundaries are inscribed on the landscape,

on the ground, physically and in paint. The unbounded, blurred nature of his experiences and his paintings allow other histories and other places to emerge as he questions normalised understandings of landscape and place.

To understand materiality and subjectivity as performative allows me to examine their relationships. Subjectivity is formed through sensual engagements with the 'material' world and constituted also through acts of memory. In this sense the specific nature of my own research activities are significant to the overall nature of this thesis and my status as researcher. Similarly the practices around the landscape and the artefact, the letter or the painting, provide an excess of meaning through which is enfolded the subjectivity of the artist and archivist. In this way then, a critical engagement with the archives and objects can develop where trajectories of meaning and association can be explored rather than buried beneath the walls of representational, semiotic or objective methodology.

In the Tate archive the tape recording Lanyon reiterates spoken thoughts and ideas as well as details of practical process he went through as the painting progressed. The clicks and pauses on the tape relate to the breaks in recording and allow the listener to get a sense of the time periods involved in the process. Breaks also occur mid-conversation and point to bits of self editing, and changes in what Lanyon wanted to say about a particular thing as he recorded over initial sections with new ways of explaining his working practices.

"...the painting started as a general blue section, rising up very much as it remains in the final painting, but in the final stage of course, it's covered with white, a blue section and then a slightly greener/off-green/grey section in the middle, which becomes the hill. And then a section which was rather indefinite but structured on the left hand side. That was the first stage of the painting ... when I went back to it wasn't adequate enough. It was perhaps a good beginning. But I needed some information about the green part so I took a trip out behind my home from Carbis Bay, out round the back hills and back again..."

Wylie in his narrative of Amundsen and Scott's polar voyage performs the 'materialities, mobilities, and corporealities enacted by the two expeditions'. He states that "[T]he argument which guides this narration is that it is through embodied, material practices – through relations of becoming anterior to a duality of discourse and world – that distinctive subjectivities and landscapes are produced" (Wylie, 2002 p 249). Amundsen's particular corporeal mobility through the material landscapes of the Antarctic reflects his success in 'becoming icy', and his production of the polar landscape as an everyday, commonplace affinity. Eventually, rather than seeking mastery over the terrain and an objective heroic masculine identity, Scott's diary notes a preoccupation with the 'surface' and the relations between the human body and the landscape. Similarly Lanyon seems to work through his relationship with the landscape in terms of his bodily engagement with it. The practices of being in a place like Portreath, and a growing familiarisation with it lead to a blurring of the boundaries between person and place. Amundsen, in this sense, has a more interactive, embodied relationship with the ice and works with it, recognising its materiality and mobility as an active agency working upon his progression, his dwelling, movement and corporeal enactments in the narrative of the expedition. The endurance of the South Polar narrative expeditions of 1912, as suggested by Wylie, depends on the continued 'imaginative ownership' of the tale by the original protagonists, and the very present-ness of their stories. Durability and continued fascination relies and is sustained through "the manner in which material, corporeal practices produce contexts which persist with out solidifying, contexts which produce an ongoing resonance of bodies, visions, landscapes" (p263). He notes the interwoven nature of sensualities and subjectivities within the production of such spatialities. In Lanyon's working practices these sensualities and subjectivities also merge as in process of walking over the western hill at Portreath.

Movement is also present in paint. The 'formal elements' of Lanyon's landscapes are those geomorphologic 'features' which are recognisable in his landscapes, such as the headland recognised by Brendan Flynn on exiting the Tate St Ives described earlier as he recognised it in the postcard of *Offshore* (1959 figure 21). Lanyon's bodily movement through the landscape, between recognisable 'objects' in the landscape, are linked through swirls and movements of the brush stroke. Colour references between areas of the painting link these 'formal' elements and the more abstract notions of his experiences. From these actions and then from his paintings emerge personal landscapes where familiar patterns or ways of recognising place emerge. Here conventionally recognised features, ones taken for granted as 'really there' emerge in new ways. As Harrison, Pile and Thrift (2004 p10) note "*'objects' that comprise the landscape ... have to be invented and stabilised as discrete features of the landscape separable from other landforms but also through their humanity*". Through Lanyon's movements in the landscape to his movements with paint the material is linked through his embodiment and experience to practice, the object is linked to the imagined or sensed, the 'outside' world is linked to his 'internal' world, and objects are linked to the ongoing emergent sense of subjectivity he articulates on the tape and demonstrates in his painting (Harrison et al. (2004). Here on the surface of *Offshore* (1959 figure 21), the difference between movements in paint and objects in the landscape are not clearly demarcated, the edges of things and actions blur. Movements through the landscape actively constitute that landscape anew, as experienced and sensed as well as solid and material, but always mobile, and never categorised in any fixed way. Lanyon is not telling the viewer that this is a certain place or how we should see it. This work can be seen as a tactic or experiment in unsettling ways of thinking about landscape and our relationship to it. Because it takes accepted forms and conventions of landscape and vision and plays with them, and because he directly addresses the sensation of the viewer in front of his work in relation to 'feelings' (Rose 2002) and their bodily orientation to the landscape of the painting.

In Lanyon's work it seems it is the experiences gathered in the landscape and memories of the senses, colours and textures, in which a person and a place are in continual conversation. His working practices perform this dialogue of movement through places and between elements present in everyday life.

Offshore in person

I encountered *Offshore* (1959 figure 21) in a very different context to that of *Godolphin* (1948 figure 38) and *St Just*. Curator at Birmingham City Museum and Art Gallery, Brendan Flynn, met me as planned in the round, domed space of the reception area, surrounded by ornate gilded romantic paintings, dark wood panels and deep red paintwork. *Offshore* (1959 figure 21) and its companions were off in a separate gallery, in a grey, square and flat walled room which looked markedly uncomplicated compared to that space form which we'd just come. Hung on plain walls, well spaced and regular, the unframed canvasses are structured, as objects, in a way that mimics their content. The space of the exhibition room echoes the ways in which the landscapes of Penwith around St Ives were themselves articulated by the artists. This continued performance of spatialised practices, in a public, urban museum, hundreds of miles from St Ives, actively performs landscapes of the past and of a specific place, that feeds then into how that place is manifest in engagements with viewing subjects, and those spatialised practices of viewing. The landscapes of St Ives are presented here as abstract, both visually and geographically. Consequently, this place is understood and projected as itself generative of abstracted knowledges, geographies and practices, St Ives is 'the place' of abstract twentieth century art and artists, it is where they worked, and it is the landscapes local to here which are enfolded into their work.

The Museum and Gallery in Birmingham City Centre is active in the construction of a sense of Penwith, whilst the experience of Penwith informs and shapes the performance of this city centre, urban and public space. To me, in looking at this painting in Birmingham, there seems

to be a marked difference in access to public spaces. The civic history of the city, with its legacy of public art and social conscience, constructs bounded spaces as specifically and recognisably 'public'. Whilst the form of Lanyon's painting marks out this space as a public gallery, the content of the painting does not. The sea-scape and sky-scape in *Offshore* (1959 figure 21) are unmarked and fluidly defined. They are not 'public' or 'privately' owned as a farmed landscape or a civic square would be but they are amorphous and understood by their un-definability. As a paradox in space and a geographical contradiction this work can point to the ways in which spaces are practiced differently. The marks Lanyon made upon the canvass tell of past experience and practice, of personal geographies and embodied sensibilities.

As a landscape forged through a particular geography and history, a particular set of movements and actions over a ten day period, its geography as an object too comes to the fore. The basement of the museum holding a folder full of letters, formal, dry, typed out on A5 headed note paper on a typewriter reveals its geography and its object status. Relaying how and when it made its transition from Liverpool to Birmingham and the complicated exchange of money providing Lanyon with often much needed income. Again this landscape, practiced and produced in St Ives is marked out by its difference from its immediate surroundings. The representational styles and picturesque, neo-classical or Pre-Raphaelite scenes I encountered initially in the rotunda of the museum more readily invite a dialogue between late 19th century classical and impressionist styles with the arts of the mid 20th century. Yet an association remains between the expression of emotion and experience in the landscape through Lanyon's painting and recognisable land forms, this way he resisted being a completely 'abstract' artist.

Interestingly Brendan Flynn commented to me about being in the Tate St Ives last year and recognising the headland as he exited the building looking out to sea into the bay. I did not

record our conversation but noted it afterwards, as he talked about Clodgy point, a premonitory on St Ives bay, and how he registered the shape of the land and its echoes in Lanyon's *Offshore* (1959 figure 21). Taking a postcard reproduction of the painting from his pocket and holding it up to the view before him, responding to the relationship, or connecting, becoming a further part of the relationship, between the landscape and the painting. It brings Peter Lanyon a little closer, it animates his sensibilities, evoked through his art work, yet enlivened by Brendan Flynn's imaginative response. Lanyon intended his paintings, and therefore *Offshore* (1959 figure 21), to remain unfinished, contributed to by the viewer and their imagination, their creative response. He left space for *Offshore* (1959 figure 21) to go on into the future, inviting a dialogue between landscape and paint and person. Thinking about this now, I don't think I can look at this land feature without thinking of both Peter Lanyon and Brendan Flynn. The painting *Offshore* (1959 figure 21) acts as a mode of translation between people, memories, experiences and places. In this movement it seems that landscape is made beyond its visual and immediate experience, routed through memories and visual recognition, through creative viewing practices facilitated by the very 'mobility' of the object itself, in postcard form.

This can be related to what Foucault describes as 'events', in his concern for speaking and writing, that can only be understood in their original situation, and with reference to how its 'traces' "continue to have an effect on history, on actions, on politics, institutions, and other events for some time after the event of speaking" (Laurier and Philo (2004). To this end Lanyon's painting, *Offshore* (1959 figure 21), and the tape recording can be conceived of as eventful, and so reflects concerns with the local and historical conditions that make such utterances possible in Foucault's terms. Laurier and Philo detail Foucault's ideas in relation to that of ethno-methodology where commonalities exist in the rejection of attempts to propose a-historical, cross-cultural, abstract laws. Lanyon's painting *Offshore* (1959 figure 21), like

many of his works, also resist abstraction in the visual sense, referring always to a specific place and his body's capacity to express encounters with it. So it seems only appropriate to maintain this focus on the local and historical conditions of the event, as Lanyon did, through to encounters with his archive and work half a century later in the conduct of this research.

Asking the question 'how is it that one particular statement appeared rather than another?' how is it that particular sensations, colours, movements, memories emerge as a landscape rather than another? is how Laurier and Philo go about approaching methodological questions in what they term ethno-archaeology; "*...we believe that archaeology is more a style, a set of commitments to what is right there before you in its ground, than a starkly laid out and unequivocal manual of research procedures*" (Laurier and Philo 2004 p428). Thus avoiding the dangers of 'flattening' that Lorimer talks about, not searching for 'truths' or hidden structures, but focusing on the conditions that made such works possible and the landscapes from which they emerge and feed back into.

In terms of practically approaching research Laurier and Philo (2004 p492) note the importance of assembling a 'corpus' through which an investigator acquires "not just, say, 'data' but also a feel for how such data are possible" Again the idea of a life's work or biography resounds. As such it is a familiarity with Lanyon's work and archives which has become a resource rather than a systematic categorisation of 'findings'. If an academic journal sparks recognition and association with Lanyon's work or writing then I follow this up, if a newspaper or magazine I'm reading or a conversation I'm having or a walk I'm on, or a film I'm watching relates to Lanyon's work then I'm interested in just how these things come together, communicate over times and places. It seems too that a familiarity with Lanyon's 'flotsam and jetsam' sparks such recognition in others too; as Brendan Flynn describes above, and Martin Lanyon describes below.

This associative undertaking between the painting and the landscape is also something Martin Lanyon described. He and his wife have, over the past few years, made direct links between sketches, paintings and place, again anchoring the work within a more realist tradition. However, rather than represent the landscape Lanyon's works can be understood as performing an articulation of a specific landscape as it was experienced by him. This performance of objects, 'in the field' as it were, persists in present experience. Remembered scenes and mobile objects allow for a tracing of actions, movements and sensations. Brendan Flynn had a reproduction of *Offshore* (1959 figure 21) on a post card in his pocket, and Martin Lanyon has photocopies of sketches themselves in his car. With these images they experienced certain landscapes at certain times in particular ways. Perhaps Peter Lanyon's paintings encourage this conversation between the viewer, the painting and the material landscapes of their experience. This is suggested by Martin Lanyon:

"in a sense that is what he wanted to do, to create pictures that go on shaping our experience of landscape, an that's quite and important element, he wasn't just painting his experiences of landscape, he's producing something that actually alters people's experiences of landscape when they see it again".⁸

By facilitating this association between his work and the specific landscapes of Penwith a more intimate relationship emerges between the artist, the viewer and the landscape that goes beyond purely visual practice. Seeing or looking at the landscape becomes meaningful in a different sense, as sites of knowledge about place and its history and prior, or yet to come, bodily engagement. Knowledge about the landscape emerges as subjective, corporeal and imaginative, of memories, objects and creative responses ebbing together. The landscape also speaks of a biography, it echoes the paths Peter Lanyon took when making his tape, gathering knowledge for his painting. As this quote from my earlier conversation with Martin Lanyon indicates, a material and imaginative experience of the landscape is inflected by his father's creative practices, and their material consequences.

"And these and I must admit I'm a fan of the drawings as much as anything else – I love this kind of ragged sort of free hand drawing – that's an untitled one – and its, its one of those ones where you could find the location and I've gone looking for it often enough and now I – what I do is just have a copy of this in the car - because think the only way I'm going to find it is by accident ...because its not helping you an awful lot...You wouldn't have thought it'd be that hard to find a valley like that – and as you've got no idea as to whether its an inland valley like you get – you know like around Redruth or whether its going out to sea or whether we're making the mistake of looking back up with the sea behind us...Its amazing when you find them, there was one we actually managed to find just down at the coast here, and we found the exact spot he must have sat in – ... and it's a small water colour and it's a – one of the valleys just down here and we'd been living here, and both me and Maureen were absolutely sure it was round here somewhere – we just knew it – we felt it in our bones, and we went looking for it and on a number of occasions and we simply thought it was out to sea and it wasn't – and we'd given up and one day we were down there and I turned round and I was just thinking, and I don't know why I was thinking, and its amazing then...just how the picture, when you see the photograph next to it, even though its you know, 50 yrs later, ... it just locks into place All the mine workings are still there."

Martin Lanyon's experiences of landscape tell of how landscapes facilitate between past lives and present selves. As Ingold (2000 p27) says

"Real landscapes however, can not be read like texts or viewed like pictures. To get to know them, they have to be inhabited. Only by spending time in them, and becoming accustomed to the sights, sounds, odours and feelings they afford, under varying conditions of illumination and weather, can they properly 'sink in'. And to explore their features you have to explore them on foot (or if need be on all fours), getting a sense of how they look and feel from different angles in different directions."

To re-inhabit these practices, and recall them later when present in-front of the work itself, is to explore how geographical knowledge is intensely 'internal' and private as well as a manifestation of the ways experiences cohere in and across space. The spatial and social contexts of this drawing then, are contingent upon a localised experience and historically aware sense of continuity, in a place. The landscape is re-embodied and inflected by the involvement of the sketch or painting as a mobile object. The public context of the gallery as a

space in which to 'see' a painting does not restrict the impact of that painting to the codes of viewing which are common to the event itself within a museum or gallery. The act of recognising and associating a landscape reflects the act of ambiguously forming and performing a place based subjectivity. As Peter Lanyon recognised the ways in which the landscape acted upon his sense of place, his own creative practices haunt the landscapes of Penwith for those who remember him and his paintings, and the objects which reinforce this association such as reproduced paintings on postcards, or photocopies, as they highlight an active performance in the present. For Lanyon also worked 'outdoors'

"I don't stand and look at it from one point of view. I move over the place. I move up the hills and around the houses, through the part of the town."

In this movement Lanyon's landscapes are mobilised materially and imaginatively as portable objects. They resonate his experiences drawn on in the painting to experiences of landscapes in the present.

The landscape continues to have historically and culturally contingent effects which are at once biographical and geographical. Lanyon has etched his sensed landscapes into the lives of the curator Brendan Flynn and that of his son and daughter-in-law. This process of recognition and personal association is inherently spatial. It is played out over space between Birmingham City Museum and Gallery to St Ives Bay. It reaches out over time into our future, and back again into his past. There is then, a tension and ambiguity between Lanyon's embodied material present and our embodied experiences today. This resonates again in my own research in conceiving of paintings and encounters with them as eventful, and so landscapes and encounters with them are too, as Lanyon writes in a letter to Roland Bowden (1956.TGA 942.53).

"I think of a painting as an event ... The impact blows from the painting to you...it sucks and stretches, it may tickle in order to convey to you "a presence" such as any word ringing true".

The presence felt by Brendan Flynn and Martin Lanyon is that of Peter Lanyon himself, echoed not only in the painting but in the landscape which provided its inspiration. As referred to earlier the relationship between biographies and landscapes is evident as a way of relating to the past and to others. As Tilley argues "Landscapes recursively act back so as to create those who belong to them" (Tilley 1996 p162). The physical object of the painting and its 'meaning' establishes 'in material and enduring form' a relationship between embodied practices and the landscape. Past lives are drawn out of the landscape making them visible but also remember, orientate and think by, structuring the lives of individuals. This way they enter the lives of the living. Using these sketches of landscapes and visiting their referents informs a way of being in the landscape, of situating in memory and encounter a sense of sensuous landscapes. The significance of events from the past become significant, working and re-working, creating and maintaining a network of relationships between lives, landscapes and creative objects (Tilley p173-174). They break down traditional distinctions between landscape and everyday practice, between vision and landscape, between concepts of place and the experience of being in them, imagining or remembering that experience; as Lanyon said, they 'tickle'.

"...the person looking at the painting is very much the subject. The painting doesn't come to life until somebody looks at it, and this person who is looking at it participates in it just as we participate in jazz or if we hear music we begin to move in a twist movement. A picture can set somebody going, not only physically moving but in a poetic sense, an imaginative sense, and then they, as it were, the person who is acting this picture out. The picture is a lot of things which are generating information which anybody who is receptive can pick up if they are prepared to do it"

I am amazed at the familiarity this statement brings, I came across it only after interviewing Martin Lanyon and Brendan Flynn, but it does 'ring true'. I wonder if they read it and have

kept it in mind, perhaps more prepared to 'act out' the picture, the landscape, in their own way as Lanyon intended. More recently I was reading an exhibition catalogue in the British Council archives in London which also emphasised this point. The 'Art of Man Gallery' in Sydney, Australia hosted a one man show of Lanyon's work in 1980. In recognising his paintings as specific landscapes the ways in which a familiarity with the place could inform a moment of geographical association on seeing the work on the other side of the world is proposed. The potential for recognition and the impulse to set of a chain of experience in the landscape might well be embedded in Lanyon's paintings. The catalogue (1980) reads:

"What is paradoxical about Lanyon is that his paintings are enjoyed by many of those who have never set eyes a Cornish cliff for their purely abstract virtues of design, colour and execution. Yet, at the same time anyone who knows the coast of west Cornwall must be put vividly in touch with these upon viewing these apparently abstract works...an abstraction that yields a specific landscape vision to those who are in a position to read his lines alright"

This comment, from an Australian, unfamiliar with Cornwall itself, resounds with recognition. It seems that the feelings evoked by landscape move beyond referring to the place itself and, like Lanyon says, blow from the painting to the viewer. In this sense the painting has agency, just as the land and sea and sky moved Lanyon to paint, so the painting moves the viewer, resonating with the movements of the painter and paint, gesturing towards undulating, 'blowing', soaring and swirling. Its animating qualities are not specific then, to place but recognised through a shared disposition to feel, and think and encounter the landscape. It seems such twists and turns followed the object, the painting, as it travelled to Australia, caught up in a visual rendering of movement, inviting a creative response from the viewer, as long as they are willing to engage. Lanyon's landscapes are on going events, where chance flurries of recognition, or sought after feelings of familiarity and alignment with what went before, merge in paint and place. Visual responses to landforms in a process of remembering and re-remembering emphasise the overlapping nature of the biographical and geographical,

animating the past and enlivening the present. Landscapes emerge from unique and subjective emotional sensations enveloped within a frame of 'landscape' yet become collectively felt and encountered, both personal and social, between places and over time.

Conclusions

In *part two then*, I consider Peter Lanyon's work and writings as expositions on landscape, seascape and air-scape. Moving away from more methodological ideas towards his notions of landscape and experience, part one underpins the following chapters. It is the body through which thoughts and perceptions of a more imaginative nature emerge. Beachcombing and the flotsam of life are metaphors Lanyon himself used to describe his methods, and these ideas provide a way into his creative relationships with his environment, and the stories woven through such landscapes. Peter Lanyon trod a line between abstraction and realism and his paintings were always rooted in his embodied experiences of places (Garlake 1998 p6). Hence the idea that his work, his approaches and the objects themselves, can be understood as expositional (Barrett 2007), working through ideas and theories of landscape and self.

Geography's recent considerations of phenomenological, performative and embodied relationships to place in the emergence of person and place, often anchored by an abiding interest in landscape, make Lanyon's work, often unexpectedly, relevant and poignant. I work through Lanyon's own practice and paintings as 'research' into landscape, taking his ideas about place and experience seriously as visual expressions of explorations into landscape as a lived, felt and remembered which are as 'legitimate' as any geographical research. Tracing the paths of his early work alongside the ideas of Tim Ingold explores a shared concern for dwelling and place, and sets up a dialogue between the past and the present. Then I move on to Lanyon's later work which engages with airscapes and seascapes, becoming more mobile,

fluid and lively. It provides a critique of his earlier phase, and at the same time, of the theoretical movements which can be drawn on to support it.

His seascapes involve a more phenomenological account of the body, as he said, "*I would not be surprised if all my painting now will be done on an edge - where the land meets the sea the flesh touches at the lips*" (1954). These paintings are a voyage of discovery about himself and the history of Penwith, the edges of landscape and of his capacity for perceiving it, the edges of his body, of his senses and understanding, those points at which one thing becomes another. Not static lines or boundaries but fluid edges blurring against each other, yet it is these distinctions which differentiate between things, the mirror, ones self held up against the other – recognition of the other of the other. In a phenomenological vein his paintings of these places involve an intertwining of place and person, in being in the landscape, 'drinking it in', he explores these edges.

Lanyon's aircapes go on to take this dislocation further. They set up a distance but not objectivity. Some are narratives, recalling a journey through the air, where his presence is made obvious. Others are more animist, in Tim Ingolds words (2000). Some relate to birds in flight, where it is as if he becomes the bird, inhabits the spaces it does, feels as it does lifted by a thermal. Others focus on the weather itself. Scientific depictions of weather are opposed as he sought to express the sensation of wind and rain, its impacts on the landscape and seascapes, how it feels to be in it. Gliding meant he had new perspectives on not only the land, but his experience of the weather. Land, sea and air present an evolving exploration of space and the body. Land and endurance and materiality, sea and the fluidity of boundaries, air and subjectivity pushed to its limits. They are fed by his own narratives and historical geographies, his own memories of trips abroad, particularly to Italy. His use of colour, the muddy greens and browns of the earth, spiked with blues and reds from classical Italian art,

the mixing of myth and land (conversation with Martin Lanyon). The sensuous use of paint conveying a truthfulness or honesty, he said "*paint in itself is a universal language because it is sensuous*" (letter to Bowden, 1953, TGA942.13). It was a way of communicating perception of ones environment, specific journeys and places in the language of the body common to everyone. I think here he means that it communicates across political and linguistic boundaries. Sensation it appears lacks the political colour of representation, but comes about necessarily through practice. How practice and sensation are relational and therefore political too is explored in *part two*.

CHAPTER 5: LANDSCAPE AND LANYON



25. *Farm Backs* (1952)

"The ... construction of landscape is a horizon set low in the picture dividing the canvas into a top and a bottom. This is now accepted as the correct view but it presupposes the fixed viewpoint upon which the theory of the linear perspective is based. Perspective is a method adopted in the west and operates historically between the primitive and abstract traditions. Traditional painting today is cubist. The academic tradition is embedded in linear perspective. It is incapable of describing the new or many dimensional experiences of today. This does not deny the possibility of significant and variable paintings being produced in an academic idiom. The form that any art takes does not depend on rules but it also does not exist outside of that tradition built by other artists. To go beyond this is to attempt the impossible. To deny the tradition of this century as much as other civilisations is to become parochial. This is very different from being local or rooted... (Peter Lanyon, Sound collage, Tate Archive TAV 217A date unknown).

Introduction

Peter Lanyon spent seven years teaching in Corsham Park, (1950 -1957) at The Bath Academy, where his teaching style was described as unconventional⁹. Many of his ideas about painting and landscape survive as essays, or notes made in preparation for lectures here. Alongside his paintings these words illuminate the visual, shine a different light, from behind the art work, as it were, they add a layer of meaning, suggest a way to go ahead and think about how Lanyon's painterly landscapes go on without him. The paintings discussed here suggest a way of interacting with the environment, with the material world (Clope and Pawson 2008). They recount an interaction, an intertwining of place and person, of body and object, the 'geo and the bio' or 'earth and life' (Whatmore 2006). They contribute to a biography, 'a small story' (Lorimer 2003) mobilised by the material archive, fragmented sources and memories of actions, but they are also biographies of landscapes, the mutually constitutive relations between society and space.

Here I explore Lanyon's landscapes in relation to phenomenologies of affordance between body and machine, body and place. I look to his experiences at Corsham and how he approached this place in relation to 'home'. Then I engage with the debates between gender and vision, in relation to his letters, essays and paintings *Corsham Summer* (1952 figure 30) *Bojewyan Farms* (1951-2 figure 35) and *Porthleven* (1951 figure 36).

Corsham

During Lanyon's time spent teaching there, the Bath Academy at Corsham, Wiltshire, encouraged the creative potential of the individual, in a reflection of the times, and leading artists and thinkers of the era contributed to teaching and learning in this creative community¹⁰. The architecture at Corsham Court also provided an impetus to Lanyon's thinking about landscape.

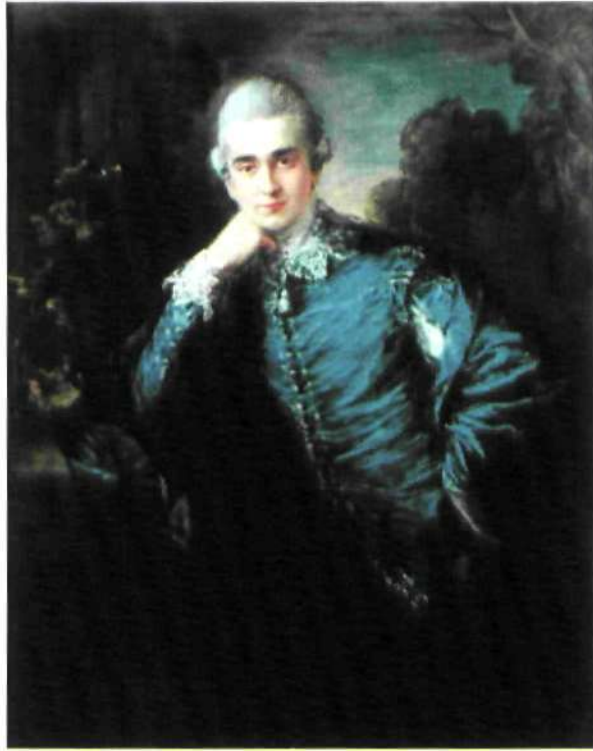


26. Corsham Court

“Corsham Park, governed superficially by a vision which is now inadequate, can provide impetus for the development of an art concerned with the relation of man in environment in a way more appropriate to the present”

(Peter Lanyon *The Edge of Landscape* 1952).

This ‘inadequate vision’ was that of the picturesque which developed in Britain as Grand Tours of Italy led to a popularization of classical landscapes in the early 19th century (Prince 1988), which inspired Sir Paul Methuen (1672 - 1757) to piece together his own collection. The vision Lanyon talks about involves a characteristic framing of the view typified by Claude Lorraine critiqued by so many geographers (Nast and Kobayashi 1996). These vistas and follies were recreated back in Britain in many stately homes and can still be seen at Corsham today. John Nash was enlisted to create rooms suitable to house a ‘Picture Gallery’ for Sir Paul Methuen’s collection of paintings.



27. Paul Cobb Methuen by Thomas Gainsborough © Bridgeman Art Library / Corsham Court,

Landscape and vision

Lanyon wrote many essays in preparation for teaching at Corsham. In *The Edge of Landscape* (1952) he comments;

"In Corsham Park there is a convenient illustration of this; an avenue of trees paraded on either side of a fairway recedes to the horizon ... This ditch known as "the ha ha" illustrates in actuality the edge of platform or plateau on which figures of Italian annunciations and pietas were placed. For its enjoyment and the pictures the observer must be still, the vision depends on a single fixed viewpoint.

This detached and objective vision relies on a basic opposition of man and nature."

Peter Lanyon sought to depict a visuality informed by other senses and sensibilities. The primacy of vision and conceptual reliance on representation is questioned in this work. As Obrador-Pons states;

"The penetrating gaze that imbues that social science seeks the a priori order of things, that is, their extrinsic foundations and underlying meaning structures. In passing from the singular to the systemic, this modus operandi disregards what is important, the life as lived... (Obrador-Pons 2007 p124).

Lanyon's dissatisfaction with artistic ways of seeing corresponds with similar dissatisfaction in the social sciences. John Wylie's (2005) terms his similar phenomenological walking-writing 'experiments' the 'event of vision'. Lanyon sought to use his body as a means of exploring the world, landscapes emerging from all of the senses rather than just sight. To this end Lanyon works through a tactile world of memories and movements.

The disciplinary practices by which visibility has been gendered, constructed and deployed in a spatial and corporeal way are what I explore here. Nast and Kobayashi (1996 after Merchant 1983) argue for a recognition of how the cultivation of the 'mind's eye' lead to 'a mistrust of the body as both register and mediator of knowledge' in scientific practice (p76.) and inseparable from this was a correlative gender divide.

The meanings intended by the artist are a good starting point in trying to get at how exactly landscape mattered for Peter Lanyon (Crouch and Toogood 1999). Crouch states that "*[H]is paintings sought to express movement and the tensions he felt in wandering, turning and so on*" (2010 p8). As a consequential act of daily life, and as part of a spatialised and temporalised network of meanings, landscape is not just a representation but connected to social processes, other places and has material effects (Rose M 2002). Just how particular places are understood in Lanyon's visual images, his sensed experiences in the material environments from which he drew, and the relationships between these understandings is explored in this chapter.

Drawing in the world

"When I draw something out there in the world – a table, a person, a tree – it is as if I am touching it. The pencil, pen or chalk, serve as an extension of my arm. My eyes see the object and my hand seems to move over its contours as I work. I do not need to tell myself what I am doing. In fact, words are often outside the immediate experience of drawing. I don't speak to myself about 'representation' or 'likeness. I don't even have to name the object I'm drawing. ... Drawing is embodied motor action: my roaming eyes, my arm and my mood are part of a co-ordinated response to my perception of the thing. It can only happen through me. I am sitting in a particular place, looking at a particular object. If I move, it will appear different. If it moves, it will also change. In the final drawing, the artist and the object are no longer distinguishable". (Siri Hustvedt, 2009 p4).

This quote might explain more fully what Lanyon perhaps meant when he says that his art always starts with himself. As an artist he paid particular attention to the processes of coming to know a place and his own subjective position in relation to it. Hustvedt goes on to explain her experience of seeing a work of 'art', a 'depiction', she says

"... I am aware of another mind and body, a 'you' in relation to my 'I'. And I apprehend the artist's image on paper as a communicative act, the mute expression of something known to him or her... and what I see is also felt, not only for its content, but as an artefact of the living hand that once moved over an empty space and has left behind the marks of that intimate encounter" (p5).

The idea of a painting, the object, the 'rectangle' as she calls it (Hustvedt, 2005), as a mark of intimate encounters rings true in light of Lanyon's ideas about the life of his paintings once they are finished. Yet its sentiments are common too, to the landscape as he painted it, as itself a kind of work of art, an embodiment of communication, scarred or shaped by intimate encounters with the human hand, the human body. As Lanyon notes his appreciation of the landscapes of Penwith comes in part from the 'evidence' of centuries of cultivation and maintenance, of hedge and wall building for example, maintained over time by generations of people. As Bakhtin says *"the body is not something self-sufficient: it needs the other, needs his recognition and form-giving activity"* (quoted in Stephens 2000 p25). Lanyon extends this to land and sea, and air, to animals, and elements, crafting place as an ongoing encounter with

weather, and others. In 1952 he wrote a small note at the end of a letter to a friend which notes three aspects of his work.

- “1. *The sense of sensibility, through which sensations pass being transformed into something personal, something living*”
2. *a relationship established between subject-artefact-mechanism in an inner tension momentarily established in equilibrium which gives the work vitality, existential growing ancestry*”
3. *All art is existential in so far as it creates a living, growing world of its own which can only result from its relationship to our own making*” (Lanyon TGA942.5/10)

Crouch and Toogood (1999) writing on Peter Lanyon, explore the links between practices, cultural identity and the making of art. They conceive “*Lanyon’s geographical knowledge as a distinctive exploration of the relationship between the individual, society and space*” (p72). They too problematise the use of iconographic methods here. They liken Lanyon’s abstract works to the ‘poetic geography’ referred to by De Certeau. It functions as ‘being-in-the-world’, engaged in it rather than as a knowledge of it.

“His constructions and paintings frequently and significantly express the materiality of handling and of touch in the performance of his work” (Crouch 2010, p8).

Art is conceived as a spatial practice, the context of which constitutes a geographical knowledge and coincides in my research as biographical knowledge too. Contributing to the body of work Crouch and Toogood (1999), and other art historians have started, I aim to look at Lanyon’s work as an exegesis on landscape, as a demonstration of landscape put into practice. Starting with his walking or driving, progressing to his painting

“Lanyon worked bodily in large movements and intimate ones against the canvass, inscribing, scraping, turning his body in expression of his ways of moving and experiencing space just as he likened the rhythms of painting to those of gardening, but also in an urgency with the tortured histories and lives in what he painted” (Crouch 2010 p11).

Andrew Graham Dixon writes

"He was a painter but would have preferred, he said, a life in motor-racing. "I would love to paint a beautiful picture to make quietness such as I find in the sky," he wrote, "but I still like to thunder down the road doing a ton in a missile on four wheels."" (Graham-Dixon 2010 p1)

His lines in paint are the lines of movements in living, not boundaries but passage through time and space (Crouch 2010, Garlake 2003). He came to place visually and equally through walking, driving and sensing. It is this I use as a way into how Lanyon 'did' landscape, and how he came to know the places through which he asserted an on-going sense of self.

Land

Within the representational and picturesque traditions evident at Corsham, there lies an area of subversion recognised by Lanyon. His pictures show nature beyond the realms of man (Fuller 1988). There are recognisable morphological features in Lanyon's landscapes but they are not representations of places. Lanyon starts from a point of immersion rather than distance. He goes on in his essay to say;

"Man remains apart, nature is arranged, halted and set in blocks of balances...The division between man and nature, also other divisions of dualist thought, have become inadequate concepts. They are static concepts, a more mobile idea of man's relation to environment was inevitable...The present situation is one of involution, man is in it. Landscape cannot any longer be governed by static horizon's which derive from a forced viewpoint. The person previously apart from nature now becomes the bearer physically of a whole journey, a completed experience. Involved in process his identity is only meaningful in relation to the whole, in this case a natural process of which he is a part. The painting is a precipitation of experience" (Lanyon TGA942.5/10)

For Lanyon by living in the landscape we are a part of it as it is a part of us. To paint landscape as Lanyon did then is to recognise this 'involution' (Ingold, 1993, della Dora 2009, Meriman and Webster 2009). As Crouch says (2010 p10)

"[T]here is a possibility in art work of an experience of tensions between a sense of what is 'out there' as materially subjective and the intensities of expression it carries and conveys. That vitality is distinct from the mere transference of one kind of materiality to another; the work is energetic, it bears energy through its life".

Unable to be in more than one place at a time, moving between places is to be conscious of bodily movement, the passage of time, a changing perspective on landscape. To be in a place is to relationally engage with it (Rose M 2006). Lanyon calls this a 'fusion' and a 'clicking' with place (Crouch 2010 p10).

"...each place embodies a whole at a particular nexus within it, and in this respect is different from any other. A place owes its character to the experiences it affords to those who spend time there – to sights, sounds and indeed smells that constitute its specific ambience"(Ingold, 1993 p155).

So the places Lanyon painted intertwine with his subjectivities, as part of a processual with the material environment, its memories and histories.

Each place and each painting demanded a different style of dwelling, and different strategies for movement over its terrain (Wylie, 2009). In this sense each event of being there, each trip or visit, or moment in a place made its own specific demands on the body, opened up or limited bodily potential, mediated by its physicality, by mode of transport, from walking, to lying down, from flying to riding a bike. Lanyon's repeated drawings and paintings of the same place often cumulate in one work, where layers of paint, applied sometimes over years at a time, suggest these repeated but always differentiated moments of experience.



28. *Corsham Towers* (1952) oil on board, 80 x 22.2cm Victoria Art Gallery ©Shelia Lanyon

The painting *Corsham Towers* (1951) above is a direct challenge to the landscape at Corsham. Like many of his paintings its shape and size perform a correspondence with the viewer, its portrait orientation suggests a 'portrait of a hill', upright and looking back at you. *Tevalgan* (1951 figure 51) has been described as a 'portrait of a place' too (Garlake 2003 p6). Lanyon's intimacy with this landscape, a hill west of St Ives, meant his painting of it moved beyond its scenic 'appearance' (Berger, 1952, quoted in Garklake 2003.p5-6). The working through of these issues, were also a working through of his ideas about representation. His images were '*prolonged and varied experiences of its subject*' (Lanyon letter to John Wells, 1949), and focused on making visible 'echoes' of those things present on the surface (Letter to John Dalton undated 1952?). Margaret Garlake suggests his drawings are '*intermediaries between*

the existing landscape... and the marks we see on the canvass' (p6). *Corsham Summer* (1952 figure 30) describes a journey through the countryside, and Lanyon drew comparisons between such a journey over the land and that of drawing a nude (Stephens 2000 p124).



- 29. *Harvest Festival* (1952)
- 30. *Corsham Summer* (1952)

"Having experienced this long line say from the armpit down over the ribcage down to the pelvis, across the long thigh and down to the feet that line might take me out in the car to the landscape and I might experience this again".

At Corsham Lanyon was able to participate in life drawing and so this experience may come through in his landscapes of the places he knew.



31. *Corsham Model* (1953)

As he said, his work recalls, in process, the 'precipitation of experience'. It seems he painted that which his body could relate to rather than only the eye. However, linear narratives are not easily applied as his paintings propose simultaneity of experience, or attempt to render immediate experience and memories suggested by being in a place as a visual palimpsest (Wallersteiner 2000).

"Riding along the north west coast of Cornwall I get the sea at my side and the sky over my back. With a motorcycle I make expeditions for the physical experience of the country all around me or in a car I 'sit' the bends and slide between walls and open fields, or again walking, the feet are informed" (Lanyon, 1962, *An Unfamiliar Land*)

Lanyon returned to this long thin upright shape again and again in his work. The sky runs down the side of the painting *Corsham Summer*, flashes of blue peeking through more solid green areas. The sea or the sky glimpsed in passing by at speed, or through the leaves. These paintings invite a more embodied participation in landscape, led but not determined by the eyes. His 'sliding' between walls and open fields suggest a merging of self and machine.



32. *Peter Lanyon at the Wheel c.1950 Photograph: Tate Gallery Archive*

Meriman (2005) writes about driving in changing spatialities and the distribution of competencies of the driver in relation to the machine as an embodied act. Here, the sensation of moving, 'sitting the bends', suggests that feelings and sensations inform vision too. Tim Dant (2004) calls the temporary merging of car and driver the 'driver-car', and

considers the relationship between the two. He notes the alteration of visual perception, and how the car invites specific actions. He uses Gibson's (1938/1982/1979) ideas of 'affordance' to begin to grasp the materiality of the car-driver and how it compliments some aspects of the materiality of its environment. The 'affordance' between car-driver and landscape, opens up a further world of relational possibilities for Lanyon.

"I paint very thin tall vertical paintings sometimes because I am fond of climbing cliffs, and I find them very tall and thin. It is just a matter of doing paintings that are not visual paintings so much, but are related to some physical experience" (quoted in Wallersteiner, 2000)

It is as if landscape becomes a not a thing but a movement and this affordance goes beyond the car. The paths Lanyon leaves have different textures, speeds, cadences, but they weave his actions into the world and the world seeps in through his eyes, his body, his imagination and his memories; in these movements then, landscape manifests. In driving he becomes 'slidey' and so does the world, he insinuates himself within this materiality differently from walking. In walking he feels the undulations in the earth, the soft ground giving a little under his weight, the paths he takes up a cliff is a vertical one, and so this experience of going upwards relates to his drawing (in both senses) the landscape out of his actions. Landscape is slippery, landscape is vertical, and landscape is felt.

Lanyon is interested in just how his human body is 'geared' towards the world, how it becomes available to the senses (quoted in Dant, 2004). Our bodies' capacity to remember a 'history of sensuous experience' relates to our embodied orientation towards the world as 'bodily memory'. Our ability to drive, our adaptations to travelling at speed, to the mechanics of driving faster, slower, turning corners, and anticipating objects is predicated upon this (Dant (2004). Thus the human component of an assemblage like the driver-car is perpetually modified, bodily memories orientating us into the next moment. For Lanyon the specific visual

manifestation of this for his own bodily memories of landscape is captured in paint. Paintings that are themselves responded to by individuals with their own embodied geographies, evoking again, the idea of this perpetual on-going-ness which Lanyon talks about in his work.

Lanyon's body-landscape experiments seek out the visual aspects of time-space orientations, aware of these relationships in driving, in riding a motorbike, in cycling, walking, swimming, diving, and later in gliding. Visual perceptions are tied to a whole body experience where sensations and movements are remembered; the sliding between walls and fields resonating with previous engagements of this place, on foot, or by bike.

Lanyon's experience of engineering (in the RAF) lent a different disciplinary edge, as well as an alternative visual perception, to a conventional visual understanding of landscape. Throughout his career he built models of shapes in space, sometimes as preparation for paintings to work through the spatial relationships involved and sometimes as works in their own right. His friendship with Naum Gabo was influential in his conception of space. Gabo made him think carefully about space and how to relate three dimensions to the two dimensional plane of a painting, how the effects of spaces relate to different bodily senses was something Lanyon experimented with in model making, often in preparation for a painting, but later as 'pieces' in their own right. When Gabo was asked about the source of the shapes he used in his work he said

"I find them everywhere around me ... in a torn piece of cloud carried away by the wind ... in the green thicket of leaves and trees ...in the naked stones on hills and roads ... in a steamy trail of smoke from a passing train ... I look and find them in bends of the waves on the sea" (quoted in Stephens 2000 p38, letters between Naum Gabo and Herbert Read, p59)

Lanyon valued Gabo's ideas *"...my meeting with the Russian Gabo made a deeper impression ... he was a more permanent influence"* (Hodin 1964 Obituary). Lanyon himself wrote,

"Gabo accepts a much wider field, his material for instance is the means of suppressing a spatial image evolved from physical and therefore sensory apprehensions" (TGA942.1). He says Gabo's 'contribution is his method as much as the works themselves ... Gabo makes space constructions not constructions in space' (TGA942.3).

This three dimensionality is concerned with the visual changes associated with a moving human body around an object. The involution and overlapping of landscape and human beings is performed, their physical marks into or on to its surface, and the seeping of the landscape into their subjective experiences, memories, identifications.



33. *Peter Lanyon at Geevor Mine*



34. *Men An Tol, Penwith*

In his paintings *Farm Backs* (1952 figure 25) and *Boulder Coast* (1952 figure 89) Lanyon focuses more on specific objects like the granite stones of West Penwith (Causey 1971). He says

"I was fascinated by the boulders that I saw in the fields on the edge of the coast near Zennor. A close-up detail of them tells you a lot about the landscape – it shows the way the granite has been weathered by centuries of wind. Rocks and boulders are for me stones with human history and meaning" (Peter Lanyon undated quoted in Causey 1971 p18).

