

JEFF LOWE

In The Close Distance

PANGOLIN LONDON



IN CONVERSATION:

JEFF LOWE & MELONIE GAULT

MG: For your last exhibition at Pangolin London, you focused very much on angles and worked with heavy materials resistant to bending. Your new work, however, is undulating and light, a series of beautiful curving sheets of moulded aluminium - Tell me about these new pieces and what has brought on this change?

JL: I started making this new body of work about 6 months after moving into the Limeworks. I initially made two on a smaller scale, using circular shapes – but these were in fact positioned the other way up. They were circles that you saw up ended, as opposed to the experience of seeing the edge of the curve and then looking into the container of the sculpture. They were powder-coated but only one colour – a silvery-white, like the colour of aluminium itself. (fig. 1)

Once I was able to have the laser cut panels as 'raw material', I started making these works on a larger scale and then everything changed. I definitely think this body of work was influenced by the shape of the Limeworks and the interior spaces.

The way the new works differ from my earlier work is that they are completely open and don't have a front or back – they are very three-dimensional and have an all-round experience. You can see them as an object, but I don't think they present themselves as objects in the same way. You can walk around them and the experience is different from every angle – they're much more interactive.

(LEFT)
Jeff Lowe with *Ottone's Aria*
2019, Painted Aluminium
Unique
123 x 170 x 160 cm

(fig. 1)
Skyband No. 2
2018, Powder Coated Aluminium
Unique
73 x 65 x 62 cm



The works are shaped from curved sheets of aluminium, folded in and around each other, forming abstract circular structures. I have been cutting silhouettes into the aluminium sheets in order to reveal the space within. This new body of work explores volume, space and layering with architectural forms.

When I make things, I tend to work in a series and have certain interests that I want to investigate through making – such as processes, materials, size and colour. I always try to put something into the sculpture that encourages accidents, surprise and change. There has to be an element of the sculpture, when making it, that has to be resisting me in some way.

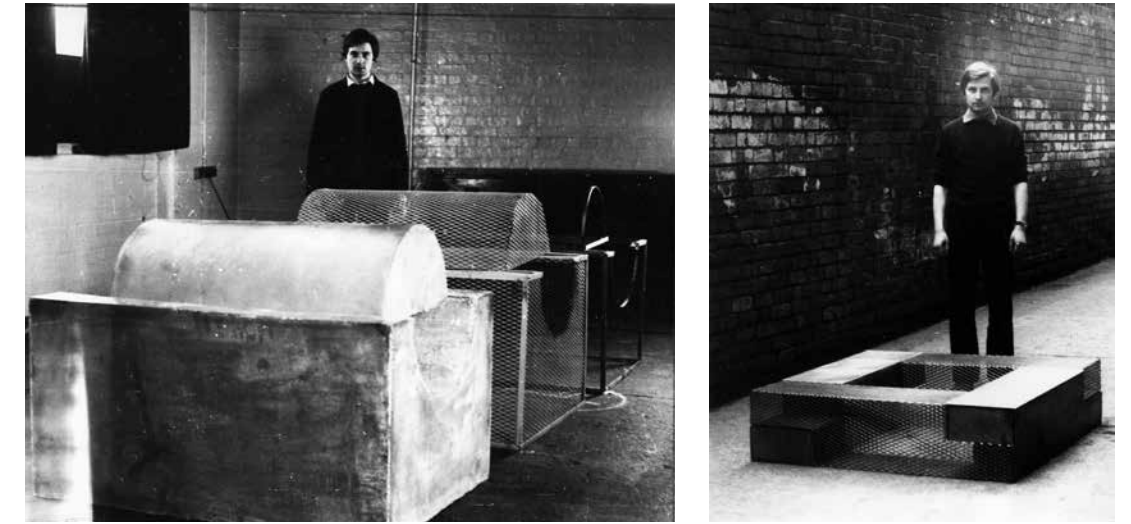
I would describe these works as three-dimensional collage, they have the feeling of piecing things together – they have a lightness, they have a touch, they have a flow and perhaps (I hope!) a certain elegance. The shapes flow from one end to another, the silhouette of the sculpture allowing you to look through the outer 'skin'.

MG: Tell me more about the idea of layers, and being able to look through this outer 'skin' to a hollow space within.

JL: In all my sculpture, there has always been a revealing of an inner core and they have always been very 'contained'. I never wanted to make 'gestural' sculptures like Anthony Caro. Many of the works have a top and bottom, an inside and outside relation with a very much contained outer layer.



Charity's Aria
2019, Painted Aluminium
Unique
114 x 160 x 130 cm



(fig. 2)
Jeff Lowe with early works from his Foundation Art Course at Leicester College of Art c. 1970-71

I made many geometric cage-like sculptures a few years ago, revealing inner surfaces and spaces and sometimes with what appeared to be another sculpture inside. My earliest sculptures, made towards the end of my foundation course at Leicester, dealt with different ways of seeing space by allowing the inside to be seen but also blocking this to focus on the outside surfaces. (fig. 2)

So much of sculpture historically has been to do with the surface. What I like about these sculptures is combining a very definite external 'object' with something that works very differently internally. The outer layer of these sculptures seems to create the wall around the world inside.

MG: There is a very particular use of colours in this body of work - with areas of rose-pink, coral-red, gold, white or lilac paint - How did this come about?

JL: When I first started working with the aluminium, I quite liked the non-materiality of it and the fact that it can be a bit bland. It's quite good that it's anonymous, because I have never wanted to make sculpture using materials that have an existing identity.

When I was at St Martins, the tradition was more focused on scrap material and I chose never to work with that - I always bought new material. I always want to have an anonymous material to start with, which then goes through different processes in order to arrive at the final piece.

The colour was a difficult decision, as I have come from a period of sculpture in the 1960s where colour was used a lot. In particular, colour on new materials and new abstract sculpture. The question is how do you re-use it in a different way when it has been done before?

But the new sculptures needed some kind of visual code. I needed to make a



Jeff Lowe with new sculptures at the Limeworks

definite distinction between what was outside the sculpture and what was inside. The colours also create a mood, they delineate elements within the sculpture, accentuate the layers and give the sculptures a clarity.

I could have picked colours that had a 'truth to material', such as grey or red oxide, but in the last four to five years I have been enjoying working on very colourful woodblock prints, often choosing colours that challenged me - sometimes even colours which I thought I didn't like.

In terms of deciding which colours to use in the sculptures, this was gradual and involved changes. I started painting up sheets of colour that I could attach to the sculptures and then decide what worked. It was all about giving the work an interesting dimension, reinforcing the thickness of the material, and having certain colours bleed through into the front of the sculpture.

MG: Why did you decide to bolt the sculptures rather than weld them?

JL: The first two smaller sculptures I made in this series were welded, and it made them look like cast objects rather than construction. When you weld something together there is a sort of permanence, a merging together of objects, the completeness of something that flows through the material.

When I started working on the larger pieces, I started by clamping the parts together, but I never thought I would leave the bolts in. As I carried on, the bolts not only became a very practical way to be able to take the sculptures apart to paint them and potentially change them around, but they also became very much part of the aesthetic.

The bolts also clamp the sheets together differently from welding almost like stitching rather than gluing. They emphasize where the shapes touch, because they have this way of punctuating and compressing along the edge in a different way that a weld would do.

It wasn't what I had in mind originally, but it just went in this direction. It gives the sort of feeling that it's made of parts and you are aware of the separateness of those parts which are brought together.

There are also brackets in the sculpture. When I ordered the aluminium sheets I also ordered lots of odd shapes, and there always seemed to be one that would form a perfect punctuation within the sculpture – so its not just a bracket, it very definitely is working as part of the sculpture.

MG: The shapes and cuts of the metal are slightly reminiscent of cutting patterns when making clothes. Do you see any truth to this, and are there any influences from your wife Monica's work?

JL: It's not something I thought about until later. When the panels were painted and hung up on pipes that run across the studio like clothes on a washing line, they really looked like patterns for clothing.

Alongside that, when you see the touch of the two panels, where a curve goes across another element, it definitely feels like a seam or join in a fabric. But they also have this delicate feeling, almost paper-like – they don't feel heavy.

MG: You often talk about not resisting if during the process of making, a sculpture seems to be taking a different direction – you like to work with your eyes rather than your head. Have there been many changes along the way when making this new body of work?

JL: I have always tried to introduce into my work a way of making that moves the sculptures away from the obvious or predictable. I don't want to just 'make' something I want to 'create' something, and in that spirit I believe that what is actually happening in front of my eyes is most important.

Sometimes your brain can tell you something about what's in front of you, but you are not necessarily looking with your eyes. It's more intellectual, but not visual. Your eyes should be testing the work, and not your head.

MG: Tell me about the titles of these sculptures. How does music influence your work?

JL: I always work to music. Often there is a particular piece that I am obsessed with and has to be played over and over as I work – otherwise it breaks the flow! During the making of this recent series, I was listening to Handel's operas. Most of the sculptures are named after arias, and I would play a different opera to each sculpture.

Much to everyone's annoyance, I played the operas on a loop. As if I was trying to put within that sculpture parts of it that had that same sense of the aria. It was important to have areas that were simpler in the shape and surface, and other areas that were more detailed, intense and active – as the arias seem to work like this in the opera. At the end of the day sometimes I go back in to the studio, and even then I put the music on just to look at the sculpture – I need to see it in context.

I tried to give each sculpture the mood or something about the music that I was listening to. I remember once making a sculpture in wood in Portugal, and I remember looking at it when it was finished, and feeling as though I hadn't made it. It was like I was almost in a trance when I made it through listening to music.



(LEFT)
Jeff Lowe in his maquette studio at The Lime Works

(RIGHT)
Almira's Aria (detail)
Full caption p. 50-51





(LEFT)
Jeff Lowe in his
print studio at The
Lime Works

MG: For this exhibition, you have been collaborating with a print studio for the first time. How did this come about and how have you found the experience?

JL: I loved it and wish I had done it earlier! The new sculptures seemed to suggest a parallel with silkscreen prints. I have never done it before, so it was really interesting.

I worked with Kip at the Cambridge Print Studio. We worked with twelve different shapes, trying different combinations and densities. I wanted them to be sculptural, without looking like flattened versions of the sculpture. The difference between the prints and sculptures is that when you put a sheet of metal in front of another sheet of metal, it blocks one out and your only way of seeing through it is through the openings of the windows or top of the sculpture. When you work with prints, it can either reveal the layer beneath or be completely opaque.

