

LARGE PRINT GUIDE

L.S. LOWRY

THE ART AND THE ARTIST

SEA AND LAND

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TEXT PANEL

SEA AND LAND

‘Had I not been lonely, none of my work would have happened. I should not have done what I’ve done, or seen the way I saw things.’

Alongside paintings crowded with figures and buildings are Lowry’s emptier, silent landscapes. Some of his early oils depict picturesque views, and many of his drawings record his travels around Britain. In his later works however, the atmosphere is bleaker – any sign of human activity is removed, although solitary buildings or monuments suggest the presence of people. These landscapes do not record changing effects of light or weather: instead the light is often cold and the hills and fields are reduced to simple repeated patterns.

The sea especially was a source of inspiration. As a child Lowry had spent family holidays in Rhyl or Lytham St Anne's, drawing yachts off the coast. In the 1960s he became a regular visitor to the North East. From his room at the Seaburn Hotel in Sunderland he could view the changing moods of the North Sea. 'It's all in the sea. The battle of life is there. And fate. And the inevitability of it all. And the purpose.'

Study of a Monument Rising from the Water, 1970

Pencil on paper

On loan from the Estate of LS Lowry

Wreck at South Shields, dated 1961

Pencil on paper

The cargo ship *Adelfotis II* was wrecked on 20 January 1963.

Lowry, who sometimes dated his works long after they were completed, has written 1961 on the drawing.

Before the wreck was eventually broken up on the shore, she became a local attraction. Valerie Hamill, whose family lived in South Shields, visited the site as a child. This photograph was taken by her father and shows Valerie's mother and two sisters, Pauline and Barbara, with *Adelfotis II* in the background. Valerie is on the right of the group.

The Lowry Collection, Salford

This drawing has been adopted by Valerie Hamill as part of the *Adopt a Lowry* scheme.

Play a part in conserving and safeguarding The Lowry Collection. Your name will be displayed next to your chosen work and as an adoptee you will enjoy a private tour of The Lowry Collection with the Curator, the opportunity to visit The Lowry Archive and invitations to exclusive private views and supporters' events throughout the year.

Narcia Fitting Out on the Tyne, 1968

Oil on board

Courtesy of the University of Salford Art Collection

The Thames at Greenwich, 1957

Pencil on paper

Lowry was a regular visitor to London but his views of the city are relatively rare. The best known are his paintings of Piccadilly Circus, busy with cars and pedestrians, but he was also attracted to the Thames.

This pencil drawing and the oil study alongside it relate to a large oil painting in the National Maritime Museum's collection - *View of Deptford Power Station from Greenwich* 1959.

On loan from a private collection

The Thames at Greenwich, 1959

Oil on canvas

On loan from a private collection

Seascape with Black Coastline, undated

Oil on board

On loan from the Estate of LS Lowry

Two Towers Rising from the Sea, undated

Pencil on paper

On loan from a private collection

LIGHTBOX TEXT PANEL

The Sea 1963

Oil on canvas

In the early 1940s Lowry took a trip to Anglesey: 'I couldn't work... A month after I got home I started to paint the sea, nothing but the sea. But a sea with no shore and nobody sailing on it... Look at my seascapes, they don't really exist you know, they're just an expression of my own loneliness.' Though his later seascapes were inspired by the North Sea, rather than the Welsh coast, they retain the sense of infinite empty space and the emotional charge of these earlier works.

The Lowry Collection, Salford

LS Lowry at Sunderland undated

Photograph by Gerald Cotton

Letter from LS Lowry to his friend and collector,
Alick Leggatt, dated 19 July 1974, written on
Seaburn Hotel headed notepaper.

9 July 1974

Dear Mr Leggatt

Thank you for your letter. I am drifting along here,
without any interference from people in this art
trade.

The weather is not very summerlike but very mild
& cool. I haven't done any sketching!

You mustn't get as forgetful as I am, but you
wouldn't do that. I came with the wrong hat this
time - a very old hat but what matter.