In *The Face of Penwith* (1950) he wrote;

"From Wicca to Levant the coastline emerges out of carns and bracken and cultivated Greenland, revealing on its varied faces a sea history and a land history of men with and without the commerce of man with the weather. Here, in a small stretch of headland, cove and Atlantic adventure, the most distant histories are near the surface as if the final convulsion of rock upheaval and cold incision, setting a violent sandwich of strata, had directed the hide and seek of Celtic pattern ..."

Lanyon's paintings are about the human body in space, its perceptions and limits, its extensions and contacts. But they also envelop time, history and memory. Earlier landscapes seek to convey a history, the surface of the canvass echoes the weathering of rocks. The scraping and layering of paint a testament to the processes involved in the morphology of the landscape, to the building up of walls and buildings by ancient settlers, pulled back down by the wind and rain, the persistence of life in this place. His wife Sheila Lanyon calls this his 'scrapey period', but this technique can still be seen in later works. The process of the artist, his own history of painting layered, in the background, 'remembered' in the body of *Bojewyan Farms (1951-2 figure 35)* (at the bottom right and centre).



35. *Bojewyan Farms (1951-2)*

About this work he says

"Bojewyan is a small village near St Just (in the far south west of England), probably one of the most ancient and primitive parts of the district. This isn't a mining but a farming picture - a bucolic scene rather earthy. It's also a triptych with three sections to it. On the left there is the sea at the top, and the grass and hayricks. The middle is some sort of animal, even a head, and on the right is the chaff which comes from corn and harvesting. In some ways it is a picture about birth and life and death ... Dry stone walls that run round the fields in this part of Cornwall divide up the sections of Bojewyan Farms." (BC Lecture 1962).

These walls Causey says (1971) enliven the whole surface of his paintings, while the close up detail of the surface appearing in *Boulder Coast* (1961 figure 89) gesture towards weathering processes and movements betrayed by initial thoughts of consistency and solidity.

The way he used paint, ground his own pigments and experimented with textures reveals a craftsmanship in his work. To feel its textures and see its colours changing rather than emerging in small blobs from a tube resonates with his embodied approach to the landscape itself. The sources of pigments are more obvious in their raw states, their origins in the landscape more apparent. In this sense the paintings embrace the landscape further; they are part of it, extracted from the 'earth'. The dragging and scraping of paint, fluid smears of liquid colour vein over and under sticky, tacky movements of almost dry blocks of colour. This layering of paint in the top left of *Harvest festival* (1952 figure 29) contrasts smooth pure areas of green with alluvial white-browns and yellows, scratching brambly green and white you can almost hear. In *Corsham Summer* (1952 figure 30) the accidental is embraced next to the purposeful. The material sometimes leads the way. A crackling black-green on the right side and above a running green reveals white beneath. Does a hot sun dry it too quickly, or melt the surface, a silent persistent glare? The forces of gravity at work on the canvass perhaps suggests that it was turned around as it was painted, this section applied and left to dry horizontally, before the artist returned to the picture with a new perspective; blues, bright and indigo as a revelation, singing out next to white, harmonising with green.

The image draws in the material world, and a history of actions, movements and effects. It exceeds its physical boundaries as an object. It suggests environmental processes at work always conditioning the nature of the image. From the forces of gravity to the heat of the sun, Lanyon's own ever changing experiences of a place overlaying old ones, new memories skitting over the surface as others recede into the background. These are the sensations of the world.

To put this in context, the possibilities of thinking the world in another way, or in many other ways, were facilitated by a critique of dualistic thinking, divisions between 'man and nature', in this post war climate that Lanyon felt deeply. Lanyon sought to challenge this in his landscapes where emotion, compassion and involvement, sensation and subjectivity immersed the viewer in the landscape.

He said *"art is continuous ... it is always changing people's vision. I've been called a lot of things in my time, but I see myself in the tradition of Constable, Turner, Nash and Cotman. The language I use is strange and therefore called abstract"* (quoted in Hodin 1964).

Tim Ingold (1993 p153) calls this knowledge of place an 'education of attention'. Some things are taught or pointed out by more experienced people, other things known through accretion, of time spent in a place, 'by watching, listening, feeling'. Lorimer (2007 p90) makes links between recent research in geography and ideas which resonate with Lanyon's paintings when he says *"past versions of experimental practice gather presence and immediacy through the contemporary rhythmic affects of walking and talking"*. Lanyon's 'professional' knowledge about painting combines with the movements of walking, driving, cycling, talking and remembering when out in the landscape, then in the event of painting itself.

"I try to, as it were, get my whole body full of this landscape which I've experienced not by being in front of a subject but walking over it, running over it – in fact, driving a car over it if I can, even climbing up and down some of these cliffs or escarpments like we found at Great Rocks Dale. Now if the sky comes down the side it may be because I'm moving up a hill the sky will appear to come down the side. I'm not actually standing in one position and looking ahead of me straight into a sort of vistavision. I'm moving around in it and that means there is no sort of static view point. Having given that up I have to find some – an equivalent of my own physical sensation to put on the canvass" (Lanyon, 1957, in conversation with Anthony Fry and Andrew Forge, BBC recording/transcript).

Lanyon attempts to move with the landscape and with the materials from which his experiences of landscape are depicted. To recount or re-imagine his muscular response to an incline, the heat generated as thigh muscles reply to rock, carried over or upwards,

movements brought forth by bodies, images memorised as processes of movement inflected by bodily sensations. The place is described by this movement, as spaces drawn over terrain, by feet, or cars and eyes and ears (after Wylie, 2009).

Peter Lanyon sets up a multi sensory dynamic conversation where he explores his sense of self in relation to his surroundings and the actions of his body within the material world. His paintings enact this between-ness (Bondi 2006, Pile 2009) and actively seek it out.

For Ingold, the intimate knowledge of place derived by hunters is expressed in stories and myths. These paintings are not so different. They do not '*weave a tapestry to cover up the world*' but guides the attention of listeners/readers/spectators into the world. Ingold warns of assuming that there is only one reality or truth in which we can have no part. The 'teller', the artist, is skilled, having learned in their own way to pick up information from their environment, the artist, "*in rendering this knowledge explicit, conducts the attention of his audience along the same paths*" (p153). Those thick black lines in *Harvest Festival* (figure 29), *Corsham Summer* (figure 30), as routes to be followed over again, as ancestral roots, as pathways from the past, or tracing his own footsteps. The observer can follow the story of the landscape and Lanyon's movements in it on the canvass, or like many of Lanyon 'experts' or 'enthusiasts' (Martin Lanyon, Brendan Flynn, Margaret Garlake) out in those places from which he painted.

Ryan (2003) has focused on issues of the creation, 'rather than merely interpretation', of visual imagery. Contemporary collaborations between artists and geographers are, according to Ryan "*perhaps especially fruitful given the location of the discipline between different intellectual traditions in the arts, humanities, social sciences and natural sciences*" (2003 p 236). Interestingly this idea is seen only as a part of contemporary practice. However, as 'a

mode of argument and creative performance' research into Lanyon's work here will explore his conceptualisation of the visual. Landscapes then, come into focus through the various activities that surround them (Rose M 2002).

Vision and gender

Peter Lanyon 'felt the sky on his back' and then on walking further 'at his side', so it becomes this way in his painting, the sky occupying the side of his frame rather than traditionally at the top (Lanyon 1953).

Lanyon's viewpoint seemingly defies categorisation as a distanced view of land, sometimes in his later work from the air, does not result in detachment from the environment but an opportunity for immersion in atmosphere, weather, thermals and the soaring flights of birds. As such he was also impatient with the restrictions of contemporary scientific understandings of space and time, where a fixing of things in the landscape, a static viewpoint, fell short of how he felt them to be. In a letter to Mary, his sister (1943) he says:

"Perhaps you will see Maria that my work is not the cold deliberation of an intellectual brain box, but the crystallisation and the precipitate of my interaction with environment ... I have not gone 'non-representational' or abstract. I am very much in life in these times, my own contemporary period... this last page with the rigmarole of Space and Time is not my own, I can see that now....Science explains, oh yes, but only one aspect where the brain lives. It is not there that the feelings I have will finally be expressed" (letter to Mary, c. September 1943. quoted in Lanyon A, 1996 p53)

He stopped short of using the term 'non-representational'. In this letter he resists following a line to complete abstraction as this would lead to a dislocation from the body, from the natural world, a sense of history and memories, of 'other' things and other people. The possibilities opened up by his landscapes make room for identification by the spectator, irrespective of identity politics. Objectivity was never his goal but neither was an abstract dislocation. To

develop what was a more human, involved sense of landscape he focused on experiences of the body, of action and sensation. For Lanyon 'non-representation' signified the more austere and abstract landscape work of Barbara Hepworth and Ben Nicholson. In a letter of 1952 he writes

"Nicholson ... avoided the essential problem of being involved in place or life (in a wide superficial sense) by concentrating on substance itself – on the material of making – and proceeded..." (Letter to Bowden, 20th April 1952 TGA942.1).

To this end he painted not only the material objects and solidity of the landscape but increasingly later on in his career, the weather, the light and the sea too, as he felt it and recalled this feeling in the action of painting. Peter Lanyon had a long standing correspondence with his friend the poet Roland Bowden. Bowden replies to the letter quoted above, after seeing Lanyon's *Bojewyan Farms* (1952 figure 35), commenting on visual language: *"That, of course, is the treachery of the verbal language which places in sequence something which remains simultaneous in visual language"* (Lanyon TGA942.2.2).

Lanyon embraced experience, studied his own bodily responses to landscape, sought out those places where these were mobilised, sought out fear and apprehension, or sensation and reaction, in cliff edges, in driving, cycling, walking in gales, in his extra marital activity, and later in flying. He was, it seems, not afraid at all of 'life'.



36. *Porthleven* (1951)

As part of this he also valued aspects of landscape which to him were not understood enough unless the people who lived there were included. *Porthleven* (1951 figure 36) was the result of 'research', of exploring the place and its people. The places in west Cornwall upon which he focused his paintings and the shapes of the land and the character of the sea at certain times of year, reflected this intimate knowledge of place. This knowledge culminated in *Porthleven* (1951 figure 36) commissioned by the arts council and the Festival of Britain. Through this a conscious involvement between people and place emerged in his work, where the people he knew shared and communicated this knowledge of place too¹. As Martin Lanyon says

"...there are recorded pictures of him in Porthleven and they go right back, - to ... pre-war, and there are records of notes that he's got of paintings we've never seen, I don't know where they are, called Porthleven in particular, that I'd love to find, and you're talking '38 - right back then, so, you know, he would have been painting Porthleven as a teenager really"

To this end his notes reveal an idea that life is spatialised and to get ones surroundings it is to develop a sense of place, and a relationship with it that place is shared with others, both human and not human. Perceiving and being perceived, sensing and being sensed through which self and landscape and community emerge and carry-on is the stuff of life and landscape forever held together.

Lanyon's father was a committed socialist '*who believed in the arts and his local community and had a vigorous distaste for social hierarchies*' a view shared by his son (Causey 2003). A regular at the pubs in St Ives, it seems a shared sense of place and community was important, and the ongoing remembering of places and people was a social leveller. It by-passed social status and class as actions and embodied experiences move despite such constructions. The work he did 'everyday' to supplement his artistic income, to have enough money to support his growing family (six children between 1947 and 1957) which drew him further into the

community. Farming and fishing and mining, coincide with the weather here and Lanyon was never far from reminders of the geographical entanglements of human lives, including his own. His hay-fever, sometimes so bad he took to his bed (letter to Bowden 1953), an annual reminder of the impossibility of such a distance between 'man and nature', the porosity of the human body and the animating power of nature (Moss and Dyck 1996, Longhurst 2000, Butler and Parr 1999). In this way he was open to many meanings of place rather than understanding it from a specific perspective. His valued copy of Adrian Stoke's *Form and Colour* (1937) had the following passage underlined

"Art is the mirror of life, just because the creative process mirrors and concentrates the character common to all the processes of living, namely, identification of inner states with specific objects, animate or inanimate, in the outside world, the conversation entailed when fantasy life is attached by the conscious mind to the world of reality." (quoted in Causey 1971).

The implications of this for a more active, animating landscape and a relational understanding of place is opened up in encountering his paintings. The consequences of this for traditionally gendered analyses are not simple. In terms of his own identity he adopts stereotypically masculine activities of racing on motorbikes, flying planes, fast cars, with, in his work, more stereotypically feminine attention to emotions and expressions of feelings. Does he then effect a 'masculinisation' of emotion, stealing it from the feminine sphere, rendering the female inert and empty? Or break down the barriers between stereotypes, allowing his own masculinity to move beyond expected boundaries, opening up a space for female identification with his landscapes? Lanyon refers often to himself as 'Peter Lanyon' or his paintings as 'Lanyon's'. It seems his 'professional' life, and thinking of himself grammatically in the 'third person' here sanctioned a more experimental 'identity'.

Lanyon's gendering of the landscape as female is explicit, and frequently referred to. In his work and writing he has a strong sense of what is male (the sea) and female (the land) but his

does not always equate with the culturally and socially constructed expectations put upon such bodily differences. Again Lanyon upsets 'traditional' categorisation. Without wishing to pass judgement, his approach to landscape could sometimes be seen as brutal, aggressive, and indelicate; in binary speak as masculine perhaps? His attitudes towards his family and work could be described as typical of a man in his position in his era, working away from home, teaching or lecturing, being what might be called 'sexually impulsive' today (Stephens 2000 p125 and Letters to Bowden, (TGA942)).

I am not claiming Lanyon as a proto 'new man' or feminist in any sense. He does not engage with femininity or any aspect of feminist ways of thinking about gender, but he does, by virtue of his interest in the body and how his landscapes always start with himself, explore the edges of masculinity too (Berg and Longhurst 2006). I suggest that he explores the limits of his body and inseparable from that the boundaries of masculinity. From the archives and the paintings his own emerging sense of selfhood is intriguing as it is expressed geographically and haptically. He does not shy away from describing feelings which assert notions of sexual difference as they are 'felt'; culturally gendered but bodily different. He shares an interest then with gender studies in male and female bodily differences, and how these are wrapped up in place, enveloped spatially, yet felt and sensed rather than approached intellectually. His paintings then can be seen to ask questions about our preconceived ideas about gender, how it comes about spatially, and relationally. A biographical approach then asks specifically how Lanyon's sense of masculinity is bound up with his specific geographies, as his own biographies and geographies are played out and affected through his work, body and movements (Gagen 2004).

Lanyon's landscapes involve thinking through the body, through emotional responses to events which always happen specifically in a place. He moves in this direction in two respects.

Firstly to evoke the muddying of lives and landscapes among the community he lived in, and second to explore how his own sense of self emerged through a very real embodied relationship with these substances, from earth, rock and grass, to water vapour in the air as clouds and mist, as liquid seas and rain, to the viscosity of paint and colours of pigment.

As Lorimer (2007) says, memory functions by different modes, inhabiting common place actions, treasured sites or discarded goods, as carefully considered or a rush of feeling. Jones (2005) mixes up childhood and present experiences of the landscape in his memoir based research. The disorderly joyfulness of childhood encounters with landscapes is perhaps captured by Lanyon in his upside-down world of sky, sea and land. Crouch and Toogood (1999) call the ways in which memories function in his work 'things surfacing through being in place' (p77) and note how this 'knowledge surfacing' is 'animated for Lanyon by a linkage between everyday practice and environment in Penwith' (p77). Lanyon's biographically geographically centred research also embraces his personal memories, but might too capture the delight his own children found in those very same places. Yet this expression of carefree moments oscillates, particularly in his early 'land' based work, with tragic memories, the burden of history and adulthood. His focus shifts later in his career, away from histories, emotions and memories layered in the landscape, to the sea, the weather, the air, discussed in the last chapters.

Ingold's (2000) relational understanding sits well with Lanyon's *Yellow Runner* (1946 figure 43), his *Generation* series (1948), with *Bojewyan Farms* (1952 figure 35) and this period of 'landscape' painting until his interests in weather, sea and sky become a more pronounced visual presence from 1954¹¹. Ingold suggests Bergson's ideas too sit well within this relational life-world. Lanyon's generation series precede his time at Corsham (from 1951-1957) but the ideas expounded by his *Generation* series and later work on landscape fit with the Ideas of

Henri Bergson. It has been suggested that Bergson's ideas were introduced to him by the ceramics tutor at Corsham, James Tower (Wallersteiner 2000 after Griffiths 1979, Stephens 2000). Since the 1920's fellow St Ives artist/potter Bernard Leach was interested in Bergson's vitalism, and this may well have been discussed in artistic circles in St Ives too (Stephens 2000 p72 and endnote p184). Ingold (2000) too associates the idea of life being intrinsically temporal, as he says '*the past may be absent from the present but it is not extinguished by it*' (p143). Stephens, then, associates Lanyon's emphasis on the body and perception, on memory, historic events and personal associations, with Bergson's idea that the body is the touchstone to which all things must be referred. Yet he also qualifies this by saying that the body was at the centre of philosophical debate at that time, the point of discussion in phenomenology and existentialism, psychoanalysis and in his friend Adrian Stoke's *Inside and Out* (1947)¹².

Lanyon's essay '*At the Edge of landscape*' (1952) was written before many of these writers were translated into English, and was part of a wider post-war rejection of Descartes' objective rationalism, and a mistrust of knowledge perceived by the non-visual senses. Lanyon's issue with understandings of 'man and environment' in a way 'more appropriate' to his present, was reflected beyond artistic concerns with relationships to landscape and such questions occupied many other areas of public life. In literature shared concerns forged connections with the environmental movement. Knowing that man had seen earth from space must have led to a radical shift in people's ideas about their world, as the space race took off and NASA was formed in 1958, and the first manned Sputnik orbited the earth.

Lanyon exposed to radical alternative and political ideas would have seen a world in which his artistic pursuits into landscape had a place. "*I am very much in life in these times...*" (Letter to Mary, September 1943, quoted in Andrew Lanyon 1996 p53).

Conclusions

The intellectual environment at Corsham was lively with ideas influenced by science and technology, philosophy, art criticism, psychoanalysis, and existentialism, and phenomenology (Wallersteiner 2000). Phenomenological emphasis on lived experience and the landscape, direct bodily contact and 'being-in-the-world' is apparent in his writing and paintings? (Wylie 2007). His trips abroad lent a more 'primitive' edge to his work, and provoked a conscious effort to get back to the instinctive and bodily (Stephens 2000 p119). Whatever the impetus Lanyon was part of a wider questioning of western dualistic thinking that has come to the fore more recently in the social sciences, including geography, and rather than just verbally or literally discussing it, it seems he was already, at once immersed in the world, and that of his senses. His painting and creative practice can be seen to put into practice much of what he discussed on the page in *At the edge of landscape*.

Part of his critique *is* the form and participation of his paintings in the world, and his means of creating them through doing. The way they envelop the viewer, and the sense of immersion in the paint and the place he was painting point to this. Defiant of categorisation to the last, I think Lanyon's aerial perspectives in later works perform a dislocation that would not rest well alongside a rooted-ness, or dwelling perspective. Usefully the chronology of his paintings can be read as a development and experimentation of his ideas on this. Landscapes can be read as exploring materiality, history, genealogy, and place. From the mid 1950's he painted fewer places and shifted towards more temporal events (Stephens 2000 p145).

This exploration of Peter Lanyon's ideas will not follow a particular philosophical vein but my aim is to maintain a biographical and geographical theme. His attempts to move beyond landscape as a way of seeing towards a way of doing, a way of being, (Barrett 2000) encompassing vision as it relates to other senses and sensations enacts a decomposition of the

incongruous relations naturalised by western visual culture yet which are also extremely personal (Rose M 2009). They move between the general and the particular. The recognition of this individuality and tracing of its paths through time and space, is articulated in his ideas about Corsham:

"That an art of landscape should so influence vision as to induce man to arrange nature according to Art is no more ridiculous than reproductions of paintings which induce a culture by synthetic means....European thought has encouraged opposites for centuries among them the concept of man and nature. Painting itself had set man in the foreground of a natural setting as a matter of the situation. Eventually there was no conceivable alternative to the vision which placed nature inside a mental frame"

(Peter Lanyon *The Edge of Landscape* (1952))

So Lanyon shares an aim with cultural geography of the last 15 years. Both have engaged with landscape and landscape painting as oppositional yet geography had focused attention on the symbolic and representational. Lanyon took a different route in engaging the objective, distanced and binary distinctions between nature and environment in his work, than those trod by geographers as he expressed and explored these divisions in paint.

Firstly Peter Lanyon took issue with the primacy of vision as a way of coming to know the landscape and attempted to convey the more embodied sensations which arise from being *in* a place (Rose G 2004). The second point of his work in this respect is a more involved perspective, in terms of seeing the landscape from a point of immersion rather than distance (Crouch 2009). He upsets conventional perspectives on the landscape. Emotions and memories are caught up in his path across it (Lorimer 2006). He includes histories and genealogies amongst the sensed perceptions of his environment (Daniels and Nash 2004). He often refers to home when travelling abroad as different places remind him of more familiar ground so evoking memory as a significant part of landscape (Lorimer 2006). His paintings considered as

objects function in this way too (Hill 2006). Thirdly, there is often the inclusion of everyday life in his work, of the daily lives of the people and animals that lived and worked together in his landscapes and that of the natural rhythms and tides (Lorimer 2006). He said "*I paint the landscape ... its all mining country and fishing country and I'm really painting the face of working people*" (Peter Lanyon 1965 BBC Radio¹³).

His involvement in landscape is also an artistic one, '*painting country*'? It seems he conflates the people with the place, or the place with the people. Perhaps in a simple visual sense where mining, farming and fishing leave material traces across the landscape too, but also how they evoke memories, or are only meaningful in relation to the social and cultural processes from which they arise and to which they reciprocate that meaningfulness (Lorimer 2006). His work can be seen as performative of his 'work', inter-relational and of the daily lives of places/peoples he painted (Massey 2003, Gregson and Rose G 2000).

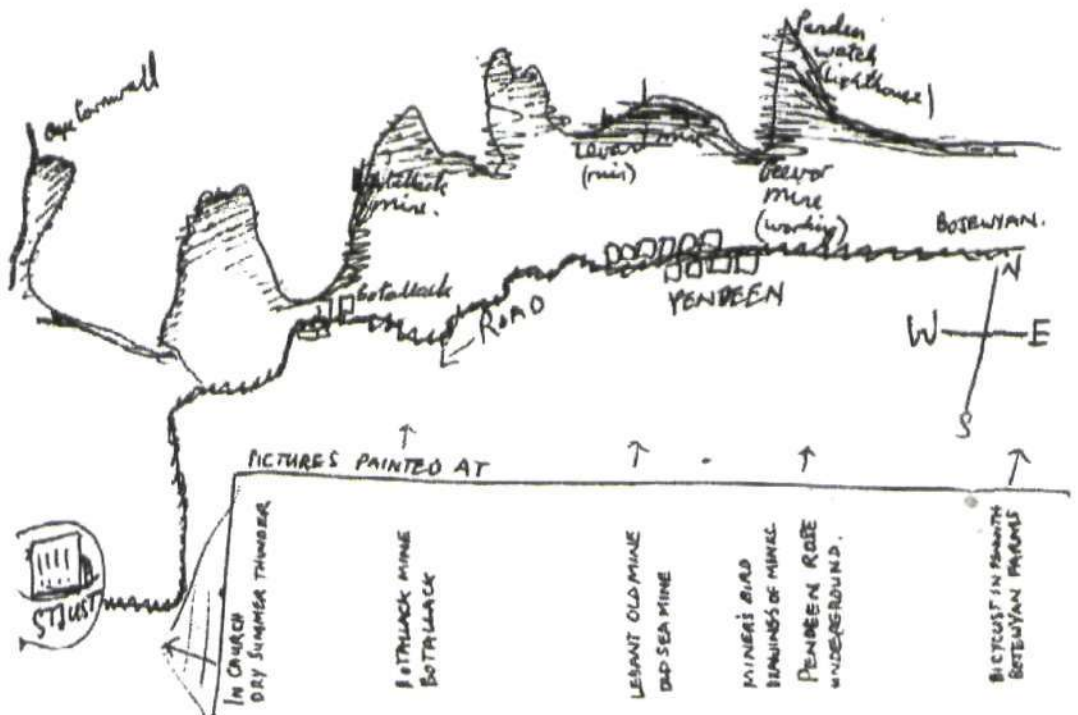
The muller construction of landscape was a term Lanyon used to describe his work. It draws in ideas about how landscape comes about in process rather than as a fixed visual screen or surface. A 'muller' is the tool used to grind pigments and mix paint. Lanyon made his own paints and this was all part of getting closer to the landscape and 'it' becoming part of his paintings. Landscape painting involved crafting the world around him. His canvasses work in remembered experiences and found objects in equal measure. Taking pigment from the earth and deploying it to create images of the world, sending them out into that world, was an artisan's task. To be involved in the whole process was valuable to Lanyon's notion of landscape (Ingold 2000). It immersed his body in physical activity, where small changes could be made, in terms of accumulated knowledge about the skill of grinding and mixing, getting to know the substances, the degree of viciousness, or opacity he wanted, the pressure of his hands upon the materials, the rhythmic motion of assimilation and pounding, the smell of the

oil and the sounds of his actions contributing to his sensuous landscapes (Desilvey 2006). Painting was a whole process, pigments derived from the earth, minerals and matter, were worked in age old tradition to produce paints. The physical process, the sense of touch and application of pressure so important here, may have fed Lanyon's sense of authenticity, and of painting being a craft too, himself a craftsman, its physicality perhaps forging a masculine aspect to the work too.

This chapter has discussed Lanyon's ideas about landscape in relation to ideas in cultural geography, and the landscapes in which he painted, at Corsham and in Cornwall. I have considered these issues in relation to how to proceed in studying his landscape paintings and archived notes. With these underlying philosophical approaches in mind, the next section takes a closer look at his work. Starting with landscapes of home and abroad, I work through some phenomenological readings of his paintings and ask how this can inform a particular understanding of landscape. Then I move on to explore his work of the late 1950's where the sea and wateriness embody his landscapes, and then later, in a period marked by a change in perspective as he began gliding from 1959-60.

CHAPTER 6: HOME

"Some years ago I wrote about a journey going west from St Ives to St Just and about the fishing and mining trade ... when I read it today it is like a prophecy of my own journey in painting. Since 1945 my journey has been along this strip and where ever I have been in the world it is these few miles which I have inhabited...." (Peter Lanyon 1952, source Martin Lanyon)



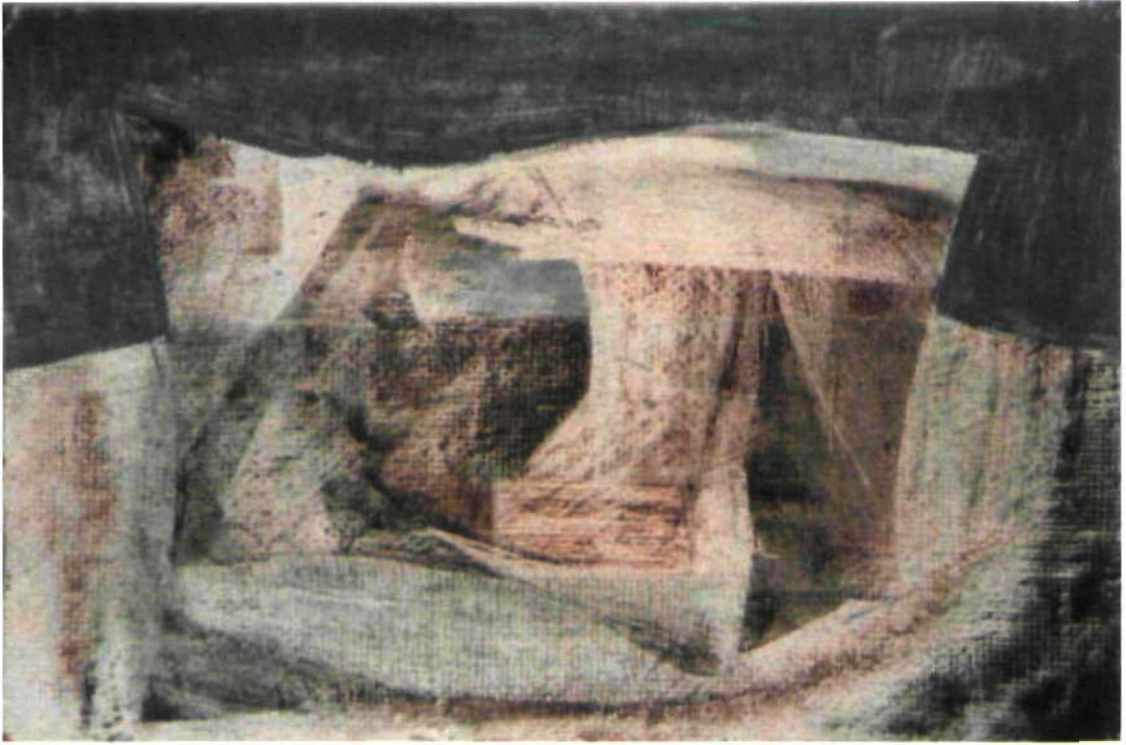
37. This map drawn by Lanyon shows the location of his paintings on the coast road between St Ives and St Just (Peter Lanyon 1952, source Martin Lanyon).

Introduction

Peter Lanyon's home life and working life overlapped significantly both spatially and in terms of content. This chapter examines the landscapes he painted of west Cornwall, and of Italy. It examines the idea of 'home' and 'belonging' in terms of a phenomenological intertwining of landscape and subjectivities. Firstly I explore the archive and the field of memories in which Peter Lanyon's paintings move. Then I take specific paintings and the material which survives associated with them as a point of entry into the personal and biographical stories they tell regarding Lanyon's geographical narratives over space and time. Here I discuss Lanyon's paintings *Godolphin* (1948 figure 38 and 40) in relation to his biographical movements and emotional involvements with place. I explore stone and generation, and look to his immediate post war works *The Yellow Runner* (1946 figure 41) and a print *The Returned Seaman* (1949) in terms of a material biography.

***Godolphin* (1948)**

The first interview I did for this research was with Martin Lanyon, where Martin recounted his childhood home, which was littered with paintings and drawings that constantly changed as they were reworked, sometimes over years, or sold on. Martin Lanyon's home maintains this everyday family environment which contextualises his father's paintings today also. Many of his father's paintings are 'at home' in the cottage where Martin lives with his wife and children. The plain white, low walls are dominated by Peter Lanyon's, sometimes very large works of art. Again, as he remembered the ways in which his father's paintings were familiar aspects of his everyday life as a child, so they continue to be for his own family. The contrast is marked as some works stretch from the floor to the ceiling, and viewing is obscured by doors and furniture, that inevitably fills the private space of any home. Being used in this way, as part of one's everyday life, Peter Lanyon's paintings are experienced differently perhaps, than if they were displayed in a conventional, public, museum or gallery space.



38. *Godolphin* (1948)

Martin Lanyon has this painting, *Goldolphin*, (1948 figure 38) in the stairwell of his house. The colours and shapes in the stair well mimic those expressed in the painting. Looking at it I felt enclosed by the walls which run up either side of the stairs. I was, in addition, aware of the family context in which the painting is also enclosed, as their voices heard in the next room surrounded the space in which it resides and is experienced. The painting then, continues to perform a history of place. *Goldolphin*, as a painting of Peter Lanyon's active emotional experience of it, is still associated with his family thus strengthening the associations between *Goldolphin* and a sense of social and personal history, of public and private memory. The relations between open, 'public' spaces of landscape and private closed spaces of the home are expressed culturally through his landscapes and their material contexts. In parallel in the internal private imagination, the embodied creative practices of Peter Lanyon in the landscape

also merge the divisions between a public and private space (Tolia-Kelly 2004a). In the moment of being present in a landscape or in front of a picture there can be no pure public or private experience. The landscape painting's specific meanings are made present by their sense of being embedded in a culture and a social landscape. The paintings function to activate biographical connections within social, cultural and material spaces whilst re-inscribing these spaces with meaning through the acts of remembering and the creative practices of landscape they instigated and continue to articulate (Tolia-Kelly 2004a).

These paintings are necessarily, intensely biographical. For Lanyon at this time all experiences must be located, although not necessarily in a single fixed position, any perspective a subjective one from someone, from somewhere known. They at once fuse a geographical knowledge of the place with experiences, sites and personal relationships, between people and other people, people and places, between the social and the spatial.

The on-going processes of identifying with his own works are apparent. In my conversation with Martin he recounts the changing names revealed by peeling back the labels on the back of *Goldolphin* (1948). The top label he notes had '*Goldolphin*' written on it (the name by which the painting is now commonly known and recorded). Below this was a series of labels written by Peter Lanyon revealing how he played on words and thus titles and meanings.

In *Goldolphin* (1949) it is possible to trace the memories Peter Lanyon experienced while abroad, and those of his son Martin, triggered by the handling of the painting as an object itself, its materiality, its physical inscriptions and depictions.

Peter Lanyon's conception and articulation of the past is conducted through the landscape and meanings embodied within its material forms. Alongside this there is also an awareness of his

family history in this region. As such his landscapes mediate the past through place and his own specifically temporally and geographically situated context. Similarly his paintings are again subjecting the past, and his 'present' to interpretation today in light of the varied and fluid narratives in which they are always being reconstituted (Jones, 2004) such as those of his son. This emphasis runs through the ways in which the material archive is organised and made accessible.

This is demonstrated in Lanyon's relationship with *Goldolphin*. The Goldolphin estate was a place that Peter Lanyon came back to after the war, a place where he perhaps felt closed off from the harsher experiences of the war, and a place in which his family had continuing ties. The Lanyon family had been involved in mining as mine owners since the 19th century and the Goldolphin estate was littered with tin mines, many in serious decline at that time. The shapes in *Goldolphin*, if imagined in cross section, can be seen as tunnels under the ground, carved out of the rock in pursuit of tin, and the sense of enclosure relate to being underground, literally 'in stone'.

The site of Goldolphin House becomes a site of belonging for Lanyon, a place where he felt safe surrounded by his family and in the landscape a site of identification with his own family's history in the region. The material landscape became a site of historical identification and remembered moments and experiences. The location of the archive and paintings in the domestic space of the home relates historical events, wider landscapes and social histories with a personal biographical narrative. These become the landscapes of everyday lived experience for the Lanyon family. Living amongst such material objects therefore highlights the temporal and spatial scales in which landscapes, subjective identities and meanings are contextualised materially and constitute cultural narratives of selves and places.

A sense of a genealogical relationship with place is not only evident in the relics of the mining landscape but in the context of the painting today. The times and spaces in which the landscape paintings were made and are sited today conflates public and private space, social and individual histories through personal and biographical landscapes. These constitute narratives of experience in both Lanyon's on-going sense of subjectivity and those of the individuals and groups involved with the paintings, letters and sketches, as materially meaningful objects.

Thinking about the nature of this experience, between the material landscape and the creative practices surrounding it in 'the past', or the material object of a painting and the emotionally perceived atmosphere of a house or home, in 'the present', I have given up on attempts to resolve the slippage between then and now. The material object-ness of the landscape for Peter Lanyon held a historicised past and a tactile present, as it does now for me, and perhaps differently for Martin Lanyon, in relation to those same landscapes, traced back through the object-ness of Peter Lanyon's paintings and the spaces of their experience – of home, of Penwith – then and now, of the archive and in the context of a narrative subjectivity. So, the times and spaces in which the landscape paintings were made and are sited today, whilst conflating public and private space, social and individual histories through personal and biographical landscapes, also produce a slippage in time, a reaching back of the present or reaching forward of history.

Drawing on Tolia-Kelly's (2004 b p323) ideas about 're-memory', the practices of remembering inherent in the creative practices of Peter Lanyon through painting landscapes, and the act of remembering that occurs in the encountering of his works, the landscapes they express in the everyday lives of his family, can be understood as sites 'for the sustenance of the self'. The cultural and social collage of events Tolia-Kelly describes as embodying 'a set of physical,

emotional and geographical co-ordinates from which to forge a cultural heritage' can be understood to coalesce in the acts of experience and encounters with material landscapes and Lanyon's paintings as objects inscribed with meanings. This process can be traced back through the archive to Lanyon's practicing of landscape and the ways in which he forged his own biographical connections with place through creative processes and sensed interaction.

In Lanyon's art a place is conflated with the painting of it and is only ever realised for him in relation to his own experiences of it. The painting itself carries with it and re-articulates his physical presence, a localised experience and spatialised mobility. As with many of Lanyon's painting the perspective from which the landscape is seen is indefinite, oscillating visually between aerial and side-on, the horizon becomes the meeting place between shore and land. The spiral shape of the forms and enclosed gaps constituted out of shadows of whites, pale greys and blues evoke the solidity of the landscape, and draw the eye in, whilst disorientating it through the oscillation of perspectives.

The multiple perspectives presented 'perform' in the moment of viewing, a sense of how the landscape is experienced over a period of time is evoked as they oscillate. They show how a place comes to be known in many ways from many angles as the subject is always mobile within any space both physically and in coming to any final completed understanding of a place. Lanyon's works then explore how landscapes come to matter 'the unfolding practices that surround it' (Rose M, 2003 pp446-457). The painting is haunted by a specific, located and localised subjectivity that creatively connects and coheres over its history and geography through its performance.

Places then are shown to be fluid and always mobile, as dynamic as much in meaning as in their physical shape. Perhaps the experience of being away from home, and 'at war' lead him

to feel in some part removed from the place he called home, the place which he may have felt constituted as part of himself. He often wrote to his sister and so imagining her 'at home' as he wrote may have been a way back for him. The shape of enclosed forms was a common theme. As Martin Lanyon says:

"So I don't know what was going on there – why you should change it to Goldolphin. Enclosure is one of the things that is quite a common element in his early pictures when he came back from the war. And also an important element for later on as well and Goldolphin, as I said, is a very old manor house, very much enclosed in trees, so perhaps it is that sense of enclosure that made him feel that Goldolphin was a better title".

The performative act of painting a landscape as wrapped around, enclosing, protecting, may have been his way of wrapping home back around himself, a way of re-integrating himself into the place once again. This was the first and only extended period of time he spent away from home and the sense of being so far from that which was once taken for granted and so familiar must have been strange. Returning home, he saw the place from a different perspective. This was to be a theme through-out his career.

Martin spoke about the ways in which his father's ideas and feelings about places changed, and how the significance of the title was adapted to specific audiences. This was not uncommon in his career. As Martin goes on to say ...

"Yes, it's most annoying, for the archive, because ... as a result of doing that the pictures that everybody knew about and knew very well we didn't realise were actually shown in New York in 1953 – long before the abstract expressionists were being noticed here, and it was a significant exhibition and it contained 3 pictures that were well known but he changed the titles, so, we thought they were just unknown and not very important pictures but it turned out that they, to actually be, quite important ones. And he changed the name of the ruddy things when he came back from New York...."

The ambivalence between his father's inner emotional experiences and the social and cultural context in which he exhibited them is evident. Whilst revealing tensions between inner

experiences, projected by his imagination, and 'outer' experiences, stimulated by the landscape, between the enclosed, embodied, private emotional spaces and exposed social and open spaces of the landscape, he also had practical reasons for changing the names of his works. Martin Lanyon describes the changing of names on more of his paintings.

"I think he realised that the titles he sent over to New York didn't really mean anything to New York, I mean, one was called 'Hells Veor,' which of course is an area at the back of St Ives, and of course that was totally meaningless to anybody – so when it came back it was re-titled 'Boulder Coast', which is much more sensible".

Here the names of Peter Lanyon's works again reveal their geography as objects. Their context is at once culturally and geographically contingent as the meanings they had were perceived to differ between St Ives and New York. The exhibition in New York has been incorporated into the object, as it actively inscribed a different meaning upon the painting itself reanimated by the layers of labels found on its reverse, which points to its own active geography and history of mobility. The continued social situation of these paintings exposed through its materiality reveal the practices that have surrounded it and continue to shape its meaning. The biographical narrative of the artist is changed by the trip to New York and reflected in the materiality of the paintings. In some ways the new names deny the localised, personal, meanings of the places expressed as their meanings change in unfamiliar surroundings and cultural contexts. Rather than being paintings of very specific familiar landscapes they become metaphors of landscapes, referring to a more generalised perception of place emphasising the biographies of material objects and their meanings relative to the cultural and historical contexts in which they are situated. At the same time perhaps, the viewer would bring their own memories of specific and familiar landscapes, moments of experience or events that happened there, to an understanding of the painting. The visual experience of Lanyon's paintings become a point of entry into embodied, remembered or yet to be experienced landscapes and notions of place in terms of spatialised and temporalised social identities.

Talking to Martin, the on-going processes of how Peter Lanyon identified with his own works are apparent. This is demonstrated when he recounted the process of changing the names of painting his father went through revealed to him by peeling off the labels on the back of the painting *Goldolphin* (1948). He said....

"So I explored the labelling on the back, I started peeling off the label ... what was there for most people to see was 'Goldolphin' but when you peel back the label ... it became ... 'in-stone', 'Godolph - in - stone', when you peeled off the label you lost the 'Goldolphin' ... it looked like he was changing the title as he went along, and the original title is 'In Stone' which makes so much more sense. So I don't know what was going on there – why you should change it to Goldolphin?" (Martin Lanyon)

On the back of this painting is recorded the material precipitation of the process Lanyon went through in arriving at a precarious meaning for his painting. It is also an indication of the relationship between the inner experiences and feelings he had towards the place and his consciousness of others' understanding and interpretations of his works. The playful nature of this titling refuses finite definition or pinning down to a particular, static meaning.

These meanings are performed in the layering and scraping back of paint which formed *'Goldolphin'* in the process of working and reworking it. Like the movements conveyed in paint the mobility and fluidity of meanings avoid easy representative traditions. The idea of the painting slowly changing its meaning resonates with his embodied sense of painting it. In focusing so intently on the stoniness of the landscape it is as if he embodies its characteristics in his very being. We can empathise with putting a hand out to touch a stone, its coldness creeps through into your fingers, its character starts to imprint upon your very flesh, as your eyes explore its surface, so its surface embosses upon the flesh. The pressure is all yours the resistance mostly belongs to the stone, yet the merging of one thing and another as the surfaces touch presents a blurring of subjectivities and space, of matter and mind. In pulling

your hand away from the rock, the warmth begins to return to your fingers, a tingling where the pitted surface of your hand reflects back an inverted image of the stone's protrusions, the flesh slowly returns to smoothness. But in remembering this moment, this movement the body remembers too, a chill down the spine, a wriggling of fingers as the discomfort, hardness, roughness of stone imprints still in memory. So these memories are at once visual and tactile. In remembering such actions I think Lanyon took up his paints.

In creating an image of a place there was a sensuous remembering of being there, the visual inseparable from that of other sensations. Painting himself into the stone here may have given Lanyon a sense of permanence, a way of locating himself here. Human beings come and go and forget as well as remember, we live and die and our bodies decay and leave little trace, where as stone is seemingly eternal. We use it, after all, to memorialise our dead. Stone echoes pre-history, the 'stone-age', it links us to our perceptions of 'ancestry'. Stone performs a continuity between then and now. It protects us too, Godolphin Manor is built of stone, and it is literally a 'home'. The tin-rich stone here gave rise to economic growth here, alongside farming, the echo of the tin-stamping beating its rhythms into the stone, signalling its resistance but also its willingness to nourish, support and nurture. For Peter Lanyon, embodied experience of stone is not so cold.

This speaks to a wider movement of using stone to memorialise the dead common to nearly every community and parish in Britain at the time, where War Memorials stand as reminders of personal and social feelings. These features are 'practiced'. The movements of bodies in space, circle them in meaning. So the idea of an enclosure providing shelter relates to ancient rituals, as storage and the source of provisions – nourishment for body and spirit. As Tilley says they are "*stones by which to learn, stones by which to remember, stones by which to orient, and stones by which to think*" (1996 p168).

As Jonathan Boyarin has put it '*memory is neither something pre-existent and dormant in the past nor a projection from the present, but a potential for creative collaboration between present consciousness and the experience and expression of the past*' (Boyarin 1994 p22, in Johnson 2003 p3).

Stones are 'practiced'. The movements of bodies in space, circle them in meaning. So the idea of an enclosure providing shelter relates to ancient rituals and domesticity, as storage space for provisions – nourishment for body and spirit - to War memorials and collective memory, to homes and houses, and to economic wealth and industry in Cornwall. Godolphin Manor prospered in the industrial revolution from its tin mines. Martin Lanyon spoke of the possibility of his moving house and the appeal of living back on granite, which geologically dominates West Penwith, rather than the slate which sits beside it covering much of the rest of the North Coast of Cornwall. Stone is important emotionally here too.