There are elements in the prints that are almost illusionistic – there are parts where it almost looks like the shapes are bending around, or you see through one of the apertures that looks almost as if it's pulling towards you – they almost look 3D. I wanted them to have this sense of collage, where you feel like you could almost peel back the layers.

I have made prints both on a small and large scale. While both are very sculptural, the smaller works you experience with your eyes, and the big prints you experience physically with your body – so it's a very different experience.

MG: Your work ranges from jewellery, to woodblock prints, to monumental sculpture, and it's a unique talent to be able to traverse scale and medium so easily. Do you consciously approach each medium and scale, or is it more natural?

JL: I respond naturally to materials and process when they inspire me. The scale or medium doesn't really matter. I simply enjoy making. Give me some cardboard, clay or any material and some basic tools and the challenge will excite me.

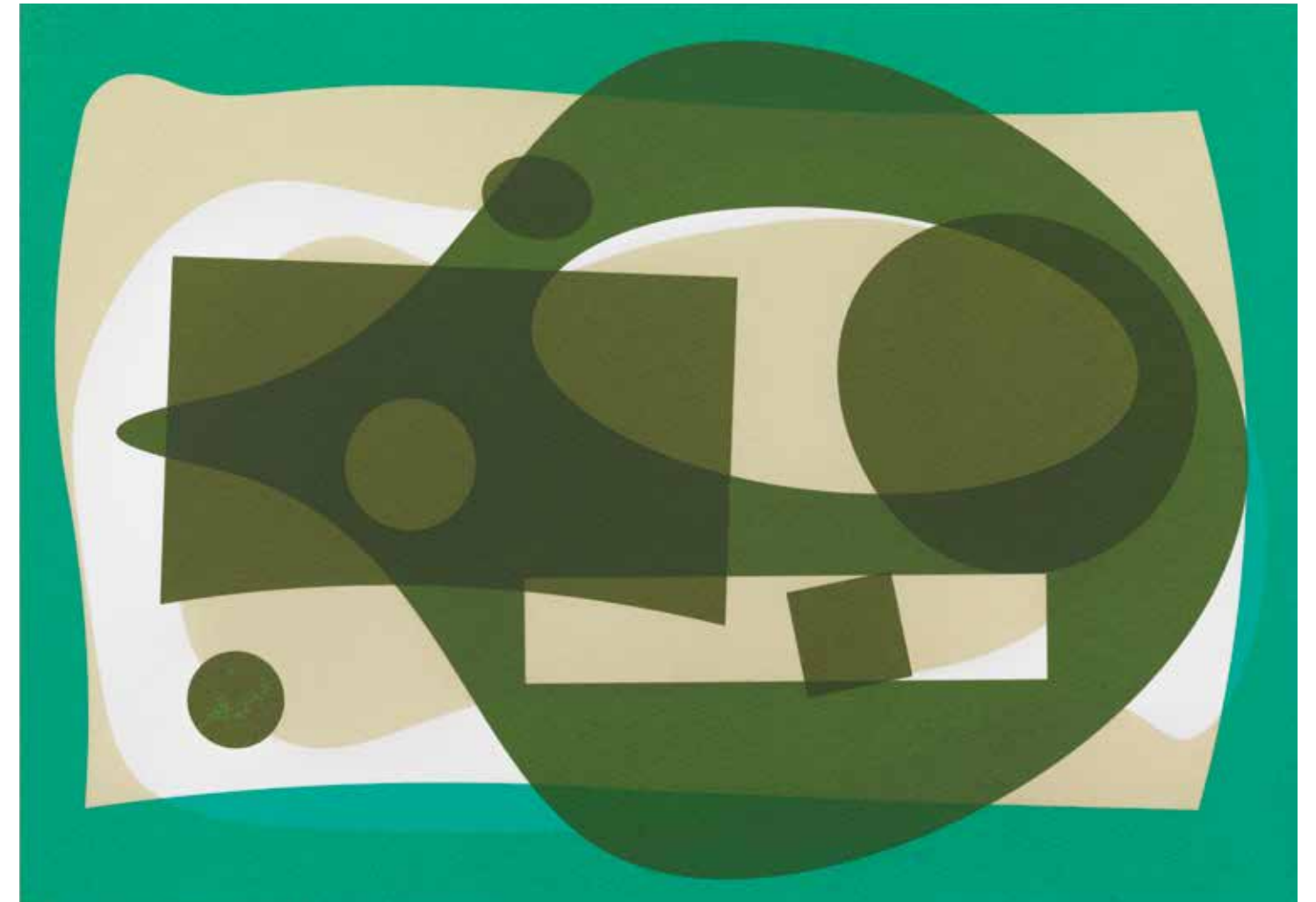
I believe all the mediums I work with inform each other – they all feed off and interact with each other. Sometimes I try to make drawings that relate to the sculptures, or I start off with a drawing thinking about a sculptural form. Although there is such a huge difference between drawing and sculpting, I think there has been a connection between the two.

I enjoy making jewellery and sculpture on a small scale – these are not maquettes or models for larger pieces but sculptures in their own right. Using aluminium on the large scale pieces is quite playful, as the material is very light (unlike steel), and therefore you can play with it – you can turn the whole sculpture around very easily.



(LEFT)
Apus (Brooch)
2019, Nickel Coated Brass
Unique
8 x 8 x 4 cm

(RIGHT)
In The Close Distance No. 9
2019, Unique Screenprint
42.5 x 54.3 cm



When I went to meet Kip to talk about the silk screen printing, I told him I didn't just want to make prints, I wanted to make things that were kind of equivalent to the sculptures - somehow to work on the prints in a similar way to how I work on the sculptures. There has been a lot that I have made at the print studio that I know will feed its way back into the sculpture, and that's always the way with me. For instance I will make a woodblock print, and then maybe six months later I look back and can see that it found its way into influencing a sculpture somehow.

MG: How did the title for the exhibition come about?

JL: The title *In The Close Distance* is something to do with seeing an object from a distance, and as you get closer the experience of the object completely changes. Not only do you become more aware of the openings, the windows, the slots, the revealing of an inner layering system, but you also have a different kind of experience when you are looking directly into the sculpture. It then changes from a vertical object into a horizontal piece – as if you were looking down into something.



The Lime Works,
Faversham, Kent

MG: In 2016, you moved from your urban South London studio complex in Brockley to an incredible Art Deco Modernist industrial structure, The Lime Works, in North Kent. Monica mentioned, in an article published in *The World of Interiors*, that this place is ‘the right sort of house for a sculptor’. What did she mean by this?

JL: Well this place certainly looks like a sculpture! It has an extraordinary layout of rooms and passages and reveals different spaces from many positions and angles. There is also a strong connection between inside and outside with vast areas of glass and concrete.

Essentially, it’s two enormous concrete funnels separated by a central tower. We have built living spaces both inside and outside the funnels, which makes for some fascinating and unusual curved shaped rooms.

The house is like nothing else, it’s totally unique. Built in the 1930’s, it also came with a large adjacent workshop, which also made The Limeworks the right place for us to move into.

MG: Would you say there is a strong connection between the building and these new sculptures?

JL: The first two sculptures I made when I got the studio up and running, which were made in plaster, were a bit like the cast iron blocky sculptures I used to make. It was a way back into sculpture after having taken some time out to work on refurbishing the house. Those two pieces were cast into bronze, and have a stronger link to my earlier works.

Pretty soon after this, the new works started, which I can now see are influenced by the move to the Limeworks. The layers, the curves, the seeing through – I see that it’s very like the house. Aside from the visual connection, the place gave me a lot of other things: the space, the focus, the views.

I also feel like the curves at the top edges of the sculpture are reminiscent of the landscape. The way they curve around is like looking across at the hills here – seeing the top of the trees or the layering of the trees.

I have a very special relationship with this property, like I never had before. I feel like it has emotions, and it doesn’t like being empty. This makes it difficult for me to leave it, even when I’m just coming down to London for the day.

MG: You are continuously working on new projects, building new studios, and storage spaces for the sculptures – Do you think your building projects are an additional element to making sculpture?

JL: Its two things: Firstly I make space because I need it for the sculptures, and secondly I love making and seeing things happen. With the Limeworks, I have the opportunity to create my own world. I make it up as I go along, in the same way as I do with sculpture, and I have a great team of people who help me. Whether it’s a sculpture or a building, I love to see things change and I like them changing quickly. When it’s finished, or when anything is finished, I’m always thinking ‘What’s next?’

I built my first studio when I was 22, and there has never been a year since then when there wasn’t a project in the background. Buildings are pieced together the same way as sculptures are – although architects would probably hate this place! I have changed the interior so much, I have used so many different languages and styles – but I like to mix things up and make things comfortable.

I also like the landscape here and the planting – I see that very much as an extension of sculpture as well. I like positioning the plants, and doing what the gardener would probably say you can’t do. There are rules, but I’m not a gardener.

I like getting the fork-lift and putting huge trees in – I like affecting things to make a change to the landscape. When people come to visit and say 'Was this always like this?' or 'Were those columns already there?' It's great as it means it works!

MG: What is a typical day in the life of Jeff Lowe?

JL: I have quite a strict routine. I get up at 6.30am and go to the gym. My assistant arrives at 8am and work begins. It's quite exciting when I start working on a new sculpture: I start bringing in the panels and prepare the material, which means the studio becomes a forest of bits. I've always liked having lots of things around me.

Whenever I would teach, I would never allow the students to start working unless all the walls around the studio were covered in bits of wood, metal and other materials. I feel like you need that kind of inspiration to work.

My assistant finishes at 5pm, so from then onwards it's a different kind of phase. I work on small pieces, and I might do some prints - although I quite enjoy doing these at the weekend, when I have more time to devote to them.

