

L S Lowry

Born: 1st November 1887

Died: 23rd February 1976



L S Lowry

Coming Out of School 1927



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Like many of Lowry's pictures this is not a depiction of a particular place, but is based on recollections of a school seen in Lancashire.

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Coming Out of School 1927



'I stood in the gallery
marvelling at the accuracy
of the mirror that this to
me unknown painter had
held up to the bleakness,
the obsolete shabbiness,
the grimy fogboundness,
the grimness of northern
industrial England.'

L S Lowry

Dwelling, Ordsall Lane, Salford 1927



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Lowry was fascinated by buildings. For him they evoked the lives of their occupants.

“My favourite places were the houses built around factories. They just attracted me more than the others.”

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Dwelling, Ordsall Lane, Salford 1927



Revisiting Ordsall Lane in the 1960s Lowry remembered “scores of little kids who hadn't had a wash for weeks would come and stand around me. And there was a niff, too.”

L S Lowry

Coming From The Mill, 1930



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Coming From The Mill, 1930



The tall buildings and the smoking chimneys are present, as are the busy figures in the foreground. The stooped figures are shown trudging home from the mill after a day at work.

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Coming From The Mill, 1930



Lowry would create a very pale background against which to place his figures, thus making them stand out.

Another typical motif of Lowry's painting is the church depicted amongst the factories.

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Coming From The Mill, 1930



The painting tells a story. Can you identify some key characters? Where are they going? Where have they been? Why are they stooped?

Think about what it must have been like to live in this industrial era.