Mary Schofield, (nee Lanyon) Peter's sister, had lived at Godolphin since her marriage in 1940 to Sydney Schofield who bought the house in 1937. While Peter was posted abroad his sister Mary was making a home, a family and a place to care for. This I think was very significant for *her brother. Seventeenth century graffiti remains on the walls (Law 2007). This house was living history.* In the summer of 2008 Mary was living on the estate while working towards selling the house to the National Trust. Her son John and his family were living here to help with upkeep, and the goal was always to keep the atmosphere of the place, its secluded and peaceful character. Mary it seemed cared for this place and respected its wishes as her husband, who died in 1983, had done too. It nurtured her and her family and now she had to nurture it. *It was Sydney, in-stone it is their lives and love for each other.* And on her death aged 91 it belongs to the National Trust, and their goal of restoring 'Godolph-in-stone' is assured.

"his sister bought the manor house that's known as Godolphin, and the National Trust are just paying millions to actually investigate the mining heritage that is around the manor itself, and it is actually a very, very beautiful house ... I mean, he put all his life into it, and its lovely to see it being restored". Martin Lanyon.

Martin spoke about visiting Godolphin more recently and discovering an early work for 'Porthleven'.

"...I went to a meal there and it was sitting in the house that he'd (his cousin) just moved into - on the estate - and I'd never seen it before and my mother'd never seen it before and we'd no idea another relation had it - which is fun. But they kind of stretched out into landscape references..."

Mary, who was only 11 months older than Peter, had a wealth of shared experiences of landscape with Peter, shared memories and familiarities with place, which continued from childhood into adulthood.

"I think actually, that he was using landscape to get at much wider themes, that landscape was an obvious theme to him because ... landscape is something that forms one feeling of home, home and place ... so ones feeling of belonging to something is often tied to that familiarity you have to that landscape, what ever it is ...". Martin Lanyon.

Memories in-Stone

Lanyon describes *Lulworth* (1956 figure 59) as a story painting (letter to John Dalton). In it, as in many of his works, he uses two forms. The theme then, a meeting of the two, the edges and boundaries of each explored. The point at which, if there is a point, where one being ends and the other begins. *"where the land meets the sea where flesh touches at the lips - a point of thinness..."* (letter to Bowden 22 march 1954). This focus on the point of difference makes Lanyon's work differ politically from those of traditional landscape paintings and nude portraits of the 19th century. Traditionally 'the bearers of meaning' not active in its making, Lanyon sets up meaning in the relationships between the things he depicts. Lanyon's 'story

paintings' relate to each other too, and *Europa* (1954 figure 55) discussed in the next chapter forms part of a 'sequence of events'.¹⁴



39. *Slate Wind Towednack* charcoal on paper

So *Goldolphin* relates to touching the stone surface of the building too, or literally, to the sensation of stone, its encounter and the process of depicting it demanding a becoming 'in-stone' too. As if the physical qualities of the object are infectious, they grind your teeth, and creak through your bones, they still your blood and grit your skin. Yet Lanyon found a comfort perhaps in its solidity, its immobility and familiarity. Took on its character in his scraping and scratching, embodied its mass in his return home, to be home at last. To be grounded once again in the place which has occupied his memories in distant lands is to return to something seemingly solid, reliable, constant, and familiar. Lanyon's paintings then conflate the experience of a particular place with the experience of being there (see figure 39) and of painting and then the experiences of subsequent interpretations, here by his son.

I also got the sense from Martin Lanyon that this was a way in which he could develop his knowledge of, and therefore his relationship with his father. Having died when Martin was a child, a vicarious relationship with the absence this object's very materiality mobilises. The process of naming is inscribed materially on the reverse of this painting. In an art gallery or

museum space such an exploration would not have been possible. Different visions produce different imaginative interpretations. Vision here is muted by a tactile experience. By being able to handle the painting, and interact with it physically, a different sense of how it is perceived could arise. In peeling back the layers of meanings physically, it is easy to see how a sense of belonging and familiarity could grow between Martin Lanyon and his father, mobilised by the painting as a tactile object. This relationship is then mediated through senses other than sight: places and paintings understood as more than just visual. This intimacy reoccurs also in Martin's and others' retracing of Peter Lanyon's footsteps, finding the points in the landscape from which he painted.

"Its amazing when you find them, there was one we actually managed to find just down at the coast here, and we found the exact spot he must have sat in – and it's a small water colour and it's a – one of the valleys just down here and we'd been living here, and both me and Maureen were absolutely sure it was round here somewhere – we just knew it – we felt it in our bones, and we went looking for it and on a number of occasions and we simply thought it was out to sea and it wasn't – and we'd given up and one day we were down there and I turned round – and I was just thinking, and I don't know why I was thinking, and its amazing then – just how the picture when you see the photograph next to it, even though its 50 yrs later, it just locks into place ..."

So these spots become sites of intimacy and intensity. They resonate with a history and with immediacy, they intertwine (Wylie, 2007) with bodies in the landscape in the present. It is the embodied positionality, the possibility of taking up the same embodied relationship with the landscape that Peter Lanyon occupied which makes these places so powerful for Lanyon's living relatives. Here the past and the dead haunt the present and the living, evoked through constellations of memories, bodies, landscapes and objects. Places gather meanings through time and through the emotional and embodied activities of a family over two generations. This is not just looking at landscape but participating in it (Crouch, 1999) and through this embodied activity certain places are energized, they fizz with recognition, and an emotion that is hard to define, and it is more than nostalgia.

"well I'm biased, but I think that British art will go back to that period particularly as those of use who get older are kind of, get into positions where we're more influential in terms of things, and our generation in fact is so large that it will shake things back into a kind of nostalgic look back into that period" (Martin Lanyon in conversation).

There seems to be a material and emotional dialogue, a relationship where the traces of the past continue to haunt the present in narratives of place. History, biography and landscape are co-performative, they act, they activate and animate, as they overlap in place *and* in time. The painting then, continues to perform a history of place. *Goldolphin*, as a painting of Peter Lanyon's active emotional experience of it, is still associated with his family thus strengthening the associations between *Goldolphin* and a sense of social and personal history, of public and private memory.

This is a recurring theme in his work and his writings. As a result of his perceptions of foreign landscapes Lanyon's style changed with reference to landscapes of home. The experiences of landscapes in Cornwall are inflected by experiences of landscapes abroad, experiences separated by time and space, are fused. In a letter to his sister Mary from his posting in Italy during the war he writes ...

"I have done a drawing tonight and it is in Rome and the pillars I have seen in Italy and a queer gate and Goldolphin is in the atmosphere. The birds are singing, sheep calling and a horse majestically, as horses do, standing on the grass, the house is full of secret staircases, intimate corners and beamed ceilings, but all in a lighter veil than you know because this is the country of flowers and a blue sky and not the ponderous mists and the heavy storm clouds. There is a transitory feeling given permanence for me now by Rome" (dated 4/4/45, reproduced in Lanyon A, 1996 p77)

Again he returns to the significance of *Goldolphin* as a place in which he feels at home. Travel for Lanyon was inflected by the colours of elsewhere. The recognition of feelings he has during his stay in Rome anchors the located nature of his familiar landscape in those abroad. The

evocation of another place, Goldolphin, whilst travelling through Italy set in motion feelings of familiarity, facilitated by his memories of home. Lanyon's biography here is performed through different places at different scales, through associations and objects, times and spatialised, interpretive narratives.

This echoes Jones's (2004) argument in which individuals and groups are seen to negotiate their accounts of the past in a complex manner. Peter Lanyon's conception and articulation of the past is conducted through the landscape and meanings embodied within its material forms. Alongside this there is also an awareness of his family history of mine ownership in the region around *Goldolphin Manor* and Redruth. As such Lanyon's landscapes mediate the past through place and his own specifically temporally and geographically situated context. Similarly his paintings are again subjecting the past, and his 'present' to interpretation today in light of the varied and fluid narratives in which they are always being reconstituted (Jones, 2004).

Lanyon actively involves the imagination of the viewer to articulate both a sensation and a vision of a place. A sense of intimacy between Lanyon and the audience of his works is traced as Lanyon assumes a subject position for the viewer who is directed to experience again what he experienced in landscape imaginatively. The effect of a painting like *Goldolphin* is to evoke an atmosphere where feelings are stimulated through an embodied response prompted by the visual but not reliant upon it for an understanding of the place.

This relationship, between the material and the visual, is then mediated through senses other than sight and paintings understood as more than just visual. Such an understanding and sense of self coheres inter-actionally through a relationship that spans the moments of both of their 'presents', by means of material objects and the meanings they articulate and those

constructed around them. However, these sensations are never completely abstracted and are always locally contextualised since they refer to a place. No view for Lanyon seems to be view from nowhere, as his art stresses positionality and subjectivity, which is necessarily historically, geographically and socially situated. To visit the actual landscapes to which these paintings refer would then actively shape how those landscapes are related to, imagined and materially shaped. Thus, the paintings and subjective relations through which they are constituted and are constructed, by the artist and the viewer, are geographically, historically, biographically, culturally and socially contextualised and located.

Again, the meanings these paintings have are determined by their continued ownership by family members. The familiarity Martin Lanyon has with these works possibly allowed him to treat them with less preciousness than a museum or gallery. Conceiving of the painting in terms of its form allowed him to even start to remove labels from behind the work of art. The reverse may often be forgotten, but can hold as much information about the history of its use as an object. This obviously relates specifically to the content of the painting which can not be separated from the process of its past and the interpretations it brings into play contingent upon these.



40. *Godolphin* (1948)

"... the National Trust is just paying millions to actually investigate the mining heritage that is around the manor itself, and it is actually a very, very beautiful house... It'll probably take up to 25 yrs to see it restored so, this place, Goldolphin, as a manor house with acres of land around it, was a place he sort of came back to after the war, and there were two pictures [both called Godolphin] and the interesting thing about this is that the other one is quite clearly 'Goldolphin', its quite a realistic picture – and this one isn't". (Martin Lanyon)

To re-inhabit these practices is to explore how knowledge is intensely 'internal' and private as well as a manifestation of the ways experiences cohere in and across space. The spatial and social contexts of this painting are locally and historically contingent. The process of their formation is part of the performance of the self, the act of painting and naming reflects the act of ambiguously forming a place based subjectivity. Awareness of this process is offered in the scraping back of layers of paint and reworked surface of the painting. The process of scraping

away and building-up layers still visible reveals the actions that formed it, by making the viewer aware of the textured surface and therefore of the artist's interactions with it. It builds up layers of meaning from the artist's embodied action, to the sense of depth achieved by the layering of paint, and the place to which it refers, and back again to the sense the artist must have felt as he attempted to revisit the landscape he painted through the act of painting:

The cultural and social collage of events Tolia-Kelly describes as embodying 'a set of physical, emotional and geographical co-ordinates from which to forge a cultural heritage' (2004a) can be understood to coalesce in the acts of experience and encounters with material landscapes and Lanyon's paintings as objects inscribed with meanings. This process can be traced back through the archive to Lanyon's practicing of landscape and the ways in which he forged his own biographical connections with place.

"...and the other one that got re-titled was one called 'Farm Backs' which was called 'Landscape Study' in New York. And of course, the new titles were just so much better. Perhaps he thought because they did not sell, he thought he'd change the labels because nobody understood what they actually meant. Perhaps he needed to change the titles to get them sold". (Martin Lanyon)

In this quote Martin Lanyon discusses how the names of Peter Lanyon's works again reveal their geography as objects. Their context is at once culturally and geographically contingent as the meanings they had were perceived to differ between St Ives and New York. In a way, the exhibition in New York has been incorporated into the object, as it actively inscribed a different meaning upon the painting itself, reanimated by the layers of labels found on its reverse, which points to its own active geography and history of mobility.

The biographical narrative of the artist is changed by the trip to New York and reflected in the materiality of the paintings. In some ways the new names deny the localised, personal,

meanings of the places expressed as their meanings change in unfamiliar surroundings and cultural contexts. The visual experience of Lanyon's paintings become a point of entry into embodied, remembered or yet to be experienced landscapes and notions of place in terms of spatialised and temporalised social identities.

However, in the paintings resulting from such trips abroad, the geography of other places is incorporated into the experiences Lanyon articulated at home. The experience of place seems to be the cumulative experiences embodied by the individual, alongside the present and active responsive perceptions of the moment. By articulating an individual perception of space, Lanyon does not attempt to portray the 'truthfulness' of that place, but recognises the multiple way in which individuals experience place, and the way that places come about through the experiences and actions of many individuals.

In this instance material cultures of both landscape paintings and the spaces to which they refer are understood as they embody meanings through material and sensory interactions. They relate to many biographies and narratives on many scales, and span distances of time and space through acts of remembering motivated by their continual refiguring as meaningful and inter-subjectively construed material objects. Materialities are precipitates of a textured past (Divya Tolia-Kelly 2004b p315).

Places are understood as historically contingent and creative; landscapes constituted in the performance and practice of inter-subjectivity. Exactly how practices, actions and performances are conceptualised in order to understand the meanings of '*complex historical relationships between space and place*' is therefore significant (Demosh and Morin 2003 p257). This allows for a conceptual movement away from landscape and subjectivity as representations. If the role of geography is to understand how people, individuals and groups,

experience and understand their place in the world, materially and through actions, so looking to the inter-subjective relations that produce these understandings becomes significant. Lanyon's paintings express "spaces which are not visual" as well as those that are. His works and the practices which surround them, examine the embodied, tactile, everyday and performative, aspects of landscape often secondary in research using representational approaches.

Themes of generation and continuity, families past and present are woven through notions of society, culture and environment in Lanyon's landscapes. His landscapes were, earlier in his career especially, populated by people, and animals. This is what he focused on in terms of '*the history and character of a place surfacing*' (Causey, 1971 p13). A sense of history emerged from a personal genealogy tied to St Ives, but diverted across geographical boundaries on his travels to America, Yugoslavia, Italy, France and elsewhere in Britain too.

His personal geographies play out over space and time and are incorporated into his painting. But also the memories of his community, not personal memories of mine disasters, for example, but social memories, those of his friends and parents, passed on in stories holding a sense of communal identity together in place, in material form as headstones in the churchyard, and memorials in the town, to disused, derelict mine shafts protruding from the headlands, and abandoned farms haunting the landscape. Narrating the landscape were events that happened there before Lanyon was born, but emergent as voices of his friends resounding in his head as he cycled from St Ives to St Just, or looked out to sea on a stormy day. From these interactions and fleeting moments landscapes seemingly emerge for Lanyon.

In Peter Lanyon's immediate post war works, (*The Yellow Runner* (1946 figure 41), the *Regeneration Series*, *The Returned Seaman* see chapter 7) landscape unfolds in relation to those dwelling here, human and animal, but also in its relative contingencies with other

'regions', to those traces of Italy that Lanyon brought back with him. His two years stationed there (1944-1946), absorbing those small stories and visual memories from Italy, are carried with him, as memories and sketches, letters and diaries, on his return home explored in part one.

In *Abstract Study, Italy* (1945 figure 41) Margaret Garlake notes the developments made between these studies in Italy a year previous to *The Yellow Runner* (1946 figure 43). Experiences abroad are carried as embodied knowledge through to empirics of home and performed in the process of painting.



41. *Abstract Study, Italy* (1945)

In these flows of ideas and people, places are relationally differentiated and tied together. The immobility of the fox in *The Yellow Runner* (1946 figure 43) depicts a whole world untouched by the 'outside' yet defined in its relation to it. Its edges marked out by the movements detected beyond its orange borders. Lanyon's experiences of landscape in Italy reminded him of Cornwall, these perceived similarities causing an ache that is physically felt.

"The drum of a dawn funeral oscillating a shutter in the cold winter morning, the challenge of the farmyard (a bantam standing guard) and hollow windows in a piled up community and the advancing mountains behind in the air, the before-breakfast mountains – wolf teeth in the home province and the reverse of the medal. Cornwall inside out. Everything of my adolescence was brought up like some cross of the decades for my inspection, but side on as it were - I was given an allowance of life in the guise of death – and saw absence as soon as I saw

achievement – I had not given as a mule does". (Peter Lanyon (1954) letter to Roland Bowden)

So his memories wash up on the shores of a Cornish beach and run over the hills (at Gunwalloe, Garlake 2001). The quote above was written in St Ives but is reminiscent of experiences in Italy.



42. *Gunwalloe Cove* (1959)

Geography marks out periods of time. The idea of being somewhere else, away from home enabled a momentary separateness of former and present selves, divided by geographical distance. His adolescent self back home in Cornwall, his present day self in Italy, looking back

to that place and those experiences of it. This 'inside out' –ness a conflation of self and place, a tracing out of biography and geography, of time and space, intimately related, inseparable, in the emergence of place and person. The fox/land epitomises the dissolution of body and environment and as a map of the landscape and of its histories, of people and their geographies. Walking over the landscape for Lanyon, in person and in paint, is following the story of Lanyon's life and that of his ancestors, of his younger selves and of his family. As Ingold says land is not merely the stage of interaction between beings and land, a 'surface to be occupied', it 'brings them into being'. The self is not, as Wylie says (2007 p151), simply in the world, it is of it. The body is both observer and observed, an 'intertwining' with the visible world.

"As many painters have said, I feel myself looked at by the things, my activity is equally passivity – not to see the outside, as the others see it, the contours of the body one inhabits, but especially to be seen by the outside, to exist within it, to emigrate into it, to be seduced, captivated, alienated, by the phantom, so that the seer and the visible reciprocate one another and we no longer know which one sees and which one is seen". (Merleau-Ponty 1969 p139 quoted in Wylie 2007 p151).

So not only is Lanyon concerned with upsetting the horizon of a linear perspective landscape he is set too, on stirring up western notions of art and seeing. Roth (2009) notes how western mapping projects the idea of 'abstract space' onto localised understandings in Thailand is conceptually problematic for those 'indigenous' people who understand their world differently. He advocates a mapping of 'dwelling space', where mapping projects have previously reasserted the dynamics of power relations, western ideas of ownership and property. So ways of presenting or representing space have huge impacts for those living within it, as part of that space.

To approach space and try to enfold its dynamics and lived relations within a visual frame which takes a more localised view as its starting point has an ethical aspect to it too. For Ingold (2000), art, as part of a hierarchical line which puts humans above all other animals,

puts humans above and separate from nature, the past in chronological order behind the present, is undone in this project. Art and its histories are identified with as revelations in our embodied knowledge and understandings not as evolutionarily legitimating of the present (Ingold 2000 p139).



43. *The Yellow Runner* (1946 figure 43)

In *The Yellow Runner* (1946 figure 43) the bigger fox is not 'a living being' here but the traces of living beings in the landscape, its orange linear outline corresponding to Lanyon's own routes through the landscape, tracing the paths of his forebears, and former selves, of his friends and future descendants, of animal selves, of the fox and the horse, the hunter and the hunted. These paths, as they are walked, as your eye traces their line in paint, bring the landscape into being. The immobility of the fox, its outline containing the world to which *The Yellow Runner* (1946 figure 41) (horse) is returning. The internal divisions of the larger fox, the

pieces of its body, the stockade, the horse, the foetus, the harbour, come to pass corresponding to this detailed known, familiar world. These things are what make the fox/land breathe. These are its organs and life giving mechanics.

Lanyon's painting itself is an alternative opening up of the landscape and history, place and biography to a visual manifestation of the world. This landscape and painting opens up a realm of human experience which tells the artist about himself, his bodily capacities and imaginative powers and suggests a different understanding of the world open to the viewer. A world informed by animals and their intimate knowledge of the landscape and by everyday production and work in the landscape, through mining and fishing and farming.

The fox is local, territorial. From its intimate knowledge of where it lives, its habitation of the landscape, it derives its livelihood, its bodily sustenance, its reproductive capacity. The Yellow Runner (1946 figure 41) is returning to a world where what he knows now, that experienced elsewhere, did not exist the last time he occupied this place.

Generation

Tim Ingold (2000) like Peter Lanyon was interested in the idea of a relationship between life and landscape. Ingold's ideas on regeneration are opposed to a more familiar western notion of descent. A person is a point in time, with birth and death book-ending this linear model. Each person is connected to their ancestors by lines of descent linking successive generations. For Ingold this idea is a western one and projected onto other societies it misrepresents their understanding of where and how they belong. The implications of this for societies with different understandings of life and land are sometimes felt more forcefully than we grasp within such a way of thinking. He proposes then, a more 'rhizomatic' (after Deleuze) and 'antigenealogical' understanding than the 'family tree' model we in the west are used to.

Beings are instantiated in the world as a result of their own movement. "*Significant moments – births, deaths, encounters with animals or spirits, coming out of the ground, or going back in – are constituted within this movement. Where the life – lines of different beings cross, interpenetrate, appear or disappear (only perhaps to reappear at some other moment)*" (p142). Life is a 'matter of coming and going' rather than 'starting and finishing' (Ingold after Deleuze and Guattari 1988 p25).

Ingold says that life is not genealogically linear but is intrinsically temporal. To move is to 'take time'. A movement across a landscape is a movement through time too. He quotes Bergson when he says "*“wherever anything lives, there is, open some where, a register in which time is being inscribed. And, the life of every being as it unfolds, contributes at once to the progeneration of the future and to the regeneration of the past”*" (Ingold 2000 p143 quoting Bergson 1911 p17). Stokes's ideas too focused on time and space, advocating a simultaneity of vision.

Stokes advocates a '*breathing interchange of solid and void, in which each lends identity to the other*' (quoted in Kite 2009) evident in Lanyon's recurring themes of two forms. Lanyon's paintings are always about process, not the forms themselves but the movements of their inscription (Ingold 1993). His biographic landscapes embody this incorporation of self and matter where forms are generated, not inscribed but born out of this movement.

"[W]hen a boat is running before the wind it may be said locally to be "running like a long dog" a greyhound. These are the reassurances of the living I know in my paintings" (P Lanyon quoted in Andrew Lanyon 1995 Works and Words, Pamphlet).

The coast of St Ives

"Coast dwellers have often been conceived as being in a marginal space on the edge of civilisation ... port towns are distinctive, they face the ocean, and are likely to be multi-cultural but also divided". (Rainbird, 2007 p49).



44. *The Returned Seaman* (1949) Hand-coloured relief print on paper. Tate Collection.

Rainbird (2007) describes the distinctive practices of sea farers in his archaeology of the sea. How they often developed specific languages and taboos and the power summoned in ritualised breaking of them. How the community is at once orientated towards the horizon, the sea a link with this unknown place, its bonds with the stars evident in its movements, but it is also a land based community. Coastal communities are often, he notes, found with their backs to the land, and with their toes in the sea, wedged between the shore and the agricultural land of the manor house (Rainbird 2007 p48 after Fox 2001). The distinctive appearance of seafarers who walk with a particular gait, are often sun and wind tanned, is sometimes remarked upon and recognisable to those resident in these communities. He notes how, amongst navigators of the Pacific, the boat becomes an extension of the sailor '*the roll and pitch was full of meaning to the practiced mariner*' (p50). Here multiple sensory understandings, or 'synaesthetic' understandings, of the sea included clouds, winds, birds and other phenomena. It is not too far of a leap to imagine that fishermen in west Cornwall in the mid twentieth century might sense many of these things too.

This print then, is perhaps an acknowledgement of Lanyon's own knowledge of the lives of the fishing community in which he lived, those local conditions and physical features which aided navigation or warned of danger would have been familiar to him too. Rainbird calls these sites 'seamarks', beacons or hills, high cliffs or notches in cliffs, waterfalls and river mouths, or cloud masses visible from the sea warm, humid air pushed up and condensed at higher altitudes a common sight for those living around its base helped in coming into port. Clouds over shallow or deep water would reflect different colours and thus weave maps in the sky of the sea bed for the navigator, the presence of shoals or reefs, the flight of seabirds, the sky at night would speak of localised conditions and routes through these. Fishing on the Atlantic coast however would have been done away from the shore because of the danger of being dashed onto the rocks. All this knowledge of the seas passed on verbally and through practice over generations of fishermen, of here. The boundaries of this community then did not stop at the edge of the land. Lanyon explored these edges through his own body and his community before taking to the air in the late 1950's.

This picture shows the horse again, yellow being the colour it is associated with in his other works too. This time the yellow seeps into the spaces between the horse and its enclosure. The colour contained, safe, unable to escape as the thick edges, field boundaries, or sea defences, enclose this space. The yellow/white sand of St Ives is mentioned by Lanyon as it encroached upon his studio. Here it is bordered below by a pool of blue, the harbour a more intense colour contrasting with the yellow. The yellow sand and blue sea are a colour combination common to this part of the country. The boats to the left trace a journey home, as before, a momentary fixing of moving objects in space, a temporal journey expressed as occupying different places at the same time. This one journey is repeating that of many previous ones, along the same stretch of water, by the same seaman by others over the years. Boats don't leave a trail, they epitomise Ingold's 'temporality' (2000) of the landscape.

The quicksilver smoothness of the sea, its surface tension reabsorbs the material traces of movement too swiftly, the wake of a boat a shimmer on its relentless undulations. A route home is plotted out and held still by the memory of such a journey in this painting. There is a continuity of movement and action, a sense of history, which is not revealed so manifestly by the sea, no paths made by returning seaman over the years, no footprints, no trails of vapour left for the next generation. The place comes into being with these returns, with the activities of fishing and processing, buying and selling, building boats and fixing nets. In these actions the sea is given meaning.

The harbour and the green hill tell this tale too, this is the world known to those who dwell there (Ingold 2000 p193). As Rainbird (2007 after Halliburton, 2002) discusses local phenomenologies which are historically and culturally constituted by lived experience and local analytic theories of experience, emerge. They are the result of local beliefs and practices, where particular perceptions of the world are constructed through practical experience. Perhaps here, where the sea is understood, like the land, to be vision-scape, sound-scape, touch and smell-scape too (Rainbird 2007), survival means that vision can not be the only sense with which to understand the world. "*The sea is a textured place*" (Rainbird 2007 p47). And in this place specific understanding a sense of home emerges through an embodied intimacy with environment. Self and place are caught up in each others movements, in each others becoming. Here, painting can present the simultaneity of experiences, of feelings (Munt 2004), and senses of places, while in contrast 'traditional' text perhaps develops alongside an emphasis on narrative chronological orders.

The land is presented here as human bodies too. The left figure, perhaps a female form, divides the areas of blue, is a boundary between the sea and the harbour. As a returning seaman this is the site of first landing, of setting one's feet upon the land. This figure contrasts

with the one on the right. She is reclining much in the pose of a life model, the curves of her body tracing that of the coastline. The other figure on the right, perhaps male, is sat upright. His body reveals its inner mechanisms. He is function and she is form. The muscles and bones are identifiable, depicted in lines of black and white. She lies down 'with' the land while he seems to be ready to get up, to move. The western tradition of passivity of the female associated with landscape and looking, and the active stance of the male in opposition perhaps re-iterated (Nash 1996).

But as Ingold (2000) might see it, they perform the form and function of landscapes as they come into being. The shape of a place traced out over the body of a woman, her gaze turned inwards towards the movements of boats and time in the harbour, as a protective enveloping form. Geography marks out periods of time too, in the passage of the boat. The idea of being somewhere else, at sea, with out those familiar haptic and visual reassurances, enables a momentary separateness of former and present selves, divided by geographical distance. Present and earlier memories of one's self, memories stimulated only by this separation, looking back to that place and those experiences of it. This 'inside out' -ness mentioned earlier occurring again here.

The male form suggests not form and being seen but seeing and also use, of resource and function, of mechanics and the potential for action. The man on the left seems more separate from the comings and goings in the harbour. Less integrated, more closed off, partitioned by his shaded black area. He is looking out of the picture towards the viewer, towards the future while she looks back, to the past. The anatomy of the male figure-as-landscape suggests equivalence with the land. The divisions between areas of his body are equivalent to that of relationships between places in the landscape. Following the story of the returned seaman can be traced out in the landscape or over his body, his muscles achingly remembering the

journey. He is no more alive than she is. The land is both observer and observed, the landscape enfolded within human beings. In their shape and in their capacities as humans the landscape comes into sight.

The first sight of land as form, as a distant feature on the horizon, like the female form, and then the detail is filled in as the boat comes in, closer, the anatomy of a place, the habitation of place, the buildings, economies, social and cultural activities through which landscapes and buildings emerge with specific functions and meanings. Behind this first impression of form lies a knowledge and intimately related association with function. The growth of an association between land and femininity might be rooted here as the sea was a male only space. Landscape is a living process recognised by the returning seaman in his journey back home. A geographical distance lending a moment of reflection, a passage of time mobilising an understanding of place, he is about to be re-immersed into. His very self is a product of the place, and his journey outside of its geographical limits akin to that of an out-of-body experience; a glimpse of that which is so familiar one can not see it. His body is woven into its fabric, its fabric running through his veins in currents of activity, and for Lanyon a return to the female form and the land as body.

Conclusions

This unfamiliarity was something Lanyon again sought out (1963 and 1958). The momentary ability to see what everyone else can see by virtue of their not being you. But it is not a visual mastery of space Lanyon seeks, it is self knowledge, or perhaps reassurance that you can never wholly know yourself. Through actively making the landscape, in walking, in paint, he learns again a little about himself, a little about the people, places and histories he knows so well. It takes a while to adjust to the lack of movement on returning from time at sea, and an altered sense of one's own body is apparent. To stand and walk in an everyday sense is something

taken for granted, seemingly natural. At sea the body adapts to its ceaseless undulations and swell, an inner equilibrium is reset so that the body can function. In returning back to land there is a period of re-adjustment. A heightened awareness of just how adaptive the body is to its environment is apparent as is its capacity for endless adaptations to different environments.

"Human experience is incarnated. I receive the surrounding world through my eyes, my ears, my hands... it is via bodily means that I am capable of responding. My legs carry me towards a desired goal seen across the distance. My hands reach to take up tools, reconstructing the natural surroundings into an abode uniquely suited to my body. My actions are motivated by emotions, needs, desires, that well up from a corporeal self". (Leder 1990 p1).

Lanyon's paintings then open up a space for dialogue, they do not proscribe a way of being in the landscape because there is an endless curiosity about how exactly people (most often himself) dwell. Not a judgement about who belongs and who does not, but

"another framework in which we can ask ourselves: how does a body survive? what is a flourishing body?, what does it need to flourish in the world? And it needs various things: it needs to be nourished, to be touched, to be in social settings of interdependence, to have certain expressive and creative capacities, to be protected from violence, and to have its life sustained in a material sense" (Butler 2008).

Judith Butler (2008) takes this physical adaptiveness and resourcesfullness of the body further to include social, emotional and communicative elements. These are also altered for a fisherman at sea, with little company, limited space for creative expression or movement, for long stretches of time. And to be returned to all of these things comes with a return to the potential flourishing Butler describes and Lanyon depicts.

Everywhere rings with his past, and other's memories become his own. Looking at his paintings invites immediacy through which an element of 'present' and 'past' come together. Taking part in a place he painted, somewhere he *was*, mobilises the past in terms of it being

experienced in the present. In his landscapes there is a durability to moments in time, a recording of events and experiences in paint which draw out notions of geography and being in a place and puts subjectivity at their centre. Not a subject-object relation of othering; the world of objects and others a mirror through which to differentiate ones self, but an on-going and often indeterminate sense of self emerging through acts and contacts in place and time. The landscape here relates to the self, as nature does for Grosz.



45. *Cane Chair* (1954)

"I don't see that the other is in any way necessary for considering nature. To see it in terms of otherness, is already to anthropomorphize it, to make it our counterpart, our equivalent, to give us the right to see ourselves in it. This is why nature is neither other nor ground. It is openness, resource, productivity" (Grosz, interview 2008).

I don't think then that the landscapes of home were 'other' for Lanyon. He said *'I belong therefore I am'* (quoted in Lanyon, A 1996). In this his paintings take shape as a realm of endless possibility, as space for creative expression. He never paints a picture 'of' himself; he is never figuratively 'in' his paintings. He paints himself through them; through place, of it.

"... you want to paint a particular chair: you have to become that chair. You meet it walking up the street, dressed as a woman. You go along a country road and see it growing out of a tree, and then perhaps, you go down to Sennen to get away from it all and there, on the cove, you see that chair again. This time its part of a wall of somebody's house". (Pl in Cornish Magazine, April 1962 quoted in Lanyon, A 1996). (compare figures 46 below and 45 above)



46. *In the Trees* (1951)

Drew Leder (1990) works through the paradoxical nature of our bodies in daily experience. He notes how it is at once the most familiar and least familiar of objects, characterized he says by absence. He notes how our bodies seem unfamiliar to us because we can not get a clear perspective on ourselves, how our internal organs, for example, would be unrecognisable to us. In this conception it is as if he places all grounds for 'familiarity' on a visual senses of ones

self. We can't 'see' our bodies, we may not recognise a photo of our own hands, so they are the great unknown. This only holds true if vision is given primacy. We can recognise others with the same 'bodies' as ours. We know other humans are the same as us that our capacities are theirs too. We learn by copying others, mimicking their bodies with ours. But we are not restricted to the actions of others. We can be creative with our bodies too, we can copy but we can also respond. We can imagine our bodies as they move forward into the world, acting, doing, moving in new ways. The above quote perhaps echoes this absence but Lanyon recognises himself in the places he encounters. It is as if he is being shadowed by the chair/self he becomes.

As Leder says "ones own body is rarely the thematic object of experience" (1990 p1). Yet it is finely tuned to the world around it through physical sensation or posture whilst our attention is focused not on our own movements but those of the world around us. The presence of his body does precisely this in Lanyon's paintings, it is the medium through which his work gets made and through which the landscape emerges in an intertwining of body and object (Wylie, 2007). It is the ever present absence which haunts his work but is recognisable as the medium through which the world around him comes into sight. I return to the subject of the body in the next chapter. Below I focus on the intertwining of past and present in Lanyon's landscapes of home in *St Just* (1951 figure 19).



47. Anticoli Corrado (1957)

"a journey from St Ives going west towards St Just... ..where ever I have been in the world it is these few miles I have inhabited. When I was in Apulia during the war I knew a sister strip between Brindisi and Bari. It has always been thought of and travelled with the sea on my right" (Peter Lanyon, *Landscape Coast Journey and Painting*, unpublished essay 1959).

Introduction

In asking just how landscape is a consequential act of our daily lives Mitch Rose suggests particular identifiable landscapes are related to *other landscapes*, social relations and other places (2002, after Massey 1984, and Schein 1997). How exactly they are related in this context can be traced in Lanyon's paintings and present day activities surrounding them. In this sense they can be seen to orientate the actions of people who interact with them. I have explored this aspect as memories of his family related his trips to Italy with biographical details and landscapes of home in the previous chapter. In this section I explore the present day geographies orientated through Lanyon's paintings as material objects and as depictions of a historical biographical narrative over space. I follow this line of thought as Lanyon travelled abroad, to Italy and the later to America and Czechoslovakia. He discusses these trips in his letters and visually in his paintings. Here, I explore the visual 'precipitation' of his own biographical-geographies, and how this expounds a life geographic.

Memories of home

Solnit (2001 p72) describes how narrative writing is closely bound up with walking. Here the act of painting takes us on a similar route. To paint is to carve out a new path through that terrain and to see that painting is to travel through that terrain with the artist as guide (after Solnit, 2001). Like aboriginal song lines where landscapes and narratives are conflated, intangible elements are absorbed into material objects in the landscape. Used as tools of navigation and as a mnemonic for remembering stories relationships to them become tactile and mobile as if time has become space. If this is so then *'the unfolding of time that constitutes a life becomes a journey too'* (p72). Lanyon's paintings then do not form a linear narrative but are 'immersed in the world in bodily terms' (Whatmore 2003 p91), they are experiences and memories, times and places as they revolve around a landscape and a painting of it, sometimes worked over extended periods. His paintings describe how the world

makes itself known through embodied events, and so perhaps the world he paints is better described as crafted, rather than as journey of discovery; a craft however, with a particular geographical resonance (Whatmore, 2003). The landscapes of Italy provided a material journey through which Lanyon's memories of home were woven.

"if you look at the stage where his paintings were beginning to do something quite extraordinary his best work , successful, his best paintings, then if you find that a visit to Italy was just about at that stage where he was about to give up on that work. He goes to Italy comes back and gets resolve... There are 2 major bits of work that I'll show you later on. One is Porthleven that the Tate have and the other is St Just which Margaret Garlake owns" (Martin Lanyon)

Here I look at just how Lanyon's landscapes are routed through other places. Firstly landscapes are seen as cumulative in his own temporalised, spatialised biography, filling up each moment in a place, with traces of his own geographical footsteps, from Italy and Penwith. Secondly, landscapes are explored in terms of the excesses they infer, the materiality of one place suggesting aspects of landscape in another, by its similarities or perhaps by its difference.

"So actually foreign territory seems to be more important that people are actually saying in a lot of the texts about Dad: You know they say he's a St Ives painter and its all about west Penwith - and it is - but its also fed by, and quite intensely Italy". (Martin Lanyon).

Margaret Garlake (2003 pp2-3) draws out the significance of Lanyon's geographies in his trip to South Africa in 1938. His horror at its racial politics, the scale and glare of its landscapes so different to those of Cornwall made him reconsider a career as a commercial artist, and reconsider his perspectives on Cornish landscape too. Its differences from South Africa were profound. His postings in the war to the Western Desert, Palestine and then Italy, influenced him greatly, as did later trips to Italy, America, and Czechoslovakia, although he remained a 'provincial landscape painter' through-out. Not only was it the landscapes, the culture of those he met, his personal relationships, but also foreign art which left a lasting impact.

Classical art in Italy, modernist 'abstract expressionist' art in America, New York in the 1950's all seeped into his landscapes of home, as a reaction to or act of remembering when abroad. His 'provincial' landscapes of Cornwall are then only provincial because of an awareness of their difference, and manifestations of his own geographical wanderings, imaginative and embodied. A sense of his own place, and an acknowledgement of his intimacy with it is only realised from a distance. In the geographical space between his home-place-self and his present self in Italy he could draw out a narrative of his experiences and knowledges of place.

However, in the paintings resulting from such trips abroad, the geography of other places is incorporated into the experiences Lanyon articulated at home. He weaves places together as they gather presence in his own haptic and creative memories. As his son Martin indicates below, Peter Lanyon's trip abroad has a big impact in his painting, and by extension how he related to landscapes at home.

"That's quite a difficult one, but its, its an immediately post Texas, so its 1963, so he's just come back and had a landscape partially worked on, on canvass, and my belief is that he then painted over that very quickly, in this new style, its kind of an important picture because Andrew Causey pulls it out in his book, because – what does he say – the continuity of nature's colouring is challenged' in other words he's starting to use big shapes, big areas of colour which are unnatural in nature, and his sort of post '63 work was definitely much more sort of fluid, much more like this, that unfinished one ... so its quite a transitory picture and its one that – because Andrew causey's book is out of print, it has been exhibited all over the place, but never really been picked on". (Martin Lanyon).



48. *Farm* (1963)

The experience of place seems to be the cumulative experiences embodied by the individual, alongside the present and active responsive perceptions of the moment. This draws cultural and social understandings into individual situated and embodied understandings of relationships between self and place. By articulating an individual perception of space, Lanyon does not attempt to portray the 'truthfulness' of that place, but recognises the multiple way in which individuals experience place, and the way that places come about through the experiences and actions of many individuals.

Space facilitates the mobility between individual and collective identities and identifications, between people and places and each other. Following this place engenders the local and the far-reaching, the specific and the generalised, then and now, here and there, in its everyday subjective construction. In a way his articulations of landscapes and the meanings and

circumstances in which his works are contextualised demonstrate a point made by Divya Tolia-Kelly (2004b p315). She states that

“material cultures are not simply situated as mementoes of a bounded past, but are precipitates of syncretized textures of remembered ecologies and landscapes. Signification of identity, history and heritage, through these material cultures, depends upon the continuing dependence on the past for sustenance in the present”.

In this instance material cultures of both landscape paintings and the spaces to which they refer relate to many biographies and narratives on many scales, and span distances of time and space through acts of remembering motivated by their continual refiguring as meaningful and inter-subjectively construed material objects.

Taking the archive as part of a material biographical narrative, constituting and constituted by landscape and gendered subjectivities, goes beyond a conception of landscape art as representation. As Divya Tolia-Kelly (2004b) maintains, visual and material cultures work to stimulate memories as ‘precipitates’ of

“others’ narrations of the past not directly experienced but which incorporate other’s oral histories or social histories ... in the form of collective re-memories in the form of historical artefacts ...” (p314).

In this sense, by positioning Lanyon’s archives as objects facilitating an alternative to linear biographical narratives, landscape paintings as performative objects, within a nexus of personal and social contexts, narratives, people, places and traditions, can be understood materially as nodes of connection with the past.



49. *Saracinesco* (1954) Oil on Canvas. Plymouth City Museum, exhibition 2009

Luce Irigaray (1987) writes about a visit to Italy and her encounter with classical remnants of 'divine women'. Statues in museums and ancient depictions of women and female children presented her here with a joyous 'ethical and aesthetic figure' of a mother-daughter relationship which patriarchal culture has been unable to completely eliminate. From here she describes the possibility of female 'majesty'. Pre-history is used as a resource from which to question notions of a patriarchal History. For Irigaray some of the myths and depictions she saw here '*turn certain realities on their head*' (p26), and so she attempts to '*suggest to women a morpho-logic that is appropriate to their bodies. It is aimed at the masculine subject too,*

inviting him to redefine himself as a body with a view to exchanges between sexed subjects' (p59). That the sexed body enters into the definition of subjectivity and culture is what Irigaray understands as the task of our times (p63), working towards social and cultural transformation and rethinking its constitution and in Italy she finds its trace. Peter Lanyon's trips to Italy were equally revelatory if less politically conscious. So here I ask what he took from here, and how fragments of the place embedded in his work, might work towards a notion of 'personal and collective history'. Lanyon too was 'aware of an obligation' to be the 'judge of his own decisions', and the responsibility which comes with that, not handed over to those who are presumed to know more. I argue that femininity and alteriority, as themselves, with some level of active participation, echoes in his work, because he is always redefining himself in relation to others.

Andrew Causey (1971) highlights Lanyon's increasing use of red in his paintings as a significant change during his time in Italy in 1953. Here he painted *Saracinesco* (1954 figure 49), in a colour palate not seen previously although there are similarities for me between *Yellow Runner's* (1946 figure 43) colouring and that of *Saracinesco* (1954).



50. *Bojewyan Farms* (1952)

For Causey (1971 p18) this painting 'retains the black wall and dark green grass of *Bojewyan Farms* (1952 figure 50 above), but is marked by its increased use of colour after the limited palette use in his paintings of *St Just* (1952 figure 19), *Green Mile* (1952), *Porthleven* (1951 figure 36) and *Travalgan* (1951 figure 51).



51. *Travalgan* (1951)

A generous use of red, most obviously in *Europa* (1954 figure 55) and warmer colours seem then to seep into his paintings of Penwith, earthy browns and tinstone reds of the landscape, and the rusty heather covered moors in *Wheal Owles* (1958), *Rosewall* (1960) and *Long Moor* (1960).

"The track was used by mules carrying wood and by shepherds. It followed mostly a ridge which gave a magnificent view over the Abruzzi mountains to the north. Saracinesco rose like a pyramid above the ridge, the town being built on the summit. I was reminded of the countryside between Bethlehem and Jerusalem. The mules and the ridge and the colour of high places are all suggested in the picture. " (letter to Cummings, Plymouth City Museum and Art Gallery, 20th December, 1960).

This painting explores relationships between people and place as Lanyon got to know them in Italy's south. He visited several times, during the war on active service, with his wife in 1950, with friends and on an Italian Government scholarship for four months in 1953, then later in 1957. He rented a studio in Anticoli Corrado, north east of Rome, where the British Council had supported artists previously. From here it was a two hour walk, described above, to Saracinesco (Stephens, 2000).

Three significant aspects inform Lanyon's paintings here. Firstly the relationship with animals and between people which was less constrained, yet perhaps he felt, more honest, more primitive. Second 'traditional' ways of life were being lived out in front of him, a continuity of history and culture over time. Thirdly the idea of myth was brought to the fore. As a subject learned in boarding school by the young men of Lanyon's generation, here it was part of everyday life, of oral traditions and made significant through its being put to use.