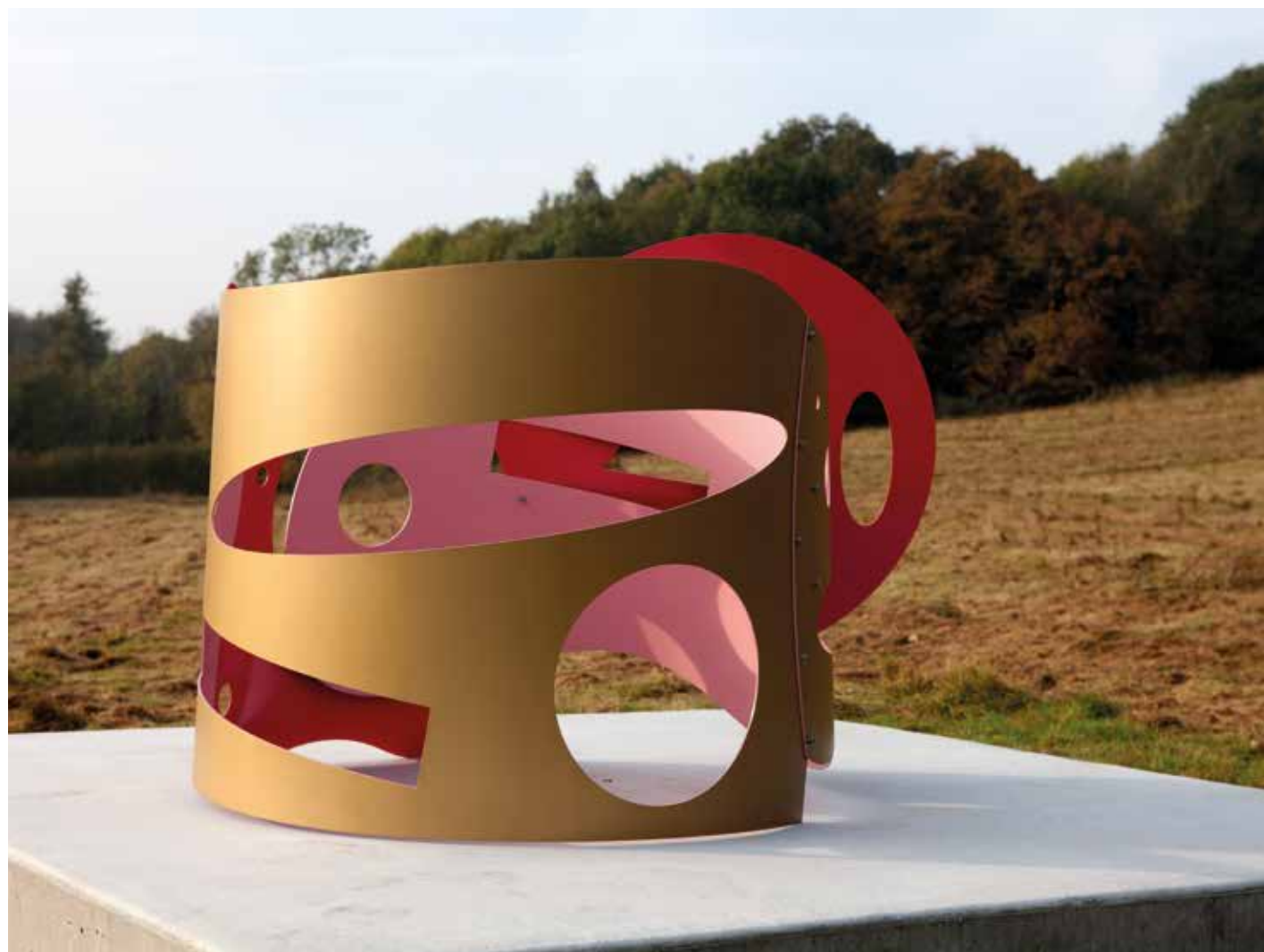
It's pretty much the same every day, which I love. I only feel cheated if I haven't learned something and been surprised by the end of the day.



(LEFT)
In The Close Distance No. 4
2019, Unique Screenprint
42.5 x 54.3 cm



(RIGHT)
Jeff Lowe in his studio
at The Lime Works



Eugenia's Aria
2019, Painted Aluminium
Unique
111 x 150 x 109 cm

MG: The sixties was a period of optimism, politically and socially. Nowadays the world we live in is not quite so optimistic, yet the colour in your work is incredibly uplifting. Would you consider your work to be optimistic?

JL: I have always been optimistic and I want my art to be uplifting. My work is not in any way political. I know the feeling I get when I experience a great artwork and it feels like something has been added to my life. I would like my work to do this.

Although I'm very optimistic about what I do, I'm not very optimistic about the direction of the art world. Some of it is very superficial. Nowadays people often buy for the name, the investment and the trend – to be seen to have a work by a particular artist. These days there seems to be a stronger connection between the fashion world and the art world. Is there really the serious debate in sculpture that we used to have?

MG: People often wonder how you know when you've finished a sculpture.

JL: Kip (from the Cambridge Print Studio) described it as 'I think that one's cooked!' – the ingredients have come together and it's worked. Sometimes when something is missing, you can just sense it. You know when something is complete, it's very hard to describe how so. I spend a lot of time looking at things, and the attention to detail is important.

MG: What would you say if someone asks you what your sculpture is about?

JL: It's very hard to describe when you have made sculpture for 50 years! There is so much that I take for granted, because I've been doing it for so long. If someone spent a day with me, they would understand what I do and what it's about.

All I can say is this: I make objects, I work with materials, I work directly, I use my eye, I want to be surprised, I don't want to make something that I already know about, I'm interested in space and volume. I don't want to make sculpture that shocks – I would like to make sculpture that has a kind of freshness.

I remember William Tucker once telling me 'Don't make sculpture, make something' and it stuck with me. In a way if you set out to make sculpture, you've almost predicted what it will be, and it brings certain rules and limitations.

It's not difficult to make something that looks like a sculpture, but it's difficult to make something that is art.

