James Kerr-lawson (1864-1939) View Of The Alhambra, Granada, Oil On Panel



820 EUR

Signature : James Kerr-Lawson (1864-1939)

Period : 19th century

Condition : Bon état

Material : Oil painting on wood

Width : 24.5

Height : 30

Description

James Kerr-Lawson (1864-1939) The Generalife seen from the Alhambra, Granada, oil on wood panel30 x 24.5 cmTitle shown on Hazlitt Gallery label on backFramed 43 x 38 cmProvenance: Hazlitt Gallery, London, label on back of panelPrivate collection, FranceJames Kerr-Lawson has chosen a particularly charming composition for this view of the Generalife from the Alhambra; the architectural elements of the window, characteristic of the Moorish architecture of the Alhambra palace, are its embodiment, as it were, while the view of the Generalife palace evokes the palace gardens and all those perspectives that make Granada so rich.This painting can be dated to between 1885 and 1890, as it was during this period that the artist traveled to France, Italy, Spain and

Dealer

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Morocco - and, above all, painted there.The choice of particularly seductive warm colors testifies to the fascination these regions held for the artist. James Kerr-Lawson was a Canadian painter born on October 28, 1862 in Fife, Scotland, and died in London on May 1, 1939. He was a Fellow of the Royal Canadian Academy of ArtsJames Kerr-Lawson emigrated with his family to Hamilton, Ontario (Canada), at the age of three. He studied first at the Ontario School of Art, then in Rome at the Académie de France and the Accademia di Belle Arti di Roma, and finally at the Académie Julian in Paris.He returned to Canada in 1885 before leaving for Europe, where he traveled to France, Italy, Spain and Morocco. There he met artists George Frederic Watts, John Lavery, Frank Brangwyn and James McNeill Whistler, as well as other luminaries including ceramist William Frend De Morgan, poet Maurice Henry Hewlett and authors Elizabeth Robins Pennell and Joseph Pennell. Kerr-Lawson painted portraits of all these friends.However, it was his meeting with art dealer and critic Bernard Berenson that proved the most influential. This renowned dealer introduced the painter to the sale of ancient works of art, which provided him with an important source of income. An expert in Italian primitive art, he let these styles influence his painting, particularly those of Canaletto and Tiepolo. His portraits are characterized by fine lines, muted tones and decorative effects.Although he settled in England, he kept in touch with his adopted country, where he was a member of the Canadian Art Club. In 1916, at Lord Beaverbrook's request, he painted murals depicting the Battles of Arras and Ypres for the Canadian Parliament.His works are held in various museums, including the National Gallery of Canada, the National Galleries of Scotland and the National Portrait Gallery in London.