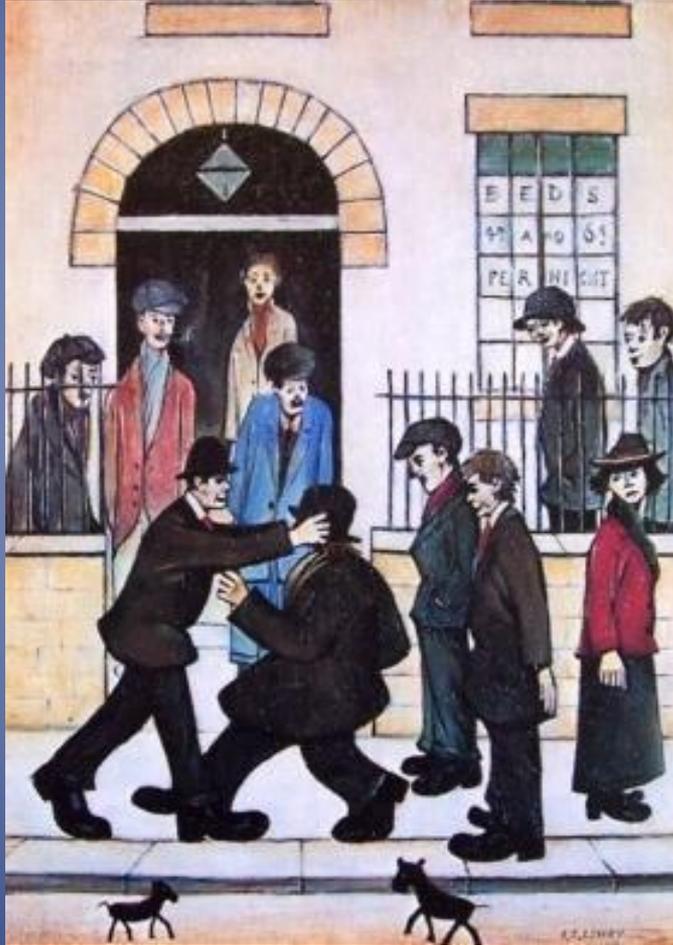
L S Lowry

A Fight, 1935



L S Lowry

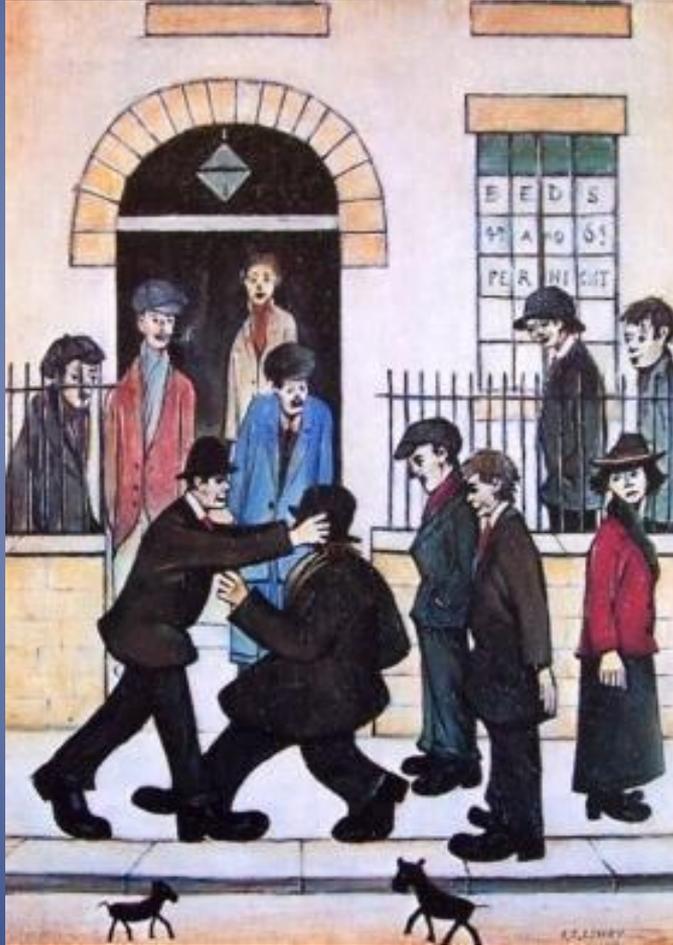
A Fight, 1935



This is a humorous painting, that shows Lowry's love of slapstick. The faces of the onlookers show amusement rather than horror, apart from the woman portrayed in the painting who wears a worried impression.

L S Lowry

A Fight, 1935



Why do you think the men are fighting?

Playful fights sometimes escalate, does the woman in the picture sense this?

Create a story around the image. How did it start and how will it end?

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An Industrial Landscape 1955



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An Industrial Landscape 1955



Although it is an imaginary composition, elements of the view are recognisable as real places. For example, the Stockport Viaduct, which constantly haunted the artist, can be seen in the top left of the picture

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An Industrial Landscape 1955



As if to emphasise the human presence in this overwhelming, blackened city, Lowry focuses in on a small street in the foreground, almost inviting the viewer to join the small group of people going about their business.

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A Young Man 1957



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A Young Man 1957



“The head was done from my recollection of a young man I saw once in a Manchester park - a good while ago. He interested me very much at the time and stayed in my mind in a vague sort of way ever since.”