SCULPTURE



Alceste's Aria
2019, Painted Aluminium
Unique
120 x 150 x 120 cm





Magdalene's Aria
2019, Painted Aluminium
Unique
128 x 166 x 110 cm



Babylon
2018/19, Painted Aluminium
Unique
145 x 200 x 110 cm



Eugenia's Aria
2019, Painted Aluminium
Unique
111 x 150 x 109 cm



Angel's Aria
2019, Painted Aluminium
Unique
110 x 110 x 80 cm





Hope's Aria
2019, Painted Aluminium
Unique
125 x 150 x 130 cm



Dido's Aria
2019, Painted Aluminium
Unique
97 x 120 x 122 cm





Francesca's Aria
2019, Painted Aluminium
Unique
90 x 90 x 80 cm



Charity's Aria
2019, Painted Aluminium
Unique
114 x 160 x 130 cm







Pleasure's Aria
2019, Painted Aluminium
Unique
100 x 180 x 150 cm



Sulla's Aria
2019, Painted Aluminium
Unique
115 x 100 x 90 cm

Flavia's Aria
2019, Painted Aluminium
Unique
142 x 109 x 109 cm





Beauty's Aria
2019, Painted Aluminium
Unique
100 x 110 x 100 cm



Almira's Aria
2019, Painted Aluminium
Unique
118 x 100 x 86 cm

Peace's Aria
2019, Painted Aluminium
Unique
100 x 100 x 85 cm





Faith's Aria
2019, Painted Aluminium
Unique
100 x 75 x 70 cm

Monica's Aria
2019, Painted Aluminium
Unique
115 x 115 x 100 cm





Electra's Aria
2019, Painted Aluminium
Unique
112 x 160 x 150 cm

Tamerlano's Aria
2019, Painted Aluminium
Unique
129 x 107 x 103 cm





Orlando's Aria
2019, Painted Aluminium
Unique
120 x 148 x 139 cm

Lotario's Aria
2019, Painted Aluminium
Unique
124 x 145 x 130 cm



Ottone's Aria
2019, Painted Aluminium
Unique
123 x 170 x 160 cm



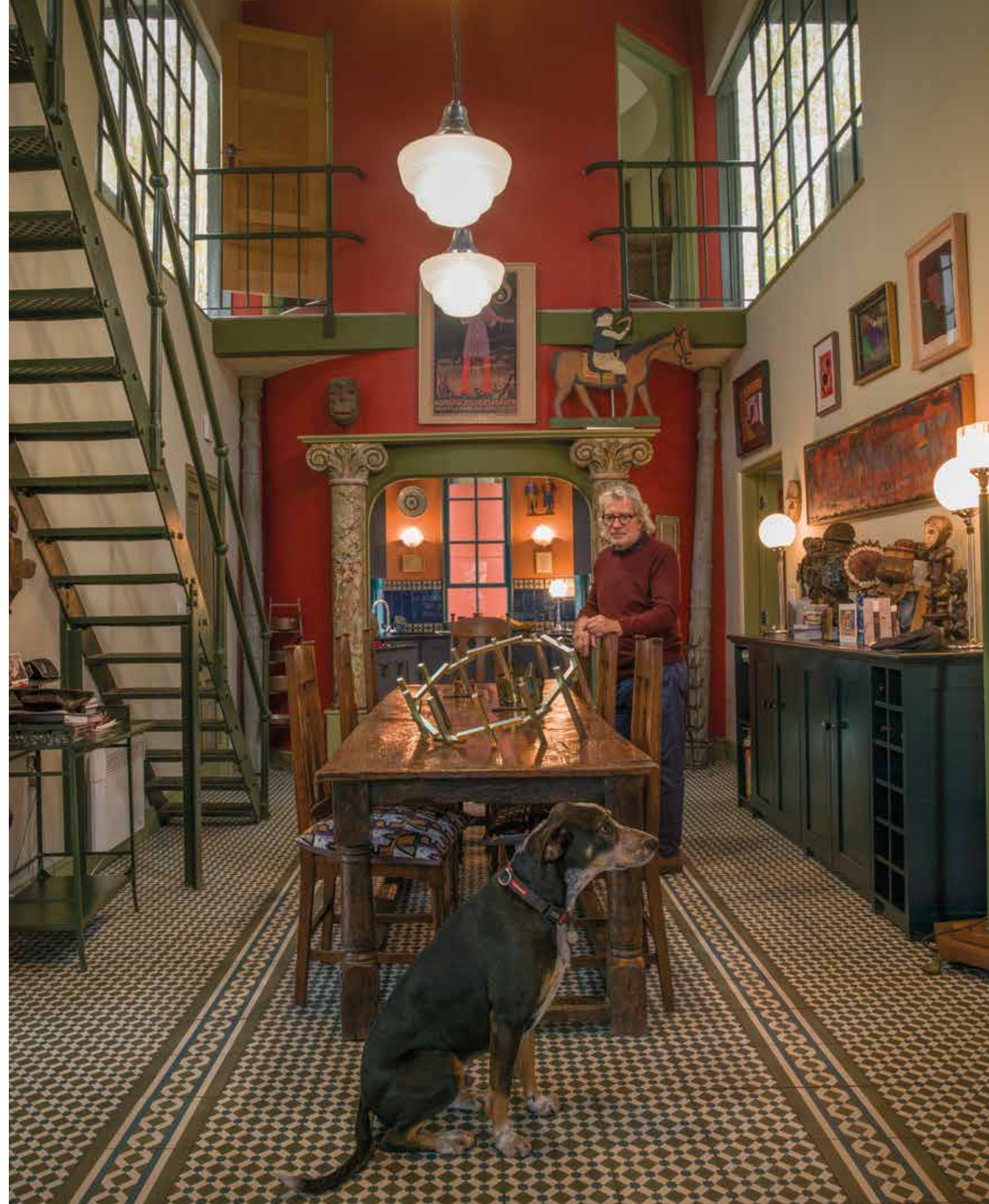


(LEFT)
Sheba
2019, Powder Coated Aluminium
Unique
61 x 65 x 50 cm

(RIGHT)
Hercules
2019, Powder Coated Aluminium
Unique
49 x 55 x 60 cm



Circular Steel Sculpture No. 2
1974, Mild Steel and Zinc
Unique
35 x 60 x 60 cm



Soloman
2019, Brass
Unique
11 x 17 x 15 cm





(TOP)
Serse
2019, Rose Gold on Brass
Unique
8 x 11 x 11 cm



(BOTTOM)
Virgil
2019, Rose Gold on Brass
Unique
11 x 12 x 13 cm



Ezio
2019, Nickel Coated Brass
Unique
18 x 21 x 21 cm



Teseo
2019, Nickel Coated Brass
Unique
24 x 25 x 21 cm

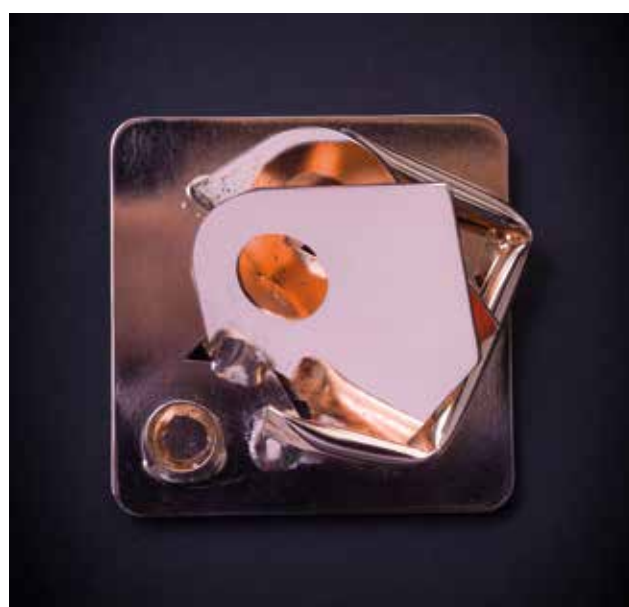
JEWELLERY

(P. 80-81: TOP LINE - LEFT TO RIGHT)

Algol, 2019, Rose Gold on Brass, Unique, 7.5 x 5.5 x 2.5 cm
Regulus, 2019, Rose Gold on Brass, Unique, 7 x 5.5 x 2.5 cm
Antares, 2019, Rose Gold on Brass, Unique, 6 x 5 x 2 cm
Auriga, 2019, Rose Gold on Brass, Unique, 6.5 x 6.5 x 2 cm

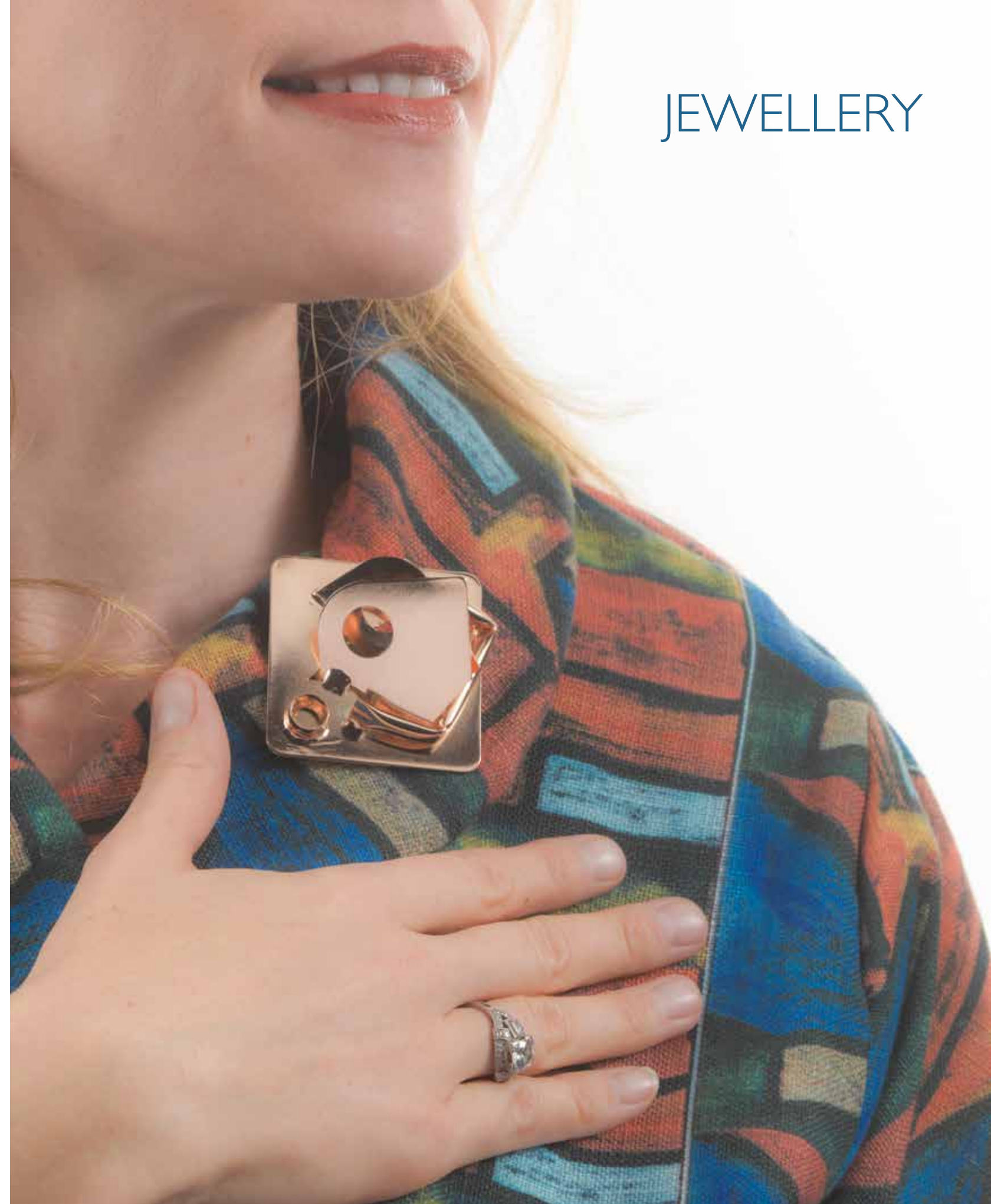
(P. 80-81: BOTTOM LINE - LEFT TO RIGHT)

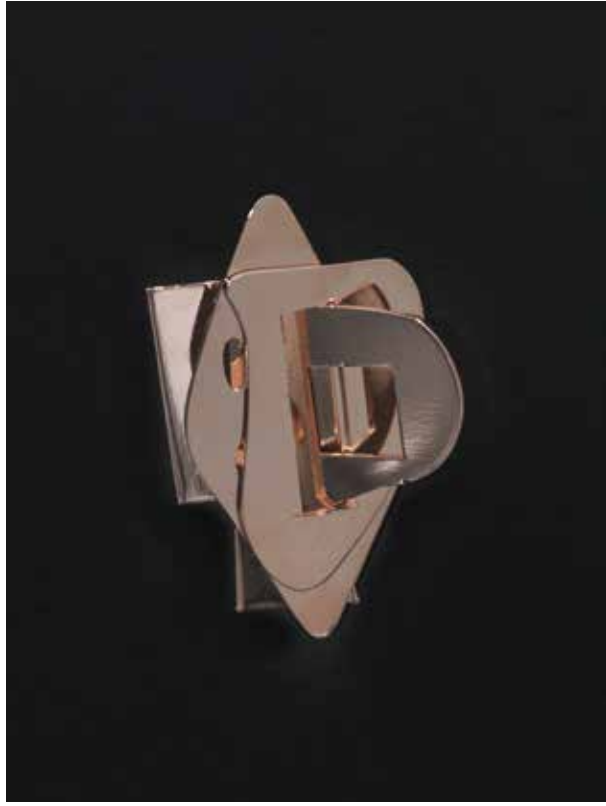
Alphard, 2019, Rose Gold on Brass, Unique, 6 x 5 x 2 cm
Ankaa, 2019, Rose Gold on Brass, Unique, 8 x 6.5 x 2 cm
Sirus, 2019, Rose Gold on Brass, Unique, 8 x 5 x 2.5 cm
Indus, 2019, Rose Gold on Brass, Unique, 7.5 x 5 x 2 cm