Saracinesco tells of his trips to Anticoli, Italy, where the peasant way of life was more porous and he comments on how they are 'in and out of the houses' and the streets are full of animals. *The boundaries between inside and outside, and who is allowed where and when are more relaxed than at home.* Walter Benjamin wrote about the porosity of spaces in Italy and communal living too. In 1884 Matilde Serao termed the south of Italy 'The belly of Naples' aligning it with female fertility, emotional fieriness and unpredictability. Perceptions of its culture as more superstitious, mysterious, exotic and indefinite are fed by films and literature, in modernism's dualistic trope, more feminine 'othered'. There are cultural and economic reasons for such differences in the north and south of Italy, which echo perhaps the Cornish economy and its failures compared to 'England'. Both these regions have a growing tourist industry reliant upon the landscape and its 'escape' from industrialisation in the post war era. Lanyon felt strongly about this and voiced his opinions most loudly during a public enquiry into

the re-opening of a mine near to St Ives in 1963. Many 'non-native' inhabitants such as artists opposed this for aesthetic reasons while Lanyon thought that the social and economic benefits of local employment would be more beneficial. He resented the value put on the appearance of a place and its masking of the economic struggles which went on behind its façade.

This region of Italy was economically less successful than the north in the post war era, with a higher proportion of the population involved in agriculture. Industrialisation in Turin, Milan and Genoa supported this population while the south suffered from poverty, 'unemployment and underemployment'. Here the soil is not so fertile and small scale animal husbandry is more common than arable. These farmers are geographically more isolated from the rest of Europe than in the north and as in Cornwall, are on a peninsula, surrounded by sea on three sides. Many people today still live on state help and support themselves with food from a small plot of land. Out migration to the north and the rest of Europe is still very high. Culturally and environmentally many mountain villages remain 'unchanged', older generations still speaking a Greek-originated dialect 'Graecianic'. During the fascist regime it was considered shameful to speak it which led to its degeneration and subsequent 'rediscovery' in the post war era (Fonte and Sacco 2006). For Lanyon perhaps, this region reminded him of the state of mining, agriculture and fishing in decline in Cornwall, resulting in a way of life largely contiguous with its past. The last 'native' Cornish speakers began to die in the post war era and a romantic notion of a Celtic identity based on the revival of the Cornish language has gained strength then too. The failure of the central state to reinvigorate the economy with top down programs of industrialisation failed both in Italy's south, and in post-war Cornwall. Both regions today have benefited from European 'Objective 1' funding.

Northern Europe is defined to some extent by this other as ordered, restrained, cooler, climatically and emotionally. It is perhaps more 'masculine', following this dichotomous line

which divides commerce from the domestic, the economic from kinship and therefore the masculine from the feminine. Lanyon, would have been 'out of place' in Italy, as a stranger from the north those traits normalised at home, invisible due to their naturalised position as *the* place from which to see, may have been highlighted, made to seem awkward perhaps. Behavioural codes here were obviously different here and for Lanyon intriguing in their difference. In his paintings then, he seems to put a different way of 'thinking' place into practice. He did not regard himself as an 'other' seeking out lines of differentiation. It seems that here he sought out similarities, those commonalities between people which might forge friendships rather than distanced exotic places by which home was substantiated as superior. How this might impact then on his subjective sense of masculinity, as a place from which to see the landscape is explored below, as biographical details surface in his travels to Anticoli Corrado, Italy, in the early 1950's.

Peter Lanyon suffered from depression and an earlier trip here in 1950, with his wife, was said to have saved him, and brought him out of this struggle (conversation with Martin Lanyon). In this sense Italy could be seen as a 'liminal' space for Lanyon, and the British imagination at that time. The austerity of post war Britain contrasted with the warmth of the Mediterranean, the abundance of exotic seeming foods and drinks, and a more emotionally open society, one less bounded by spatial codes, might have been an attraction for a struggling artist. But perhaps on arrival the porosity of spaces more strictly observed in Britain was a place not at the edges of their commonplace knowledge. The effects it had on Lanyon's subjectivities were to be more subtle, conceived as a process rather than alteriority.

"I suppose Gabo leaving and then that happening very nearly finished Dad off I think – and Italy was the saviour. And my mother took him to Italy just before he had a complete physical and mental breakdown – he was in Italy during the war so that was really going back to his days in the war". (Martin Lanyon, 'that happening' refers to Lanyon's disagreements with Hepworth

and Nicholson over the Penwith Society groupings they instigated and his eventual leaving the group).

So this trip to Italy not only informed his painting, it also had a significant impact on his physical and mental health. The struggles going on inside the Penwith Society of Artists, with Barbara Hepworth and Ben Nicholson affected him deeply. Lanyon sought great resolve from them in his time away from St Ives in the war, and letters survive in the Tate Archive, as a testament to Lanyon's reliance on the idea of a supportive community of artists at home. Only three years after the war and differences of opinion between the 'older' generation of artists and the younger ones lead to a great rift, and a breaking up of a relationship held together in the form of an official society of artists.



52. Lunch at Chapel, Kerris, August (1958) clockwise starting bottom centre: June Feiler, Helen, Christine (hidden) and Anthony Feiler, Peter Lanyon, Marie Miles, Mell Rothko, Mark Rothko and Terry Frost Photograph: Paul Feiler

"And then my mother decided he needed to be taken away from Penwith fairly quickly and they went on a tour of Italy ... So they did the whole of Italy really – including Venice ..." (Martin Lanyon).

Lanyon perhaps saw Italy as a place where he could escape the artistic community in St Ives that upset him so much. Place is not, after all, only its history and its materiality, it houses real living people too, with their own agendas and ways of doing things which might not always concord with others. Sometimes then, the place that might be thought of as Lanyon's 'home', St Ives, was the place which made him feel most remote, distant or unwelcome.

Leder (1990) describes how falling under the gaze of the 'Other' brings about self-consciousness, and how this occludes experiencing the world together in a mutual incorporation of one's self and surroundings. The critical eye cast upon his paintings by the community of artists in St Ives, may have extended to his person too. The very personal nature of his painting then makes them little extensions of himself. His paintings of place are precipitations of the interconnections between his 'self' and place. He is what he is partly because of where he is. If this is subject to a distancing gaze, a judgemental scrutinizing look, say from Ben Nicholson, Lanyon might have got a feeling of being the odd one out, made to feel self-conscious about his feelings towards the place he identified with so strongly (Leder 1990).

His painting *Porthleven* (1952 figure 36) was perhaps viewed by Nicholson (who was critical) as 'an object', the actions of the painting, the painter, not taken up and moved along with 'mutual incorporation' but distanced and opposed. In this situation Leder talks about the possibility of a disruption between the lived body and the object body 'defined and delimited by a foreign gaze' (1990 p96). In this disruption, brought about by the attitude of another towards one's self, there arises a consciousness of a particularly embodied kind. For Lanyon then, I think he felt so much a part of the place that it was not his looks, his hairstyle, his shoes, or the size of his nose which eclipsed the rest of his body (causing, as Leder says, the rest of his body to disappear, within his own consciousness of it and a 'dys-appearance' socially) it was

the particularity of the place about which he focused his consciousness. This makes sense if considered in a framework of experience and embodied extensions of the self into the world and the world into the self. The idea of 'mutual incorporation' (Leder 1990) or 'intertwining' (Wylie, 2007) is explored further then in the landscapes of Italy as Lanyon experienced them.

I think perhaps Lanyon was drawn to Italy because place was not 'objectified' and he experienced landscape *with* its people, the world in which they dwell. There, he did not experience a distance or alienation from the people and so felt perhaps that he could experience the landscape as one familiar to him not foreign. He dwelt with them in this place as he did in Cornwall in mutual incorporation, he walked with them, and not against them, their bodily extension into the world was also his.

And so it was from this social position that Lanyon took to painting what has been described as a 'masculine' form of art (Stephens 2000 p119). As a middle class white heterosexual man in the 1950's Lanyon was in position of power, his status possibly invisible in terms of its normalisation, a 'natural' position from which to 'see'. Grosz says

"bodies speak, without necessarily talking, because they become coded with and as signs. They speak social codes. They become intertextualised, narrativised; simultaneously, social codes, laws, norms, and ideals become incarnated (1995 p35).

Stephens also notes the irony in Lanyon's position as a foreigner in Italy. Saracinesco was a town likened to St Ives by Lanyon, it has a history as an artist's colony and had a ready supply of studios used by artists escaping Rome. Like many artists relocating to St Ives, of which Lanyon considered himself 'the host', the only 'native' Cornish born artist there, he idealised the peasant way of life, its simplicity and freedom from capitalist consumption. This apparent contradiction would not, I think, have bothered Lanyon, who it seems was full of such

contradictions and perhaps sought them out. These tensions were the very thing his painting was 'about' to some degree. He spoke of Italy as his 'second home' and the familiarity he felt between there and St Ives.

"Italy is my second home. I have spent quite a lot of time there, mainly in the south" (Letter to Bowden, May 7th 1952)

Not being born in a place is not, however, the only condition upon which ones sense of belonging can depend (Ingold, 2000). Ingold's develops his ideas about approaching the culture of a 'foreign country' in a way which does not predetermine the type of relationship between 'ancestry, generation, substance, memory, land' as a politically significant act. He is critical of a genealogical model which defines 'indigenous' populations as more authentic, with more rights to 'be' somewhere particular than others.

Using 'descent' from 'original inhabitants' as a criteria for determining an 'indigenous' population implies that

"people do not draw their substance and knowledge from the land, or from their relationships with it, but rather from their immediate genealogical antecedents" (p150). It potentially disregards the possibility of *"any real kinship with other creatures which share the land, and reduces the activity of dwelling to mere occupancy"* (p150).

This model is for Ingold a colonial model and reflects the self-perception of the nation states, where descendents of natives and settlers are distinguished. As described in the previous chapter, a relational understanding emerged for Lanyon through the landscapes of home, in terms of his sense of self and his relation to place which featured animals and morphological features, social and cultural history the land is not a surface to occupied or a representation of a state bound territory. So this bears out in his travel to Italy where he comes across a place which he feels a part of.

So for Lanyon to feel at home in Italy is not dependent upon inherited qualities which belong to him but by his relationships to the land, the people and a shared intertwining of lifeworlds and life histories. Like Solnit's (2001) walking together described above, Ingold puts the emphasis on "*shared experiences of inhabiting places and following particular paths in an environment*" (p148). People are not 'preconstituted' but thought of as 'loci of growth of the progenerative unfolding of the entire field of relationships within which each comes into being" (p148-9). It is possible then to cast Lanyon's paintings in this light, as biographical and geographical precipitates of self and place. His presence in Italy is a shared following of a particular path through the landscape. His interest in the ways of life he found there and his tracing of the local people's relationships with their animals and their environment draws out similar ideas to Ingold's. Positionality, in visual terms for Lanyon, as multi-perspectival, is an investigation not of 'inner attributes' but of relationality. "Kinship is geography" (Leach 1997 p36 unpublished thesis, quoted in Ingold p149).

Ingold's main concern is the representation of 'indigenous' people on the world political stage, mostly in what might be referred to as non-western countries. Here such very different ways of thinking about the world and human and animal presence in it is approached in a way that is more open, and less deterministic. Lanyon's exploration of and relationality is centred on the western world, in Italy and in Cornwall, such 'dwellings' are also part of everyday life in a way which might go unrecognised. This idea is explored further below as Lanyon's interests in myth is paralleled in Judith Butler's book *Antigone* (2000) and Elizabeth Grosz's notion of writing through the feminine (1994). Here I continue to explore Lanyon's Italian paintings.

'living excrementally'

Chris Stephens (2000) notes Lanyon's fascination with the 'abject' after his trip to Italy in 1953. Here he finds Lanyon's landscapes informed by the sensual and a looser more glutinous use of paint. He quotes Lanyon's notes written before leaving Anticoli. Lanyon says

"I am developing an aversion for the manners which cloak animal intentions and getting a strong taste of the primitive tongue which operates bodily and massively mainly by instinct. ... The pride is fiercer than St Ives because commerce has not shaved the hand marks off the stones. ... I have a preference for the coarse arts because out of them in their direct joining of the sensuous with sensibility comes the future refinement and meaning which is culture. This preciousness, the dolling up of sweetly flavoured pastries in so much chlorophyll. One can only end up being insulted by the cow which farts or being sick in ones butlers napkin because a horse has pissed under one's window. But there is dung on the roads and a pig on the doorstep and a great glorious weaving of busts and arses in and out of the piling houses". (letter to Terry Frost. 30th April 1953. TGA 7919.3.4, also quoted in Stephens 2000).

Elizabeth Grosz (1995) describes Lingis's recognition of the link between horror and lust. He describes moments of lustfulness where what 'might bring one to the brink of disgust' (p202), in other contexts are sought out. This melting of boundaries between body parts and corporeal boundaries involves a pulling apart of the categories and forms which binds a subject to its body and provides it with bodily integrity. And in this dissolution between the body and its familiar categories emerges the opportunity to think through how these come about and how perhaps to effect a change in what might be seen as oppressive forces upon such differentiated bodies and subjects. For Lanyon the idea of a place with which he has had so much contact, the landscapes with which he was so intimate, also provide some sort of bodily integrity. His paintings then flatten out such hierarchies between the human and non-human in terms of how they and he are co-constitutive.

Lanyon's paintings then, taking overtly subjective perspectives, cast a light into this position. They disrupt its gaze and turn the outwardly gazing subject into one more human, located, put back into his body. *He is not only a seeing being, but one that feels and remembers too. To*

inhabit a place, to *be* there is to be in a relational position to other things and objects through which those very things come into being. Lanyon's 'I belong therefore I am' resonates with this thought. As Ingold says "*to inhabit the land is to draw it into focus, and in so doing to constitute a place*" (p149). He describes how life is not an attribute of things or people or objects but immanent in the relations between them. The land is not divided off as inanimate and in the relationships through which it is constituted is '*imbued with the vitality which animates its inhabitants*' (p149).

"I am rather aware that the real strain comes in the effort to "say out" or to put a face on experience – the Christian way is the one I know best and therefore doubt at the same time. It means that if we can relate ourselves to experience in a certain way – make images of real significance that does not say that the digestive process and the waste products of living are to be sniffed at but that even cow dung cast out on the soil brings out curly(?) grass" (letter to Bowden December 22nd pm Christmas 1954 TGA942.45).

In this I think Lanyon was working through a different way of thinking about 'waste' or things which might be thought of as 'disgusting', not just as a shock tactic but as a way into thinking about the body and its excesses, its fluidity and the ways it seeps into the world. It is a levelling factor between human beings and themselves, and between animals.

Lanyon's living excrementally is perhaps an embracing of the land and the life giving qualities it renders, which at first glance might offend or cause one to recoil. As fertiliser 'excrement' brings forth growth and as excreta it is a product of the life giving relationships between the land, its crops and grasses, to those of the animals which graze there, and of course, as evidence of those animals themselves being eaten. In this sense it is in the act of nurturing the land this nurturing is reciprocally received by those living in Anticoli. To look after the land, to dwell there and share ones space and air with others and animals as Lanyon found in Italy, was to emphasise the 'immense tangle of interlaced trails' weaving the textures of the land. As

Ingold says every place forms the locus of a 'sphere of nurture'. So the generation of people in these spheres and that of the land is one and the same thing. This relational understanding embraces the excremental, and breaks down dichotomies between histories and geographies, between people and places

In his Italian paintings and previously in his Penwith landscapes Lanyon includes cow dung, seeks to convey the smell of farm yard manure. *"some of the paintings may want a little polishing & treating with a little deodorant. I am bringing a little concentrated essence of farmyard to sprinkle at the show"* (Lanyon 1952 letter to Gimple Fils, quoted in Stephens 2000 p119). Those characteristics cast out by the 'centre' in psychoanalytical theories of vision and abjection, are restored to the subject. They perhaps are part of a 'reaching out'. Reaching out by Lanyon in his identity as a white upper-middle class male, seeking to recast his identity as more emotional, more fluid, with greater freedoms of expression.

Leder (1990) talks about the only really seemingly stable 'body' is of the middle aged male. In childhood, adolescence, and old age the body changes perceptibly, and for women in their middle years monthly cycles and pregnancy feature as reminders of a body in flux. Lanyon it seems, was determined to work through this seeming stability to explore the mobility and malleability of the male middle aged body. It also happens that this position, within a middle aged male body is associated too with dominance and patriarchal power. The invisibility of the body of this subject position is something critiqued and tackled by many interested in the identity politics of discourse, of academia and social politics. Lanyon's forays into the landscape and with women are then part of his relational understanding of the world. They serve to restore to him those things cast out by British social codes of behaviour and identification. The 'object' in psychoanalytical theory is a threat to one's sense of identity and is therefore cast out, projected onto 'other' people and 'other' places. Lanyon then, as

referred to earlier might well have been working to resolve this opposition through his experiences of Italy (Olwig 1995 p324 after Levi-Strauss 1967). His idea that as an artist he was a craftsman rather than anything more aspirational, his consciousness of a practiced phenomenological approach to the landscape; through his embodied actions in it and in his painting, is a working out of the process of 'becoming' in place.

The smell and senses associated with earth and wind and rain, to the mixing and grinding of his own paints, reminders of their mineral origins and a history of painting to which he belonged, to reminders of the experiential in-distinction between 'man' and 'nature'. A closeness to the earth enveloped in memories of being in the landscape and professional practice emerges. His practice based dissolution of distinctions between 'man and nature' was spurred on by his trip to Italy where he wrote to Lady Rosalie Mander

"one lives very excrementally in this place"
(Peter Lanyon 15th May 1953).

Again the porosity of the body, his own body, and those of humans and non-humans, is evoked, the traces it leaves behind, the metaphors it provides readily put into practice. Stephens (2000) notes Lanyon's seeking out of those 'places', sites in the body and in the landscape, in which the self is destabilised. The edges of cliffs, the female body, and engagement with abject matter were perhaps for Lanyon areas of risk taking which threatened the boundaries of the body, where he achieved disequilibrium as a necessary condition for making art.

Stephens takes a psychoanalytical approach where the desire for the 'other' is an act of self-definition and a reiteration of otherness. The making of art requires a process and in the act of

painting equilibrium is restored as an act of self definition and solid identity. This understanding is predicated on the separateness of one's own identity and the 'lack' or 'loss' this identity encompasses. The affirmation of this is reasserted in relation to contact with the 'other', what or who ever they may be. In Lanyon's own writing a psychological explanation is offered for his forays into this area and his reading of Stokes reinforces this. However, as with much of Lanyon's work there is an ambiguity to 'where' exactly he was coming from, and perhaps a suggestion that many intentions and ideas forged his engagements with these 'edges'. Perhaps he was working to seek out these destabilising acts but rather than restoring a sense of equilibrium, he took this sensation and explored it.

The idea of a solid identity is contradicted by the idea of a fluid body in recent feminist thinking (Rose G 2003, Grosz 1996). Introducing a sense of movement by his use of layers of paint, Lanyon relates specific landscapes to experiences and many places rather than a particular place. This complicates self-other definitions of identity as boundaries are not linearly defined. As Lanyon recognised geographies also have histories and the idea of one without the other is to severely degrade our understandings of either. To this end his geographies have histories because of their embodiment in his own memories and experiences.

A 'whole' sense of self cannot incorporate a body that 'exceeds its boundaries' (Stephens 2000), and so requires constant re-affirmation in a cycle of threat and recovery. Psychoanalysis always puts the self first, as a precursor to the world. The world exists, places and objects in it, to define the self. Below I work through a slightly different approach to Lanyon's landscapes and the body. Developing a notion of becoming in a phenomenological sense I work through Lanyon's paintings of 'other' places as an enfolding of foreign landscapes

into his haptic memories of places, re-enacted in the process of painting. In his moving through the landscapes of Italy its materiality is the impetus to its association with Penwith.

His landscapes are not just about places but it is becoming more apparent that they also foreground the body. His body is his only way of coming to know the world, it is his 'interface' and exploring just how it bends and bleeds, its porosity or rigidity, its capacity to remember and to move are an endless source of fascination. So I could say he takes a step back from himself, and in so doing, steps into his own shoes. A consciousness of his own embodied and 'plastic' subjectivity emerges in his landscapes. As Grosz (1995) says of her own work, there is

"an enjoyment of the unsettling effects that rethinking bodies implied for those knowledges that have devoted so much consciousness and unconsciousness to sweeping all traces of the specificity, the corporeality, of their own processes of production and self-representation" (p2).

A masculine subject position, as the idealised normative and invisible place to view the landscape is a bodiless being. For Lanyon then, it seems he sought to restore the 'man' (equated in this line of thought with the 'mind') to the body. His world is one structured through bodily tactile contact as it inflects vision not visual disembodied looking.

Places emerge in a process of contacts and mobilities. A sense of self is demonstrable in Bergson's ideas of 'duree'. A personality is not only spatialised here but also temporalised. The self is thought of as an enduring ceaselessly changing process (editor's intro *Metaphysics* 1900). There are, he says, two ways of knowing anything. Through the intellect which approaches from the 'outside' and uses symbols to represent its findings. This is the method of the sciences in Bergson's terms. Secondly, intuition is a process of entering into the thing and we identify ourselves with it by a '*kind of intellectual sympathy*', as an '*act or series of acts of direct participation in the immediacy of experience*' (p12). In this vein of thinking Lanyon's

paintings ask just what do we discover by 'doing', where time and motion have to be apprehended intuitively as a process rather than a series of static points. Moments of intuition are how we grasp a sense of our 'duree', are how we form a sense of self. This thinking is purposefully contradictory, it is both multiplicity and unity. The simple act of intuition is an act of surrender to 'the current of direct awareness'. Given Lanyon's interest in Bergson's ideas and Lanyon's own particular visual exegesis on the relationships between social and personal memories, and places, it can be used as a guide through Lanyon's landscapes.

To visit other places and 'gather' such moments of intuition enfolds moments of time and aspects of places into ones self. A biography then is also a personal geography, a journey which crafts both place and person. This idea of process adds a sense of time and history to the notion of events and the immediate interactions of bodies and things, and 'becoming' when thought of in terms of subjectivity, and therefore incorporates these notions into an understanding of the self, where memories are as significant as moments.

Lanyon's own thoughts in this direction are recorded at the end of a 'sound collage', now in the Tate collection. The tape recording of the collage lasts for twelve minutes, and then Lanyon's voice is heard. It sounds like he is reading a script as there are no pauses for thought. It might be that the sound collage was recorded over the talking because there is no introduction or title to the spoken words, the 'sound collage' finishes with a man whistling and then begins. Interestingly he speaks about his approach in similar terms to Bergson. I suggest then that the idea of a relationship between time and space was worked through by Lanyon in paint and by Bergson in text. The tape ends abruptly too, mid-sentence, so perhaps this was one way Lanyon helped to clarify his thoughts, and to hear them played back? Perhaps this tape was not meant to heard by anyone other than himself?

"My aim is to hold experience in time and suffer through it until it is fixed in space, until it is exhausted. I am therefore concerned with process. The process could be said to be one of precipitation. A specific site or occurrence causes an apprehensive reaction. Answers unexpected. A continuous process therefore is fed by sensation. This is what I call 'in-forming'. It is the process of collecting and sifting information which is being fed to the artist. He trains himself to select information which is relevant provided this is not attached specifically to objects but to their relations the formative action is set up." (PL at end of Sound Collage undated Tate Collection).

Any interpretation of a visual medium involves a 'translation' from one 'language' into another. I am trying to articulate Lanyon's visual presentation of landscape into one where academic geography might communicate with it. In order for this conversation to happen I suppose it is necessary for some 'things' to be lost. What can be said so simply in paint, visually, some times takes quite a lot of words to explain, and then perhaps does not, can not, recreate exactly that which is being described. However, just because something is being said in a different medium it does not preclude a productive debate and engaging with landscapes as part of wider geographical knowledges. A communication between art and geography here has articulated just how geographies are visual too, but they move beyond this. Lanyon's painting and methods, tell a story of the body in the landscape. They give a voice to the mute feelings and actions of the body and therefore are a way into the world as it is sensed, not just of how it is described by academics or seen objectively. Through these actions 'landscape' comes about as an interchange between human bodies and spaces, material matter and minds. For Geography then, perhaps art is a foreign country.

Looking at artists from a 'geographical perspective' can open different ways of understanding the world and lead us as geographers to acknowledge these different understandings. Identity has a geography in that expectations of behaviour and being in or out of place relies heavily on ones appearance and behaviour to the extent that subtle changes in behaviour are triggered in different locations, or challenges by the very presence of 'alien' bodies.

A strictly phenomenological explanation of his work, or approach to landscape has difficulty in holding onto this particular political strand of thought. In geography 'non-representational theory' rarely follows the lines of bodily difference but focuses on bodily experience. How exactly the social (and by this I refer to the socially produced body, the meanings it embodies and grows to incorporate into its physical qualities) conditions the experiential can not be ignored here as Lanyon's gendering of the landscape and own sexual interactions often filter through in his paintings. This is explored below in terms of Lanyon's *Europa* (1954 figure 55). A landscape which is also a portrait is a gendered image. The interactions of artistic subjectivity and animating places denoted in his paintings trace then the lines of a gendered identity too.

It was a geographically informed way of working too, his later landscapes of home shaped by his experience of landscapes and communities in Anticoli. This sensuousness transformed too, his engagements with the places he knew in Penwith. This trip to Italy it seemed, reinforced his interest in the earthy farming landscapes of home, confirmed that his feelings towards a place, counter to the sanitised, clean whites and greys of Ben Nicholson's landscapes, and that of the images proffered by consumerism, by the tourist industry, were real and shared. He noted the similarities between St Ives and Saracinesco, the nearest town. In a slide lecture for the British Council (1963) he describes the painting.

"This is the painting that I did of Saracinesco. It's a walled town with a wall running around as it does in the picture. The stone is limestone, which isn't as hard as Cornish granite, and it's a different colour. In fact, the most Italian quality in the painting is the colour, for the place itself is rather like Cornwall, which is probably why I went there".

For Lanyon too it seems the landscape has a similar narrative and history evident in its form as he encountered it. He wrote of Saracinesco as a 'place living on a rich historical past' where local people spoke of it as the Saracens last dwelling place, and the Etruscan Museum in Rome a source of the material remnants of this society (quoted in Andrew Lanyon 1990, letter to EC

Cummings, director of Plymouth city art gallery, 1960). This story and many ancient myths have been recounted over time because perhaps of their ability to speak to the body and to a common sense of experience. They capture the imagination and perhaps influence embodied perceptions with the places they refer to. For Lanyon they can be seen to narrate the landscape and his encounters with it, in Italy and at home. Not only this they also narrate his sexual subjectivity. This story is the connective tissue between places, Italy and Penwith, home and abroad, self and landscape, and perhaps between his own personal, bodily relations with women. It ties his bodily memories with current experience which necessarily has geography. This geography it seems was very important considering his subject was after all landscape.

Matter and materialities

The social codes Lanyon was aware of being removed from in his trips to Italy, brought up with perhaps, at boarding School and then in service in the war. The 'British stiff upper lip', the association of emotional behaviour with the feminine, of excrement with animals and the primitive, were all explored by Lanyon in his story telling paintings. But they go beyond this simple personal narrative of a freer society with more porous relations between the inside and out side 'in and out of the houses', where what might be thought of as abject is encompassed within every day life and being, dealt with rather than rejected, swept under the carpet.

The idea that 'lost traditions' and ways of life were still practiced in Anticoli was perhaps life affirming for Lanyon. And so too, was the ability to shake off his privileged upbringing, those expectations associated with upper middle class society, where it might be too easy to be just a dilettante (after Stephens 2000 p117), as a foreigner, a stranger, he was perhaps accepted without the baggage and barriers that class brought back home in Britain. Money, clothes, accents, topics of conversation, all carried markers of status and flashes of judgement on first meetings that were absent here.

"In Saracinesco mules and panniers are used to carry food and feeding stuffs for animals up to the village, which is cut off for most of the winter by snow and ice. The animals come into the picture especially on the left". (1963, script for British Council lecture).

This statement points towards an embodied way of being and relating to materials and bodies. Bodies of animals are experienced differently by Lanyon. Even the everyday behaviour of people is commented on their bodily features ('busts and arses') 'weaving' a pattern different from those he is familiar with (letter to Rosalie Mander, quoted earlier).

Wylie in his narrative of Amundsen and Scott's polar voyage performs the 'materialities, mobilities, and corporealities enacted by the two expeditions'. He states that

"[T]he argument which guides this narration is that it is through embodied, material practices – through relations of becoming anterior to a duality of discourse and world – that distinctive subjectivities and landscapes are produced" (Wylie 2002p 249).

The specific corporeal relationships here produce specific subjectivities and landscapes.

It seems that Lanyon's *Bojewyan Farms* (1952 figure 50) was reworked on his return home. The embodiment of these excremental landscapes forges different understandings of those landscapes of home. It is as if he now has permission to explore these areas of life, and the ways in which bodies are not sealed units but porous, excreting and absorbing, materially and subjectively. Like Amundsen rather than seeking mastery over the terrain and an objective heroic masculine identity Lanyon seeks to develop an affinity with the landscape. Scott's diary notes a preoccupation with the 'surface' and the relations between the human body and the landscape. Similarly Lanyon seems to work through his relationship with the landscape in terms of his bodily engagement with it. His 'living excrementally' describes a sense of his sense

of an embodied geography. To live so close to the animals and to get along here, to 'feel at home' as he did involved an adaptation of self to place. .

"... I am also doing a long landscape or rather it is doing me" (1952 postcard to Peter Gimpel)

The endurance of the South Polar narrative expeditions of 1912, as suggested by Wylie, depends on the continued 'imaginative ownership' of the tale by the original protagonists, and the very present-ness of their stories. Durability and continued fascination relies and is sustained through *"the manner in which material, corporeal practices produce contexts which persist with out solidifying, contexts which produce an ongoing resonance of bodies, visions, landscapes"* (Wylie 2003 p263).

Lanyon's growing (popularity reflected in the price of his works) perhaps also serves to produce an on-going resonance of bodies, visions and landscapes. And so too do the imaginative pulls of his geographical movements recorded in paint demonstrated by his son's travels to retrace his fathers footsteps. The interwoven nature of sensualities and subjectivities within his landscapes of Italy resonate with the object of the painting itself. Its material status flickers with each engagement, it performs a landscape and an encounter, as it addresses the viewer in a bodily sense.

There are several references to animals and the smells associated with farming in relation to this work. In the quote above he ties in these fleeting memories of smells, those things which evoke the heat of the bodies of animals, with a history of the place. The solidity of the granite walls of houses an enduring presence in his landscapes and those who lived here previously, their silhouettes echoing the shapes of boats *Offshore*(1959 figure 21),but blinking in the darkness, top lights being the lanterns on vessels. The huge granite protrusions are forging a

path through time as a boat does through the waves. The likening of the two objects lends a sense of movement to the 'inert' stone.

"have finished a farmyard 8 foot long by 4 foot which really stinks of dung, old cow, whiskered implements and stale cats all among huge granite dwellings for ancient Britons (without toplights)..." (letter to Rosalie Mander 1952)

Bergson similarly articulates a question concerning the relationship between the body and memory. For him it is the point of contact between consciousness and matter (quoted in Guerlac 2006 p123). Lanyon situates this point of contact in the smells and textures of both animal bodies and their associated smells and in the bodies of objects in the landscape. And so it follows that this is also situated within the interaction of mind and body in perceiving these smells, feeling the 'whiskeriness' of implements, the matted fur and particular odour of stale cats. The relationship between his body and memory is something which perhaps occurred to Lanyon in his visits to Italy and resonated with those familiar landscapes of home which they evoked for him as discussed earlier.

For Bergson the past survives in two distinct ways. One involves the body and occurs through movements and the other involves images and occurs through representations (Guerlac, 2006). To speak of memory and the body is to speak to time flowing.

"From this perspective my body is always situated at the precise point where my past has just expired into action" (Bergson quoted in Guerlac 2006 p126).

Lanyon's past then, necessarily involves a geography as well as a temporality, and the precipitation of these memories are movements in paint. His familiarity with the medium becomes so fluid that it becomes automatic, and in this his actions are repeated differently but habitually as he painted or drew. Bergson says this type of action performs the past in the

present every time it is repeated (Guerlac 2006). And so then, because Lanyon's subject is landscape and because his movements through the landscapes of home are so engrained within his haptic and mindful memories of the place and of his past, a visual familiarity with place is an embodied encounter with it.

The landscape of Bojewyan, a farmstead near Pendeen, west of St Ives, was perhaps a site of bodily encounter, bodily memory, where the past is performed in the present. And then, his experiences of landscape in Italy resonated with familiarity because of the nature of his embodied memories of home. It is possible to think of Lanyon then, at the intersection between his past and his present when he is painting. His actions at the surface of the painting mark this precise moment. It is a moment because it has a past and it has a future. The marks on the canvass bear the evidence of this durability. It is flowing from one moment to the next, between his memories of home and his embodied experiences of abroad. How his 'foreign' experiences feed into the layers of meanings in his landscapes of home is explored below. Later of *Bojewyan Farms* (1952 figure 50) he says

"Some of my painting may want polishing and powdering and treating with a little deodorant. I am bringing a little concentrated essence of farmyard to sprinkle at the show" (letter to Peter Gimpel March 1952)

The painting bringing with it an evocation of the senses excluded by a predominantly visual medium, its rudeness and tactility, its aromatic qualities an impolite presence. This idea then can be traced back to Italy perhaps on his travels there during the war and trip in 1950. It seems he was forever after 'living excrementally' in some respect. Animals and encounters with their liveliness is a theme he focused on in Italy, their faecal matter perhaps the very mark of their aliveness. And it seems there were different hierarchies between beast and human, between men and women, as their lives overlapped so much more in terms of space

and spatial relationships. The porosity of space, the domestic and the public, re-inscribed Lanyon's sense of place and identity so different from the British post war codings of space and place, where domestic space was feminine and public space was masculine and animals did not live in the same houses as people, as a norm. Lanyon's subjective perception of his environment was then opened up to this way of life and perhaps its lasting input can be seen in his work.

The use of gold paint is something seen in *Saracinesco* (1953 figure 49) and in *Bojewyan Farms* (1952 figure 50) too.

"By the way my new big painting is ten shades of green, yellow, black, grey, red, pink and GOLD and it is called farmyard" (letter to John Dalton, January 1952)

The decorative arts of the Catholic Churches in Italy may have struck Lanyon as very different from the austere non-conformist architecture of the chapels he was used to as a child in St Ives. Or perhaps it had a more practical explanation too, a pot of paint sitting in his studio, a left over from one painting feeding into ideas of the next, its very presence an impetus to imaginative links between two places. His own geographies flow between places and paintings along rivulets of gold paint, a gold pot of memories, experiences and images reverberating with potential on his shelf.



53. Peter Lanyon grinding paint

Conclusions

By following the material and visual lines of Lanyon's histories through his archives, and paintings I have traced some of the necessarily tactile and experiential ways in which places, and landscapes come about through everyday activities, engagements and understandings, whilst also forming a relationship with the 'outside' through which to form a sense of self; through the body and through the landscape. This inside/outside boundary is dissolved in the 'doing' of landscape for Lanyon. The act of painting is a re-enactment of the act of walking or

seeing or feeling when outside, flooded with memories; memories of the past of people and events but also of the body of movement and sensation. As Rebecca Solnit (2001 p72) says the working of mind and spirit are hard to imagine, like the nature of time, we "*metamorphosise all these intangibles as physical objects located in space ... our relationship to them becomes physical and spatial ... we move towards or away from them*". The act of painting is then a cumulative process which lingers on in the materiality of the object, and can be traced back over the landscapes of Italy to those of Penwith.

Lanyon's paintings are testament to the role that place plays in forming and influencing human identity (Anderson 2004). Anderson states that there is growing acknowledgement in philosophy, especially phenomenology, that the 'human condition is profoundly spatial' (p255). The self is no longer held apart from place by dichotomies that distinguish between physical and personal identity, because place is constituted of ones sense of self (Anderson, 2004, after Casey 2001). He defines this relationship as being more than reciprocal. It is a 'co-constitutive' relationship where self and place are essential to each other. So far it seems that Lanyon's paintings are 'about' this very relationship as it describes his individual constitution of the world around him. He harnesses the relationship between self and place to perhaps try and understand it better or even just to document the world in progress, the material form of his paintings as part of the inhabited materiality of place. They constitute worlds of geographical knowledge and extend Lanyon himself into the world. Like walking they offer the opportunity to travel in the landscape and are the material precipitation of an intimate bond between place and person.

In the next chapter I explore Peter Lanyon's *Europa* (1954 figure 55). This work was perhaps conceived in Italy, and proved to be an enduring theme for him, which carries through to some of his other paintings. More explicitly 'of' the body rather than the landscape, *Europa* could be

figured as another place. The body of a woman and her story forms the subject matter on an experiential level for the artist. The haptic experiences of other bodies, sometimes female, sometimes animal, are another country, unfamiliar lands. In this painting his ideas about landscapes and bodies, histories, traditions and the embodiment of these relationships in events and actions are played out. Here I draw more heavily on feminist theory as a way into the politics of the image.

CHAPTER 8: A LIFE CORPOREAL



54. *Standing Female Figure* (1957)

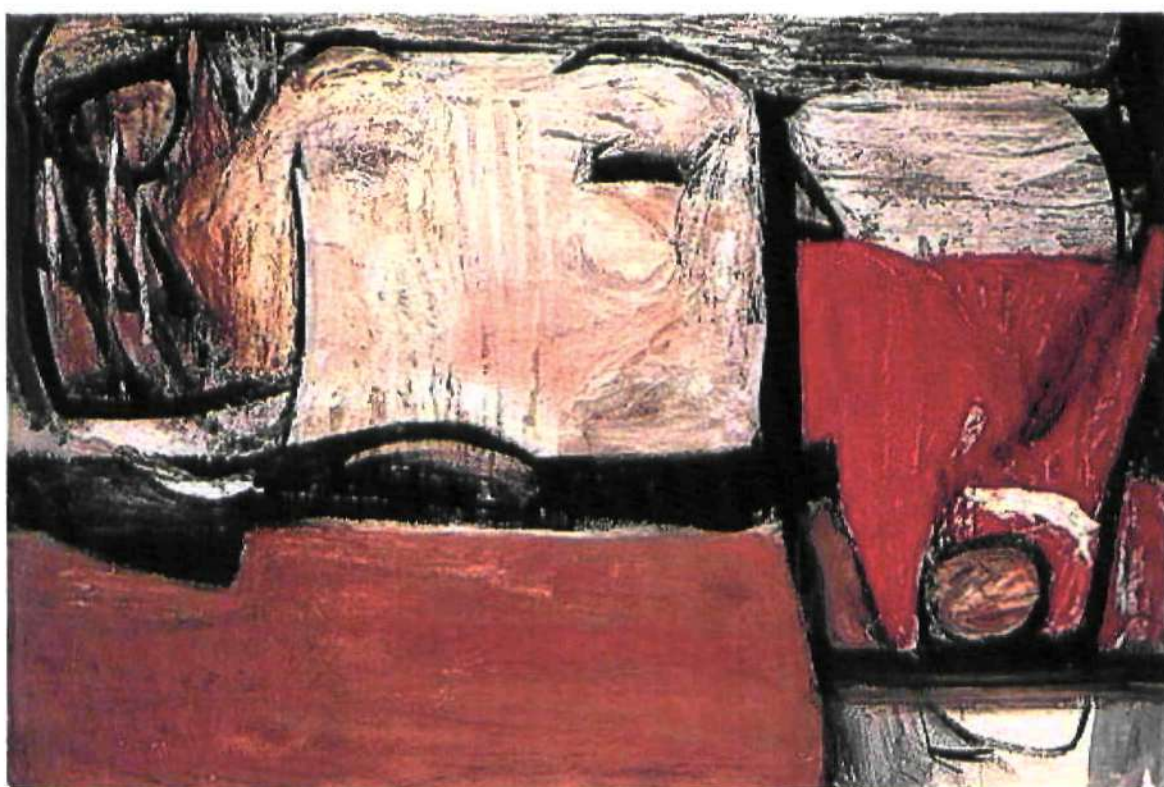
Introduction

Here I explore two themes in Lanyon's painting. Firstly the change in his work marked by his study of the nude and female form, and secondly how Lanyon explores place, constituting emerging, through relationships between animals and people. In this I try to move away from a critique of the masculine gaze and try to work through Lanyon's particular and place based process of masculine, and relatedly feminine, identity formation. I deal with the particularities of Lanyon's sense of self as it emerges in his work as a way into understanding the subjectivities of the women he painted. That they are the effects of a project, of 'masculinity' or any other stereotypical identity, which is never fully achieved, that it is always *done* differently is opened up¹⁵. In the gaps which appear between the ideal and the lived I hope to perhaps think through the possibility of a more positive set of relationships between male artist and female model, male artist and the landscape. In this assessment I try to find other ways of approaching the idea of 'subjectivity' and 'identity' outside of psychoanalytical discourse, relationally, alongside it.

Following Bradiotti's take on Irigaray (2003) femininity and feminist arguments are a project of 'transcending' traditional subject positions of women as other, and all women of being the same in their otherness. This 'transcendence' occurs not in a flight away from the body, but *into* embodied locations through the flesh (p44). The femininity Lanyon articulates in painting women is related to his own set of 'mobile differences' so it is practiced not transcended. Whether femininity is 'filtered through' his embodied position, whether it circumnavigates, or remains separate like oil on water, the biographical nature of his work always tells the story of masculinities too. So masculinity can be understood as 'a project' in his work, because of his focus on experience and bodies, the gendering of landscape, and his open ended ideas about where his paintings might lead, this is the path I follow for now.

Below I discuss Lanyon's *Europa* (1954 figure 55) in the context of his travels to Italy and back 'home'. It is one of those small stories which relate to his life paths, but has wider implications of the politics of the image. It engages with notions of femininity, materiality and representability. *Europa* is a place and a person, it stretches from Italy to England, and back again, it is a myth and a gesture towards emotional and sensed relationships between people, and animals, the past and the present.

Europa



55. *Europa* (1954) oil on board

"Animals also come into the other painting I did after this visit to Italy – Europa. For me this is a story about primitive life, about living among the animals. A God comes to Europa in the form of a beautiful white bull, and from their union a Minotaur is born. This seemed the most appropriate myth for this district where people sometimes sleep near their animals for warmth in winter. I was fascinated by this strange human-animal relationship – it is something very basic that is lost if we become too sophisticated" (1963 Slide Lecture).

... and myth

The material presence of myths like Europa in the landscape might have been traced out over the landscape for Lanyon in his three month visit there in 1953. Perhaps he saw the way of life here as myth put into practice, animated in their oral histories and re-tellings over time and between places. Rogoff (1996) calls this kind of narrative 'gossip' as opposed to archival and formal historical sources. Gossip she says '*says more about our own personal investment in cultural histories and structures of identification than it does about historical structures*' (p62).

Myths were a source of inspiration for Lanyon and so their history contextualises his use of this story. Narratives like these become sources of cultural knowledge as Lanyon visited Italy. As 'living histories' myths 'gather meanings from the contexts in which they are uttered' (Ingold 2000 p146). Myths and narratives orientate experiences and perceptions of the environment. For Ingold it is the continuity of living in the landscape which keep language alive, and perhaps then this story about a woman and a bull '*celebrates an embodied knowledge of the world shared in the mutual task of habitation*' (p147).

'Traditional' ways of life experienced by Lanyon in Italy are not 'objects of memory' but are the embodiment of narratives creatively interpreted and continually regenerated along the paths as people move through life, their own and those of human and non-others. Going to Italy gave the myth of Europa a personal geography for Peter Lanyon. No longer a textual representation or object of memory it becomes an embodied route to knowledge.

Butler (2000) asks what psychoanalysis might look like had it taken Antigone as its point of departure, rather than Oedipus; to have a woman at its centre rather than a man. Lanyon's Europa might ask a similarly open question. If landscape is not passive or objectively

controlled by the gaze of the artist, yet it is cast as female, what does this say about the agency of women? Europa orientates the landscape.

Lanyon can not escape the social and cultural gendering of his own identity in the 'present' (1950's Britain) but uses such positions to explore gender issues in a way which might critically assess the landscapes and his own experiences of sexually specific bodies, starting with his own. In effect in each painting Lanyon was always asking 'who am I here?' and refuses the taken for granted assumptions about how this might be answered.