L S Lowry

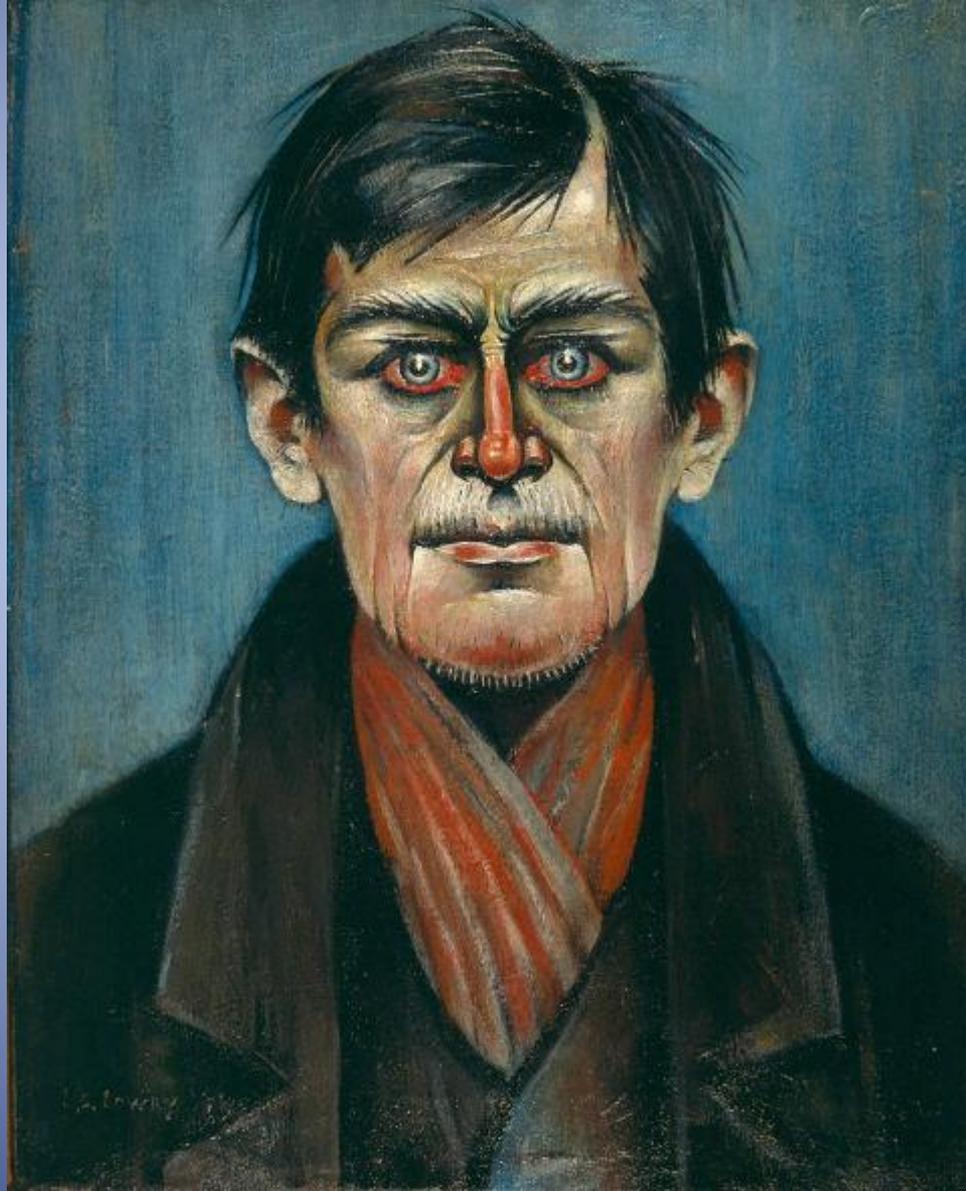
A Young Man 1957



He gave me the impression that something had very badly gone wrong in his life though he gave no inkling of what it was in a fairly long conversation. He was totally disinterested in anything at all and yet was, to me most interesting .