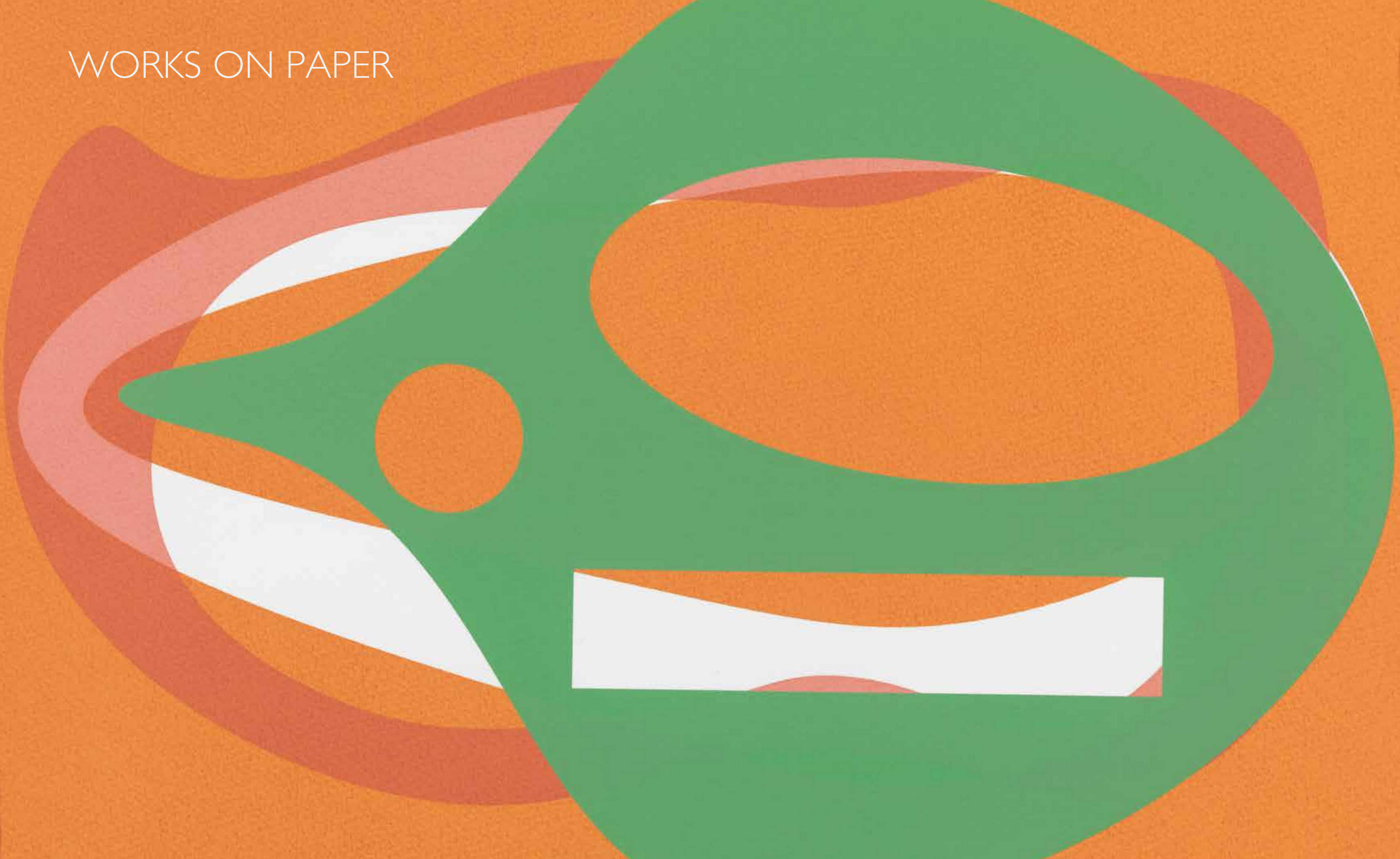
(LEFT)
Alnair
2019, Rose Gold on Brass
Unique
5.5 x 5.5 x 3 cm

(RIGHT)
Monica Lowe wearing *Alnair*

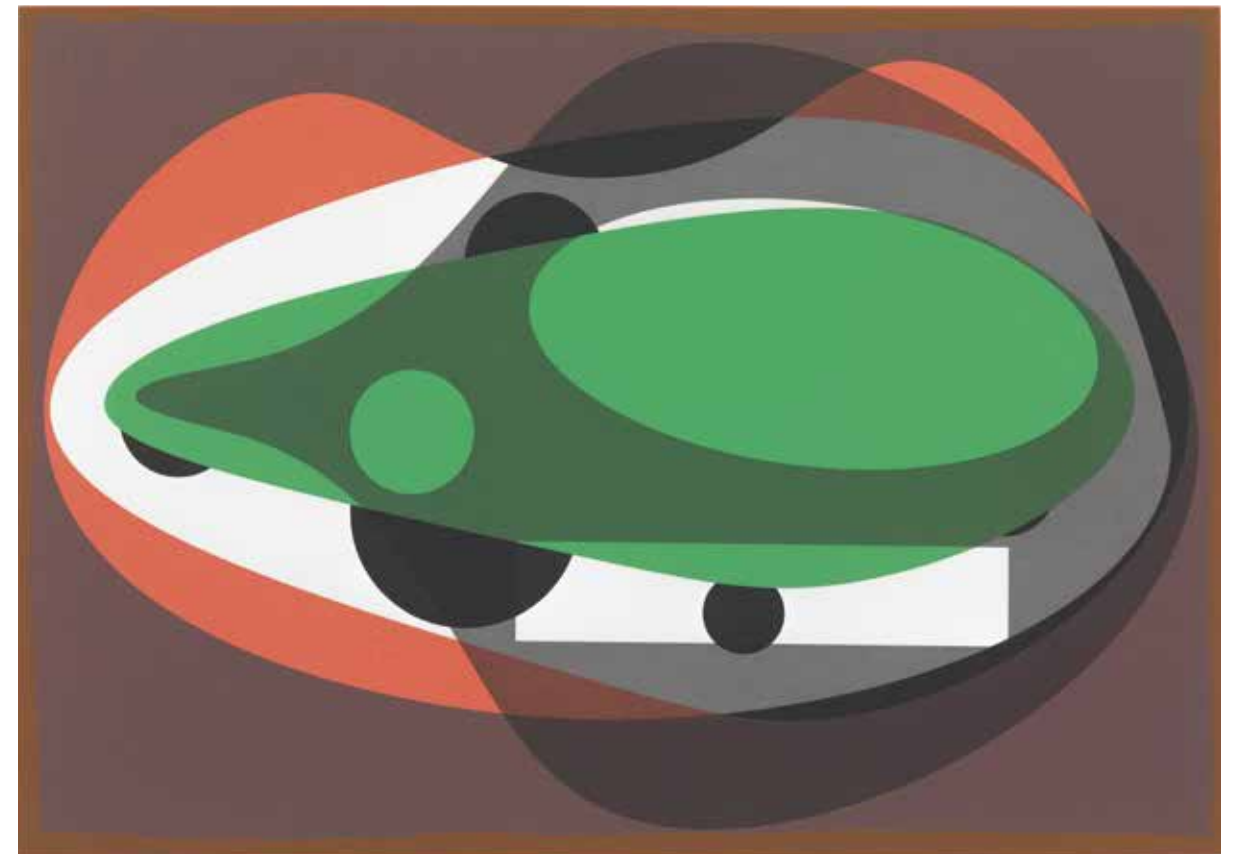




WORKS ON PAPER



(PREVIOUS PAGE)
In The Close Distance No. 20 (detail)
2019, Unique Screenprint
42.5 x 54.3 cm



(LEFT)
In The Close Distance No. 11
2019, Unique Screenprint
42.5 x 54.3 cm

(RIGHT)
In The Close Distance No. 12
2019, Unique Screenprint
42.5 x 54.3 cm



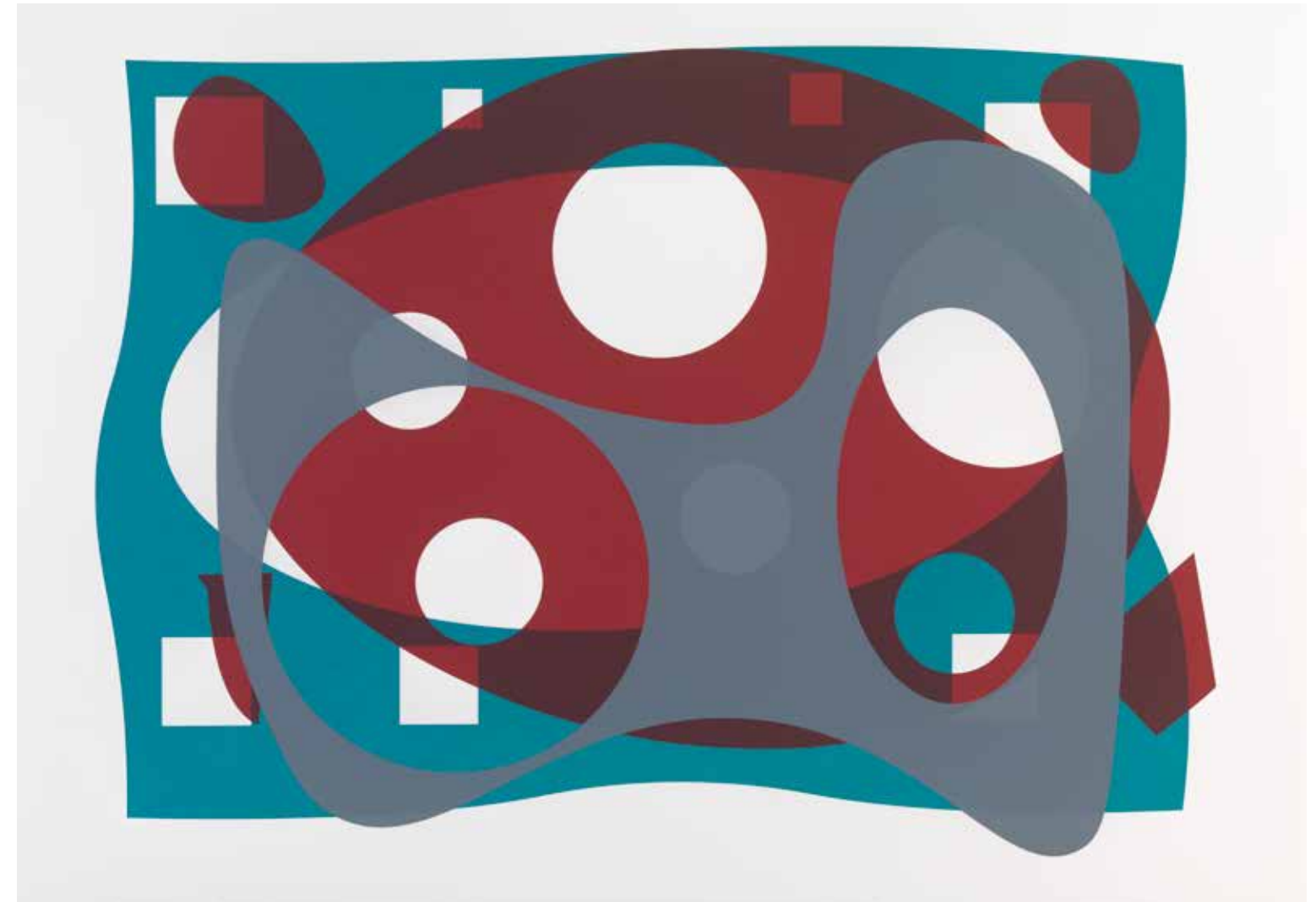
In The Close Distance No. 6
2019, Unique Screenprint
42.5 x 54.3 cm