56. *Antigone* (1962)

Lanyon's *Antigone* (1962 figure 56) was preceded by earlier paintings centred on female characters from mythology¹⁶. These myths have a history of depiction in painting, in the history of western philosophy, in texts and as plays in their repeated performances up to the present day. Painting myth into the landscape points towards a philosophy of place and person.

...and place

"I landed at Toronto in 1944, Apulia, the heel of Italy on the Adriatic coast was new Cornwall for me (I was later to hear that trade between that coast and Cornwall was probable long ago)". (Recorded Talk 16th August 1954, West of England Home Service, Plymouth).

They also have a geography, the scenes are set in classical times, in ancient Greece, or what is now Italy. So perhaps in going to Italy, seeing these places, perhaps seeing renaissance depictions of these myths too, reinforced Lanyon's interest in such myths. The daily lives and landscapes in Anticoli perhaps brought them to life, provided a narrative to the place he experienced, conditioned his perceptions of the place, an initial framework for making the unfamiliar intelligible. However, it was with the myth Europa that Lanyon really engaged and which I explore more fully below.

He wrote letters to Lady Rosalie Mander and to Roland Bowden speaking of the more primitive basic way of life he experienced in Italy. The way animals and people lived in close proximity, sharing their everyday lives, their interdependence more apparent. In a letter replying to Bowden's interpretation of *Anticoli* (1953) he writes

"I was very pleased to set your relation to this because it conceptualised my image of Anticoli as 'the place of the animal'. I have since made a bull in plaster of this image" (Letter to Bowden, 23/7/53 TGA940.31).

...and the bull

The theme of Europa occupied him at this time, leading to sketches, paintings and sculptures based around this theme. The idea of a Zeus abducting Europa in the form of a White bull again seeps into his work, the closeness between human and animal forms fore-grounded. The idea of the bull emerging from the sea conflates the white foam with the animal, an animal emerging from the sea, the sea as animating and animal, the bull embodies the man, his desires and actions. The significance of the sea is discussed in greater detail in the next section. For now I focus on the idea of the body in the landscape.

"I became interested in the myth of Europa while in Italy. I was living close to the animals. The white bull referring to the animals of Anticoli and the girl to the shore of Cornwall. Since this painting my work has returned frequently to the shore as female and the sea as male" (PL 1963, rough notes for slide lecture).

Europa was a Phoenician princess. In her position on the land she was unaware of the bull on the shore, which either raped her or seduced her, depending on the tale. The bull is said to have breathed forth a saffron flower, a crocus. Did Lanyon see himself as this bull, the 'male element' - the sea, offering up a particularly Cornish gift from inside himself, his Cornish-crocus-heart? The saffron crocus was supposed to have been brought to Britain by the Phoenicians, and is still part of traditional cooking here today, the Cornish climate milder than much of Britain, warm enough to successfully grow such bulbs. Linking Cornwall's history of the production of this spice, with other places and other histories, Lanyon's myth paintings traced the historical geography of saffron over the continent and back into time.

The continent Europe was named after the character Europa (see Gommers, 2001). The sources of this myth are from classical Greece, adapted by the Romans, told over and over again, part of centuries of oral history traditions and texts, depictions in art and pottery

(Gommers 2000)¹⁷. Lanyon's depictions then, draw on this history and are discussed below in terms of his repeating of the gendering of sea and shore. This points to the potential for a deeper exploration of the gender politics of landscape in art.

... and the body

These are very much 'embodied' paintings, and while they can be conceived as landscapes they are also body-scapes. I follow Rosi Bradiotti's (2003) definition of the body here. She says "*the body, or the embodiment of the subject ... is to be understood as neither a biological nor a social category, but rather as a point of overlap between the physical, the symbolic and the material social conditions*" (Bradiotti 2003 p44). 'The body', (or bodies) are understood as a mobile set of differences. The physicality of animals, humans and land are themes Lanyon was drawn to, and chose to work through in his paintings. Lanyon's repeated gendering of the landscape has provoked some questions into the relationships between phenomenology and gender politics.

By having drawn this nude I experience it sensuously, the sort of experience one would have by some sexual contact with the female. But in this case transformed to an understanding of landscape" (quoted in Stephens 2000 p124).

There is no objective vision of landscape or the body when 'understood' through tactile engagements. It would be naïve to assume that lines of power do not run through haptic relationships. Vision may exert its authority by objectification and distance but might such differentiation run through felt landscapes too, refracting differently, among the senses? And it is impossible to escape the visual and the shadow cast by modernity.

For a heterosexual man to conflate the landscape with 'the female' in the 1950's would associate such visual relationships with normalised power relations. In one light it can be read

as an assertion of male power over the subject. To come to know the landscape and the female body is to dominate them still. The distance asserted by vision is eroded but the landscape and the female are still passive. Do they act back in these works, or are they a source of fascination and pleasure for the artist, touched and so known, possessed?

...nude or naked?

Lynda Nead (1992) in her study of the female nude in western art theorises a place for the nude as proposing particular definitions of the female body. Art and artistic representations of women also set up norms of viewing and for viewers. Female nudes in art are understood as containing and regulating the unruly female body, femininity and female sexuality, by placing them in the realms of aesthetic discourse.

Nead says that the obscene body is one without borders or containment. So if movement is provoked in the viewer as a response to the female body, in the bodies of viewers, rather than bringing about a wholeness or stillness, this is what determines an 'obscenity'.

"The forms of girl and bull are all mixed up with heads on the left side. The red colour comes from the primitive habit of hanging out a red blanket after the nuptials". (Lanyon 1963).

Lanyon's stated interest in the 'excremental', his focus on the body of a woman in Europa, and the red blanket hung out on the consummation of marriage depicted in his painting, all point to an interest in this direction (Garlake 2003). The excesses and movements of the body go further than those of women, to explore animals and also those recalled from his own experience. Again this calls into question any concept of a strict boundary between inside and outside, between the body and the world, between the world and the body. Any 'leaking' of

the body points to a transitional state, an upset to order and predictability. Lanyon too was keen to seek out the uncategorisable, these blurred boundaries and edges.



57. *Beach Girl* (1961)

Of *Beach Girl* (1961) Lanyon said "*there is no specific reference to any part of the body but there is the sort of rolling over motion that one might expect to see on a beach... I like using suggestions of human forms in my paintings - even in the landscape - because that's something you respond to and seem to take part in.*" (Lanyon 1963).

Nead (1992 p7) also examines psychoanalysis's idea of the relation between psychic structures and the body. Subjectivity corresponds to the perceived spaces and boundaries of the body. Since Aristotle set out a classical ideal of beauty involving the unity and coherency of the subject, such definiteness and symmetry have had a powerful influence on western culture. The female body is defined as lacking containment as having faltering outlines and such margins are 'dangerous' and need to be disciplined by art again and again.

Following Lanyon's paintings of Europa I would argue that his work situates the bodies of women (the women he depicted) and men (himself) at a tangent to this line of thought. In Lanyon's painting, as discussed previously, landscapes are also self-portraits, portraits are also places. The boundaries between sea and land speak to him about the relationships and overlaps between male and female. Male and female embodiment speaks of the overlaps between sea and land.

Interestingly Nead (1990 p6) takes up Derrida's assessment of the 'frame' in art. Rather than the subject of the painting, what it depicts, it is its boundaries that are the focus of inquiry. For Derrida she says, the "*the definition of limits and frames determines not simply the meaning of art but meaning as such*" (p7). So for the body to move outside the frame it moves into the realms of meaninglessness. Peter Lanyon engages with this idea on two levels.

Firstly he explores the excesses of the body and the landscape, margins and boundaries. The edges and points of contact in which these disintegrate are a continual theme. Secondly he aims for his pictures to reach out to the viewer and for the painting to evoke an embodied response. To move outside of the frame, may be to move outside of the visual, into the realms of emotion and sensation, those feelings which are not always easy to articulate and those which never reach the visual – the 'non-representational'? They gesture in this direction. Not to say that they are any more important or authentic, they just move and connect differently, they register haptically (Sharp, 2009). In terms of the meanings of Lanyon's paintings being remade with each engagement and also in provoking an embodied reaction, from disorientation (*Model for Porthleven* (1953) *Porthleven Boats* (1951-2) figure 73) to perhaps disgust (*Bojewyan Farms* 1951 figure 50) the frame is a point of reference not a boundary but an invitation to participate.

As discussed in the last chapter, Lanyon's own body is the ever present absence in his paintings. 'The body', our bodies, are the medium through which our worlds come into being rather than just another object in the world; 'the body as experiencer'. It is not just a physical body but a lived body too (Leder 1990 p5 after Merleau-Ponty).

In an early letter to Ben Nicholson, his tutor before the war, Lanyon writes from his training camp in the RAF in Lancashire (1940)

"I have forgotten all about my work. I don't want to do any now and I couldn't ... men here know only one side of their relations with women, the side which seems important to me, which I call the spiritual for want of a better word, does not exist for them. I wonder if I shall become a machine. Funny to think I shall be working with machines and like the man who buys a dog, get to look like it and act like it".

Lanyon asks what does another's body, animal or human, machines, objects and places look like when experienced through *his* own living body, and how does one condition the other. The questions I would like to ask are what of the bodily differences between those bodies, how do they translate into sexual difference between male and female, or between human and animal? To be seen by another is perhaps to get an idea of how one's own body is an object in the world, one among many, to get an idea of how one might appear to others, as one among many in their worlds as they are in ours. What emerges is a landscape which is not visually dominated by the male gaze.

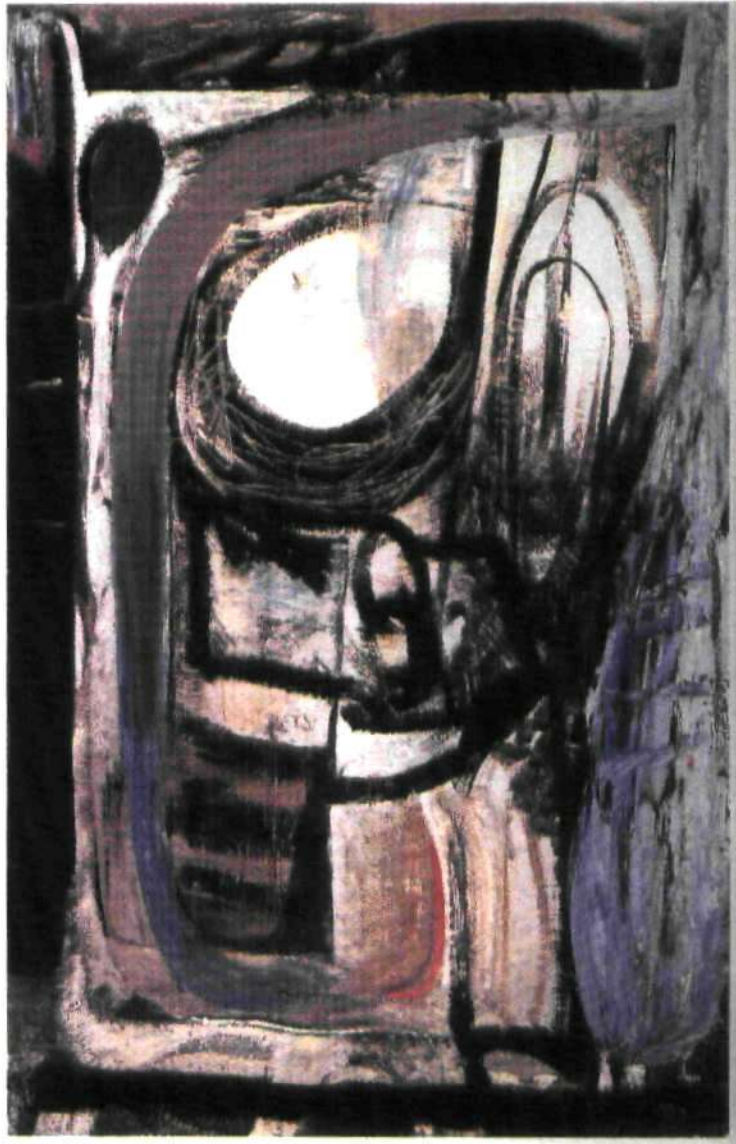
So as Leder (1990) says a schematisation of one's own body in one respect occurs independently of other people, in its own capacities for pain, and movement, and illness for example. Leder then describes what he calls the occurrence of co-subjectivities (p94). He describes walking in the forest with a friend when he says "My perspective of the world is expended through hers" (p94). It is in this action that he talks about how 'we supplement our

own embodiment through the Other' (p94). Through what he calls 'natural empathy' ¹⁸ 'one body takes up the affective responses of another' and it is in 'mutual incorporation [that] each person's capacities and interpretations find extension through the lived body of the Other'. So in conversation with his friend and in moving through the forest with her, Leder's own subjectivity and that of his friend comes about in the intercorporeity of movement and sharing perspectives. Is this what Lanyon is trying to achieve when he draws the body of his model as she might see herself, from her perspective, her body painted as *she* sees it. Is hoping to bring about an extension of his world through hers, *with* her, in 'mutual intercorporeity'?



58. *Judy* (1954)

The women in his paintings are still individuals, the places still specific in time and place. *Susan* (1958 figure 60) *Judy* (1953 figure 58) are both in possession of their identities, generalisations of a moment in time, a weekend, a day trip, an hour spent together, taking a walk, an encounter, not of women in general.



59. *Lulworth* (1956)

Lulworth (1956 figure 59) too is a painting of Susan (Lanyon 1963) and is precipitate of his trip to Lulworth in Dorset, with her. So it seems in these paintings he does not seek to capture the likeness of an individual or a place but to paint a narrative story that is an extract from the everyday. A moment in time and the experience of the place during that time is the focus of his work. This experience is more than visual it is sensual too.



60. *Susan* (1958)

Nudes

Chris Stephens, (2000) points out that Lanyon's 'nudes' differ from contemporary figurative painting in that they do not objectify and contain the body through the gaze. The figure in

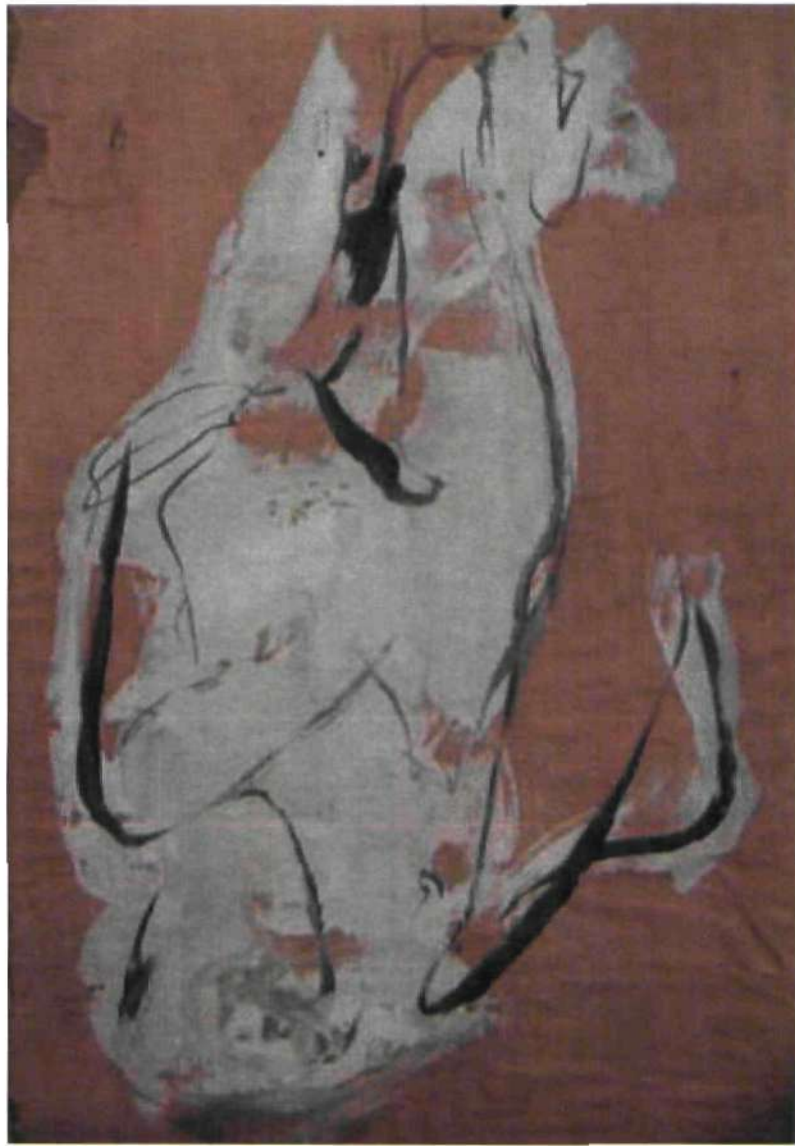
Europa is interpreted through touch and as Stephens put it 'points of contact'. This sensory perception of the subject of the painting echoes Lanyon's thoughts about *St Just* (1953 figure 19) and its bodily correspondences discussed in the last chapter, and that of his 'annescape' (sic) in *Corsham Summer* (1952 figure 30), as he described it to Roland Bowden.

This oil painting *Europa* (1954 figure 55), above is the 'final piece' in a series of sketches and several sculptures in preparation for this work, or as a way of working through this theme. In 1952 Lanyon started to teach at Corsham. This gave him the opportunity to participate in life drawing classes in a way he had not experienced perhaps since he was a student.

What has sometimes been referred to as his dislike of the landscape around Corsham, and a crisis of confidence in his work led to more time being spent studying the nude (letter to Bowden 26th November, 1954).

This increasing focus on the female body coincided then with his teaching at Corsham in 1952 and trips to Italy. Stephens (2000) notes Lanyon's references to the landscape of Corsham as 'feminine' is cast in a new light given his conflation of experience and place. In 1953 between January and May, Lanyon went to Anticoli and explored further a field with Patrick Heron and his brother. It seems then, that his geographies meet in this painting. From Corsham to Anticoli Lanyon's movements across Europe cumulate in his *Europa* series (figures 55, 61, 62). As referred to in the previous section, this can be thought of in Merleau-Ponty's terms as an 'intertwining' (Wylie, 2007). Lanyon's landscapes are a visible exegesis on the subject.

"Life painters do not fill a space like a gardener builds a wall. The solids or slabs are "yes" most definitely, but to go behind and outpress as it were the [inner crossed out] hideouts of experience, space is articulated and the slab is not only a solid of illusion but the picture plane and the time surface" (letter to Bowden 1954).



61. *Nude study for Europa* (1954)

In his sketches for *Europa* the profile of the nude is unusual. The artist is positioned at the head, looking down the front of her body to the feet (figure 61). In traditional paintings of nudes this perspective is unusual. We can not see her face but what we do see, is her body from her own perspective. This is how she might see herself too. The artist is looking at her body as she does. He includes the top of her head, so we register that the artist is not the model, but he aligns his vision with hers. Reinforcing this, the angle of her head suggests she is facing the same direction, her gaze aligned with ours.

Nead (1990 p14) discusses the difference between 'the nude' and 'the naked'. She uses Kenneth Clark's distinctions here as a starting point. Clark differentiates the naked body vulnerably unclothed, from the nude, 'clothed' in artistic representation. The nude is the naked body re-formed, a shift, she says, from the actual naked body to the idealised nude. *"The nude remains the most complete example of the transformation of matter into form"*, (Clark 1956 p23, cited in Nead 1990 p14). In Clark's discussion of the nude, and in the paintings of nudes themselves, "the spectre of its negative 'other', the naked, is always present" (Nead 1990 p14). Nead draws parallels between this oppositional relationship and that of Cartesian where the mind is positive and belongs to the male artist or viewer, while the body is passive, negative and female. She is critical of this model because of its reliance on representation and the evaluative judgements it promotes, and furthers this by positing its setting in place the possibility of the unmediated body. The naked body belongs to physiology and anatomy. The mediated body to art and aesthetics – to the gaze. As Nead notes, this idea has been and still is highly influential and resilient in art history.

Nead (1990) goes on to explore John Berger's (1972) critique of Clark. Berger re-evaluates the voyeuristic relationship between artist and model in terms of love. In some works of art he argues there is no distanced objectification of the female body but a private relationship in which the nude (the artistic portrait of an unclothed woman) is transformed back into a naked woman. This reversal enacts pictorial conventions in a way which reveals what he sees as the 'real' woman. The viewer remains an outsider to the relationship, a social being to which the private realm of love is immune. The viewer can not identify with the artist, because he does not have the power to control this gaze, he does not enter the realm of intimacy through which the woman appears again naked because this is not generalised but personal. The viewer can not turn her into a voyeuristic spectacle.

For Berger then, the public realm is full of power relationships, but the private is not. The naked is more positive but still retains its unmediated character, its freedom from the symbolic realm, in Berger's reckoning. Through out this debate the naked body devoid of meaning in its raw material state is given representation through cultural and social mediation. The possibility of grasping the existence of a naked body outside of the realms of representation disappears because it is already always within the realms of representation and meaning. How exactly it comes to be 'clothed' in art is in the hands of the artist. So how do Lanyon's studies for Europa and Europa herself come into being, in his work? From the start they are not paintings of boundaries and containment in the traditional sense because they merge with the bodies of animals and the landscape.

Many of his nude sketches are directly of the model as a 'whole' person but in the process of painting the final work, as in *Europa*, these women transgress the boundaries of their bodies as generalisable forms. Peter Lanyon often works most heavily on 'nudes' facial features so that they are recognisably individual (Garlake, 2003). The division between mind and body are challenged here because of her position as aligned with his and therefore ours. Her body is a contemplative object, she can see it as we can, but like us, she can tell her body to move, to get up and walk away, and like us/her she feels the cold air on her skin or the growl of hunger in her/our stomach(s). So again Lanyon's work moves between the object and the subject, the inside and outside. As the viewer of this work I am in one moment lying down naked as she is, and in the next the moment she is as animated as I. In this perspective, in aligning our vision with hers we give her life as we occupy her position in the painting, and the potential that brings. We can offer her a narrative future, the ability to move over time and in space.

"...the person who is looking at the picture is very much the subject ... the picture doesn't come to life until somebody looks at it. And this person who is looking at it, participates in it, just as

we participate in jazz ... they become, as it were, the person who is acting this picture out" (Horizon's BBC transcript 22nd may 1963 TAV 212 AB).

These works, *Nude study for Europa* (1954 figure 61) and *Study for Europa* (1953) are more realist in style. They depict what is recognisably a woman. *Europa* (1954 figure 55) the finished work, is much more abstract. In being able to see how Lanyon arrived at the final painting through a series of sketches and construction/sculptures it is possible to trace elements of the real woman in the final piece. For Patrick Heron her presence is readily detectable, perhaps in the skin tones he uses of the shapes of her limbs as they fold across the canvass (Heron, 1956).

In *Europa* (1954 figure 55) the woman has been joined by the bull and a red blanket. Patrick Heron wrote in 1956 that 'the landscape seems to have got the better of the girl' (in *Arts (New York)* Feb. 1956). Lanyon himself said

"In the painting the scene is set in the landscape, and the figures could be rocky boulders. The forms of girl and bull are mixed up with the head son the left side. The red colour comes from the primitive habit of hanging out a red blanket after the nuptials" (Lanyon 1963).

This image is also testimony to an accumulated geography of experiences in Lanyon's life as a life geographic. The idea may have been forming for a while and took shape as it was anchored by Lanyon's experiences. He says

"Europa did not start as a straight forward nude. The nude girl who crystallised a long process of interest in the bull and the woman at Anticoli was discovered in St Ives after I returned from Italy. Two plasters - the bull and the Europa - were done to develop this image, the bull before I met the nude and the Europa modelled directly from her" (notes for British Council Lecture 1963).



62. *Europa Shore* (1958)

The process is laid out materially in the form of these geographically different encounters but what does this say about the politics of the image? Unlike the landscape-portraits described earlier where the bodies of women are not the starting point, these nudes are perhaps objects, matter given meaning by the narrative of myth. The body, the material object 'woman' becomes a 'person' Europa, with agency and a voice. But Europa is not removed from her body, she is not a regulated or controlled as Nead describes, those boundaries Clark maintained are no longer recognisable.

...and the artist

Lanyon's body is never 'presented' in the picture either but they are all self portraits in one sense. He was intent on 'smashing' the horizon in landscape painting, the dividing line between sky and land, or sea and sky, self and world, and his body is the site from which all his landscapes emerge. It is the resource through which his perception of the environment is

enabled. Recognising his body as sensory is central to recognising that knowledges, and geographies, are marked by their origins (Rose G 1997 p307).

Lanyon's paintings then are the very place of being seen by the outside world, he paints those things which, in their recognition of him, touch the limits of his flesh. They give form to the extent of his world in their moments of contact with his perceiving and perceived body. As Wylie (2007 p152) says "[T]he visible landscape is ... an ongoing process of intertwining from which my sense of myself as an observing subject emerges" in Merleau-Ponty's philosophy. "When I look I see with landscape". Here this extends to touch too, to being touched or touching.

It is therefore an interesting starting point from which to examine gender relationships understood as spatialised relationships too. Lanyon's awareness of his own haptic geographies provides a way into a critical engagement with the relationships between masculinity and visions of the landscape.

Feminine 'representations'



63. *Drawing for Orpheus, figure drawing (1960)*

From Lanyon's embodied perspective it is impossible to see the world through the eyes of another; in terms of his nude studies, to 'give her a voice'. An act of empathy will attempt to give her life. To perform her 'agency' in his own haptic and imaginative responsiveness to her is another way to emphasise her affectivity. Her ability to impinge on the world too, is evident in the way she seeps into his world, and into his landscapes in *Susan*, *Judy*, *Corsham Summer*, *Tamerisk*, *Lulworth* which are all portrait-landscapes' (letters to Bowden, 19523.). Lanyon describes *Corsham Summer* (1952 figure 30) as a 'person landscape' a landscape so particular to a person that *is* her. The landscape painting is a 'portrait of Anne' but goes beyond this becoming an 'annescape'.

"Having experienced this long line say from the armpit down over the ribcage down to the pelvis, across the long thigh and down to the feet that line might take me out in the car to the landscape and I might experience this again". (letter to Bowden 1952).

So perhaps Lanyon's landscapes open up a space for women as active and world shaping, as important. They certainly shape his world, 'a world to live in not a scenic view' (Wylie, 2007). Europa is different as it takes the nude body of a woman as its starting point rather than a place and a moment in time as in *Judy*, *Susan*, *Lulworth* and *Tamerisk*. Lanyon writes of the conflation of place and person in his landscapes.

"There is a certain sort of beauty in the nude woman which I want to try and get in these drawings ... the longer drawings of females where there may be a stretch right across a thigh and a leg which would lead to paintings of very long landscapes where I would stretch myself ... this line might take me out in the car to the landscape, and I might experience this again, and by having drawn this dune, I would experience it sensuously, the sort of experience one would have perhaps by some sexual contact, but in this case transformed to an understanding of a landscape" (see A. Lanyon, *Peter Lanyon 1918-1964*, Newlyn, 1990 p177).

So Europa, the nude lying down, her eyes cast down along her own body as those of the artist, and those of the viewer are too, is moulded into seeing her own body as an object in one moment and then in a second turn we see her body as just that, an embodiment of her 'self' of

her aliveness. She is defined not through her 'difference' as that cast out by masculinity and by the boundaries of her body as an essentialised or stereotyped 'woman', but by the ways she extends those into the world, by her very affectivity.

...places

Lanyon talks about how he becomes a different person in different places, and in coming back from New York (in 1959) he went straight to Italy. In a letter to Bowden, (16th November 1959 TGA942.55) he notes how these experiences are condensed like a "*compost heap into a small squeal*". He goes on to say

"[P]erhaps there I see the significance of the tube of paint – a squeeze of ready made paints rather than a scattering and oiling and grinding of a present. My past can not come out of a tube. It must be naked".

In painting 'the other' he at once paints himself too. As such all his paintings are naked rather than nudes, and if the landscape is the person perceiving it to be, then he is himself always naked here. Perhaps, as Nead (1990) also described after Berger, she, the artists model, is the object of the artist's affection too, and this love between the artist and his model also circumnavigates traditional representative ordering of the woman's body. The ordering gaze of the male artist is not at work here. *Europa (1954 figure 55)* has blurry edges, and leaky boundaries, the red blanket emblematic of the consummation of her marriage, points to her bodily state, the porosity of her body, and its relative position to that of her husband and the social and cultural meanings such intimate bodily features have in this part of the world. A public celebration of a private situation and here a cause for celebration rather than shame or aversion, not concealed, not confined to the bedroom, it's a celebration of the margins of the body, its edges and the contacts that make them knowable.

As Europa the nameless woman he drew has a narrative, she tells a story, she has a history and a geography. She is in 'reality' a contemporary of Lanyon of course but her body is haunted by these myths as she is drawn into the body of another fantastic-historic female character. Europa becomes flesh in the tale of two women, the model and the mythological Europa, in an imaginative and tactile event recreated in paint. Lanyon's landscapes then do not postulate a rift between mind and body, the physical and the mental in the constitution of subjectivity (Rogoff 2000 after Grosz). Out of Lanyon's 'points of contact' comes subjectivity, his own and that of his model as far as her subjectivity was available to him through these. Masculinity and femininity come about in the ebb and flow of a reciprocal and sensual engagement where formations of sexual difference emerge as moments in time and place.

Lanyon's specific masculinity comes to the fore in his tactile relationships with women and with the landscape, they are both cast as 'feminine' but are present in as far as they extend into his world, and he extends into theirs. What makes them what they are, is bodily difference. It is not psychological 'othering' but a tactile contact and enfolding of moments of experience. So his masculine subjectivity is inflected with the feminine, in that he has memories of times and places, of 'events', which constitute a life story. This is a fluid subjectivity which is cast differently with every turn, with every physical movement and shadow of memory, with each passing moment, an on-going sense of self in process emerges. The myth of Europa recognises the body and perhaps punctuates Lanyon's masculine world with the mark of feminine agency. A Grosz (1995) says "the body could be understood as subject, agent or activity" (p2).

The edges...

Peter Lanyon makes a space for incongruity and irrationality, for emotions and a positive understanding of the relationships between self and place which do not always follow a linear path or reach logical conclusions.

"I would not be surprised now if all my paintings are done on an edge – where the land meets the sea where flesh touches at the lips"

Situated at the edge of landscape the body is also a site of integration. As Rose (2003 p49) says the...

"body is a site of all sorts of things that are not wholly within language, that are not fully knowable, that are on the edge of being articulable".

The body and landscape are never fully knowable because they are always in process, on-going and rise up into consciousness in so many varied ways. In this area I think Lanyon chose to paint landscape.

Recognising the ways in which 'the universal has been shown to be a guise for the masculine' mobilises the subsequent possibility of feminine discourse and feminine knowledges reveal themselves (Grosz 1995). This potential is recognised whereas before it was beyond acknowledgement, the notion that feminine agency exists has been brought within a system which previously functioned to exclude it. Lanyon's work can, through the possibilities of this position, when read strategically, and in his own recognition of his subjective position and its fractures and fissures, reveal moments of opportunity for 'feminine' performance, and by extension embodied, emotional expression as a 'man'.

It is these fractures that he seeks out it seems. He is keen to follow the fissures in masculinity as a project in its own right, as they follow the edges of his body. Lanyon specifically aligns his gaze with his model's, he pays specific attention to emotional relationships and sensations,

which break down a stereotypical masculinity to which these might be understood as 'alterior'. Pursuing an objective vision of nudes and of landscape is one way in which this masculine position is upheld. And through these cracks, in his depictions of women, it might be possible to reach inside and pull out aspects of femininity which are not reduced to passive objectivity. So these intertwined paths are traced as they twist through each other; a passionate masculinity and an active femininity.

In this light *Corsham Summer*, (1952 figure 30) which he describes as an 'annescape' (sic letters to Bowden) might be thought of as a fissured landscape. Here he explores those cracks in his own sense of self which retain 'Anne' and her presence. As Butler (1994) suggests in her reading of Irigaray the exclusion of femininity is a constitutive part of the representational economy. It could be said that his landscape *Corsham Summer*, conceived as an event, and a moment in time and as a fluid space/object itself, recognises the effects of landscape and a masculine subject position through which it emerges that squeezes 'anne' to the edges. Or perhaps he could not paint her here because in an embodied realm, generalised landscape becomes particular place, cracking the specular economy of landscape and the masculine through which it is constituted. Vision is implicated differently here, in a masculine position which does not conform to stereotypical expectations. However, as he remembers Corsham that summer (Stephens 2000 suggests this painting of Corsham, Wiltshire, was done in St Ives later that year) the feminine, as an embodied and materially constituted encounter, saturates space. Corsham, for Lanyon, is his lover, Anne.

... of bodies

To me, Lanyon's work asks the question 'is a man's depiction of a woman always a relation of dominance and passivity?' as they register bodies in space within a different but overlapping economy.

"I am too busy to think. A thing I could never do very well, so I paint natural – like with a brush in each hand and a palette knife tied to my cock" (Letter to Bowden ,17th march 1957).

In this statement, although perhaps somewhat meant to shock, Lanyon realises the effects that such bodily desire has on the production of 'knowledge'. This is a literal 'painting through the body'. Masculine corporeality inflects this landscape. Rose (2003) notes Irigaray's focuses on the male body as 'solid' and masculine modes of thinking abhorrent to the idea of liquids which are inherently 'feminine'. Lanyon does not seemingly replicate this solid as masculine, feminine as fluid, binary in his conceptualisation of the sea as male. This is something I take up in the next section.

As Rose (2003 p49) says *"might then, bodily weight and boundaries and rhythms and flows, the process of aging and the process of disease for example, have some kind of effect on how we understand not only bodies but our ways of thinking?"*

Lanyon's work recognises just this as his landscapes are inflected with his bodily states. The geographical knowledges produced here are marked by the encounter, and haunted by his embodied states. Sexual desire was an important part of Lanyon's life it seems and so refracts through his landscapes. But they are not the precondition, or the taken for granted system by which his paintings of women or places emerge.

Like Irigaray's project Lanyon's knowledges 'return the male body to its products'. He is not 'pure and uncontaminated'. His is a 'partial, perspectival and limited' position in which he acknowledges the 'historically specific political, sexual and epistemological imperatives' of his work (Rose 2003b). Lanyon's sexual activities mark his 'subjectivity' in equal measure to the effects they have. But just because he is changed by events does not mean such events are made between 'equals'. What happens when they move apart is something determined not by the event, but by the socio-cultural-historical. The intimacy of his relationships reveal a

different 'self' but in the social and cultural aspects of everyday life, social and cultural expectations and codes of behaviour come into play more forcefully.

... Surfaces, lines and edges

Rose (2003 p57) reading Irigaray's work suggests that "the sexed specificity of the body is always present as a kind of potential" and that "the potential of that physiology must be realised". It is not given. The path this realisation takes is the boundary between the inside and outside for Lanyon, but it is also a porous one. As he says it is a 'breathing in and out' (after Stokes 1939) an oscillation between 'the inside and the outside' which actively breaks down such distinctions.

Margaret Garlake (2003) discusses a similar idea in her application of the idea of a 'fluid-body-boundary' which leads to a 'diminished self-object differentiation'. It is described as the point at which 'we divide our attention equally between ourselves and things outside ourselves' (Hiss 1990, quoted in Garlake 2003 p67). This differs from psychoanalytical explanations where creative work is a symbolic act of reparation (Stephens 2000). In her careful examination of Lanyon's drawings Margaret Garlake identifies Lanyon's use of line (compare here figures 55 and 64).



64. Italian church Assisi (1951)

Nudes drawn with heavily etched black outlines indicate weight and corporeality. In other drawings the same austerity of line is used in his drawings of Italy in 1957. *“Thus the sides of houses run into the roofs of those lower down the hill in a single continuous line that turns obliquely to indicate the pitch of a roof”* (2003 p47). For Garlande this economy of line

“conveys both the nature of the built fabric and the social character of the village, succinctly indicating that the buildings supported one another and, metaphorically, the closeness of individual lives within a small community.” (2003 p47).

The line describing the boundaries of Europa’s body is one of those thick black lines and in the final painting is present in paint. The line as Margaret Garlande says is less of a boundary and more of a site of common identity in a more fluid understanding of bodies and landscapes (2003 p67). As Lanyon says in the quote above, the body of the bull, the woman and the boulders in the landscape share elements of the same materiality, seen in his use of line here.



65. *Anticoli Hills* (1953)

In putting his personal life into his public art Lanyon sets this aspect of his work up as a site of engagement. So if Lanyon's use of line can be seen to trace this line between the social and the personal, the body and the mind, the points of contact between objects and others, it could be thought of as a *'framework in which sexual relations are contiguous with and part of other relations'* (Grosz 1995 p181). Especially given the quotes by Lanyon above, the relations of the artist to his brush or palette knife are contiguous with life, with his movements, impulses and relations with the world. Grosz (1996) says the line is double edged, it races along and around the 'inside' and 'outside' of the body, back and forth between interior and exterior where sensation and emotion fly alongside, weaving back and forth between. This is not a line but a porous membrane in Lanyon's work, it is something which defines and in equal measure reaches out.

Secondly it traces those 'lines', Lanyon's points of contact, or Grosz's (1995 p182) sites of conjunction or connection between one thing and another, to Lanyon's ...

"...edge ...where the land meets the sea where the flesh touches at the lips – a point of thinness which adds up all of preparation before committing the nearest thing I believe to death" (Letter to Bowden 22nd March 1954, TGA942.40).

Europa sitting upon the bull is one of those points of contact which organise their relationship. These encounters then inscribe bodies with those points of contact and produce those touchstones as a surface in the event not as innate or pre-given.

Using the idea of a 'libidinal surface' extending beyond the body to objects and others, through touch but also through seeing, 'touching with the eyes', it is possible to think about 'experience' in a place, and also painting a model, as a reciprocal relationship.

"The libidinal excitations do not invest a pre-given surface; they extend a libidinal surface... On this surface, interior and exterior are continuous; its spatially that of a Moebius strip. The excitations extend a continuity of convexities and concavities ..." (Lingis 1985, p75 quoted in Grosz 1995 p183).

This idea configures desire and physical contact between 'surfaces', understood as continuities not boundaries, as productive. Sexual desire takes leave of those 'erogenous zones' and is manifest in its extension of the body. Similarly this understanding could be configured as not only sexual desire but as a facet of subjectivity making contacts across the spectrum of interactions which forge a sense of self. Masculinity and femininity are therefore productive and contiguous with other aspects of ones being. Masculinity and active desire are no longer the organising principles. In an ongoing relationship between self and world, effaced through the sexed body, becoming 'a woman' or 'a man' involves multivalent surface contacts.

It is a condition emergent in those connections between surfaces. Points of contact and sites of interaction are important for 'what they make and do rather than what they mean and represent' (Grosz 1995 p183).

Grosz (1995 after Deleuze and Guittari) recognises that any part of the body can function as 'sites of intensity' in contact with another, energised by pleasure or pain in equal measure. She calls this point of contact an '*interruption and interaction of a surface with another... so that it realigns itself in different networks and linkages*' (p198). Lanyon sought this other it seems, and not only in the bodies of others but in the landscape too. He was always seeking new ways of making the familiar unfamiliar, of aligning his body differently with the landscape. By looking at it upside-down, by inducing vertigo by peeking over cliff edges, by seeking out other perspectives, from the air, from below ground in mines, and by putting himself in the place of another, as he does when he paints nudes sometimes, Lanyon realigns himself with place. In a and paints this intimate and embodied understanding, not a distanced or objective view. Grosz (1995 p199) says these zones of interaction are not boundary making but liquefying, decomposing the coherent organisation of the body. This other might be human or non-human, but is 'not a passive object awaiting the impressions of an active desiring subject'.

Back to Europa (1954 figure 55) and the feminine

So Europa emerges as a woman in a particular way contingent upon her on-going relationships with the world around her. Not only does she reach out and touch the world, it reciprocates. She reaches in and out of a flow of other interactions and assemblages, where the world goes on despite her, and then with her and then beyond her again.

If we 'become' who we are, everyday, all the time, and all of this feeds into a sense of self so to sit upon the bull involves a becoming 'woman' and becoming 'animal' for Europa and the bull.

In their time spent together, from meeting on a beach to swimming across the sea, they become woman-bull.

"The point is that both a world and a body are opened up for redistribution, dis-organisation, transformation; each is metamorphosed in the encounter, both becoming something other, something incapable of being determined in advance and perhaps even retrospect, but which nonetheless have perceptibly shifted and realigned" (Grosz 1995 p200).

And this 'thing', because it is not either her or him, but 'them', moves differently through the world, it alters its movements towards the water for example. So being a woman, and a human being or a male bull is not a fixed thing, but one that is inherently connected to a myriad of flows and connections (after Grosz 1995). What it means to be a male or female animal does not necessarily correspond to our understandings of it but in contact the realms of our meaning systems overlap with the animal's.

But the transitory joining of their bodies has rippling effects. In moving on, apart and elsewhere in world, they take the haptic knowledge of each others touch with them. In the processes by which she becomes woman in each instant she brings with her a tide of memories and understandings about herself and the world, and these are brought to bear on the encounter. Womanliness is inflected by all those points of contact with the world, and the responses they invoke as it is produced in interactions. She is not imitating an idea of a woman, or of the bull, she is not reproducing it or copying it, but it making her self and it anew as they move, together.

Europa perhaps has chosen to explore the limits of her sex, and of her humanity, and to test the boundaries of the human flesh against those of the animal. Another aspect of gender comes to light and leads us to question the characteristics of maleness, which perhaps are not the privilege of human beings. There is then no essential feminine or masculine which are

distinct from one another. They share perhaps alliances and differences. Europa does not need a masculine opposite in the form of the body of 'a man' to participate in a relation producing her feminine sexuality. Lanyon suggests that femininity is fluidly defined when he paints her relationships and her emotional responses, and as such may escape a masculine representational economy. Rather than bringing representation to femininity Lanyon goes in search of the registers and logic of femininity itself.

This is a political move because she circumvents 'the man' and perhaps suggests femininities not reliant on binary opposition. Where reciprocal relations saturate the world she is freer in choosing her own path to femininity from that 'force field of intensities' Grosz describes. Relations with the bull are not structured by social codes and cultural expectations, because out at sea there are no markers in space to structure behaviour. This is a fluid ulterior space where she can perhaps examine her own desires without those of masculinity bearing down upon her, objectifying her. So Europa tells the story of a feminine sexualities, which may or may not involve masculinity and when it does, it is not as we know it, but in the form of an animal.

So in Europa the question of what is a 'woman' or what is an 'animal' is not important but probing the processes and effects of becoming woman tells a more positive story. For Grosz (1995 p185) this way of thinking is a way of '*levelling the hierarchies between ideas and things, human and animal, organic over in-organic, male over female*' (p185). So what happens to Europa when Peter Lanyon depicts her and is it possible to think about his painting as 'productive and innovative, experimental and provocative'? (Grosz 1995).

Gillian Rose (2003) advocates taking a position in research where questions are formulated in a way that hold them open to the unfamiliar. This position onto the world involves an embodied

approach where *"the implications of how we live our body in everyday life are by no means obvious or straightforward"* (p48).

In his depiction of the female body, as a specific woman, Lanyon asks question about how exactly *his* body as a framework for knowledge, is capable of making a space for her to embody the same skills for being in the landscape. Because of the processual nature of his subjectivity seen to be produced in experience in these landscapes, the 'norms' by which the woman is produced as female are not part of a patriarchal order usually seen. To think about touch, not just 'desire' for another is not to presume sexual relations but to be interested in the production of sensation of movement, process and transmutation. Its appeal lies in its capacity to reorganise the body's forms and sensations.

In *Europa* (1954) there are no recognisable spheres to which she is confined, the domestic for example. She is not marked out as a particular kind of woman by her dress, or the place she inhabits. To describe a female body beyond the points of contact he has with it and evoke a feminine subject he turns to mythology. This socio-cultural 'hook' gives the bodily a narrative. In the story of *Europa* and the bull then, the relationship between sexually specific bodies and how they become categorised, as feminine, as animal, or as masculine, is played out.