I am coming back on Monday early evening, but
shall be away for Thursday & Friday attending a
wedding next week.

Yours

L.S. Lowry

Tanker, 1962

Pencil on paper

'The sea too, I love. To watch it is like letting off steam; it's so vast. But generally I put nothing on the sea when I paint it. Perhaps a tiny boat if I must.'

On loan from the Estate of LS Lowry

Seascape, 1952

Oil on canvas

In 1954 the *Manchester Guardian* wrote 'Not a pebble on the beach, nor a cloud in the sky. But a storm breaks over *Seascape*.' Purchased by Salford Museum & Art Gallery for 54 guineas, the picture had a hostile reception from some councillors and members of the public for its apparent lack of subject matter. Lowry declared 'I never expected the picture to be very popular. It took me 18 months to paint and I think it is one of the best things I've done.'

The Lowry Collection, Salford

Stormy Sea, 1968

Oil on board

'I am very fond of the sea, of course; I have been all my life; how wonderful it is, yet how terrible it is. But I often think...what if it suddenly changed its mind and didn't turn the tide? And came straight on? If it didn't stop and came on and on and on and on and on... That would be the end of it all.'

On loan from a private collection

Seascape, 1943

Oil on canvas

On loan from a private collection

Seascape, 1944

Pencil on paper

‘Some people like to go to the theatre, some like to watch television, I just like watching ships.’

On loan from a private collection

LIGHTBOX TEXT PANEL

A Landmark 1936

Oil on canvas

In Lowry's 'lonely landscapes', as he called them, natural forms are often reduced to simple overlapping shapes rather like a stage set. Silent and unwelcoming, these landscapes seem still and airless. Although their initial inspiration may lie in the landscape of Cumbria or the Peak District, they are ultimately imagined scenes whose

abstracted forms also echo those of the female nude.

In the 1930s, looking after his mother after his father's death, Lowry described many of his paintings as being a way of 'letting off steam'. His lonely landscapes reveal much about his state of mind at the time - 'All the paintings of that period were done under stress and tension and they were all based on myself'.

The Lowry Collection, Salford

Stone Circle, Cornwall 1959 Private collection ©
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Near Belas Knap 1930 Private collection © The
Estate of L.S. Lowry. All Rights Reserved, DACS
2015. Image © [2014] Christie's Images Limited

Mountain in Ireland, undated

Pencil on paper

On loan from a private collection

A Rainbow, undated

Pencil on paper

On loan from the Estate of LS Lowry

The Lake, 1951

Oil on board

The Lowry Collection, Salford

Near Drogheda, 1970

Pencil on paper

On loan from the Estate of LS Lowry

The Spire, 1960

Oil on board

This minimal composition echoes Lowry's depiction of himself, in some of the last oil paintings he made, as a pillar in the sea. It is also a radically abstracted vision of one of Lowry's favourite motifs – the church spire.

On loan from the Estate of LS Lowry

Over the Hill, 1961

Pencil on paper

The Lowry Collection, Salford

Landscape in Cumberland, 1951

Oil on board

The Lowry Collection, Salford

On the Moss, 1923

Pencil on paper

The local farmlands near Lowry's home in Pendlebury were known as Swinton Moss. Lowry enjoyed walking with friends in this area and made many sketches, some of which were later used for paintings.

The Lowry Collection, Salford

The Gamekeeper's Cottage, Swinton Moss, 1930

Pencil on paper

The Lowry Collection, Salford

The Copley Prize

An annual art competition for 4-11 year olds.

The Copley Prize Still Going to the Match, Amelia Griffiths 2017

Amelia, from Horwich in Bolton, is the most recent winner of the Copley Prize at The Lowry- an art competition for paintings and drawings by children, which have been inspired by Lowry's work. While Lowry's version of this scene shows crowds at Bolton Wanderers original stadium at Burnden Park, Amelia's shows Macron Stadium, their modern-day home. Amelia's painting will hang alongside The Lowry Collection for a year.

The Copley Prize and the drawing and writing walls are kindly supported by Alison and Noel Copley