In The Close Distance No. 8
2019, Unique Screenprint
42.5 x 54.3 cm



(LEFT)
In The Close Distance No. 7
2019, Unique Screenprint
42.5 x 54.3 cm



In The Close Distance No. 57
2019, Unique Screenprint
100 x 72 cm



In The Close Distance No. 3
2019, Unique Screenprint
42.5 x 54.3 cm



In The Close Distance No. 21
2019, Unique Screenprint
42.5 x 54.3 cm



In The Close Distance No. 16
2019, Unique Screenprint
42.5 x 54.3 cm



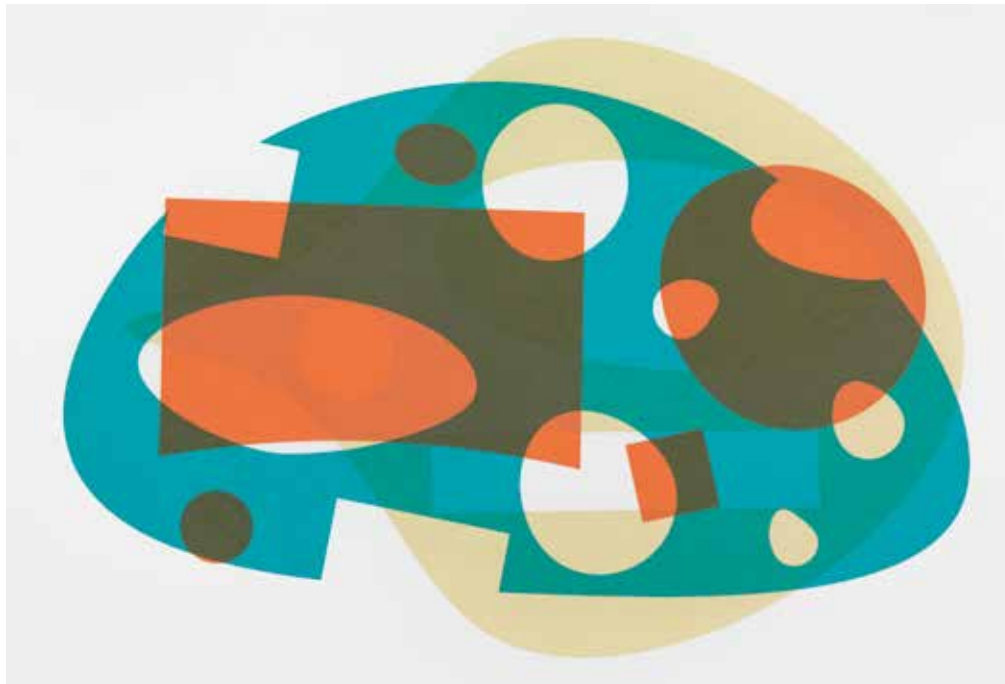
In The Close Distance No. 17
2019, Unique Screenprint
42.5 x 54.3 cm



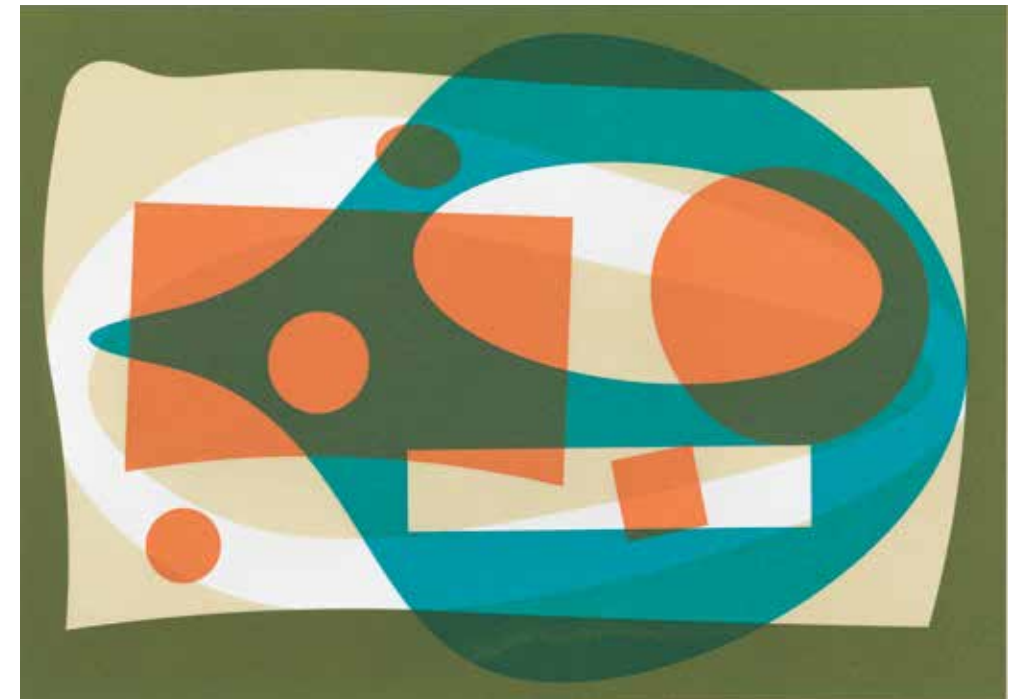
In The Close Distance No. 10
2019, Unique Screenprint
42.5 x 54.3 cm



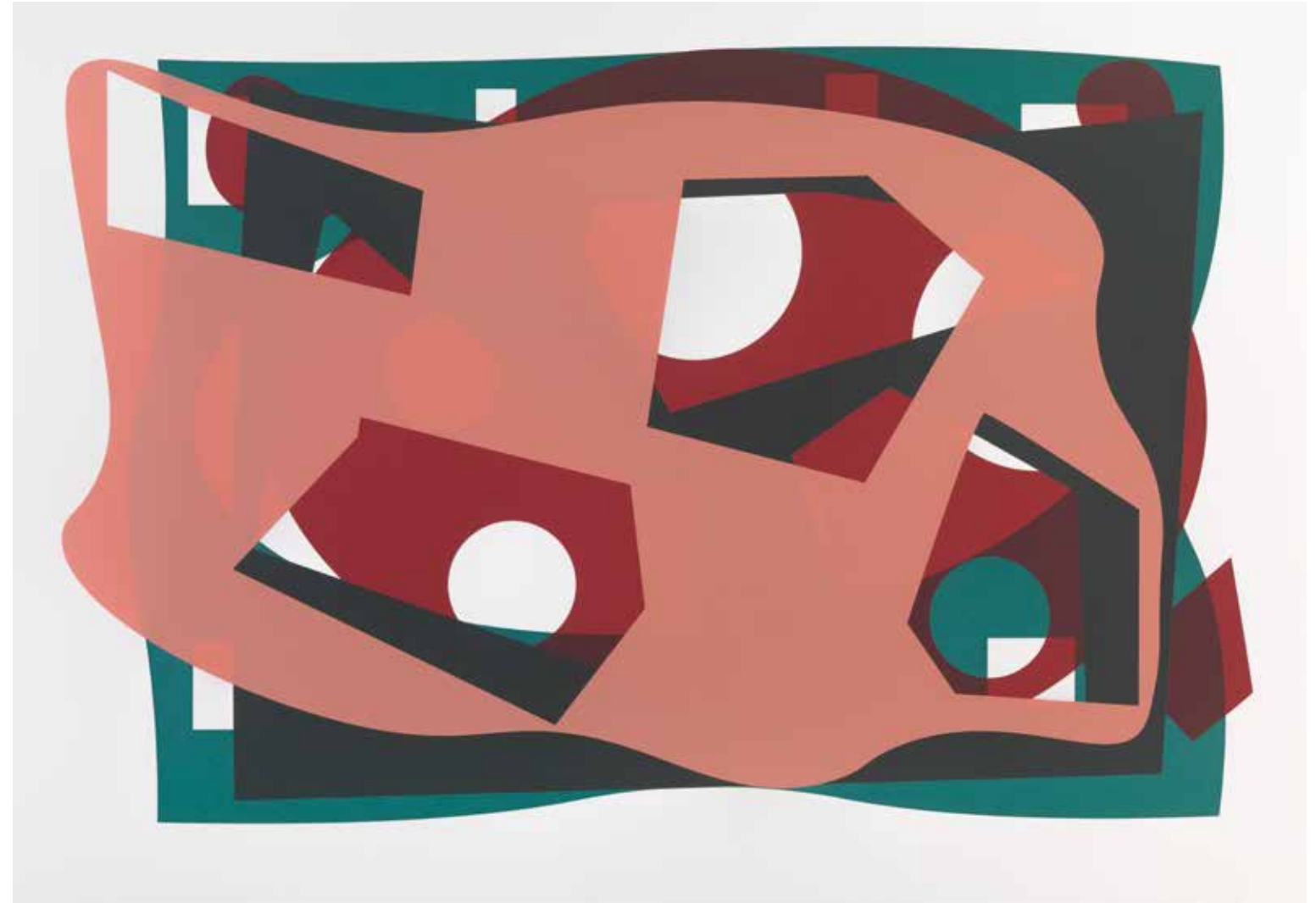
In The Close Distance No. 14
2019, Unique Screenprint
42.5 x 54.3 cm