"Europa did not start as a straight forward nude. The nude girl who crystallised a long process of interest in the bull and the woman at Anticoli was discovered in St Ives after I returned from Italy. Two plasters – the bull and Europa - were done to develop this image, the bull before I met the nude and the Europa modelled directly from her. The painting is in fact a portrait of her but this occurred at the end. My aim was to paint her nude and at one stage this did occur but I lost the image" (unquoted source, Alan Bowness, Cimaise April 1960)

Margaret Garlake (2003 p62) works through the relationship between the myth of *Europa* and the process of painting for Lanyon. She says *"when Lanyon was developing a painting the myth provided a focus, a direction and a rationale for a set of ideas that were formulated*

through drawing ". She goes on to say that drawing was "*a way of organising his looking, as Bryan Wynter put it, and of articulating the intricate nexus of his ideas*". And so Europa, as Garlake says, like all myths was attractive because of its existence in many versions. In its suppleness it stretched with him from Italy and its contemporary customs to the shores of St Ives and the life drawing classes of Corsham. It embodied the substance of such places and ideas as they were fed through his travels and memories. As myth it belongs to no-one and everyone, it is fluid and lived.

There is an earlier drawing of a bull, made at Godolphin which pre-dates Europa and its associated drawings. For Garlake the style echoes that of these nudes in its use of thick lines, its fluidity and economy of line. The memory perhaps of this bull, at home, at Godolphin, about which he wrote so fondly during the war, led to a familiarity with the animals in Anticoli. The style he used previously recalled too in his freedom of movement later, away from home. And those bodies of animals are a tactile terrain over which his brush strokes swept, his paintings not suggesting a whole creature, objectively defined, but one which comes to know through touch, and shared experience, so his Europa gathered her a memory of flowing movements and definite edges echoed in the bodies of his nude model at Corsham.

So this painting tells a personal story of being at home in Godolphin, and the bull kept there by his brother-in-law. It tells of his return home during the war, on leave, where he stood and sketched the animal in the field or perhaps saw from a window at the big house, in a place about which he had a renewed attachment, the distance of being abroad, in Italy during the war and its unfamiliarity, its brutality, hardening those ties to a place. And then of his return to Italy after the war, and an animal recalled in myth, stirring memories of home, touching a emblem of his ties to Italy and to Cornwall, where the nude model he sought in Anticoli was not available and so the woman of his Europa, as he says, he found on the shores of a Cornish

beach. So this story stretches over time and space, it flows in and out of Lanyon's own houses. In it then, Lanyon also worked through his gendering of the landscape. Lanyon's paintings of bodies retell the story of his own bodily encounters. They are very much a view from somewhere.

If specific forms of masculinity and femininity arise from these moments in time and space they can forge commonalities as well as differences. The coming together and moving apart of beings, as bodies, describes a process of 'accumulation' of the self, (Bergson's *duree*) and therefore gendered bodies will gather their particular subject position as they move through the world. How this difference comes about is perhaps most significant in this line of thinking, and Lanyon's paintings trace this process, or are indeed part of the process.

In Grosz's line of thinking, because the body itself is mutable. "*Bodies ingest culture to make themselves, and culture thus becomes corporeal ... conversely ... the cultural needs to materialise itself corporeally*" (Rose 2003 p56). As Rose states, Grosz attempts to pull the cultural and the natural through each other. The biological body is pulled through the cultural body. So sex is pulled through gender, they mediate each other (p57). In Lanyon's encounters with the woman he paints or the landscapes he walks through, the places he visits, requires a modulation where his own integrity shifts and his own sense of self moulds to the shape of the place (After Rose 2003). As he says

"I went to Anticoli in February just after getting back from New York and I think that was a wise thing. New York is poisonous for me because I become a completely desperate person – perhaps because the real one is locked in a private anguish somewhere and is only manifest in paint ..." (letter to Bowden, 16th November 1957).

The shape this takes is perhaps not fully within his control. He seems not to like himself in New York but to find himself more agreeable in Italy. The sense of difference he gets alters his

integrity, his identity, but at the same time forges this sense of self, as inflected with the places he has been. I suppose this can be conceived as what Irigaray calls an 'openness' to difference which does not lose its integrity in the other, but neither does it swallow and engulf (quoted in Rose 2003 p63).

The form this 'openness' takes is creative and co-constitutive, unpredictable and perhaps one can never be fully in command of the form this takes (after Thrift and Dewsbury, 2000). In fields of difference there are similarities and divergences, allegiances and oppositions where resistance and play might occur in equal measure. To be open to such difference is one thing but to question it, and seek out new alliances is perhaps the next step.

To be related to another in a particular way might be more acceptable in one scenario than another, in one place rather than somewhere else. To be in a 'dominant' position in relation to a hill top has different ethical implications to being orientated the same way to a real person, to their substance and self. To find a common language and to work through differences is a task which could be undertaken in seeking a more positive understanding of becoming but is perhaps better thought of as a process too, of asking questions and being open to their answers. Openness has to be reciprocal. As Thrift and Dewsbury (2000) remark in their reading of Deleuze's ideas on 'being-in-information' the aptitude of relations between affecting and being affected, in their varying velocities characterise those becomings. Deleuze and Guattari's ideas are attractive to Grosz also (1995 see chapter 11).

Lanyon inhabits of a realm of the nearly understood but never fully realisable which are manifest in his paintings. They speak of '*other possible worlds in our world, and other histories within our history*' (Thrift and Dewsbury, 2000). Thrift and Dewsbury (2000 p411) turn to Deleuze to explore '*what we are*' by thinking through the relationships between human and

non-human. I take the painting *Europa* (1954 figure 55) as a point of departure from Peter Lanyon's biographical trail to explore the possibilities of femininity he suggests in his touching of this story.

Europa, Lanyon and the colour red

"In some parts of Italy it is still customary after the wedding night to hang a red blanket from the window" (Peter Lanyon, notes for slide lecture British Council 1963).

This red colour too then marks the porosity of the body's surface. It points to a coming together and a disintegration of subjectivities and substance. In redness lies a point of contact, a site of intensity, a coming together and moving apart through which Europa and the bull, the newly married couple, become something new in their communion.

Lanyon conflated two myths when he wrote about 'his' Europa. The myth is described above where the bull takes the Phoenician woman from the shores of Italy to Crete. The bull is the God Zeus in disguise, and he 'seduces' Europa. In Aeschylus' writings Europa is telling her own story, and she makes it clear that Zeus sent the bull to fetch her (Robertson, 1957). In this she is not 'seduced' by Zeus, but knowingly goes with the bull, which is as it seems. Told from her own perspective she has control of the narrative too. So she willingly goes with him and in this I think it is a mutual decision rather than a tale of dominance and the 'stealing' of the woman thought of as a possession. On Crete, she is queen but there is no king as her counterpart, Zeus, or the bull, are absent. Perhaps Europa signals a matriarchal society. Lanyon equates this myth with that of the Minotaur, stating that the offspring between Europa and the bull is the bull-man hybrid who lives in the labyrinth at Knossos, Crete.

"Europa and the bull. The God disguised as a bull carries the princess away. She becomes the bull- woman and bears the minotaur" (PL Rough notes for slide lecture British Council 1963).

So in his story he draws on several retellings of the myth of Europa, and perhaps conflates it with the minotaur too. Robertson (1957) states that texts by Homer suggest that the canonical version of Europa's story, with the Zeus-bull, was told by Hesiod and Bacchylide, it is also in Homers Odyssey, fragments of Aeschylus's writings, and these versions are those I suspect that Lanyon knew. From the start there is no definitive story¹⁹. Robertson's article focuses on a vase, from the end of the 5th century bc., with a depiction of figure supposed to be Europa. He states that she is too is a 'red figure'. So Europa has a history associated with red and in Lanyon's painting this is repeated²⁰. Red is the agency of women and the history of their self determination.

Conclusions

In Europa the woman is 'taken' by the bull. So this story not only works through relationships between human and non-human but also twists them up with the relations between male and female. Sexual difference based on bodily differences runs through relationships between bodies in the animal kingdom too. In his creative projects Lanyon may well have been in a position to think in alternative ways about what our bodies are capable of becoming. He does not shy away from gender and bodily difference as a continual theme throughout his work, but takes sexual difference as part of a mutual reciprocal part of how we move in relation to each other. His work is then a 'muscular' art founded through bodies and difference and movement; though time and space. This is what Thrift and Dewsbury (2000) call 'kinaesthetic', emphasising a physical sense of learning which involves the 'external' stimulation of the body's capacities to move. This capacity then is multivalent and runs in all directions between bodies and objects.

Thrift and Dewsbury (2000) take Judith Butler's ideas about performance as a starting point in their essay. Her ideas are used as a basis to lay out a different way of approaching

performativity. However, they seem to lose sight of Butler's politics as they depart from her way of thinking. The 'politics' of the body, its social and cultural significance in configuring relations between people, is still there, as a remainder. Asking what exactly becomes of this in phenomenological thought is what I would like to address here in terms of gender relations. Perhaps it is a legacy of modernism's striving forwards, to better previous ideas, to progress. The idea of a 'critique' and then picking out the weaknesses in other's approaches will always forge a negative/positive relationship between the past and the present, then and now. There will always be a void which needs filling, or a ladder which can reach a little higher.

Writers such as Irigaray tend to subvert this line of academic pursuit as part of exploring other ways of thinking. Seeking to embrace paradoxes and accept a non-linear or contradictory set of ideas might be a political move as much as an academic one. Some things might work to a different logic. Irigaray's *Marine Lover of Friedrich Nietzsche* (*Amante Marine* 1980, tr. Gill, 1991) is just such a polemic. It is very different from other critical engagements with philosophy in its voice and its position as a creative imaginative work. Irigaray assumes the position of Nietzsche's lover and as the sea. She takes on these imaginative qualities because in her reading of his work he is seen to have a 'fear' of fluids, they do not appear anywhere in his texts where as earth, fire and air feature often (Grosz, 1989). From here she can ask a myriad of questions to which there are no 'true' answers, and can not be answered by Nietzsche himself of course. Grosz (1989 p168) describes what Irigaray does in this text when she says

"Irigaray has been concerned to explore a mode of women's materiality and corporeality which has been unable to find adequate representation in phallogocentric paradigms".

Irigaray takes the four elements and the writings of pre-Socratic philosophers as theoretical systems outside of mainstream philosophical discourses. Lanyon situates himself within

similar realms beyond traditional landscape painting's visual limits. Lanyon takes an imaginative leap into the water, and in the next chapter I explore this further.

In this chapter I took Lanyon's *Europa* and traced his biographical paths through the stories it tells and the places it refers to. Using a strategic reading of this painting and that of other 'portraits' of women I argue it is possible to detect the agency of femininity. Peter Lanyon's focus on touch and his atypical approach to the 'nude' say as much about his own masculinity as they do about the femininity he depicts. What this chapter suggests is that the materiality of the 'subject' holds some of the clues to a broader, potentially, but not exclusively, positive way of thinking through the sexual specificity of bodies and places, human and non-human matter and form.

CHAPTER 9: A LIFE AQUATIC, A LIFE PNEUMATIC



66. *Long Sea Surf* (1958)

Long sea surf is “connected with the story of Europa ... this is a story about a girl on a long beach near Lands End where the waves come in directly from the Atlantic. She’s very close to the sea, right at the edge of the surf which runs up the left hand side of the picture, squashing the figure against it” (British Council Lecture 1962).

A LIFE AQUATIC

Introduction

Long Sea Surf (1958) links a focus on myths and bodies to sea and air. It performs a geography of Lanyon's own movements and experiences of home and abroad, and relates to s sense of time connecting experiences over space. It reaches back to *Europa (1954 figure 55)* (1954), to Italy, into Classical History, but crucially it reaches out to the sea.

As the last chapter describes, exploring 'other' elements involves a critique of the reliance on 'the earth' in western academic traditions as 'a concept to think with' (ten Bos 2008) after Deleuze 2004, see also Rainbird 2007, Irigaray 1983, Grosz 1996). Below I explore work done on the materiality of water, sea and air, and then attempt to understand how their substance, their material qualities, register with the idea of co-emergent places and materialities, bodies and subjects. This involves looking at how geographers and feminist philosophers have taken up the idea of thinking fluidly. *Lanyon's* seas provide a way of exploring this materially. How amorphous geographies might emerge as a logical move upwards, as Lanyon takes to the air, is explored in the last section.

Here I return to my aim of exploring material, embodied and sensuous relationships between landscape, history and biography, and extend this by seeking out those connective spaces between land, sea and air which Lanyon occupied and painted, and how they might be thought through in different elemental registers. This involves recognising the agency of birds too, for example, along side that of the 'elements' themselves.

Maritime shifts

The history and geography of the sea and water has been lapping at the shores of a cultural and historical geography and it has now perhaps broken the sea wall, as watery ideas and new

fluid areas of research flood in to cultural geography journals and conference debates. The time for an examination of the histories and cultures of these areas it seems, has now come too.

Cultural geographers have taken landscape and run with it as a concept (Cosgrove and Daniels 198, Matless 1998), or through it, as an engagement with the world (Lorimer 2003, Lorimer and Lund 2003), while others delve deeper into the land in terms of caving (Cant 2003) or studying concepts of nature or animal geographies (Whatmore 2006), there has been a more recent branching out of cultural geography's roots. In exploring the politics of Geography's others, researchers like Whatmore (2006) and Dewsbury and Thrift (2000), have asked where geography should go from here, and materiality it seems is answering the call.

"Through these diverse currents, cultural geographers have found their way (back) to the material in very different ways that variously resonate with what I take to be amongst the most enduring of geographical concerns - vital connections between the geo (earth) and the bio (life)". (Whatmore 2006 p601).

Peter Lanyon's work suggests the sea and the air are materiality significant here too. For cultural geographers the air and the sea as largely unexplored until recently²¹. Anthropology and Archaeology have begun to think through what a history of the ocean might be like too, also taking leave of their roots in more earthy methodologies (Rainbird, 2007).

"My preference is for lonely places where physical danger and challenge are met. For high places and for edges. Painting as adventure" (Lanyon 1962 notes for article for *Painter and Sculptor* 1962 quoted in exhibition catalogue 1992).

Paintings such as *High Wind* (1958 figure 68) and *Zennor Storm* (1958 figure 67) relate to this preference.



67. *Zennor Storm* (1958)



68. *High Wind* (1958)

The routes of geographical knowledge are also voyages of discovery (Buttimer 1985), in which such connective spaces might be better placed to critique modernist emphasis on solidity, stasis and binaries. As MacDonald says

"[T]he sea is being rediscovered in geography not as an undifferentiated empty space between the land (where the real action supposedly takes place), but as a culturally configured site of knowledge and power where philosophical, scientific, and aesthetic discourses intersect with socio-economic, technological and political forces" (MacDonald 2006 p630).

Miles Ogborn (2005 see also Morris 2005) also notes how Atlantic geographies have opened up new areas of research that disrupt historical periodisations which assert notions of progress and development. Some of this research has focused on the ship as a space of knowledge production, a site of material and political space, while others focus on the sea 'itself'. MacDonald (2006) explores the ways in which the sea is also unsupportive for marking boundaries or declaring ownership. In this sense it is anarchic; it resists the fixing forces of nation states and is often the site of international conflicts. Perhaps earlier feminist work calling for knowledge to be reflexive situated and positioned (Rose G 1997) might call also for knowledge to acknowledge geographies and proximities. Bull (2009 p445) responds to this when he says

"waterscapes can be considered as liminal spaces as they enable masculinities to slip and reform. Therefore what emerges is a cadence to masculinity with different subject positions becoming significant in different spaces".

Here I have followed Lanyon's travels from the Atlantic coast in West Cornwall to the Mediterranean coasts of Italy and over the Atlantic to America. The sea, the colour blue, flowing through Lanyon's biography and painting, is now addressed directly. From 1957 the sea filled his canvass as the land receded to its edges. Blue dominates while red is a flicker between the waves; green is relegated to the margins. Coming to know the sea for Lanyon was

much more specific and embodied. His knowledges about the sea here are understood as mobile and relational, as embodied and sensuous, not 'liminal' but central to life.

So when Ogborn suggests an approach that emphasises 'moments of movement and negotiation and their residual effects' (2006 p382 after Nussbaum 2003) my research here fits approximately into this category²².

The 'social and material order' of the sea and shipping can be seen to bear the negotiations and agency of and between multiple groups and individuals, not just elites, reciprocally forging *their own subjective identities in processes of travel and trade* (Featherstone 2003 p398). Telling plural stories of resistance and cooperation between and within groups, where limited and partial agency matter and have effects which surface when thinking about the sea. So thinking about the Atlantic spatially and creatively is for Featherstone, and in a different way for Lanyon, productive and full of potential.

Knowledge and the seas

For Connery (2006) the terrestrial nature of knowledge disciplines and administrative practice are questioned by thinking with fluids/fluidly, and this chimes with Irigaray's work on the solidity of thought in what she understands as masculinist philosophical traditions which have material effects (Irigaray 1980, 1982).

However this 'oceanic turn' does not often cite Irigaray's work or the gender politics of thinking about the spaces of sea and air. So I situate this project between disciplines and between Irigaray's elemental politics and current geographical thought. The ease by which the ocean seemingly slides into dematerialisation is connected to a more enduring history of

'ocean annihilating vision' (Connery 2006). How the ocean has been thought of historically as 'no-space' as empty or a 'void' is questioned.

Connery cites the work of Edward Casey (1993, 1997) who suggests that chaos is a place in western thought and that place is the ocean. The horror of the void, of 'placelessness', makes it a challenge to 'thinking and being' because it is impossible to think without being somewhere. There is an indissoluble bond between thought and emplacement. Up until about 1750, depictions of the sea were centred on the creation of 'man', and this 'vestige without form' was outside of his dominion full of biblical and mythical portrayals of dark and mysterious oceans, full of sea monsters and man eating whales, the bringer of catastrophic floods and a threatening 'great abyss' (Coulson 1994 p2).

It is here then that Luce Irigaray (1982, 1999) starts to think about the feminine. The feminine is cast as equally placeless and vacant (Rose 1996). And the very basis for all this thinking is geography. So for geographers it must be a relevant area of study. Considering the politics it engenders, it is a necessary consideration here.

The self and the sea

At the centre of Connery's argument (2006 after Casey) is an understanding of the body as both emplacement and a place in itself (after Merleau-Ponty). Bodily orientation in the ocean is different. Connery notes the possibility that phenomenology may have 'revealed, inadvertently, the limit point of place-based knowledge, at oceans edge?' (2006 p508). Feminist philosophers might argue that this is where the limits of masculine representational economies and legitimacy reveal their reliance on solidity and the exclusions this imposes. It is here that Peter Lanyon chose to position his work, as he said 'at the edge of landscape'.

So the terrestrial character of knowing itself needs to be recognised. As Irigaray and Gilroy have shown too, there is often much at stake in thinking fluidly or not. In western thought the ocean is absolute exteriority (Connery 2006) and in this space then, for Irigaray, the feminine is also exiled, while for Lambert, Martins and Ogborn (2006) it presents an opportunity to think spatial relationships, and spatialised relations differently. They note that considering the imaginative and sensuous geographies of the sea opens up new experiential dimensions and new forms of representation.

Watery philosophy

Using ideas from Heidegger *together* with thinking about water Buttimer (1985) '*seeks broader horizon's on nature, thought and being than those which our anthropocentric and settled worlds in the west have deemed edifying, ideologically defensible, or rationally arguable*' (p260). She poses the challenge as not concerned with picking apart how particular 'wholes' are constituted, but '*rather it is one of discovering ways beyond them toward a broader vision of humanity and the world*' (p260). So thinking of Lanyon's life geographic engenders a receding of wholeness and an embracing of what comes along, the flotsam of life, a life aquatic.

In terms of thinking about landscape then, the ambiguity and immediacy of sensation is bound up with local and historical materiality, sea and wind tear at its edges. The specific agency of each of these 'placings' or elemental positions is worked through as Lanyon's sensuous paintings take us on his journeys in and through them.

Fluids and representations

In David Crouch's (2010) work too the idea of landscape as fluid is explicitly applied to Peter Lanyon's painting. *Lanyon does not repeat oppositions between realism and constructionist*

arguments but explores those *'uncertainties, complexities and energies'* of the material environments he immersed himself within, *'including those of human embodiment'* (Whatmore, after Stengers 2003 p92). But what happens to the social and cultural when the material basis for their recognition and potential durability are removed at sea, or airborne? As Crouch (2010) notes representations prefigure and frame the world but are also produced through practice as the products of living.

Strang (2004) recognises how water's characteristics are somehow key to its meanings, transmutable, changing shape, flowing from one place to another, reflecting light and movement, calm or rough, as steam or ice. *Still water, untouched by wind, reflecting light, was a mirror held up to the sky and to those faces peering into its watery surface. It is both a surface, reflection, and a world beyond.*

It is the spacing or *'espacement'*, in-between bodies, which Manning (2007) recognises as potentially political. To touch, Manning says, is eventful; *'it produces an event'* (p12). To touch is to feel the contours of our existence and to create new parameters. Touching, is as Manning says, to *'interrupt-ourselves'* but to be so immersed is to press pause perhaps on narrative, or linear narrative thought, for a short space of time. So water and air register differently. Their layers and currents are not visible worlds, the politics of vision and its histories are replaced by politics of touch, and sensation, visually inflected.

This is not a *'pre-social field'* (Thrift 2007) but a different elemental environment. Water is not an object or body with which to *'co-produce knowledge'*, the practice of water and air perhaps make them relevant but differently so? Water forces a consciousness of embodied action, it does not respect the boundaries and surfaces of bodies, and it mobilises other sorts of movements, even as it restricts. Swimming is manifestly different in terms of its sensations

and the movements required when compared to walking for example. To it we are its unthinking passive unrecognised alterior, even when we are *in* it, we are not *of* it.

Feminism and fluids

"But endless rapture awaits whoever trusts the sea. For as she rises and falls, so ones rapture swells and sinks. Whether the sea is rising or falling, nothing changes in the enchantment of the living – moving about endlessly. And does it matter if the sea is pouring over the beaches or sinking back into its bed? Doesn't one will the other, and the other one? And isn't it the passage from one to the other that makes for eternal good fortune?" (Luce Irigaray 1991 p13).

Luce Irigaray (1991) questions the associations of women's bodies and an apparent closeness to 'nature'. Women's bodies as the 'source of life' of the womb and amniotic fluid seem to drive this line of thinking, but instead of challenging this she takes a different route, by *becoming* watery, fluid, quicksilver.

The lack of engagement of water by western male thinkers (until recently) and 'masculine culture' is a source of strength and power for Irigaray. As a site which registers different 'material' inscriptions, and its associations with the feminine, it readily embraces her ideas, and she readily embraces its power. There seems to be no talk of water without gender or sexuality shadowing the discussion.

Lanyon's landscapes explore this, sea and air pose different questions, they 'take away the solid ground' on which the illusion of 'a path which holds up under his step' brings him back to familiar lands, and so to a de-familiarisation of self, to question his being-self-place (after Irigaray 1983).

Lanyon shakes up binaries of feminine reproduction, passivity and embodiment, of fluids and solids, and subjects them to an elemental logic energised by those prevailing South Westerly

winds skitting across the Atlantic, urging on great swells of water, making contacts across the spectrum of interactions which forge a sense of self. I touch on this in the previous chapter when discussing Lanyon's nudes and take this idea further below in reference to his 'sea-scapes'. Femininity and masculinity here are always equally potentially productive, or not-productive, and contiguous with other aspects of ones being. Effaced through the sexed body, becoming 'a woman' or 'a man' involves multivalent surface contacts, these are elements of morphology. As the sea meets the land it produces an event, a rhythm of its own, lapping at its shores. But to touch is to feel the contours of our existence and to create new parameters, between sea and land, masculine and feminine, here in the event which defines their edges (Manning 2007).

The land as female

As that which can not be figured within the logic of masculinity but is at once its enabling condition, the sea, or indeed the air, in Lanyon's gendering of the elements functions 'improperly' (Butler after Irigaray 1994 p151).

Occupying this improper position is the 'feminine-as-itself' for Irigaray, as the sphere of solids and representation can never belong to her. The feminine always exceeds matter and the impossibility of the sea, I think, is its receptacle in Lanyon's land-sea/female-male economy.

Masculine *and* feminine emerge too in Lanyon's sometimes subversive images. The sea functions as Irigaray's 'unthematizable materiality' (Butler 1994).

"And this inscriptional site or space is, for Irigaray, a materiality that is not the same as the category of "matter" whose articulation it conditions and enables. It is this unthematizable materiality that Irigaray claims becomes the site, the repository indeed, the receptacle of and for the feminine within a phallogentric economy" (Butler 1994 p151 emphasis original).

While Lanyon outlines the edges of this un-thematizable fluid sea he rarely paints only the ocean. In his work it is marked by its edges, where it breaks down, is liquefying in its

properties, and is considered in relation to other elements, bodies, matter, but the sea still holds its secrets close.

Lanyon's seas

From the early 1950's Lanyon's 'land'-scapes often set sail on the sea or dive beneath it. Lanyon had a snorkel and so experienced the world visually from beneath the waves too. From childhood into adulthood he swam in the seas around his home town of St Ives. He was part of a community surrounded on three sides by the ocean, one centred on fishing, where sea faring has a historical and cultural association with the growth of this place. Even in agriculture seaweed fertilized the land, the salt marshes around the Hayle estuary providing grazing and reeds. Lelant, where Lanyon first met his wife, and the church yard where he is buried, stands on this tidal inlet. In words Lanyon has described his particular conception of the sea as male, or a 'male element' and the 'land as female'. In his paintings then, it may be possible to trace his personal working through of experiential and ontological differences (Olwig 1995) found in both his experiences of the sea and the land and 'male-ness' and 'female-ness'. To paint 'nature' as male is a revolutionary act in terms of hegemonic ways of seeing 'nature' as female, and passive. Focusing on the sea makes a place for 'man' *in* nature.

Chris Stephens (2000) notes the psychological resonance of the sea in early twentieth century literature and culture. He draws on Rosalind Krauss's description of the sea as

"a special kind of medium for modernism, because of its perfect isolation, its detachment from the social, its sense of self-enclosure, and, above all, its opening onto a visual plenitude that is somehow heightened and pure, both a limitless expanse and a sameness, flattening into nothing" (Krauss 1994 quoted in Stephens 2000 p21).

He understands this as a move away from histories and ideologies based on paintings of specific places, and towards a renewed individualism. He sees Lanyon's engagement with such

themes as landscape as *'the key to self-definition in defiance of the anxieties of modernity'* (p 23). But given Rainbird's (2007) research into coastal communities, and Lanyon's socially conscious practice, the sea is perhaps more of a knowable place than those distanced from it, materially, theoretically, imagine.



69. *Silent Coast* (1957)

"Stillness on a deserted coast. Painting of a pause, a moment in time. After a year of elimination I produced the Silent Coast which became the first of many weather paintings and led to the later paintings of air rather than the shore or coast" (quoted in Lanyon A 1990 p168).

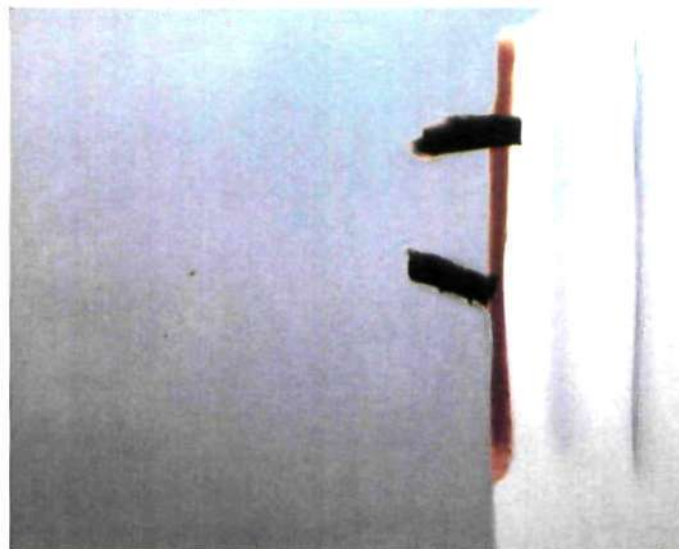
In 'everyday lives' it is more than a concept, a 'textured space'. Perhaps a humanist line of thought would conceive of the sea as isolating (Romanillos, 2008), but given the 'non-human

agency of nature' (Cloke and Perkins, 2005) in some other approaches it could be thought of as embodied and 'full' rather than an 'empty space' or 'nothingness'.

Silent Coast (1957 figure 69) anticipates Lanyon's aerial landscapes. This painting is a counterpoint to action, and as he flew I think Lanyon explored the pauses, silences, absence of action, of affectual registers. The two bulbous blue forms resonate with his theme of 'two', two bodies of water, they could be sea and air, or two air masses, squeezing together (Stephens 2001). He said

"it was a very calm picture, with everything simplified and pushed right to the edges. I painted it from very high up, looking down on a broad expanse of coast. Everything was still and slow-moving, as on those days when after stormy weather one gets an extreme silence and restfulness around the coast of West Penwith" (British Council Lecture 1963).

This painting registers the absence of sound, and the pressure exerted by 'air'. So while in psychoanalysis agency is measured in movement, the ability to determine ones own mobility, is 'active', mobilising, Lanyon asks how is 'self-determination' instantiated in stillness, and does it call forth another explanation of the agency of the elements. Lanyon suggests how stillness orientates the subject too (figure 87 figure 74).



70. *Two Birds* (1962)

Lanyon's paintings then, force the viewer to consider these moments and places, as one. Or as Lanyon might have it 'two place' (*Two Place* (1961, figure 72) *Two Diving* (1962 figure 95) and figures 70 and 71). They can't be separated, sea and air, masculine and feminine, land and sea. His work materialises elements of identity, of experience and place and seeks out ways of deepening the layers of understanding of the edges of experience, landscape and memories.



71. *Two Close* (1962)

He seeks to suspend the moment when feelings of disorientation are spirited away and focus on the significance of the fleeting. He tries to re-evoked the feeling of falling for example which is very specific and induced by a certain physical state which is not easily replicable in everyday life. His paintings ask questions about how it is that these experiences and places come to be glossed over, sped across in order to maintain the stability offered by being within a defined place or defined emotion. He explored these slippery edges in his practices and in his

paintings. Folded into them and made durable are these moments he experienced on 'the edge of landscape'.



72. *Two Place* (1962)

His work can point the ways such edges are sidestepped, how cultural and social conventions leave out the slippery edges of places, memories, and people. He makes visible the untellable, unrepresentable, and breaks up the idea of a linear path leading from one place to another, one moment to the next. Thought of as 'facilitating' meanings of places and selves, feelings,

sensations and bodies are nuanced through their encounter and therefore their meaning is always in process (after, Desilvey 2004). The sensed traces of body, land, sea and air produce certain effects.

They are distinctive and recognisable in their evocation of mobility, fluidity and processes but they are not solid 'things'. As such they

"contribute their own resources and potentialities to an encounter... generate effects that register as knowledge about the past ... foster the transmission of memory traces after the 'original' rememberer, the person with a direct experience of the material entity has passed on ..." (Desilvey 2004 p 27). In *"the interface between materiality and sociality, different agencies - discursive and practiced, textual and tactile - contribute to memory-making practices"*.

Looking at Lanyon's work sea and air can figure here too. So it is not the solidity of the 'thing' but its sensual character, not its 'materiality' but its elemental temperament, which is active in evoking different memories. To break out of the representational 'language' of a post war British masculinity Lanyon had to seek out the non-representational.

As Rose says (1996 p59)

"The real is simultaneously concrete and dynamic, yet both these qualities signify the masculine; the non-real is simultaneously fluid and imprisoning but always engendered as feminine".

However, a reversal of this is demonstrated in Lanyon's associations between the sea and the land, where the sea is gendered masculine and the land is feminine.

"I see now that the rough sea is the male element and that it is between coming in and receding, that the Western Hill is the female element. The turn, the return element is the anchor, the organisation of the picture which is perhaps almost a form of authority, a form of behaviour..." (TAV210AB, *Offshore* (1959 figure 21), a description of a painting in progress, June 1959)

It is the moment, at this stage of the tide, in this state of engagement, that Lanyon identifies familiarity with gender relations.

However the association with the sea as masculine engenders masculinity with similar characteristics. Through painting it is as if Lanyon recreates the actions he has experienced. He says;

"I brought it back into the studio and began to paint again...I painted faster and faster and more certainly. The sea began to get rough, and it was then that I think the whole thing clicked. I began to paint faster and the painting came about in about five hours of continuous painting." (TAV210AB, *Offshore* (1959 figure 21), a description of a painting in progress, June 1959)

Those experiences of outdoors are brought indoors, into the studio, creatively and re-emerge haptically, his body mimicking the motions of the sea. For Lanyon too, being immersed in the world was something he embraced and sought to evoke in his work, and so it seems, his paintings do 'go on without' him, 'sucking and stretching' in the landscape, towards Brendan Flynn and Martin Lanyon too. As Ingold (2005) says "it is one ... thing to think *about* land and weather, quite another to think *in* them" (p29). Peter Lanyon was fascinated by his own weather worlds, and learning to glide was a way of exploring this dimension further, attuned to the transformative potential of his surroundings, both out in the weather, in the landscape, and in the studio, consumed by colours and textures of paint. The margins of the body and the outside world become indistinct in Lanyon's painterly landscapes;

"I would not be surprised if all my painting now will be done on an edge – where the land meets the sea where flesh touches at the lips" (1954 letter to Bowden).

He wrote this as he was engaged with Europa, between trips to Italy. So it seems he comes to the edge as a place to paint, via the human body, by way of mythical narratives, by way of embodied physical relationships with places and people, through his memories of home, of cliffs and shores, and beaches, and the precipices of hilltop communities in Anticoli.

What is interesting is the specifics of how, in threads his own paths through the 'meshwork' of the 'environment' issuing forth from the lines of relationships which constitute it as a 'tangle of interlaced trails', not a 'cohesive whole' (Ingold 2005). This is what there is between land, sea and air.

His awareness of the world about him, running through him, and desire to capture this 'life' in his own crafting of objects is what occupied him daily. This biography of Peter Lanyon tells of the peculiarities and particularities of his entanglements, and looks towards his actions and relations to objects as they tell a story of his life. Tracing his involvement in the coming about of places and landscapes necessarily re-conceptualises what geographers might understand as 'effects', wind, rain, sunshine, and 'objects' rocks, soils, birds, trees, as 'surfacing' through the webs of knowledge and touch through which they move.

A biography of Peter Lanyon opens up the outdoors, (Cant and Morris 2005) and tells of a way of being in the world, which facilitates an understanding of the relationship between agency and materiality; embedded in his creative practice, embodied in the relationships which tell of his life, between objects and people and places, and emerging through the very practice of this research itself.

Definitions and distinctions between these must be maintained in what they suggest as they happen, in the moment, in Bergson's flow of life. A closer look at how they are *done* reveals a lack of clarity and inherent instabilities within sea and land.

Watery paint painting water ...

As Lanyon took to painting the sea his brush strokes becomes more fluid, the level of reworking is not so evident at the surface of his paintings. Paint has texture, but it is also more often fluid than sticky. Lanyon's *St Just* (1953 figure 19) for example looks like it was painted with thick cloggy paint, or left to half-dry and then reworked. But *Silent Coast* (1957 figure 69) shows a more fluid use of paint. In painting with more watery paint, sometimes gouache rather than oil, he performs the movements of water in his work. It swirls and flows as if a wave has just broken on the rocks; its foam carried on eddies churning, bubbling in between those solid spaces. It is as if he acts out those moments in paint, rehearsed them in the studio so his own movements flow and weave wide, smooth blue lines across the canvass. Painting is a performance of sea, it *is* water. His embodied experiences and visceral memories of being near the sea, hearing its roar, its rhythms, its hush, leave their watery trace. And the nature of paint, unlike the sea, is that it dries, and pigment and oil combine and harden until the movements of the sea are held still; but they still-move as they are encountered, as the creative and imaginative engagement of someone else, in a different time and place is stirred to remember their own experiences of tasting salt on the wind, a glimpse of silver in the storm...Benjamin's rumble of thunder.

Turning Irigaray upside-down too, Lanyon can be understood to mimic, to mime the logic of the other, but not of the centre as Irigaray does. Lanyon as one of those trickster figures (Haraway 1991), mimes the feminine, the no-place, the sea, the air, he performs the events of making points of contact here, and brings them into view. To paint such places he had to recreate the bodily movements they engender when experienced. The notion that '*materiality ... is power, in its formative and constituting effects*' and is successful by '*constituting an object domain, a field of intelligibility, as a taken-for-granted ontology, ... as incontestable referents*' is whole heartedly challenged by Lanyon's seas (Butler 1994 p148). He makes way for a purposeful reaching out to the sea, to the void, to the feminine by enacting it as masculine.

As 'masculine' he mines the placelessness of the void, and shows in his painting that it is has effects too, it registers as it flows around existing, solid, earthy understandings – representations. He elides senses with water and sea and representations, social and cultural materiality with the land.

Rose (2003) engaging with Grosz and Irigaray, understands the sexually specific body as potential, the form it takes as a particular 'morphology'. Lanyon's morphology is worked out through paint; it records experiences and is part of this process. The shapes he takes on work through the potential of the masculine as a point of departure. As Crouch and Toogood (1999) say 'he does not paint movement but the sense of it', and in this 'the multidimensionality of knowledge' surfaces (p83).

Embracing disorientation

Socially and culturally privileged Lanyon uses his 'masculine' power of self-definition and takes flight. He brings non-representational space into a visible economy where it precariously wobbles, like one of his sculptures for Porthleven, it purposefully disorientates (Stephens 2000).



73. *Porthleven Boats* (1951-2) Tate Collection.

"...I am led to explore the region of vertigo and of all possible edges where equilibrium is upset and I am made responsible by my own efforts and for my own survival. Without this urgency of the cliff-face or of the air which I meet alone, I am impotent. I think this is why I paint the weather and high places where solids and fluids meet. The junction of sea and cliff, wind and cliff, the human body and places all contribute to this concern" (PL 1948 quoted in Andrew Lanyon 1995).

It is a simple move, to encompass rather than reject disorientation, to embrace the sea and the air. To attempt to describe their effects, the materialities they engender, and the ways they might position the subject, is not common to masculine centred knowledges. For Lanyon it was a source of inspiration, but more than this, of creative physical energy perhaps. How being in a differently orientated place, reciprocally orientates the body in other ways involves learning to be open to its movements, to the unfamiliar, and being curious as to where it might take you. Lanyon's seas are not painted with the purpose of control in mind. He does not try to 'represent' them. His perspective of the world is expended through being 'elsewhere' and being immersed through 'mutual incorporation' (Leder 1990). His own body takes up the affective responses of another, of the sea. Moving differently through the 'intercorporeity of

movement and sharing perspectives' (Leder 1990 p94) involves a going along with, an adventure of the senses.

Of a mural he was working on he wrote:

"Reading from the left there is a sense of echoe [sic] both of the past and of events across the sea, there is a suggestion of the Golden Fleece. This leads to a fast moving time of open sea impacted on the centre part where calm deep water is generated. Beyond this the movement breaks out again as if from behind (out of the idea of control) and sets up a series of waves braking onto a rocky coast"

(Peter Lanyon, Note on painting *Porthmeor Mural* for Stanley J Seeger '62, see figure 2).

The rhythmic feel of the paint on canvass flows from a shared rhythm of walking and talking in the landscape, and that of movements of waves and tides and seasons (Wylie 20087). This mural as he perhaps saw it, skits over time drawing the past into view. Equally there is a movement over space, 'across the sea', where the work traces his biographical routes through time and space, evoking them as intertwined elements, oscillating between places and times yet coherent in his experience and memories of them. The fissure of time and space are what feed into a notion of self as memories and flow into these crevices in experience of remembering the past and their trajectories, through Lanyon, into the future.

So Lanyon delves into seascapes in a physical and visceral way, rooting his paintings always in bodily experience, cultivating that connective tissue between mind and body, self and landscape. Again, he explores the *edge* of landscape. He goes to the literal, physical edge of the land and looks over that cliff into the sea, or straight out into the sky which fills the void where the land stops. To this end they also explore the theoretical edges of landscape, and to destabilise how exactly it comes about as it is encountered. To decentre the self is to decentre landscape too.

This points to the ways space and bodily orientation can be used to experiment with the character of knowledges, and also how everyday knowledge is also related to the environments, in which it occurs, the form that matter takes is open to negotiation.

Registering the sea as male, produces the land as its necessary outside, the solid as that which is unfamiliar, reflects the wobble of sea legs re-lighting on shore. But in Lanyon's paintings the sea is no longer exterior to the land, and land is no longer the solid *opposed* to the fluid sea. Traditionally, representationally, the feminine-as-itself can not 'be' anything at all, and so to give land to femininity registers a sense of self-constitution. It draws in a history of our understanding the land as 'material' as 'solid'. And to take the sea as male registers the excesses of masculinity, the bodies (their own bodies) which haunt the lives of men. The land has a history, a genealogy, and an elemental bias to presence which, as 'feminine' uncharacteristically refuses complete erasure.

But if the sea is thought of as a receptacle for that which is not representable still, it must remain 'feminine'. It remains so complicated to continue to think Lanyon's sea and land in terms of western binaries of masculine and feminine, so contorted and twisted, that perhaps they are so muddled and to become too contradictory, too obscure. His work enacts a sly, amused look at the binary gendering of land and sea. It is never that simple. As Rose (G 1996) recognises it is the relationality of space where the gendering of space is instantiated, rather than an actual, locatable, site.

This does not sit easily with the history of land as feminine in western tropes of thought and representation. Where then does the instantiation of matter turn into form? Where does a body move through in order for it to be recognised as a 'sensible object' as intelligible? In *taking to the sea and the air* I think this was the implicit question posed by Lanyon in his

paintings. Who am I here? And where are the edges of my body? How does this 'place' reflect back a sense of 'me'? Travelling through this medium what do I become? And how is it that this place comes into being?

Solids too can be re-formulated and re-materialised (Rose G 2003 after Irigaray). At this point of contact land–sea, masculine-feminine becomes sand, mud, dust, as all in-between states, not water, not rock, not earth, not fluid or solid, but viscous, sticky, gritty, clammy, glutinous. 'Masculine' and 'feminine' are not then pre-established. What Lanyon does is bring sexual specificity into the realms of accountability. The 'representational' basis for that subject to 'come into being', 'subjected to gender', and 'subjectivated by gender' is circumnavigated elementally (Haraway 1991).

This is not masculine or feminine space, the shore, the edge, the littoral is a point of contact where the 'material object comes into being only through *participating* in a form that is its necessary pre-condition' (Butler 1994 p 152 after Plato). As 'touching', masculine and feminine, as together *in a place*, this connective tissue, this point of contact, this event or moment, is painted out in Lanyon's shapes and forms which mime the shore, the cliff edge, and the muller.

For instance, he speaks about lying on the edge of a cliff above the beach at Portreath. Here he looks down over the cliff to the sea below, as 'the land meets the sea'.

" I lay down and looked over the edge at the waves coming, striking on the shore under the rocks there, and breaking off and going out to sea again" (Lanyon 1959, extracts from tape recording of *Offshore* (1959 figure 21).

The instability of the boundary between the sea and the land is evident and it is at this point, between the land, the air and the sea, where he experiences a specific sense of place. The

vertiginous visual experience of looking down through the air at the sea and rocks below produces an emotional and embodied response. Chris Stephens (2000) understands this as an openness to vulnerability, what Lanyon calls 'the unguarded back' (in Stephens 2000 p130). This vulnerability is paralleled in his 'treatment' of landscape and experiences with women as he approached each with an openness to their specificity without imposing his own 'will' or preconceptions' upon them consciously (Stephens 2000). Stephens equates this with a vulnerability through which a solid identity is established by 'posing a threat to self'.

Women, the edges of landscape, risky places, are understood to function as this blank space through which 'man' emerges whole. I argue that Lanyon's work asserts a 'place' where it is acceptable to be 'unstable' and male; masculinity is morphologically orientated differently here. There is no seeking out of 'solidity' perhaps even the opposite. Not in order to 'restore equilibrium' but to embrace it, and from there, take a look around; to ask what this formative place is like, what it feels like, how it is textured. Lanyon spoke about the movement of surf

"When you are close to the water, the horizon disappears. The surf comes in and undermines your feet. I am fascinated by this kind of unbalance, the feeling you have when you look over the edge of a cliff and turn your head to one side... In Low Tide the (surf) is much calmer ... there's a suggestion of a figure - right down in the sea, in the shallow water. It's a picture of sky and sea; there's no land in it at all." (text for British Council talk, 1962).