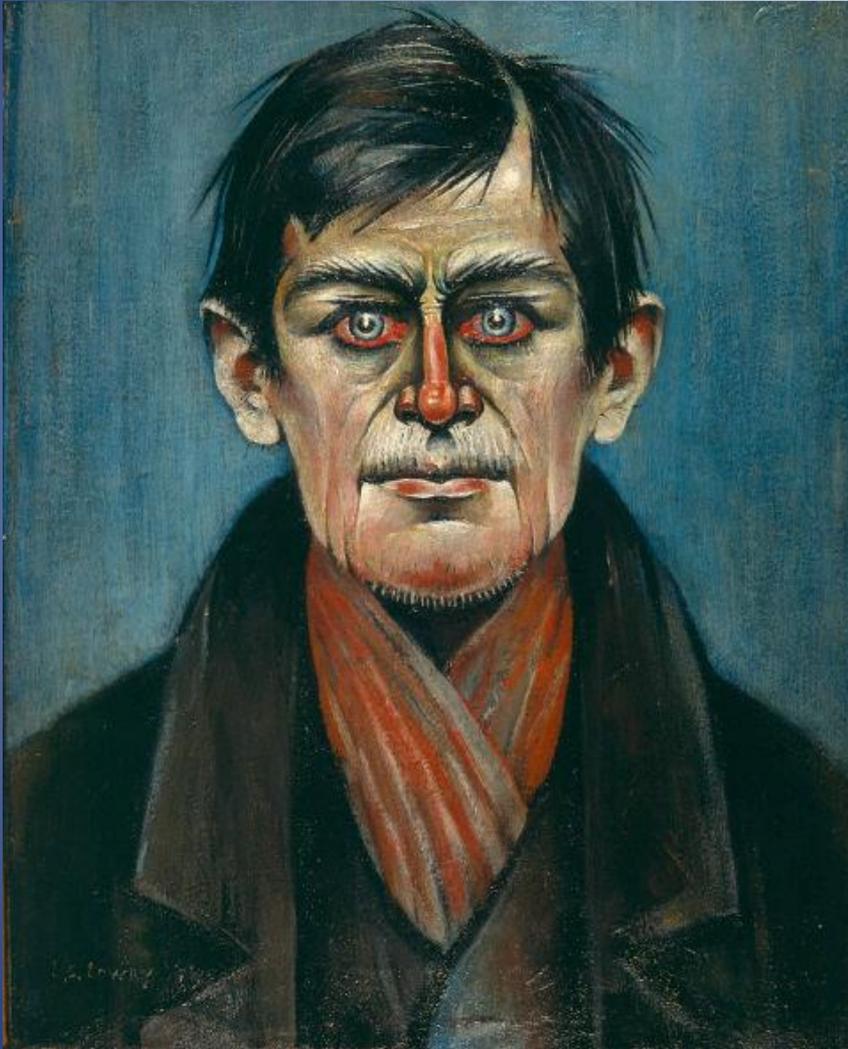
L S Lowry

Head of a Man (with Red Eyes), 1938



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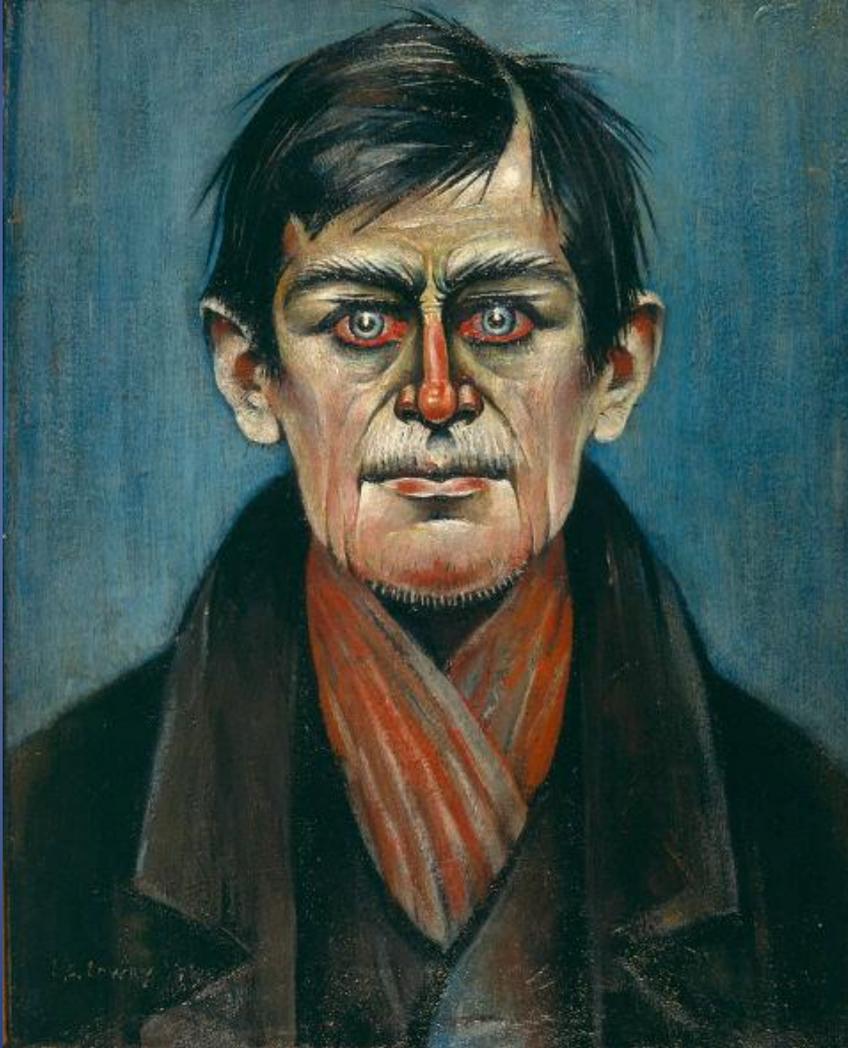
Head of a Man (with Red Eyes), 1938



This self-portrait was painted after Lowry's father died, and while his mother was ill. It reflects the tiredness and the sadness the artist was feeling at the time.

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Head of a Man (with Red Eyes), 1938



Lowry worked during the day, cared for his mother in the evening and painted at night.

It is a bold and uncomfortable portrait that stares at you relentlessly.

L S Lowry
Portrait of Ann, 1957



L S Lowry

Portrait of Ann, 1957



It was painted in 1957 when Lowry was beginning to become known as an artist. This painting surprised many people because they only thought of Lowry as the artist from the North who painted industrial landscapes.

L S Lowry

Portrait of Ann, 1957

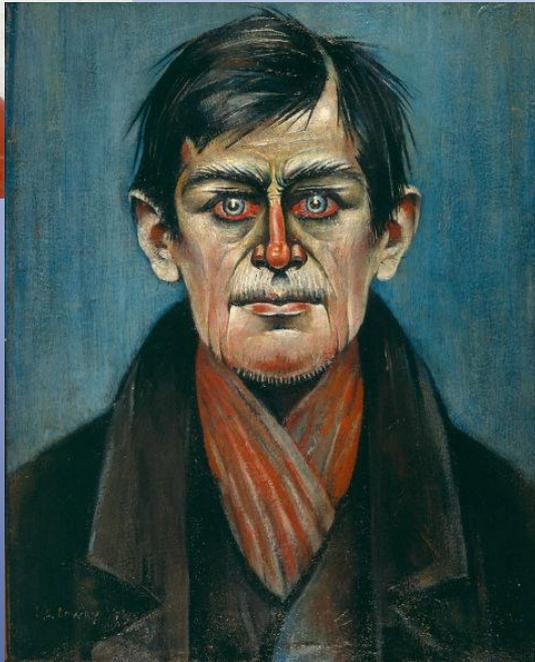


Who Ann is exactly is unknown.

There are many theories, but it is unlikely that Ann is a specific person who Lowry knew and painted (although sometimes Lowry would pretend that it was)

L S Lowry

Portrait of Ann, 1957



What are the similarities and differences between these two portraits? Think about feelings, style, emotion, detail, realism, and tone.

How does Lowry use colour differently in these two portraits? Which portrait do you prefer? Why?