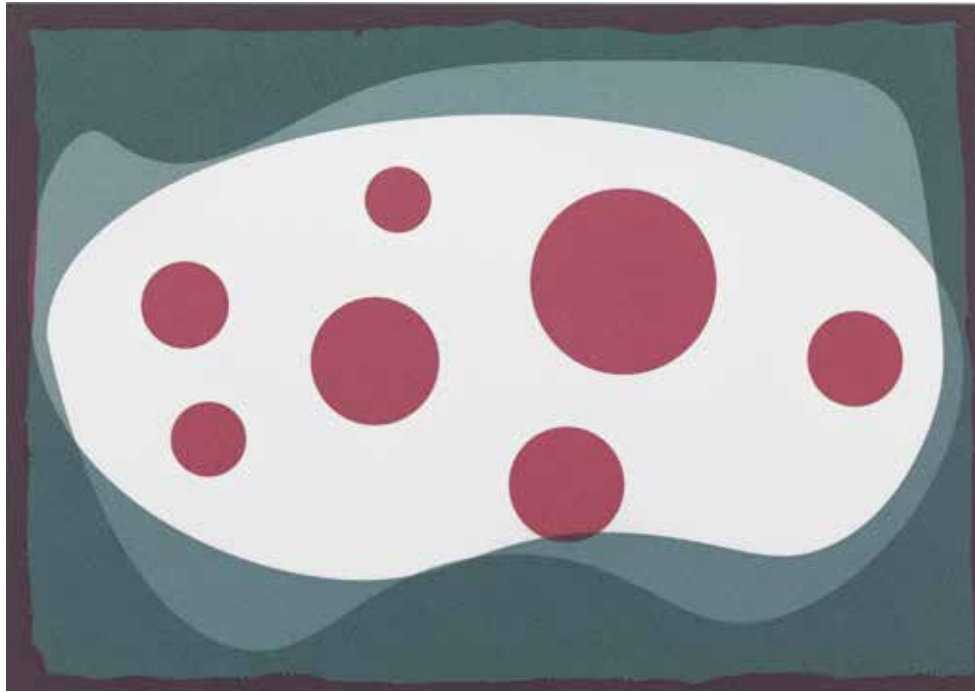
In The Close Distance No. 22
2019, Unique Screenprint
42.5 x 54.3 cm



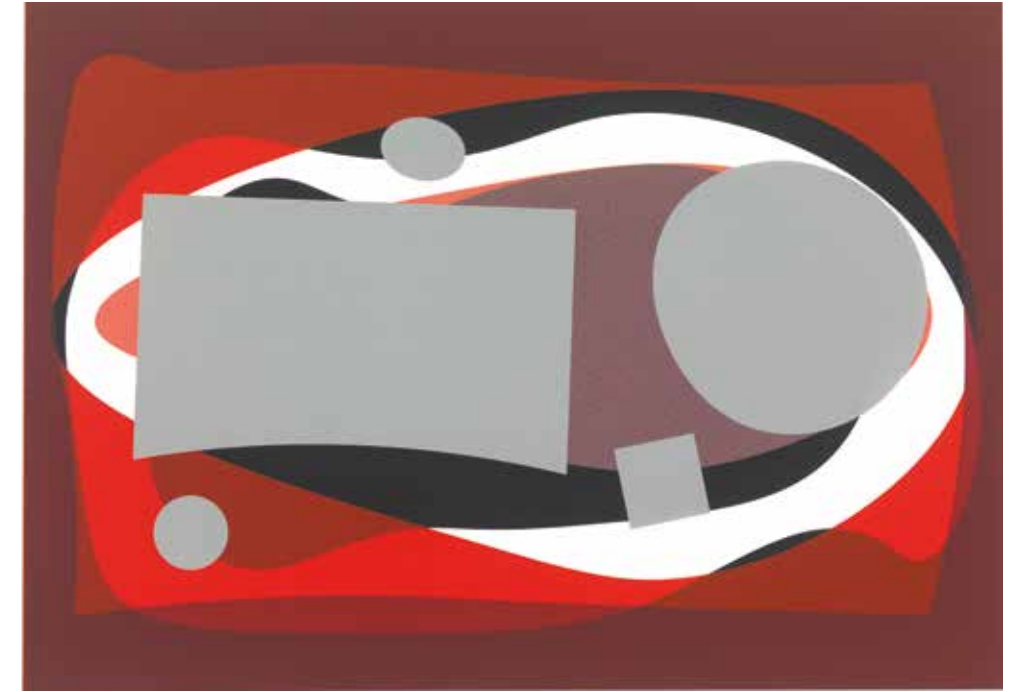
In The Close Distance No. 19
2019, Unique Screenprint
42.5 x 54.3 cm



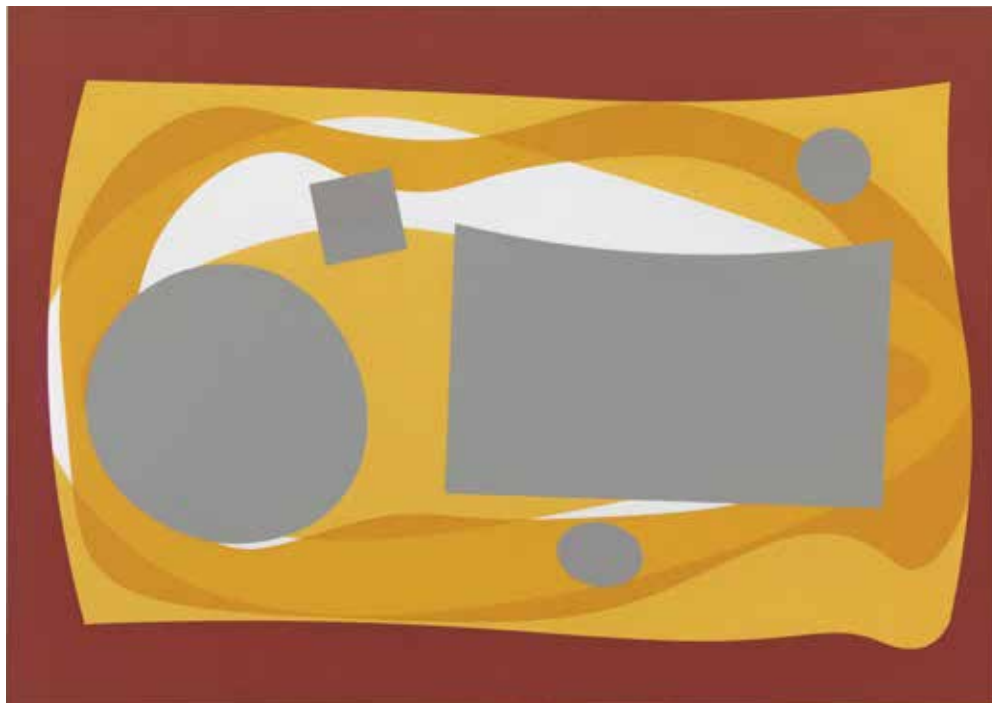
In The Close Distance No. 53
2019, Unique Screenprint
100 x 72 cm



In The Close Distance No. 13
2019, Unique Screenprint
42.5 x 54.3 cm



In The Close Distance No. 15
2019, Unique Screenprint
42.5 x 54.3 cm



In The Close Distance No. 2
2019, Unique Screenprint
42.5 x 54.3 cm



In The Close Distance No. 5
2019, Unique Screenprint
42.5 x 54.3 cm

JEFF LOWE FRBS FRSA

B. 1952

Lives and works in London, Faversham & the Algarve, Portugal

EDUCATION

1971-75 St. Martin's School of Art

1970-71 Leicester College of Art

AWARDS/RESIDENCIES

1994 Short listed for Hakoni Prize, Japan

1993 Pollock-Krasner Award, New York, USA

1987 Artist in residence, Prahran College, Melbourne, Australia

1977 Artist in residence, Mermer Stone Quarry, Yugoslavia

1976 G.L.A.A. Award

1975 Sainsbury Award

SOLO EXHIBITIONS

2020 *In The Close Distance*, Pangolin London

2016 *Object Lessons*, Pangolin London

2015 *Recent Sculpture*, Ashby Space, London

2014 *Recent Sculpture*, Ashby Space, London

2013 *Brought to Light*, C&C Gallery, London

Looking for Sculpture, HAC, Harrow

Sculpture 1980-82, Whitford Fine Art, London

Recent Sculpture, Ashby Space, London

2011 *Small Scale*, Gallery 27 Cork Street, London

One-Man Show, Vale do Lobo Art Gallery, Algarve, Portugal

2010 *Building Space: A Collection of Recent Sculpture*, The Gallery in Cork Street, London

2009 *Recent Sculptures and Drawings*, Glynde House, London

2008 *Drawn Out*, Robert Steele Gallery, New York, USA

2007 *Drawn Out: Sculpture & Drawing*, Whitecross Gallery, London

The Paper Flag Series, Robert Steele Gallery, New York, USA

2006 *Sculpture and Drawings*, No. 6 Havelock Walk, London

12 x 12, Guild House, South Bermondsey, London Horniman Museum

Robert Steele Gallery, New York, USA

2005 Sculpture Commission for Chinese Government, Beijing, China

Robert Steele Gallery, New York, USA

2004 *Recent Sculpture*, No. 6 Havelock Walk Gallery, London

Recent Sculpture, Quinta Do Louredo, Portugal

2003 Robert Steele Gallery, New York, USA

2002 Galeria Convento Espirito Santo, Loule, Portugal

Gallery Saam, Amsterdam, The Netherlands

2001 Galerias Municipais De Arte, Portugal Trem Gallery, Faro, Portugal

2001 Havelock Gallery, London

1994 Austin Desmond, London

1994 Maak Gallery, London

1992 Centro Cultural São Lourenço, Faro, Portugal

Austin Desmond and Phipps, London

Maak Gallery, London

1987 Centre for Contemporary Art, Melbourne, Australia

1986 Castlefield Gallery, Manchester, UK

Nicola Jacobs Gallery, London

1983 Nicola Jacobs Gallery, London

1981 Nicola Jacobs Gallery, London

1978 Serpentine Gallery, London

1977 Laing Art Gallery, Newcastle-upon-Tyne, UK

1974 Leicester Galleries, London

GROUP EXHIBITIONS

2020 *Valley of Vision Sculpture*, Shoreham Village, Kent, UK

2019/20 Winter Group Show, Linden Hall Studio, Deal, UK

2019 *The London Group Open Exhibition Part 1 & 2*, The Cello Factory, London

No Particular Place to Go?, Castlefield Gallery, Manchester, UK

Clyde Hopkin and friends, Linden Hall Gallery, Deal, UK

Royal Society of Sculptors Summer Exhibition, Royal Society of Sculptors, London

Summer Exhibition, Royal Academy of Arts, London

British Abstraction: A Selection of Works from 1948 til Present Day, Whitford Fine Art, London

Overlap, Linden Hall Gallery, Deal, UK

2018/19 *Drawing Distinctions*, UW Stout Menomonie, WI, USA and The Cello Factory, London