74. *Low Tide* (1959)

Lanyon describes *Low Tide* as '*a still figure at the calm edge of a silent day*' (1962 notes for lecture British Council Lecture)

Is this how Lanyon felt in his exploration of the rocky coasts of Penwith? Did he swim out of Porthmeor, encountering those fishy lives invisible from the surface, watery worlds, the reflective qualities of water preventing visual access to this place. To see this underwater 'sea-scape' a person must immerse themselves in it too, and in 'getting in' a whole set of other

bodily sensations are triggered. Lanyon snorkelled and swam, the sunlight penetrating the water, glinting off mica grains of sand, down from granite rocks and black-blue mussels silvery shards reminding him of the warmth above. The sea's power evidenced on the beach where once whole, carefully manmade objects are thrown back onto the land, changed, pulled apart, undone, restored to their original components. Seemingly solid outcrops of rock, smoothed by the weather, baked warm by the sun, are slowly subject to this deconstruction, made soluble, taken back to their simple states, separated out. Like a small child fascinated by the process of taking something apart, seeing each piece as it emerges from the whole, and then no longer recognisable as it was, its attention roams elsewhere, unable to put it back together, no remorse, it just continues on with its roaring or lapping, against the land. And these bits and bobs, the edges of landscape, are what Lanyon took with him; the memories and sensations, of being on a boat, of swimming, of how 'he' was in the water. They are part of an accumulated knowledge and drawn on necessarily in subsequent experiences and sense of place.

He collected the materials placed so carefully by the sea in a wavy line on the beach, seaweed and timber, drift wood and shells and worked them into his paintings, into the 'landscape', or airtscape he was creating.



75. *Turn Around* (1960)

The Atlantic circulation of objects, flotsam and jetsam, carrying with them silent stories of another place, mirrored in Lanyon's own paintings exhibited in New York. In winter when the sea throws up more, its force invigorated by south westerly weather, head bent against the wind, salt stung lips, eyes towards the ground in search of objects: objects waiting to be found, dislocated and at rest on the sand, their potential is another world of imaginative possibility.

Growing up here, swimming off these beaches, watching the boats coming in and going out again was a routine as familiar to Lanyon as his being there to witness it. The enduring patterns of his own experiences of the sea, an underwater world and a haptic memories of buoyancy, and coldness and the roar of the shush of the waves, the pulse in ones ears, an

infinite variety of conditions which are strangely familiar, repeated in an annual cycle of seasons, and weather patterns. The sea is, at the same time, both unpredictable and habitual.

The co-occurrence of sea and land is Lanyon's elemental route into 'thinking' (painting, being) through sexual specificity too. How to explain the co-occurrence of 'male and female' is asked by posing the question 'of what' is feminine and masculine? (Irigaray 1983). So as they move apart again which they must do, as the wave retreats it leaves its imprint, or takes a little of the solid with it, or leaves a little of its fluid behind, in a rock pool or a puddle, wet shiny black granite in sunshine. Butler (1994) describes how for Irigaray the figure of the 'receptacle' is that of the feminine, it is where form becomes a recognisable object, and where that form actively participates in this process so it can never be *fully* identified with the feminine. Irigaray then seeks out instabilities in the logic of the feminine as receptacle, so in order for the 'male' to emerge from the 'receptacle, or for meaning to come into being here, it must recognise the feminine as active even as it seeks to undermine this.

Lanyon posits the 'receptacle', as the sea, as male, in a sort of embodied thought experiment in paint, in practice as research, to see what happens. I think he concludes that it is the edges of land and sea, the points of relationality between men and women, where form and object emerge; where what we know as masculine and feminine emerge. The sea is not a condition of femininity as that which is necessarily unrepresentable, the sea and the feminine are not the same, the feminine is does not have the monopoly on the 'sphere of exclusion'. Because in practice, diving and soaring, occupying this space, as a real material space, feeling it, touching it, masculinity, if that is what his body is conditioned to occupy, can float here too. The *edge* of landscape is not where 'two *meet*', but the place which brings two about, 'prior to all knowledge and methods for knowing' (Irigaray 1983). It is the place of co-essence, where male and female are made of the same thing before 'their decline into specific aspects

of their destinies', being and metaphysics for Irigaray, solid and fluid for Lanyon (Irigaray 1983 p3).

Concluding seas

This is an on-going mobile immersive understanding of difference, where the agency of the feminine presents itself as it jointly shapes these zones of interaction, these sites of intensity (Grosz 1995). Speaking together sea and land, as flesh touching at the lips take on this gloopy quality, of spit and spume. And it is this, not the sea, not liquids or solids which is an anathema to 'traditional' sensibilities, but the place where they meet, the place where one state haunts the other, an in-between, unsure, sticky, emotional, embodied, 'excremental' place. For Lanyon this is a site of potential, an adventure.

Masculine and feminine constitute their agency in relation to the 'materiality' of the sea and land as they touch. Lanyon performs a material registering of the sea as he paints which tells stories of what Featherstone calls '*the temporary construction of on-going multiple articulations between humans and non-humans*' (Featherstone 2003 p397). Is Lanyon's message that the sea's rhythms and actions at the shore, are what matter, not what it 'is' in and of itself, because then it is 'nothing', endless, sameness, unless touched; in contact, reached for, touched it articulates a provisional being-together. Attention to the materiality and sexual specificity of the sea and the land gives back to masculinity touch, sensation and emotion, but also it puts agency back in the hands of the feminine.

So Lanyon's paintings of the sea bear the material presence of feminine agency. Femininity as itself, as capable of self definition, as non-representational space is epitomised by the sea and in his contacts with it Lanyon bears the marks of the feminine. The sea as male, the sea as Peter Lanyon, his paintings as biographical, bears the embodied markers of feminine power.

And because the body, male or female, is material, it too is located as the necessary outside to the representable, to comprehension, so in a parallel move the male body is returned to its products (Grosz 1996).

As Romanillos (2008) says the effects of this 'non-anthropocentric' or 'nonpersonal spatiality' are to destroy the subject but they do 'open up a sociospatiality based on singularities, intensities and finitude (after Nancy, 1991). Lanyon asks what happens when there is, what Romanillos calls, a failure of visibility. He goes some way to answering this through the precipitated effects of haptic experience emergent in his paintings of the air and the sea. In these moments when 'space unworks the subject' (Romanillos, 2008 p797) there is room for a different relationship between space and subject, space and object to surface. The idea that self and landscape are conditions of possibility rather than sites waiting to be inscribed with meaning is put forward in this post-phenomenological literature (Romanillos, 2008). Here though the critique is not only the phenomenological subject but the masculine subject too.

A LIFE PNEUMATIC



76. *Colour Construction* (1961)

"1659, from *L pneumaticus*" of the wind, belonging to the air," from Greek. *pneumatikos*, from *pneuma* (gen. *pneumatōs*) "wind," also "breath," from *pnein* "to blow, to breathe," from PIE base **pneu-* "to breathe," of imitative origin". (Harper 2010)

Introduction



77. *Return from Gorseth disguised as a Bard. Photograph by Shelia Lanyon*

In 1961 Lanyon was elected a Bard of Cornwall. His Bardic name was *Marghak an Gwyns*, 'Rider of the Winds'. The history of the word pneumatic echoes Lanyon's embodied geographies of the air. To breathe is to be of the wind, to be airborne is to move to the same rhythms as breath, aligning ones body with the elements.

Here I pick up Lanyon's use of colour from previous chapters and explore the air in terms of his bodily affordance described previously from the ground, in walking and driving. I also work through the political and sexually specific aspects of what it might mean to 'think pneumatically'.



78. *Blue Glass Airscape* (1960)

Flight

Solo Flight (1960 see *Airoundland* 1961 figure 1) was painted after Lanyon's first solo flight in a glider (a red one) and is typical of how 'the symbolic' and 'reality' clash in Lanyon's work (Causey 1971). In this painting Causey (1971) recognises the 'track' Lanyon leaves across the surface of the picture. He notes the reoccurrence of red, and how here it repeats earlier application in reference to excitement and risk, occurring only in such vividness in *Europa* (1954 figure 55) and his travels abroad, and in *Lost Mine* (1959 figure 3) where the sea flooded the mineshaft.



79. *Solo Flight* (1960)

So red traces Lanyon's own biographical movements in paint. It was a recurrent theme in his later, particularly 'air' based paintings (see figures 79 and 80). No longer the thick black outlines rolling from roofs and houses to the contours of bodies as in *Europa*; he soars. Red now marks the contours of his bodily movements, it is the point at which his body extends into the air, and what is 'nature' 'sky' 'air' and what is body, flesh, solid, zigzag; they borrow from one and other, they use one and other and effect a sense of 'who am I here' and what is 'there' (Jacobs and Nash 2003).

"For if the look purchases the transcendence of the human only at the expense of repressing the other senses (and more broadly the material and the body with which they are traditionally associated), then one way to recast the figure of vision (and therefore that which it is ineluctably associated) is to resituate it as only one sense among many in a more general – and not necessarily human –bodily sensorium" (Wolfe 2003 quoted in Whatmore 2006 p 604).



80. *Soaring Flight* (1960)

"The red rises up on the left side to set the whole in motion: one almost stays in the inverted V but then sweeps down to the bottom right hand corner and back through the brown squiggle and up to the red again. It's the way you see a seagull in flight; soaring, hovering, and turning away down wind very fast. The movement goes at different speeds, so does the eye as it moves across the picture" (Lanyon quoted in Causey 1971 pp25-6)

For Lanyon affect, emotion and memory, the durable and the ephemeral were significant. The red line here refers to his flight path, and painting it out was a gesture towards the haptic, visual and immediate sense of 'being there'. As precipitations of experience he develops a way of expressing bodies in space, movements and actions, which resonate with these rhythms. As he said his aim was to 'make a face' or 'thingness' for reality (Stephens 2000 see figures 76 and 78). Sometimes too, the 'reality' would make it into the thing. *Built Up Coast* (1960 figure 82) contains a slab of tile from a previous mural (*The Conflict of Man with the Tides and Sands* 1961, Garlake 2001). The place he depicts is 'built up' made of high rocks and layers of sediments, materially and over time. His picture emulates the aggregation of things in place too, in his studio, in his memories of places and techniques, in the clutter of stuff in his studio. Shelia Lanyon too described how she made a coffee table from the same pile of left over tiles from this mural, which now sits in her hallway at home in Cornwall. People, biographies, memories, coasts are 'built up' knowledges, memories, things, effects which in everyday life can't be so neatly differentiated. This is typical of Lanyon's playful approach to his work too where double, triple, quadruple, meanings emerge and relate to the way the picture is made; to its 'subject matter' or the meanings it performs, seen also in *Two Diving* (1962 figure 95) for example. This titling emphasises the multiple positions and registers from which to see and understand a painting, and concurrently the land, sea and air.



81. *Built Up Coast* (1960)

In this way they gather in experiences and perform the rhythms of previous experience, times, memories, emotional and corporeal manifest in specific moments, but forever being remade differently. So land-based memories inflect the sea and air, the air and sea inflect one and other and the land and bodies too.

"...weather, when out of doors, is invariably multi-sensory. It is just as much auditory, haptic and olfactory as it is visual: indeed in most practical circumstances these sensory modalities operate so closely that it is impossible to disentangle their respective contributions. Thus we can only see what the weather is like because we can hear, feel and smell it too." (Ingold 2005 p97).

In 1959 Lanyon began gliding regularly, an activity that significantly influenced his work. He admired Naum Gabo and his use of space through which he gained a 'perspective' on space using sculpture to 'describe' it (Garlake 2004). His work then implicitly engages with the 'air' as the 'stuff' in between things made from those other elements.

In his aircapes the boundaries between the sea and the sky are not always clear. From the air this may well have been literal visual phenomena, and so what appears initially to be 'abstract' was for him, from the air, a more literal reproduction of what he saw. In a similar way to Peter Lanyon's son Martin who sourced the places from which his father painted in the landscape, Michael O'Donnell, an art teacher, also traced Lanyon's 'footsteps' with his students (personal correspondence, 2009). He describes taking a group up in an aircraft and comments on the literal-ness of Lanyon's perspectives. What seems abstract from the ground is actually more closely aligned to how the landscape 'really' looks from above. So these are not abstracted from experience but rooted in the visual experience of being airborne whole heartedly. Lanyon's work seems immediately abstract. It looks so removed from any 'real' objects that this is the only category into which curators and perhaps art historians slot his work.

Air is not a space 'constructed for' the subject; these places are not the 'natural habitat' of human beings. The 'stability and presence of the subjective position that has articulated' this place is also undermined (Romanillos 2008 p796). These works seem to be less anthropocentric, less humanistic as they seek out the movements of birds soaring on the wind for example.



82. *Black Wing* (1961) oil on canvass. British Council Collection. ©Shelia Lanyon

Andrew Causey (1971) notes how gliding meant there was little time for gazing out at the land or sea below, and much more time spent necessarily attending to instruments and piloting the glider itself. The 'environments' he was moving through, immersed in, had to be understood corporally, sensed, and those sensations became familiar, over time. Although his paintings always start with himself, it is possible to see how he decentres himself through a sense of dislocation, so they end up somewhere else or with someone or something else (animate or inanimate). It is the sea and the air which facilitates this dis-location, or re-location as spaces where humans are absent, signs of previous journeys vanished. This spatial experience is *evocative of different kinds of subjectivities* (Romanillos, 2008). Unlike his landscape works of the early 1950's and late 1940's, Lanyon makes no effort to tether this experience to a history

or biography. These are not narratives or small stories, these places do not speak of a personal identity in any familiar way.

In a way they can be seen to critique landscape, or perhaps ways of looking at landscape. Lanyon's landscapes work towards decentering the subject and a visual subject position but as earlier descriptions of *St Just* (1951 figure 19) for example, demonstrate, they incorporate a history and a materiality of place bound up with emotional and haptic knowledges. In a way the historical geographies of *St Just* (1953 figure 19) are about 'absence' too, but in landscape it is the material presence of things fallen out of use, into ruin or as memories centred on the material presence of things, objects, - paintings, memorials, morphological or manmade features in the landscape – which evoke their absence. It is these unfulfilled expectations or memories of things past which speak of identity and through which the relations between society and space, people and place emerge too. Negatives only appear or are manifest in between presences. This materially framed space then is not something found in the air or sea.



83. *Lanyon coming in to Land* (1960) source: Margaret Garlake (2001)



84. *Thermal* (1960)

In gliding, Lanyon's paintings speak of air's 'thickness', its thermal capacities having effects on the flight of birds, his gliding experience then a window into this world of understanding air haptically, kinaesthetically. Thermals can't be seen but they can be felt, the rise and fall of the glider registers with the body, a 'map' of the air perhaps emerges as it corresponds to haptic

memories and visually perceived land features (figure 84). The airborne conditions over stretches of water, over the rise of hills and dips of valleys draw out the relationships between air, sea and land. Writing about *Thermal* (1960 figure 84) Lanyon says;

"the experience in Thermal does not only refer to glider flight. It belongs to pictures I have done before ... which are concerned with birds describing the invisible, their flight across cliff faces and their soaring activity. I have discovered since I began gliding that the activity is more general than I had guessed. The air is a definite world of activity as complex and as demanding as the sea ... The thermal itself is a current of hot air rising and eventually condensing into cloud. It is invisible, and can only be apprehended by an instrument such as a glider ... The basic source of all flight is the thermal – hot air rising from the ground as a large bubble ... The picture refers to cloud formation and to a spiral rising activity which is the way a glider rises in an air current. There is also a reference to storm conditions and down currents. These are things that arise in connection with thermals". (Lanyon quoted in Causey 1971 pp25-6).

Knowledge that can be gained theoretically through scientific books, research, meteorological maps, pilot's instruments, is embodied here and made 'real'. The 'facts' of thermals comes to be known from an alternative angle, through the emotions and sensations of the body. To articulate and perform thermals in a visual and embodied way moves understandings of the air past dry academic 'data' towards more stimulating boundaries.

"... Turner, and Wilson - Richard Wilson – before him, used quite extensively a spiral where you felt you were being drawn into a spiral and it got smaller and smaller a way into the distance. Today it is possible I think, and this is why I do gliding to get into the air itself and get a further sense of depth into yourself, as it were into your own body, and then carry it through into a painting. I think of this as a further extension of what Turner was doing" (Horizons BBC radio program 1963).

Unlike other War Time artists (Gruffdd 1991), Lanyon's focus on flying is not tied to explicit notions of heroic masculinity and national identity as it was for many 20th century artists in WW1 and WW2. Lanyon's approach challenges these ideas as he engages with emotions yet from a seemingly similar position of the air. He explores normalised ways of seeing the land, sea and air. He comes at it from a tangent, executing a foray into this world with his own

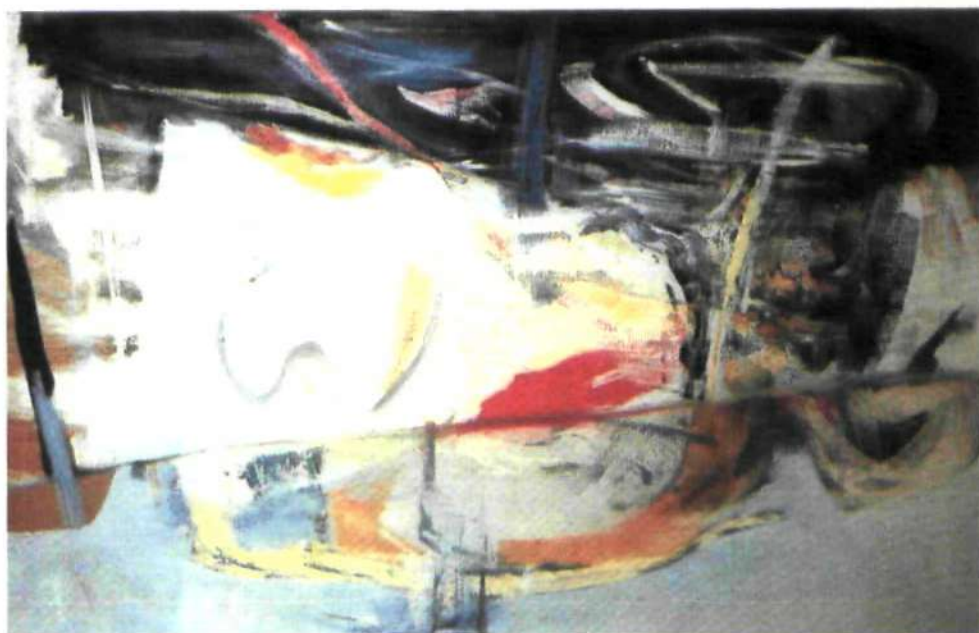
maverick ambitions. He gets inside conventional viewpoints and starts a flight that for him is not only conceptual and visual but visceral, scrappy and fervent.

He was interested in 'natural' patterns of flight such as well as the views afforded by mechanical means and the world outside the flying vessel, in his case a glider, rather than the machine itself. Lanyon's glider mobilised his own understandings of the air, materially and metaphorically. Of gliding he said

"The whole purpose was to get a more complete knowledge of the landscape and combine elements of land, sea and sky - earth, air and water. I have always watched birds in flight exploring the landscape, moving more freely than man, but in a glider I had the same freedom." And he goes on to say that he felt he was able to get into the 'air itself to get a further sense of depth and space into yourself, as it were, into your own body, and then carry it through into a painting.' (Lecture for the British Council, 1962).

The lines of flight taken by the glider are graphically illustrated in paint, described in lines across the surface of the canvass. Here the possibility of experiencing the unknown is pushed to the fore. However, the bodily is not 'seen', Lanyon is looking 'through' his body, with it rather than at it in a disembodied way. There is a sense of dynamism created in the fluidity of the brushstrokes, and tonalities of paint. Blues and whites blur into each other as they move across the canvass rather than there being rigidly marked boundaries. This might be how Lanyon then 'felt' the thermals while flying, and so his body becomes part of what 'thermal' is – in the sense of the 'natural' phenomena and the painting itself (see also figure 85). Thermal currents are not passive matter upon which an embodied engagement is actively inscribed but an unstable fleeting sensation. Similarly the body does not 'become' because it is passively inscribed by outside forces (Rose G. 2003). It is his creative response to thermal currents and the glider, facilitated by his bodily responses, mutually produce self and airspace. The relationship is neither separate nor fused but is positioned between the natural and the cultural (Rose, G. 2003 after Irigaray). A visceral knowledge and memory give rise to place

that is felt, a breathing in and out of ideas, things, places and movements through the body, ingesting material objects, animating landscapes and human sensory knowledges.



85. *Cloud Base* (1962)

"I wanted to find another way of organising the space in a picture. For me, painting is not a flat surface. I've always believed that a painting gives an illusion of depth – things in it move backwards and forwards" (British Council talk 1963).

Irigaray's challenges "ways of knowing, assuming that what can be known is framed in some way by what is already known" (Rose G. 2003 p53). Her argument holds because unlike the social constructionist feminist arguments she understands the body as mutable and dynamic. Bodies are not simply effects of discourses which are passively receptive to work by outside forces. As Rose (after Grosz and Irigaray p56) states, "[B]odies ingest culture to make themselves and culture thus becomes corporeal. Conversely ... the cultural needs to materialise itself corporeally". The body is not reduced to either the natural or the cultural; they inflect one another but don't collapse into each other. This foregrounds the political implications of

he ways in which Lanyon's work explores how we live 'in' our bodies in everyday life, as necessarily geographically or spatially aware.

Conclusions

So as Irigaray skirts the edges of what can not be presented, or represented, that which is the necessary outside to representable space, so does Lanyon. Irigaray's tactics of mimesis and adopting the language and concepts of what she understands as a male order offer a way of attacking the impossibility of this space. Lanyon takes to the sea and the air I think in an attempt to peer over the edge into this void. Irigaray says

"It is necessary to reinsert into History the interpretation of the oblivion into which female genealogies have fallen, and to re-establish their economy" (quoted in Muraro 1994 p326).

So this is what I have tried to do here, in a specifically geographic way, by looking in the directions Peter Lanyon points with his paintings. His work says to me 'here you are, look, this is the space where femininity should be, but I can't fill in the gaps, like you can, go ahead, seek them out, they *are* there, they are *here*'. I have touched them and they have touched me. Try. His paintings are those sticky objects with which to remember embodied knowledges of others (Ahmed 2005). He restores a genealogy of sense, touch and emotion to masculinity too and offers it up to those willing to look, to soar with him. He works through a logic of place, of land, sea and air which operates in a different register to those binary, representational, constructionist practices which set up an economy of hierarchical relations between people and things, people and other people, people and place, that is over-arching, generalising, self-serving, exclusionary, visually instantiated and orientated.

*'I merely state my preference for painting as being a recreation of experience in immediacy, a process of being, made now. The mark of the hand and arm can be either frozen gesture or revelation. There is a huge difference between the two: the **gesture** made in desperation or joy*

is not enough, it is scything the air. In painting, gesture must attach itself and become its opposite, and be cut and thrashed and extracted from a wealth of soil-based and rooted knowledge... Both germ and star affirming their gender can see the surface whereon man is made more naked.' (Peter Lanyon quoted 1985).

What the quote above suggests is that we occupy a 'surface'. We can reach below ground, or dive into the sea, or soar above its waves, but we always return to the surface on which we live, and in terms of the skin we are in, the surface of our own particular bodies. These are not impervious but porous, malleable, and so envelop what is experienced visually and corporally, in the constant 'pressing out' of selves and places.

Challenging these surfaces, testing their boundaries, mixing their substance, turning home into an exploration, an adventure, a voyage into the unknown was something Lanyon did, in terms of approaching familiar places creatively, obliquely. What difference adventures into these elements make to the boundaries of the body, the 'male' body, can be seen here on the surface of Lanyon's paintings, as precipitates of experience. By breaking social norms and cultural conventions, ordered in relation to his own physicality, by painting emotion as and drawing the world from his own embodied perspective rather than a re-asserting a disembodied gaze, Lanyon draws attention not to their arbitrary character, but to the effects they have upon us and one and other which serve to mark out their distinctiveness. He marks, scribbles over, the invisible, taken-for-granted, land based orientation of knowledge about our selves and our worlds (Carter 1987). This attends to materialities, bodies and difference on a personal, theoretical and spatial level and suggests other ways of 'doing gender' (McDowell 1992) to those beyond the horizon (Carter 1987). This is necessarily bound up with his biographical movements and shows how sexual specificity is always the condition of possibility for movements, or stillness, for understanding past and present and the spaces between land, sea and air.

Like Irigaray Lanyon holds on to the notion of 'two' and makes space within this for the possibility of a 'female genealogy' (Muraro 1994), or even 'non-human genealogies' (as he describes human-animal relationships in Italy) however they might manifest. His paintings not only recognise the body, sensed knowledges, and the 'feminine side' of Cartesian logic, but readily evoke those ghosts which haunt its outside (Butler 1994). He can never situate and 'present' them, because he is already instantiated culturally as 'masculine' and they are beyond his culturally asserted but yet embodied, practiced, limits. They can not be 'represented' because they necessarily constitute the 'outside' of what is representable, of the self-representing, but limited masculine.

Socially and culturally, representationally asserted masculinity is a representation beyond which his specifically male body registers differently. They are textured space, in a glider sensed, unpredictable in a way that driving a car is not, there are no visual indicators of a sudden thermal uplift. Or differently sensed clues to ocean currents and swells, by which the agency of the ocean marks the subject. By seeing birds soaring the affective, responsive relations of others, human and non-human, tells Lanyon something about that place too. Non-human movements describe and inscribe places too.

As Lanyon reaches out with gesture, gesture which is as he says emotional, joyful or desperate, he reaches *for* something. In painting he found a way of thinking through in an embodied way just how this happens. The character of that gesture is significant as to how it reaches out, and what response, it sets in motion. By this I think Lanyon attempted to understand how his embodied movements *feel* in-the-world. How walking, its rhythms and cadence, or flying, soaring or diving, inflect gestural movements subsequently, when not walking, flying or swimming, but when thinking about them, communicating the knowledge and memory of being there, elsewhere. They tell a geographical story which emerges as tactile. Without the

solid space with which to uphold a traditional masculine identity Peter Lanyon does not disappear but brings 'the outside', that which lies outside of masculine-representational space, (Butler 1994) in to the realms, not of representation but, of communication. His paintings do not represent but communicate as they are encountered, and as they were made.

The textures of these movements take as impetus the substance, the elements, the matter from which they leap. These patterns are written in the ground, are traced through the air and over the surface of the sea; they forge further patterns, differently arranged (Lorimer 2005). He tells of the endless possibilities of the meeting of substances, as he follows the lines of investigation into emotions, feelings and matter.



86. *Still Air* (1961)

If the 'ultimate condition of possibility for thought' is matter, is body-space, the ultimate condition for the possibility of sensation too. So land, sea and air are the place of entry into presence for Peter Lanyon, and his body-mind is the condition of possibility for thinking and feeling, *together*, land, sea and air (Irigaray 1983). Dwelling, representation, identity,

existence is 'founded on the solid' but to ask what becomes of embodied matter, of 'being' of bodies and bodily, sexually specific difference, in its 'abyss' there is no 'solid crust from which to raise a construction' (Irigaray 1983, p2). Soaring, diving, airborne or seaborne, (air-born or sea-born?), 'being and thinking are made of the same matter' (p2).

"I would be at great pains to say where the painting I am looking at is. For I do not look at it as a thing, I do not fix it in its place. My gaze wanders in it as in the haloes of being. It is more accurate to say that I see according to it, or with it, than I see it" (Peter Lanyon 1952 quoted in Crouch and Toogood 1999 p86).

Butler too (1994) thinks through the relationships between matter and intelligibility. The thinking of bodies as 'matter' is called into question. Using Aristotle she describes how the *schema* of things '*its shape, form, figure, appearance, dress, gesture, figure of a syllogism, and grammatical form*' is what gives rise to something's intelligibility or its recognisability (p146). Lanyon's images perform aspects of what makes bodies intelligible and recognisably specific. For a body to be recognised as such and a masculine or feminine body in particular, a particular set of culturally and historically contingent variables bring it into being. These are contingent and fluid, changing shape over time and space but the origin of their meaning is 'indissoluble from what constitutes its matter' (Butler p146).

Lanyon's paintings shake up the 'residual sameness' Hinchcliffe talks about (2003), and so embrace the accidental, the unpredictable and paradoxical. They are experiments through which, in the event of on-going, active engagements, new connections or separations might be made, or old ones reconfigured differently (Hinchcliffe (2003) after Deleuze). Lanyon's paintings are full of cracks and fissures in the surface of taken for granted ways of seeing, of being, of representation, of landscape and it is materiality. They are a lesson in the 'arts of connection' which Hinchcliffe (2003 after Whatmore) understands as vital in experimental

geographies where landscape is lived, and seeks to develop different forms of inhabitation through practical engagements.

Thinking in terms of a politics of touch is always affirmative of the self and leaves absence, voids, lack, beyond 'the subject'. Touch makes something rather than takes away. It does not sever those 'power lines with place' (MacKewan 1994) asserted by representations, or between 'texts' and practices but suggests that power might also manifest differently, if we only choose to sense it. Thinking in terms of experiences, memories, though stories and bodies, through tactile space, and eventful encounters suggests that power refracts differently through different registers; registers of emotion, of different emotions, of the senses, of the elemental. This is a significant move in terms of understanding Lanyon's sea and air, and for further research into these areas.

As Stephens says "*touch came to take a position alongside vision in his approach to the body.*" (Stephens 2000). *Colour Construction* (1960 figure 76) does this too, while also necessitating the learning of new techniques such as stained glass making, it orientates the viewer around its still centre, and the light changing as it would in experiencing the sky, the sea, the land, in flight (Garlake 2001). Stillness is an impetus to action. Inertia can gesture towards action.

"The real place of the painter today in a landscape tradition is in the creation of works which transform the environment and fill people with images to understand the immense range of human curiosity particularly the sciences. Landscape then is not any longer tied specifically to 'nature' as the country, but infuses a painting with a sense of the forces beyond human scale" (Peter Lanyon 1964, script for lecture)



87. *Inshore Wind* (1962)

As embodied recollections of a different body, of a different history of travel and movement, of a life geographic, Peter Lanyon is always reaching out from the surface of his paintings, from the places which he knew (see figure 87). He haunts the land, sea and air of his canvass, but also West Penwith, he walks among the miners of St Just and the fishermen of Porthleven, he smooths the skin of Europa's bull as he describes its form, he soars over sea and sky on an *Offshore* (1959 figure 21) wind, he rises over Silent Coasts. Not only using land, sea and air as concepts to think with, he used them to move with too. Still, he is always negotiating the edges of land, sea and air, of masculinity, of femininity, of human–non-human, where and when, of what it means to be who you are, who you think you are, here and now.



88. *High Wind* (1958)

My overall aim was to open up a dialogue between the biographical and geographical. So in *part one* I traced Peter Lanyon's movements through time and space, by looking at his paintings, archived letters, essays and notes, and the memories of those who knew him and his work. These paintings I consider to be expositions on land, sea and air (Carter 2004). They are the material precipitations of his 'practice as research' (Barrett 2007, Bolt 2004, Tolia-Kelly 2004). I approached these material and imaginative objects in terms of 'contact', as events, rather than as the object of research. I proposed that the relationships between place and person are, like the relationships between now and then, material, embodied and sensuous. In taking two paintings, and the processes which lead to their inception and enactments, and the practices which inform the image now, everyday, I have worked through, and shown how their small stories mediate histories, geographies and biographies.

Peter Lanyon's life, as a 'life geographic' has emerged through these visual, written and materially, haptically and cognitively communicated, tales. In Lanyon's sea, air and land, I have worked through different registers of what Carter calls, the excess of materiality, the ambiguity of matter which haunts communication. What happens "*when what means one thing, or conventionally functions in one role, discloses other possibilities*" (Carter 2007 p16), in other contexts, has been the focus of my engagements with Lanyon's paintings and archives in *part one*, and between bodies in his fluid or amorphous places in *part two*.

... on partial knowledges

Firstly I contribute to current debates in geography by thinking elementally about what we study and how we study it, because, as I have shown, these issues are profoundly geographical. Vital connections between the geo and the bio (Whatmore 2006) are what concern geographers and so to acknowledge the proximities and geographies of knowledge which is situated and partial is also to acknowledge the morphologies they take and the

implications this has for the sexually specific nature of the categories and knowledges we live by. I frame Lanyon's sea and air as experiments in the sexually specific experience of life, as life geographic. What is practiced, where it is practiced, can not be separated from how it is shaped, communicated and received. They break down notions of solid and fluid, mind and body implicated in hierarchies of knowledge and practice, masculine and feminine.

...on sensed and emotional places

Secondly Peter Lanyon's work highlights how the visual is always informed by the other senses, the other senses always informed by the visual (Rose G 2002). How these specifically 'human' senses reach out to the land, sea and air, is in some part a response to the materiality of these elements themselves (Ogborn 1998, Featherstone 2005, Whatmore 2006, Irigaray 1983/1991). So Lanyon's ideas can be extended beyond the frame of his painting, as expositions on land, sea and air. These are understood here as mediations on the relationships between place and person.

...on eventful encounters

Thirdly, each moment of experience can be understood as an event of sensed understanding, subject to specific conditions, socio-cultural *and* environmental, all at once. The significance of this is that such relationships refuse to let go of the idea of materiality completely, whilst holding on to a political notion of the social and cultural contexts which emerge from and relate to these events. In a similar way Lanyon's paintings refuse to dislocate themselves from the places, geographical and embodied, in which they surface, and he refuses complete abstraction. When asked if he was an abstract, or non-representational, painter Lanyon would say no, because his works relate specifically to place, and as I have shown, the forms they engender generate recognition of places in those encountering the works. So his practices resonate with the recent debate in geography over representation and non-representation.

This is a politically conscious and significant move, particularly when focused on gender and the politics of difference (Jacobs and Nash 2003, Tolia-Kelly 2005, Thien 2005, McCormack 2005, Sharp 2009, Nash 2002, Bondi 2006).

Standing in front of a Peter Lanyon painting is an event. In this encounter he orientates visually that which he produced, and practiced haptically too. In adapting to the image, by looking at it, standing before it, it aligns itself with similar experiences. It is an imaginative window into the footsteps of another; it opens up a place for identifications/enactments which are embodied, a place where any touchstone is welcome, any surface capable of reaching-out is drawn-in. It opens up the possibility of difference, rather than identifications with sameness, where the 'other' is excluded.

...on the agency of others

Fourthly, related to the politics of how relationships between place and person are mediated, 'pressed out', made and re-made as significant, is the idea that these places are animating in themselves. Associated with this is the critique of representation as a concept by which to approach landscape as a purely social and imaginative construct. I have shown how Lanyon's work carefully works through the particularities of the relationships between non-human and human in specific places. It weaves together the agency of human, and non-human, the girl on the beach, or a particular chair, waves, granite, thermals, movements and embodied actions, sensed knowledge and memory making practices which produce an on-going resonance. Sometimes Lanyon's work is informed by a more phenomenological approach to landscape, and at others it is more political, but I hope to have shown how Lanyon's land, sea and air are forged through a sensed politics of place.

This thesis has followed the life paths of Peter Lanyon and I have woven theories from geography and related disciplines through his paintings. These paintings I consider to be eventful in themselves. So it has followed a sometimes eclectic path which reflects the paradoxical and coincidental in everyday life and has been a project concerned with making connections. In moving through land to sea and air, theory too has been taken for a ride. Showing that the times and spaces of theory matter too and have a materiality which should always be apparent and acknowledged has emerged here. I have traced the switch points between the socio-cultural and the 'natural', the constructed, represented and the embodied, performed, the material and the practiced in paint, in red, green and blue.

Challenging the surfaces of bodies, selves, objects, elements, minerals, pigments, disciplines, knowledges, testing their boundaries, mixing their substance, liquefying, scraping, grinding, turning home into an exploration, an adventure, a voyage into the unknown was something Lanyon did, in terms of approaching familiar places creatively, obliquely. Seeking out new places, new ways of being somewhere else took him on adventures world wide too. Closer to the surface of his own flesh, but never far from home or abroad were his explorations with his own body, his haptic, corporeal self, where his own 'edges' proved to be more porous, than an implicitly masculine bounded subject suggests.

What difference adventures into these elements make to the boundaries of the body, the 'male' body, can be seen here embodied in Lanyon's paintings, as precipitates of experience. Gender is Lanyon's grammar for a way of being. As Jacobs and Nash (2003 p269 after Franklin et al 2000) state '*what counts as nature or culture borrow from one and other, remain distinct, implode and are redifferentiated as generative processes in the production of subjects, knowledges, communities and products*'. So Lanyon's specific attention to the gendering of sea and land, and of 'male and female', locates the edge of landscape, of his understandings, of his

body, as a 'switching point' ; '*criss-crossings between nature and culture; nature and history; and nature and technology – emerge as especially important*' (Franklin et al in Jacobs and Nash 2003 p269). His paintings are these switching points, they perform a grammar of sea and air, male and female, as they were painted, as they are encountered.

...on materiality, sea and air

Fifth, the historical marginalisation of sea and air in western thought and recent cultural geographies, and related subject areas in the humanities, is taken to task by recent researchers (MacDonald 2006). Land, sea and air are understood here as 'concepts with which to think with' (Rainbird 2007, ten Bois 2009). Thinking in terms of points of contact and in terms of the capacities certain environments mobilise or facilitate opens up other ways of thinking about 'subjectivity and space' or bodies in places. Further research, more time and space, might take on Lanyon's sea and air in a more theoretical and practical way and explore further how these 'places' are textured in specific contexts, and what this means for the politics of place. 'What counts' and how these categories flicker at the edges, are active, unpredictable, affective places, shifts between tactile worlds and the productive and performative gendering of the self (Jacobs and Nash 2003).

This attends to materialities, bodies and difference on a personal, theoretical and spatial level and suggests other ways of 'doing gender' (McDowell 1992). His 'masculine identity' and the grammar with which this effects what Lanyon could and could not do. He challenges all of this, and at once productively uses the privileges of 'masculine representation' which his social and cultural position affords him, and subverts their logic.

... on points of contact

Sixth, looking to *how* points of contact are made through the senses, through the mind and body at once together, Peter Lanyon evokes a richer picture of their substance. And the elemental character of those substances is active in such relationships. But he never speaks *for* them, he never walks in their shoes, because he can never presume to do this (Wulff 2006 Rose 1997). His 'materiality' (his body), and his subjective status (his masculinity), condition the limits and the possibilities of land, sea and air, and yet emerge coloured by these elements through the prisms of human bodies, the edges of land-sea-body.

Although technology-machinery led him to exceed some of those bodily boundaries, he could not 'cross over'. Lanyon's bodily and sensory capacities were orientated differently when flying or swimming. The effect of this is to draw different lines of difference. The surfaces of his paintings are the 'thin film' which separates him corporally from ever taking leave of his own embodied substance (Romanillos 2007 p798, after Deleuze 2003). But machines, technology, extend this reach. His land, sea and air are the condition of possibility for multiple and incessant embodied relations which in his hands seek to rework the configurations of masculine and feminine.

...on methods

Seventh, much thinking and writing necessarily goes on indoors, and it is through thinking creatively I suppose that one gets back out there, forging paths between inside and outside (Ingold 2005). Following a path already engrained in the landscape by Peter Lanyon and followed by Martin Lanyon, Margaret Garlake and Brendan Flynn, recorded as it happened on a tape in 1958, this research has been necessarily consciously 'generative'. Researching and writing is another creative act that is unavoidably subjective (Bailey, Brace, and Harvey, 2009).

I've tried to follow through how the archives and conversations I have had can be 'open' to the contexts and embodied, or emotional currents performed through them; from an allergy to the preservative used on archived paper in the Tate (resulting in me blowing my nose – a lot, and coincidentally with Lanyon's written accounts of his hay fever) to having the Garlake family cat sit on my lap while looking at *St Just*, or perhaps letting others tell of their own haptic experiences and memories. The material spaces through which I moved in this project matter too. This 'full bodied' experience seemed to consume Lanyon in his work.

Peter Lanyon's paintings are a document to this negotiation of visual and visceral information about a place. He attended to the more than visual sense of landscape and also the sea and air, their elusive qualities and amorphous effects. So this is not just about being reflexive, and attentive to emotions and embodiment, but about being sensitive to the intentions of those being researched too. The ways in which we construct a historical archive and the emerging material and imaginative spaces through which we move are always a negotiation between practices and positionalities (Bailey, Brace, and Harvey, 2009).

Geographical knowledge occurs and is argued in many ways, beyond the text book list of methods through which geographical knowledge is 'supposed' to arise (Cloke et al 2004). A purposefully more fluid, opportunistic methodological approach can also lead to the surfacing of a more mobile form of knowledge, one that does not go before or decide the direction of study, or situate its outcomes within a prefixed framework.

Brendan Flynn, curator at Birmingham City Museum, was an example of this. The things he was saying were too interesting to ignore, and so are reinstated here as important in an ethnographic understanding of Peter Lanyon's landscapes (Cloke et al, (2004). From initially being disappointed about the memories Shelia Lanyon didn't share, I had to think more

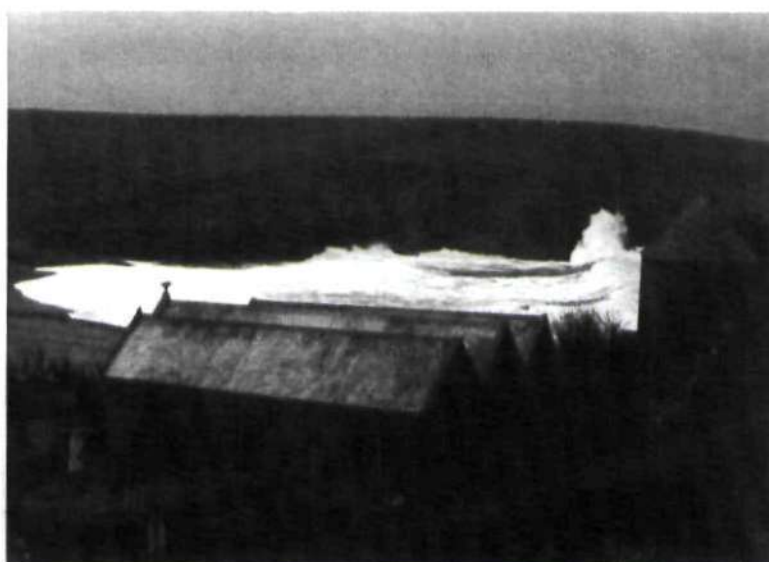
creatively about what I could get out of the situation. To expect certain information pertaining to 'emotional' and 'personal' geographies is perhaps a bit misguided and so researching different registers of emotion might entail the development of different approaches adapted to recognising them, (artistic practice for example?), or accepting the difficulties others might have in not relaying their emotions verbally. What Lanyon's own body of work brings to this is an understanding of how the past is sensed and practiced, haptic and consciously mediated.



89. *Boulder Coast* (1961)

... on geographies and biographies

Eighth, retracing the steps of the artist opens a line of communication in time. The medium of communication is not verbal but visual, aligning ones eyes and therefore ones body with the artist's. A sense of familiarity is embodied in knowing, by means of ones eyes, that you are standing in the same place as he did, years ago, lining up the sketch with the lie of the land, that hill to this line – the same but different. His sketches are landscapes with which to see, and put into practice through positioning bodies in places to upset linear time (Wylie 2007) and evokes the ghosts which haunt the landscapes of Peter Lanyon's paintings. It is the strangeness of familiarity (Wylie 2007 after Derrida). To retrace his footsteps, and see the landscape momentarily through his eyes, sense it through aligning with his body, is to inhabit a narrative line, between the body and the landscape, the past and the present, which foregrounds movement and a personal geography – the biographical and the geographical. Livingstone argues that 'sensitivity to the space of a life' can open up, and reveal new ways of 'taking the measure of a life' (Livingstone 2002). Margaret Garlake seeking the exact locations of sketches made of Porthleven, the similar actions of Martin Lanyon, and Brendan Flynn, as noted previously, and Andrew Lanyon's (1978) book of photographs also gestures in this way.



90. *Photo of Gunwalloe Cove by Andrew Lanyon (1967) compare Peter Lanyon sketch (1959) (Chapter 6 page 200)*

Peter Lanyon's biographical path would be meaningless without attention to the spaces of his life, and how they come to matter in the 'present'. Place and history dance with the embodied and biographical, performing choreographies of particular people, in particular times and particular places (Nash 2002).

...on non-representations and emotions

Ninth, Peter Lanyon's paintings have questioned the ability of geographies of affect and geographies of emotion to evoke fully the political and corporeal intertwining of place and person. They suggest a plurality of approaches, including one's own embodied responses, as a way of being in, thinking about, and expressing place. The grammar engendered by the human body and its differences is measured in affordance, in how each person experiences places differently, is social and cultural, material and sexually specific. The affordance facilitated by different bodies in different places gives or scrapes, stills or flows, in the making and remaking of subjectivities and places, subjectivities in place, place through subjective encounters (Jacobs and Nash 2003). The naturalisation of masculinity and reason, solidity and a monopoly on self representation, equating to the categorisation of materiality too, what counts as matter, what matters and what does not, is reoriented in Lanyon's work;

"...between someone's body and the conventions of embodiment we have access to cultural meanings and critique" (Diamond quoted in Jacobs and Nash 2003 p274).

The land, sea and the air orientate the human body differently. Through points of contact, bodies, land, sea and air come about as we come to know them and geographies emerge as the sum of the lives they touch.

'Risky encounters' (Lanyon's red) Rose says, *"can step outside language and in their newness break out of the prison house of what is already said and done"* (2003 p21). Attention to these

both critiques and highlights the naturalisation of what is already said and done at those switching points Lanyon concentrates upon, immerses himself within. Bringing 'landscape' art, via air and sea, back into the sensory realm at once destabilises the *'divisive structural logic which separates and determines the hierarchies between mind and body'* (Meskimmon 1998 p3), and reveals the implicit gendering of such hierarchies too.

In retuning the sensual to 'masculinity' and decentring vision as a way of coming to know the world-and-self, challenges relationships between vision and representational logic, and the naturalisations it instantiates. Lanyon colour codes his emotional and experiential, remembered and immersive movements. He can not move without colour, emotions are the colour of life, they perform our reach into the world, emotions, senses are the switch points between culture and nature, time and materiality, touch is coloured with emotion, the contact zone through which differences emerge or blur. Green, red and blue are Lanyon's grammar of the land, body, and sea-air respectively. They express and evoke emotions; they perform, define and extend what his body can do. They mix emotions and affects, a palette which draws swirls through those 'spaces' between (Pile 2009).

Red, green, blue ... matter, culture, memory

Lanyon's emotionally coloured land, sea and air emerge as practiced, creative and processual too, differentiated sensually, in movements, and moments, not rigid, bounded, bordered spaces. They provide a link between mind and body, those spaces in-between (Pile 2009) as a way of rethinking, the *'framework in which sexual relations [which] are contiguous with and part of other relations'* (Grosz 1995 p181). In pulling feminist ideas through the fissures in the surfaces of Lanyon's paintings I have paid attention to the measured and ebullient ways in which place and space, 'male' and 'female', land, sea and air, have been historically disciplined, in sometimes unexpected ways. Colours are generated at the edge of landscape, in the mixing

of pigments and differently modulated elements. As a trickster (Haraway 1997) figure in the histories of place and 'representation' as an artist, Lanyon offers, if nothing more, the opportunity and the terrain for rethinking the politics of place and person. Gendering emerges in the non-representational world of affect, bodies, moments, as well as the discursive realms in which it is more commonly thought to be instantiated.

The 'pre-discursive' and unintentional are so bound up with the intentional, the cultural and social, deployed in the same instance, mobilised in the same move, stilled in the same absence, embodied at the same site, that horizontal layering of discursive and pre-discursive 'planes' severs again, mind from body. Put simply the possible reason the body and its 'practices' remain un-articulated, unexplained, elsewhere, is that they are, in western thought, culture, social practice, representational and embodied action, the exterior which necessarily sustains them. They share a place with the un-categorisable, which is also the feminine-as-itself (Irigaray 1983). In risking universalising subjective experience as masculine, by removing all notions of an embodied materiality, non-representational theory re-disciplines the body as feminine, the mind as masculine.

In Nigel Thrift's non-representational theory '*the* body-subject' is engaged in 'joint body practices of becoming' (Nash 2000 p655). So the skills and embodied practices of 'ordinary people' are valorised here (after Thrift 1997). But what of the bodily orientations around which gender, class, ethnicity which, whether 'material' or 'social' are part of the daily embodied experiences of everyday life. Nash (2000) describes how dancing is seen to be unburdened by thought in Thrift's work. Lanyon's work too could be seen in this light. Taking to the air, the solo artist, masculine, disembodied, free of the burdens of everyday struggles, charged with creating a new vision of the future, it is easy to think about the body here as pre-social and pre-linguistic.

It is only by imagining the contexts of dancer or glider, outside of the social that dancing or gliding can be thought of as pre-linguistic and pre-social. Thinking about the sexed body as the condition of the possibility for selves 'codes and traditions', 'constraints and rules' are also brought into thought. Nash proposes that the cultural and social history of particular dance traditions offer alternative directions for thinking about performance and performativity. So considering the history of the colour red within a biographical context here or the dominance of men in the RAF, as engineers, as pilots or ideas about successful artists in the St Ives School at the time Lanyon was prominent, as British, as Cornish- Celtic (Heron 1956), all effect and are effected, creatively, by the embodied practices of bodies in space.

The line of research commented on by Nash in 2002 has been taken up here in highlighting *"the particularities of place and action, precisely because of the differences that they make to the production, negotiation and reception of facts and ideas"* (2002 p227). Engaging with the material, in research on performance, events, rhythms, flows, remembering, life paths and dwelling (Lorimer 2007), which often calls for thinking creatively about the 'situated tactics' geographers might employ, Lanyon offers an exegesis on landscape necessarily bound up with how it is practiced.

There is the potential for a dangerous lack of responsibility for that 'becoming body', attached to the unrecognised, masculine mind, which, at the risk of repeating an overused argument in feminist politics, remains accountable to elsewhere, to the feminine, to in effect, women. Are affective geographers tourists in their own bodies? Working through specific agency and materiality of categories of land, sea and air, coloured by particular locations at particular moments in time, inflected emotionally, deployed haptically and discursively, extended and involved bodily provides a way of thinking about the agency of bodies that is not reducible to

their cultural meanings or to joint body practices alone (Jacobs and Nash 2003, after Roberts 1999).

Lanyon's work is situated on the edge of landscape, between sea and air, between representation and non-representation, at the edge of the masculine. He accounts for the differences between elements and substance with a sexual specificity that does not fall back on accounts of bodily difference that naturalise patriarchal economies (Jacobs and Nash 2003). Lanyon's work perhaps addresses the knotty issue of the point of origin of sexual specificity: and that of bodily differences embodied by 'male' and 'female'. Using objects or elements to think with, recognises the pervasive gendering of matter and provides an opportunity to think beyond the representational towards the practices which constitute the categories we live through.

"Claiming a heritage, a past, and a genealogy is a condition for women's identities as women in the present ... also [it] is necessary to have some conception of a future, broad direction, a mode of becoming is necessary" (Grosz 1989 p180 on Irigaray)

Like Irigaray perhaps Lanyon recognises that we are all made of the same stuff, matter, and seeks out those points at which we diverge, the politics of this moment, and how we breathe each other and things 'in and out'. Difference is engendered in different registers of experience, and so thinking about the 'morphology' (Irigaray in Grosz 1994) of the body is perhaps a more productive way of thinking about the relationships between things and selves. There is no 'the body', our bodies are us, and we have a responsibility to be responsible for what they make and do (Grosz 1995). The pre-discursive/sea might 'exist' but to use it as the dumping ground/the sewage outlet, for masculine embodiment is an equal risk in not recognising the materiality of differently sexed bodies as registers of knowledge.

Irigaray argues that we do not have the words to express the elsewhere, the alterior, and so must think creatively with the material, the matter we have to work with, and working at its edges might bring a little of the stuff beyond, into the realms of possibility. As Lanyon's work shows, thinking of practice as research is part of this because it encompasses that which has been understood to be beyond the 'understandable', it encompasses the 'void' and fills this space with feeling.

"Painting is a source not an echo, it is active and not passive..." (Peter Lanyon 1960 quoted in Garlake 2001 p75).



91. *Sharp Grass* (1964)



92. *Peter Lanyon outside his house with his daughter Anne-Marie (1961) by Ida Kar.*

¹ In Cheryl MacEwan's (1998) biographical study of women travelers, diaries have been used to explore 'unofficial' and more emotionally explicit descriptions of place. In MacEwan's (1998) research for example, there is not an explicit statement about the 'emotional geographies of empire' but perhaps reframed by recent theoretical developments in this area, her approach can be understood to contribute to this body of work.

² Although Cloke at Al (2004) note there is a history of engaging with ethnography in humanistic geography, and to do so is not to be automatically 'inter-disciplinary. Or perhaps Geography has a history of interdisciplinary research?

³ Having two small children is not conducive to working in an archive, but my active birth teacher, so I found out, plays in a band with Peter Lanyon's daughter-in-law and is, so it happens, good friends with his youngest son!

⁴ I sought out paintings and archives through references in books, conversations with people and their recommendations. In people's homes, how long I spent in front of a work was often determined by the owner, a 'guided tour' quickly moving on to the next one. Perhaps lingering longer in spaces of the home more acceptable to visitors; the hall way, living room and dining room, with pictures hung upstairs in bedrooms and stairwells a little more swiftly dealt with. In Martin Lanyon's house, I was able to look through his father's letters alone, but we stopped for lunch and cups of tea, and as his family returned home I felt it was time to go, intruding on their everyday lives. In Margaret Garlake's house in west London, I spent so long in front of the painting it seemed almost to dissolve, we talked about the work and then strayed onto other more conversational topics while waiting for my lift. It was from this conversation that I followed up an earlier letter to Shelia Lanyon and ended up in her house in Newlyn, months later. Here there were so many paintings I was overwhelmed. After expressing discomfort with being recorded, I ended up taking frantic notes, following her around her house. Situating the research here, although not part of the design, allowed for more intimate geographies of Peter Lanyon to emerge; a more domestic, genealogical sense of biography grew from here. A sense of how he might have lived if he had lived

longer perhaps the presence of 'objects' facilitated conversation and ideas rather than having to talk in the abstract.

In a very different way, in the archives I was restricted by institutional protocol. In the Tate it is only possible to study one object or pre-grouped set of objects at one time. Opening hours, my own levels of concentration and the physical space given over to research determined to some extent how I came upon each object. In a gallery, the number of other people, if it was possible to sit and take notes in view of a work, or having to wait until I was moved along by a crowd or the need to physically move, set out how I responded to a painting.

⁵ Rosalie Glynn Grylls and Peter Lanyon were friends and kept up a correspondence and mutual interest in 'modern' art as Rosalie married into the Mander family and became a patron of the arts. Geoffrey Mander was a local industrialist and radical liberal member of parliament who met Rosalie as she was running for parliament herself, an early female graduate of Oxford. They became collectors and their Manor House is a shrine to the creative pursuits of Pre-Raphaelites and arts and crafts artists. Rosalie Mander was an acclaimed biographer of the Shelly/Godwin circle.

⁶ Brendan Flynn, curator at Birmingham City Museum, was an example of this. I went to Birmingham with the expectation of meeting him, and being shown the painting *Offshore*, and then the archive material relating to this. However, he was quite communicative, and being a geographer I asked a few questions about its 'art historical' relevance because I don't know much about this area, and I thought he would have lots to say. This then, set off a conversation about *viewing art works and Brendan Flynn offered his own account of being at the Tate St Ives*. The things he was saying were too interesting to ignore, and so are reinstated here as important in an ethnographic understanding Peter Lanyon's landscapes. Cloke et al, refer to the marginalisation of 'conversations' or 'talking to people' has in geography as a 'spatial science', in which questionnaires and interviews often structure interactions with people, leading to 'objective' research findings. Had this been the case in my own project, I don't think I would have asked Brendan Flynn any questions at all. Or even recognised his memories as significant, as part of what could become a piece of academic research. I thought of him initially a 'gatekeeper', a way into the archive although it is only subsequently, that I have read Cloke's ideas on this.

⁷ We mix up the senses when we talk of emotion, grief is felt and heard, it is a tremor, a wave of reverberation which registers as sound and movements, as touching us, reaching out to us, it is embodied, but does not work in a singular register, or sight or sound or touch. To describe how we feel we feel our way through with our senses, as a way of communicating perhaps, that which is so personal.

⁸ Martin Lanyon, in conversation September 2005 transcript p 23. 69.33 minutes

⁹ Molly Dowell student of Lanyon personal correspondence 2010.

¹⁰ The presence of tutors and visiting artists such as Lanyon himself, Kenneth Armitage, William Scott, Terry Frost, Sir Herbert Read, Adrian Heath, Bernard Meadows, Howard Hodgkin, Anthony Fry, and others, along with the establishment of a Research Centre for Arts Education funded by the Gulbenkian Foundation saw the Academy receiving national and international recognition (<http://art.bathspa.ac.uk/school/history.html>, 2005). Interestingly the picture gallery at Corsham, a Nash designed space, corresponds and was conceived in direct relation to the landscaped grounds by 'Capability' Brown. In 1963 Lanyon designed and painted a Mural at the University of Birmingham. He too changed his initial colour scheme as it did not reflect fully enough the view from the glass walled entrance hall in which it is sited (Garlake 2001).

¹¹ As Lanyon was thinking about and embroiled inescapably in doing 'landscape', so too were philosophers theorising themselves 'back into the body', towards an embodied and active, sensing and sensed body. I don't know if Peter Lanyon read phenomenological texts published in during his lifetime, such as Merleau-Ponty's *Phenomenology of Perception* or Edmund Husserl's *Méditations cartésiennes*, but JP Hodin notes his having read Martin Heidegger, (*Being and Time* was published in English in 1962) Heidegger, Karl Jaspers, Teilhard de Chardin, and he certainly engaged with similar themes. Chris Stephens's (2000), and Anthony Wallersteiner's (2000) research has revealed Lanyon's interest in Henri Bergson. His time at Corsham involved an awareness, and discussion, of ideas from many contemporary thinkers.

¹² I have asked members of Lanyon's family about this too, and none can really be specific about which thinkers he 'relied' upon. This awkwardness next to categorisation is typical of Lanyon's work, so here Lanyon's work can be seen, not as a reading of philosophy in paint but as philosophies put into action. It is an exegesis on the body and landscape that was historically situated, fed by intellectual debate at the time but not dependant upon it. I think he took such ideas and ran with them.

¹³ Quoted by Norman Levine in *The first of the Cornish painters: Peter Lanyon by his friends*. BBC radio programme, Broadcast 18th January 1965, National Sound Archive **1LP0039445 S1-5**. Also quoted in Chris Stephens, *The Edge of Landscape*. (2000) Tate Publishing. London

¹⁴ "... along with Lulworth, Susan, Beach Girl and Salome with other important paintings within the sequence including St Just, and Long Sea Surf." (Martin Lanyon, letter March 2004, Jacobson Gallery 2010).

¹⁵ 'Masculinity' is an ideal and while how its ideal characteristics are asserted is one issue here, I focus on how these play out in everyday life.

¹⁶ Two paintings of *Isis* (1948 and 1961), *Primavera* (1953) which may well have been inspired by Botticelli's (1482) painting of the same name, depicting Cupid, Venus, Mercury and the nymph Chloris, and Zephyrus the god of the winds and lastly Flora, goddess of spring. Rembrandt's *Flora* (15??) and *Apollo and Daphne* (1948), *Petronelle* (1954) *Orpheus* (1961) and a mixed media *Orpheus* (also 1961) and *Salome* (1961) were others which focused on subjects of classical mythology.

¹⁷ Europa and the bull appears in fresco's at Pompeii, in Ovid's tales, in Hesiod's writings (7th century BC) and is referred to by Homer (8th century BC) in the *Iliad*, Titian's *The Rape of Europa* (1562) Rembrandt's *The Abduction of Europa* (1632) depicts the myth while throughout history it appears as a continuing theme (Gommers, 2001).

¹⁸ This might be what he does in *Offshore* too, where the outline of his own head registers in the foreground in black. It is not a representation of his head but a shadow cast onto the surface of the painting from the sun behind him. The shadow he sees when walking on a sunny day, a reminder of his corporeal presence in this place. The black head resonates with the way light burns an image onto photographic paper, his outline, his mass, his shape inescapably haunting the image. He *felt* this too, the sun on his back, his cheek, and so it registers with the body as a visual reminder of 'self' and of the sense of being somewhere at a particular time. The mutual intercorporeity of self and land, or sea, or air (Leder 1990).

¹⁹ I was watching television last night and there was a program on showing films shot by the Wright brothers, American tourists in Europe in the 1930's. I was also folding up clean washing and happened to glance up at the screen when archive footage of the Easter parade in 1939 where Mussolini attempted to put into practice the union of state and church. The celebration involving

fireworks and a long procession of ecclesiastical representatives has been carried out for centuries. Lining the streets were not only spectators but the 'black shirts', Mussolini's army, marching alongside Roman Catholics. It was described by the narrator as an attempt at joining the politics of fascism with the popularity, and historical authenticity of the Church. What caught my eye were the white bulls being led along in the procession of church men. They are apparently traditionally used to pull the cart which holds the fireworks, but these bulls were just walking along amongst the people. What struck me further were the red blankets draped over their backs, with the fleur de leys symbol upon them. It might have been coincidence or Lanyon may have seen an image of the scene but his *Europa* looks very much like these bulls.

Taking Solnit's idea of 'walking together' further not only were the church and the state joined in making what was fascist Italy at this time, but marching with them too were these animals. Emblematic of an 'older' set of stories about the place that is now modern day Italy and Greece, they bring with them a different understanding of 'nature'. These bulls are part of a cultural and political statement a far cry from the agricultural images we are perhaps used to seeing in British depictions of such animals in the pastoral style of Stubbs and his contemporaries. Dressed in red blankets made, it seems from the same fabric as the cloaks of the priests in the procession, these animals bring a big slab of powerful body to cultural tradition. Here it seems that animals are part of the same scheme of things, naturalised in their presence in the city, allied to religion and politics. But Easter day in 1953 was on 5th April and Peter Lanyon was in Rome. Colour film and colour photography was not available and to see these colours I think he really had to be there. It seems there are coincidences abundant in this project.

Lanyon paint many times at Levant throughout his life (See hand drawn map plate 37, page 201), a mine on the far west coast of Cornwall. 'Levant' is a region too, referring to part of the eastern Mediterranean, and the Levant Trading Company set up over four hundred years ago to import and export goods between the eastern Mediterranean and Britain. This region is associated with myths and classical culture. The place in Cornwall which shares its name is a long way from here, culturally and geographically. I don't know how they came to share a name but the association tells a personal story when encompassed within Lanyon's biographical wanderings. Like Indian Queens, Frenchman's Creek, St Germans, and Barcelona, in Cornwall, there are strange nominal occurrences in these geographically diverse seemingly unrelated settlements. I'm sure they all point towards a history of geographical connection, however obscure.

²⁰She has a history of depiction too, in Titian: "Rape of Europa" (c. 1559-62; Isabella Stewart Gardner Museum, Boston), Hendrick van Minderhout (1632-1696) "Landscape with the Rape of Europa", COYPEL, NOEL N. "The Rape of Europa", VERONESE, PAOLO "The Rape of Europa" (National Gallery London, Francesco Di Giorgio (1439-1502) "The Rape of Europa", and Antonio Carracci, 1583 - 1618, "The Abduction of Europa, Carracci, 1583 - 1618, " Pinacoteca Nazionale, Bologna. Europa (1957): Martin Robertson. *Journal of the Warburg and Courtauld Institutes*, Vol. 20, No. 1/2 (Jan. - Jun., 1957), pp. 1-3 Published by: The Warburg Institute

²¹ although see Gruffudd, 1991 *On a cultural geography of the air in relation to national identity*, Yi-Fu Tuan also has maintained an interest in this area as has Ann Buttimer.

²² How useful such categorisations are and how 'true' they are to the fluid and unfixed character of the seas is another question. However the idea of negotiation and hybridization facilitates thinking in terms of cross-cultural moments of misunderstanding as much as understanding. It pays attention to the absence of people and memories, their ghosts and the histories of actions and events too.



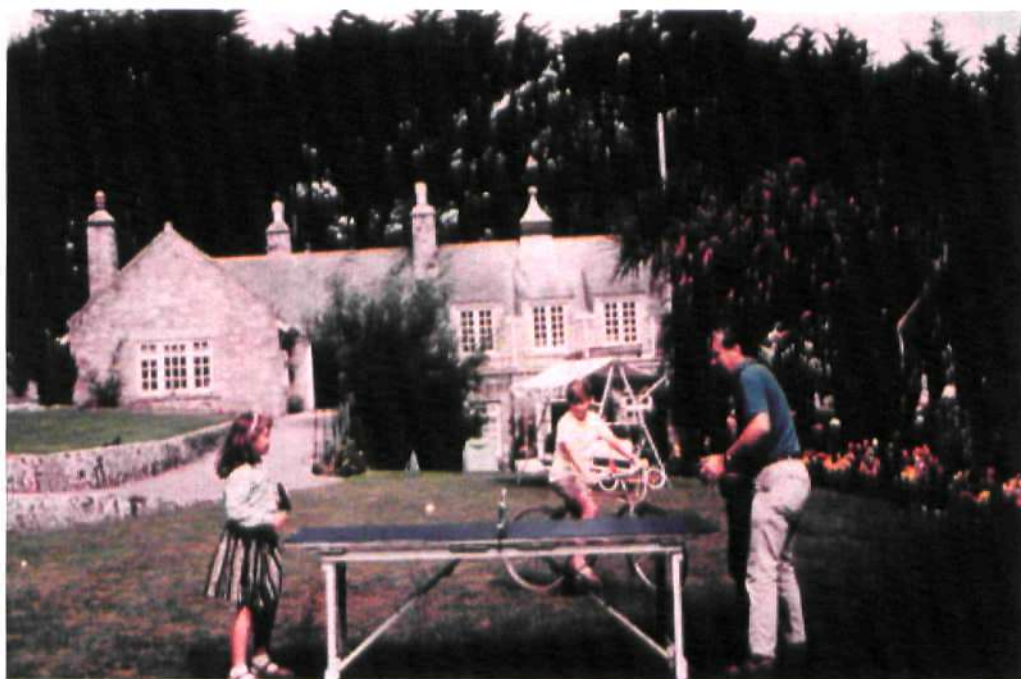
93. Peter Lanyon

1. An Endnote

This would be a perfect, positive, open way of concluding this thesis. On a personal note, I think this line of thinking about and practising landscape is brilliant, exciting, positive, and politically vibrant. But seeing how Peter Lanyon lived his life, on this edge, experimentally, as somewhat of a maverick, putting ideas and theoretical approaches to landscape into practice, pushing the boundaries of his bodily capacities and social conventions, in an age when it was so much more controversial to do so, mixing home and work, personal and political, here and there, then and now, was a potent mix. It might take a measure of fearlessness which comes with certain emotional states. He was subject to bout of depression and did not paint for a year in the mid-1950's as he moved house with baby twins, and three older children, and had to rebuild his studio. Letters from this period reflects a melancholy associated with work. Perhaps his 'up' times lead to a feverish burst of creative energy and engagement with the world and others, his *Porthleven* (1951), the final work painted in a few hours suggests this. His depressive, non-creative, times haunt the vibrancy of his work which is the product of such energies. He took risks, personal, emotional, social. He quite openly had affairs with students which were unavoidably painted out in his work, he peered over the edges of cliffs during storms, he drove, fast, on his motorbike or in his car, through the lanes of west Cornwall, he flew, trusting his bodily wellbeing to the thermal currents of air alone. In the end he crash landed, at 46. Social bonds, friendships, kinship, were also I think tested in the process of practising art and landscape 'edges' the way he did. This is never explicit, his public 'face',

work in the public domain, does not encompass his 'family' life at all, no paintings of his wife or children for example, common to many artist's catalogues. His archives and paintings do not describe Martin's 'Dad', or the precious bonds between a father and his child or husband and wife. Or maybe they do and 'we' the public just can see it, are not within this 'circle'?

While much work in geography is politically motivated to encourage a theoretical and practical openness to perceived boundaries and borders, times and spaces, the social, political and cultural is bound up with the emotional, how exactly this might be done is worthy of research. Peter Lanyon, perhaps upset a few people, and himself, physically-emotionally, in the process of doing what he did. And so to learn from his mistakes as well as his successes is perhaps pertinent. 'Feelings' are mobilised by movement and sensation, by touch and reciprocal energies, but they are mobilised too by social and cultural conventions, by historically and deeply felt, 'naturalised' emotional bonds too. The direction these feelings take is perhaps sometimes at stake in Lanyon's work at least. So to suggest a blanket all out attack on dualisms and cultural conventions might be coupled with a thought to the practical implications of this too. The particularities of place and person are very much bound to the ways this might play out. Lanyon is one of history's 'tricksters', clever, experimental, but I would not like to do what he did, take the risks he did, with a family, so what is valuable perhaps to Art, to Geography even, came at a price, paid by his family and friends when he crash landed, when he was unfaithful, when he worked abroad for months at a time. I expect they'd say it was worth it, because he was the way he was, and they would not change anything, and they were privileged to know him, be *related* to him. His paintings are worth more and more money every year as his popularity grows. The public and private do not operate in separate spheres, the economic and the emotional are inseparable in a 'Peter Lanyon'.



94. Peter Lanyon playing table tennis in the garden with his children

2. a chronology of archives, sources, libraries, museums, interviews conducted

This is a list of the places I visited and the people I spoke to. Sometimes visiting one place or speaking to one person suggested lines of enquiry elsewhere, and so this list follows the knock-on effects of doing this piece of research. These visits were often followed up in emails after reading material or interviews at home posed more questions.

- 6th September 04 Martin Lanyon archive and interview, Cornwall, suggested Exeter Institute and family members.
Rare Books by Andrew Lanyon (1990, 1996)
Paintings: *Europa* (1954) *Godolphin* (1948) *Farm Backs* (1952)
Sketches: *Nude* (study for *Europa*) (1954)
Reliefs: *Nude*
- 6th October 04 Exeter Institute Library. Rare books by Andrew Lanyon
- 14th October St Ives Local Studies Centre
- 8-10th November Tate Archives, letters to Roland Bowden
- 15th November Redruth Cornish Studies Centre
- 21-23 November Tate Archive, letters and manuscripts
- 9th February 05 Birmingham City Museum and Art Gallery, Brendan Flynn, *Offshore*
- 28th February Tate Archive
- 1st March interview with Chris Stephens, curator, Tate Britain
suggested Margaret Garlake and Shelia Lanyon
Tate Archive
- 2nd March British Council Stores, Archives and HQ, London.
Paintings, lecture notes, transcripts of BC lecture, Exhibition Catalogues
- 1st June Martin Lanyon, St Agnes, archives and paintings
- 10th June Margaret Garlake, London, art historian, collector, PL expert.
St Just
- June 9th Plymouth City Museum, curator and painting by PL.
Saracinesco
- End of June Wightwick Manor, Wolverhampton, archives, letters, Tracey Clement, NT warden.
- End of June Birmingham University Arts Faculty, Clare Mullet. Mural
- Beginning of July Correspondence in writing to/from Andrew Lanyon
- April 2007 Shelia Lanyon, Cornwall.

Emails

- Martin Lanyon RE: peter lanyon [Scanned] 30/10/2009
- Martin Lanyon RE: peter lanyon [Scanned] 25/10/2009
- Anthony Wallerst... FW: Anthony Wallersteiner and Pe...
- Michael O Donnel... Of passing interest Perhaps ? : ...
- Sarah Priston RE: Peter Lanyon at Corsham
- Martin Lanyon RE: Peter Lanyon 23/09/2009
- Molly Dowell Re: Peter Lanyon 21/01/2010
- Martin Lanyon RE: peter lanyon [Scanned] 19/11/2009
- marie-pierre@jam... Re: Peter Lanyon 12/11/2009
- Anthony Wallerst... FW: Anthony Wallersteiner and Pe... 05/11/009
- JENNIFER ALLEN RE: peter lanyon 05/11/2009

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- JENNIFER ALLEN RE: peter lanyon 04/11/2009
 - JENNIFER ALLEN Untitled Message 04/11/2009
 - JENNIFER ALLEN peter lanyon 06/112009
 - Martin Lanyon RE: peter lanyon [Scanned] 09/09/2008
 - Martin Lanyon another attempt with Godolphin. ... 29/09/2005
 - Martin Lanyon Re: peter lanyon [Scanned] 28/04/2005
 - Martin Lanyon Re: peter lanyon [Scanned] 26/04/2005
 - Martin Lanyon peter lanyon [Scanned] 21/04/2005

3. *Material Sources*

Tate Harvey Kreitman Research Archive. London.

TGA 942 Bowden, Roland Correspondence between Peter Lanyon and Roland Bowden and others 1952-1959

TGA 942/1-57 Bowden, Roland Fifty two letters from Peter Lanyon to Roland Bowden, four letters from Bowden to Lanyon and one letter from Sheila Lanyon to Kiki Bowden 1952-1959

TGA 942/58-60 Bowden, Roland Photographs of the front and back of three Christmas cards sent to Roland Bowden by Peter Lanyon nd

TGA 942/61 Bowden, Roland 'New Cornwall' no 4, containing "An Interview with Peter Lanyon" Jan 1953

TGA 7043/3/25 Artists International Association, London Exhibition catalogue '1947 Members' Exhibition Part 3' 15-29 Nov 1947

TGA 7043/25 Artists International Association, London Correspondence of the Artists International Association. 1945-1971

TGA 7138/8 Gowing, Lawrence Letter from Peter Lanyon, Little Park Owls, Carbis Bay, St. Ives, Cornwall [c Jun 1959]

TGA 7919 Frost, Terry Personal documents, writings, correspondence, artwork and printed material by and about the artist 1947-1977

TGA 8134 Feiler, Paul Photocopies of letters from Peter Lanyon to Paul Feiler 1952-1962

TGA 8717/1/2/2154-2169 Nicholson, Ben Sixteen letters from Peter Lanyon to Ben Nicholson 1940-24 Feb 1946

TGA 8717/1/2/2170 Nicholson, Ben Letter from Sheila Lanyon, wife of Peter Lanyon, regarding his death 25 Sep 1964

TGA 8718/1 Wells, John File of photocopies of correspondence to John Wells from friends 1947-1977

TGA 8816/236 Stokes, Adrian Correspondence L - File of correspondence to Adrian Stokes [and Ann Stokes] 1932-1980

TGA 20034/1/2/28 Armitage, Kenneth Postcard from Peter Lanyon to Kenneth Armitage [5 Jul 1951]

TGA 20034/2/10/10 Armitage, Kenneth Loose personal photographs [c 1930s-1990s]

TGA 20066 Berlin, Sven Papers of Sven Berlin (1911-1999) 1945-1999

TGA 20066/1/2/1 Berlin, Sven Letter to Peter Lanyon 12 Feb 1946

TGA 20066/1/5/4 Berlin, Sven Postcard to Sven Berlin 24 Jul 1992

TGA 20066/1/6/1 Berlin, Sven Letter and sketch to Sven Berlin 26 Apr 1948

TGA 20066/1/12/1 Berlin, Sven Letter to Sven Berlin 16 Jan 1989

TGA 20066/1/12/3 Berlin, Sven Letter to Sven Berlin 11 Oct 1989

TGA 20066/1/12/5 Berlin, Sven Letter to Peter Davis nd [c1989]

TGA 20066/1/21/3 Berlin, Sven Letter to Sven Berlin

TAV 365AB 1984

Warren MacKenzie and David Lewis discuss 'Peter Lanyon at the Leach Pottery'

TAV 215AB 1964

Peter Lanyon talking to Lionel Miskin about his recent visit to Czechoslovakia and optical art

TAV 212AB 1963

Peter Lanyon and Paul Feiler talking to Michael Canney on an 'Horizons' programme entitled: 'The Subject in Painting', BBC

TAV 211AB 1962

Peter Lanyon talking to Lionel Miskin about his early life, etc

TAV 216AB 1959

'Landscape Coast Journey and Painting', a talk by Peter Lanyon

TAV 214AB 1959

Peter Lanyon, Alan Davie and William Scott talking to David Sylvester about their paintings, BBC Third Programme

TAV 213AB 1959 'Abstractions and Constructions', a talk by Peter Lanyon

TAV 210AB 1959 'Offshore', a description of a painting in progress', by Peter Lanyon .

TAV 297B 1957 'Derbyshire 1957' - Peter Lanyon, Anthony Fry and Andrew Forge - discussing landscape painting, BBC Third programme

Tate Collections paintings, sketches and sculptures (© Sheila Lanyon DACS unless stated otherwise)

White Track (1939-40) T03324 relief
Construction (1947) T01496 sculpture
Headland (1948) T06466 painting
The Returned Seaman (1949) P07741 on paper, unique
Porthleven Boats (1950-1) T00950 sculpture
Porthleven (1951) N06151 painting
Underground (1951) P11082 on paper, print
In the Trees (1951) P11093 on paper, print
Tall Country and Seashore (1951) T01082 sculpture
Corsham Model (1953) T01947 on paper, unique
Anticoli Hills circa (1953) T06458 on paper, unique
Coast (1953) T07819 on paper, unique
Cane Chair (1954) P77490 on paper, print
Zennor Storm (1958) T03209 painting
Lost Mine (1959) T06467 painting
Construction for 'Lost Mine' (1959) T06739 sculpture
Thermal (1960) T00375 painting
Drawing for 'Orpheus'. Verso: Figure Drawing 1960, circa (1960) T06459 on paper, unique
Wreck (1963) T03693 painting
Turn Around (1963-4) T06740 relief
The Returned Seaman (1973) *from* Penwith Portfolio, P06324 on paper, print

British Council Collection (© Sheila Lanyon DACS unless stated otherwise)

Farms, (1951/52) P345
Low tide, (1959) P330
*Black wing (November 1961) P386 seen in archive
Lee grass (October 1961) P388
Uncharted (November 1961) P362
Ground wind (October 1961) P363
*Backing wind (November 1961) P332 seen in archive
Landscape of stone leaves, (1952) P570
Landscape, (1954) P571

*All the others were on-loan at different locations worldwide.

Notes and essays provided by Martin Lanyon

The Edge of Landscape Early 1950s
Transcript of British Council Lecture 1962
Constructive Art Manuscript 1948
Time, Space and the Creative Arts 1948
English Landscape 1964
Some Aspects of Modern British Painting: An Artists Point Of View 1964

Plus numerous published and unpublished quotes from note books and diaries not held in public archives mostly provided by Martin Lanyon.

Personal correspondence with Molly Dowler and Jennifer Allen former Corsham College students, also with Michael O'Donnell former Corsham student, Art lecturer and Cornish Artist, with Anthony Wallersteiner, who's PhD Thesis in Art History, was on Peter Lanyon.

4. Interpreting the image

This table is based on Rose's (2001) ideas of how to approach an image, using techniques mainly gathered from art history. I use this as a basic framework and then look to how the image exceeds its colour, form and content as it performs embodied engagements with place and engages the 'viewer' in the event of its encounter.

Colour
<i>Hue</i> : refers to the dominant colours used.
<i>Saturation</i> : refers to the purity of a colour, and whether it is intense or tonal.
<i>Value</i> : refers to the lightness or darkness of an image, how much white or black is mixed into it.
The effects of these are important, as colour is used to stress certain parts of an image or lower the pitch of others. Colours next to colours are significant because of the clashing vibrant or harmonious relationships that result. This can result in pictures being 'realistic' or not, depending on the perceived closeness to how colours appear in the real world. Rose describes 'atmospheric perspective' where bluish tones in a landscape painting can suggest distance and a receding plane.
Spatial organisation
This is split into two categories, the first is how the image is organised within the frame, and the second related to how the image positions the viewer.
1. Line: Within the frame how lines are organised to evoke bulk or filigree is focused upon. Questions over the rhythm of lines and shapes, if they are static or dynamic, curved or jagged, connected or separated, are noted. How width, depth, interval and distance are evoked is important. Is this a simple or complicated space?
2. Perspective: Whether this is geographical in that it corresponds to the ways we understand our eyes to converge distance upon a vanishing point. How this positions the viewer, as looking up at an object or person, or looking down at them, is significant for example. Distorting perspective or mixing up perspectives are ways in which images might relate to, for example, 'primitive art' or modernity.
Focus
This refers to the effects of perspective. Looking to how perhaps lines in paint point to one area of the picture, or how colours are vivid, or light is brighter in one area more than another. I explore the effects of colour, spatial organisation and focus in the following chapters.

1. Positioning of the viewer; here she highlights 'what the picture does for us'. This involves thinking about these things simultaneously with their social, cultural and haptic contexts in my analysis and prevents them from occluding the processes the artists went through in making the image.

2. Spatial organisation: is understood to position the viewer, and reveal only what the image wants to reveal to its audience. Whether something is positioned directly in reference to the viewer or at an oblique angle suggests, it is argued, particular effects. How a painting relates to the body of the viewer is also significant, and for Lanyon is *St Just* this was commented upon by him. How far the objects depicted seem to be from the viewer, in the distance or close up can deflect or encourage a sense of intimacy. Rose draws on Mieke Bal's idea of looking at the gaze of those depicted and how this orchestrates relationships within the image and with its spectator. 'Who can see what and how' is important. The spatial organisation of a picture produces specific effects between paintings and viewer.

Light

What type of light an image shows is related to the composition of its colours and shapes. The type of light shown has specific atmospheric effects, evokes indoors or out, summer or winter. Also the direction of light can be used to focus attention of particular parts of the image.

Expressive content

1. the feel of an image: this aspect of the image Rose refers to as more elusive. She notes the importance of this to its meaning but the difficult methodological implications of this. In framing my research as eventful encounters hopefully this will feed into the production of knowledge about the image as it is performed, and produced in its viewing rather than as formal analysis separating painting from viewer. The discrepancies between what is expected methodologically and the notion of 'feeling' or subjective experience, of emotional responses experiences in field work are highlighted in Rose's chapter and resonates with the arguments put forward earlier. Developing a way to capture this and to make this acceptable to academic procedures and epistemologies is a challenge.

2. 'feeling' is usefully discussed by Rose who describes the feel of an image as resulting from its visual form and subject matter. In this the titles of Lanyon's paintings are very useful. Rose says in relation to how the component parts describes above come together '*what might be needed is some imaginative writing that tries to evoke its affective characteristics*' (p46). This is what I attempt below in terms of the visual culture of the images, their visceral impacts and Lanyon's life histories.

5. Life and career

- 1936-37 Studied at the Penzance School of Art
- 1937 Met Adrian Stokes who probably gave him his first introduction to contemporary painting and sculpture and who advised him to go to the Euston Road School
- 1938 Studied at Euston Road School for four months under Victor Pasmore
- 1939 Meet Ben Nicholson, Barbara Hepworth and Naum Gabo who had moved to St Ives on the outbreak of war and received private art tuition from Ben Nicholson.
- 1940–45 Served in the RAF in the Western Desert, Palestine and Italy. Wrote many letters to Ben and Barbara while away from home. "Dear Ben your letters are like an oasis in the desert ... I am nearly dead intellectually, mentally, but not physically". (undated but 1943 or 1944)
- 1946 Married Sheila St John Browne Six children born between 1947 and 1957.
- 1946–47 Active member of the Crypt Group of Artists, St Ives.
- 1949 Founder member of Penwith Society of Arts in Cornwall.
- 1949 First one-man exhibition at the Lefevre Gallery, London. Began teaching at the Bath Academy of Art, Corsham (until 1957) with William Scott and others
- 1950 Returned to Saracinesco & travelled back through Italy (via Paris) with S Lanyon.
- 1953 Invited by Arts Council to contribute to their Festival of Britain exhibition and produced *Porthleven* (1953).
- 1953 First significant exhibition in New York at the Passedoit Gallery
- Spent four months living in Italy on Italian government scholarship Elected member of the Newlyn Society of Artists.
- 1954 Awarded Critics Prize, by the British section of the International Association of Art Critics.
- 1957–60 Ran art school, St Peter's Loft at St Ives with Terry Frost and William Redgrave.
- 1957 Visited New York for his first one-man show there, with Catherine Viviano Gallery and met Rothko, Motherwell and other artists, critics and collectors. He greatly admired the new American painting he saw both in Tate's exhibition 'Modern Art in the United States' and on his trip to New York. Rothko's work particularly thrilled him.
- 1959 he was awarded second prize, 2nd John Moores Exhibition, Liverpool. He began gliding, as he explained 'to get a more complete knowledge of the landscape'
- 1961 he was elected Chairman of the Newlyn Society of Artists, Cornwall and was elected a Bard of the Gorseth Kernow, with the bardic name *Marghak an Gwyns* (Rider of the Winds)^[2] for services to Cornish art.
- 1962 he spent seven months painting mural commissioned for house of Stanley J Seeger, New Jersey.
- 1963 he spent three months as visiting painter, San Antonio Art Institute, Texas, also visiting Mexico.
- 1964 he visited Prague and Bratislava to lecture for the British Council.
- Peter Lanyon died on the 31st August 1964 at Taunton.
 - Shelia Lanyon wrote to Ben Nicholson "*it was a death he was expecting and by his paintings seemed to be expecting daily ...I think his idea was love. I buried him 600 yards from where I first saw him at Lelant. It was too short a time ago*".

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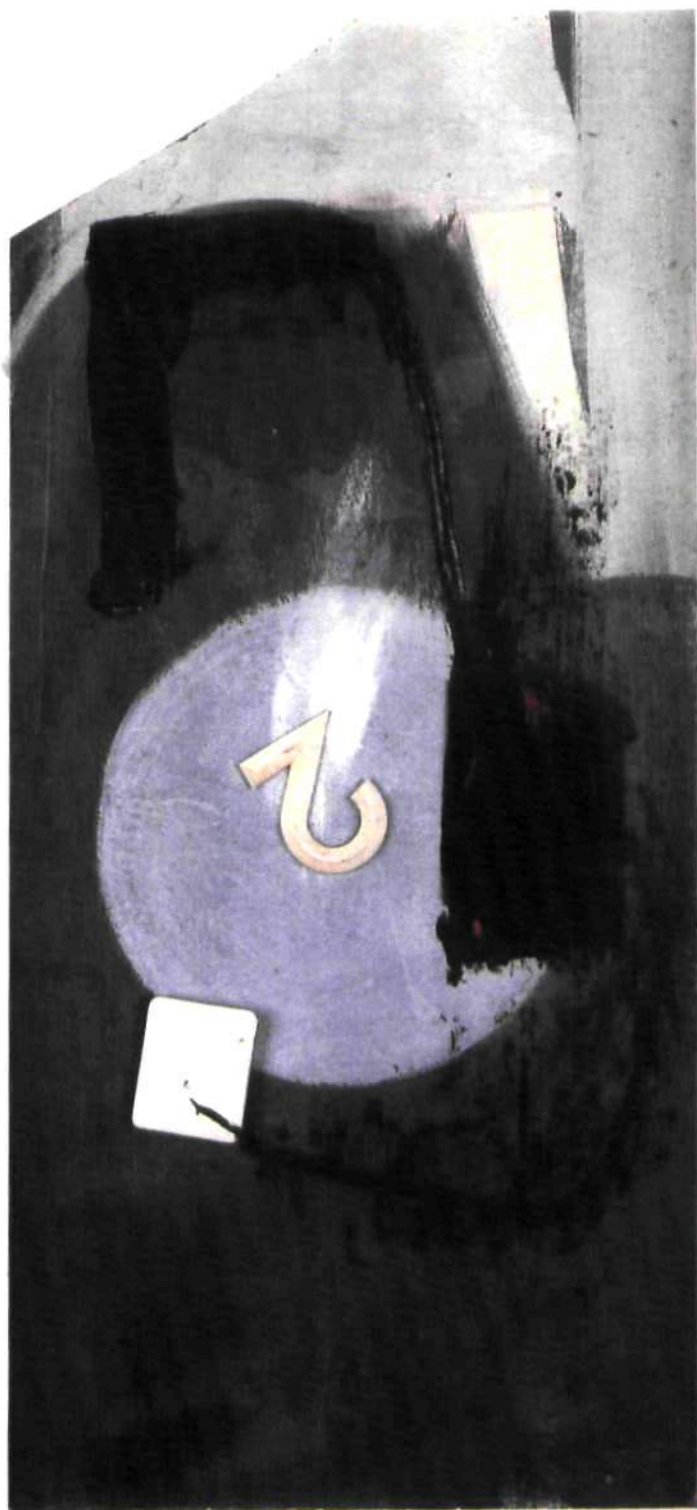
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