Winter Group Show, Linden Hall Studio, Deal, UK

2018 *The London Group Christmas Exhibition*, London

The London Group at St. Ives, Penwith Gallery, St. Ives, UK

The London Deal, Linden Hall Gallery, The Building Centre, London

Decade, Pangolin London

The London Group-Down from London, Linden Hall Studio, Deal, UK

2017 *Winter Group Show*, Linden Hall Studio, Deal, UK

Free Forms, John Hoyland and Jeff Lowe, Conrad Hotel, Algarve, Portugal

Summer Exhibition, Royal Academy of Arts, London

Sculpture Trail, Pangolin London

Spring Show, Pangolin London

2016/17 *Personal Relations (touring exhibition)*, The London Group, The Cello Factory, London, Pulchri Studio, The Hague, The Netherlands, The Mirror

Gallery, Vincenza, Italy

Christmas Selected, Pangolin London

Summer Exhibition, Pangolin London

Summer Exhibition, Royal Academy of Arts, London

Sculpture in the Garden, Pangolin London

The Deaf Canvas Listens, Kensington and Chelsea College

Sculptors' Prints and Drawings, Gallery Pangolin, Gloucestershire, UK

Spring Showcase 2016, Pangolin London

2016	<i>Small is Beautiful</i> , Flowers Gallery, London	2007	Centro Cultural São Lourenço, Faro, Portugal
2015	<i>Small is Beautiful</i> , Flowers Gallery, London		<i>Summer Exhibition</i> , Royal Academy of Arts, London
2015	<i>Erhebung</i> , The Lowry, Manchester, UK		Centro Cultural São Lourenço, Faro, Portugal
	The British Art Fair with Whitford Fine Art, London	2006	Robert Steele Gallery, New York, USA
	<i>The London Group Open Exhibition Part 1 & 2</i> , The Cello Factory, London		Centro Cultural São Lourenço, Faro, Portugal
	<i>Sculptors' Prints and Drawings</i> , Pangolin London		<i>Sculptors' Drawings</i> , Vale do Lobo Art Gallery, Faro, Portugal
	ArtCatto, Loule, Portugal		Defined Art Limited, Surrey, UK
	Whitford Fine Art, London		Vale do Lobo, Almancil, Portugal
	Barford Sculptures Exhibition, Berloni Gallery, London	2005	<i>In Memory of Volker</i> , Centro Cultural São Lourenço, Faro, Portugal
	<i>The London Group Draw II</i> , The Cello Factory, London		<i>Summer Exhibition</i> , Royal Academy of Arts, London
	<i>Small is Beautiful</i> , Flowers Gallery, New York, USA		1979, Bloomberg SPACE, London
2014	<i>Small is Beautiful</i> , Flowers Gallery, New York, USA	2004	Centro Cultural São Lourenço, Faro, Portugal
	<i>Sculptors' Jewellery</i> , Pangolin London		Robert Steele Gallery, New York, USA
	London Art Book Fair, Whitechapel Gallery, London	2003	Centro Cultural São Lourenço, Faro, Portugal
2014	Whitford Fine Art, London	2003	Vale do Lobo, Almancil, Portugal
2014	ArtCatto, Loule, Portugal		Gallery Josine Bockhoven, Amsterdam, The Netherlands
	<i>From David Bomberg to Paula Rego: The London Group in Southampton</i> ,		Robert Steele Gallery, New York, USA
	Southampton City Art Gallery, Southampton, UK	2002	Centro Cultural São Lourenço, Faro, Portugal
	<i>The London Group on London</i> , The Cello Factory, London		Vale do Lobo, Almancil, Portugal
	<i>Erhebung</i> , Let's Dance Festival, Leicester, Bristol Harbour Festival, Alchemy		Robert Steele Gallery, New York, USA
	Festival, Southbank Centre, London, Billingham Festival, Billingham		<i>Interim</i> , Gallery Josine Bockhoven, Amsterdam, The Netherlands
2013	<i>Small is Beautiful XXXI</i> , Flowers Gallery, London		<i>Free Choice</i> , Gallery Josine Bockhoven, Amsterdam, The Netherlands
2013	Whitford Fine Art, London		<i>Art in the Landscape</i> , Gallery Saam, Oss, The Netherlands
2013	+100 <i>The London Group</i> , The Cello Factory, London		<i>Kunstrai 2002</i> , Gallery Josine Bockhoven, Amsterdam, The Netherlands
	<i>Summer Exhibition</i> , Royal Academy of Arts, London		<i>Statement Stand</i> , Guggenheim, Venice, Italy
	<i>The Centenary Open</i> , The Cello Factory, London	2001	Centro Cultural São Lourenço, Faro, Portugal
	<i>Erhebung</i> (touring exhibition), RichMix, Shoreditch, Great North Museum, Newcastle,		Vale do Lobo, Almancil, Portugal
	Russell Cotes Art Gallery and Museum, Boumemouth, The Ivy Centre, Surrey, UK	2000	Centro Cultural São Lourenço, Faro, Portugal
2012	<i>Small is Beautiful XXX</i> , Flowers Gallery, London		Vale do Lobo, Almancil, Portugal
	<i>Summer Exhibition</i> , Royal Academy of Arts, London	1999	Centro Cultural São Lourenço, Faro, Portugal
	<i>Sculptors' Drawings and Works on Paper</i> , Pangolin London		Vale do Lobo, Almancil, Portugal
	<i>Culture</i> , HAC, Harrow, UK	1998	Centro Cultural São Lourenço, Faro, Portugal
	<i>Members' 2012 Annual Exhibition</i> , The Cello Factory, London		Hunts Point Sculpture Park, New York, USA
	<i>Art to Dance with Mayuri Boonham</i> , Southampton City Art Gallery, Southampton, UK	1997	Galleria Convento Espirito Santo, Loule, Portugal
2011	<i>Small is Beautiful XXIV</i> , Flowers Gallery, London	1996	Centro Cultural São Lourenço, Faro, Portugal
	<i>United Enemies</i> , Henry Moore Institute, Leeds, UK	1995	Centro Cultural São Lourenço, Faro, Portugal
	<i>Westminster: City of Sculpture</i> , Berkeley Square, London Olympics		<i>Contemporary Sculpture</i> , Collyer Bristow Gallery, London
	<i>The London Group Open Exhibition 2011</i> , The Cello Factory, London	1994	Cologne Art Fair, (represented by Maak Gallery, London and Bodo Niemann
	<i>Nord Art 2011</i> , Nord Art, Kunstwerk Carlshütte, Büdelsdorf, Germany		Gallery, Berlin, Germany)
	<i>A Decade of Sculpture in the Garden</i> , Harold Martin Botanic Gardens, University of		<i>British Drawing</i> , ISIS Gallery, London
	Leicester, Leicester, UK		<i>Lead and Follow</i> , Atlantis Gallery, London
	<i>Summer Exhibition</i> , Royal Academy of Arts, London	1992	British Art Fair, London
	<i>Uncaught Hares</i> , Stephen Lawrence Gallery and Clifford Chance Gallery, London		<i>The Spirit of Modernism</i> , Austin Desmond and Phipps, London
2010	COLECTIVA, Centro Cultural São Lourenço, Portugal		<i>Painting and Sculpture</i> , Maak Gallery, London
2010	<i>Members' 2010 Annual Exhibition</i> , The Cello Factory, London		<i>First Choice</i> , Galleria Josine Bockhoven, Amsterdam, The Netherlands
	<i>Summer Exhibition</i> , Royal Academy of Arts, London		Jacques Caplan Sculpture Garden, Kent CT, USA
2008	<i>Journeys</i> , Sidney Cooper Gallery, Canterbury Christ Church University, Canterbury, UK		Philip Staib Gallery, New York, USA

Lineart, Gent, Belgium
 Maak Gallery, London

1991
 Hunts Point Sculpture Park, New York, USA
 Gallery Josine Bockhoven, Amsterdam, The Netherlands
 Galleria Internacional de Arte, Centro Cultural São Lourenço, Portugal
 ICAF, Austin Desmond Gallery, London

1990
 The National Gallery, Melbourne, Australia
 Galleria Internacional de Arte, Portugal
 Philip Staib Gallery, New York, USA

1989
 Galeria Internacional de Arte, Faro, Portugal

1988
 Waddington and Shiell Gallery, Toronto, Canada
 Nicola Jacobs Gallery, London

1987
 Christine Abrahams Gallery, Melbourne, Australia
 Nicola Jacobs Gallery, London

1986
 Nicola Jacobs Gallery, London

1985
 Gallery A, Sydney Australia
 Studio Visits, Victoria Munroe Gallery, London

1984
 Summer Exhibition, Nicola Jacobs Gallery, London

1983
 Powell Street Gallery, Melbourne, Australia

1982-83
 Collaboration, Nicola Jacobs Gallery, London

1982
 The South Bank Show, South London Art Gallery, London
 Jeff Lowe, John McLean, Mali Morris, Nicola Jacobs Gallery, London
 Hayward Annual, Hayward Gallery, London
 Sculpture at the Park, Cheltenham, Gloucestershire, UK
 Sculptors Drawings, Midland Group Gallery, Nottingham, UK
 Sculpture, Canterbury Cathedral, Canterbury, UK
 Contemporary Choice, Serpentine Gallery, London

1981
 Summer Exhibition, Nicola Jacobs Gallery, London

1980
 Nature as Material, Arts Council of Great Britain Purchase Exhibition (Touring Exhibition)
 Sculpture, Nicola Jacobs Gallery, London

1979
 Style in the Seventies, selected by Ben Jones (Touring Exhibition)
 Hayward Annual, Hayward Gallery, London
 The First Exhibition, Nicola Jacobs Gallery, London

1978-80
 Certain Traditions (British Council Touring Exhibition), Canada and England

1978
 Spring Show I, Serpentine Gallery, London
 New Sculpture, Ikon Gallery, Birmingham, UK

1977
 Painters, Sculptors-Drawing, Greenwich Theatre Gallery, London
 Silver Jubilee Exhibition in Microcosm, Redfern Gallery, London
 Silver Jubilee Exhibition of Contemporary British Sculpture, Battersea Park, London
 G.L.A.A. Award Winners Exhibition, A.I.R. and Warehouse Galleries, London

1975
 Sculpture at Greenwich, Outdoor Sculpture, Greenwich, London
 The Condition of Sculpture, Hayward Gallery, London
 9e Biennale de Paris, Musée D'Art Moderne, Paris, France

1974
 New Contemporaries, Camden Arts Centre, London
 Six Sculptors, Chelsea Gallery, London
 British Sculptors-Attitudes to Drawing, Sunderland Arts Centre, Sunderland, UK

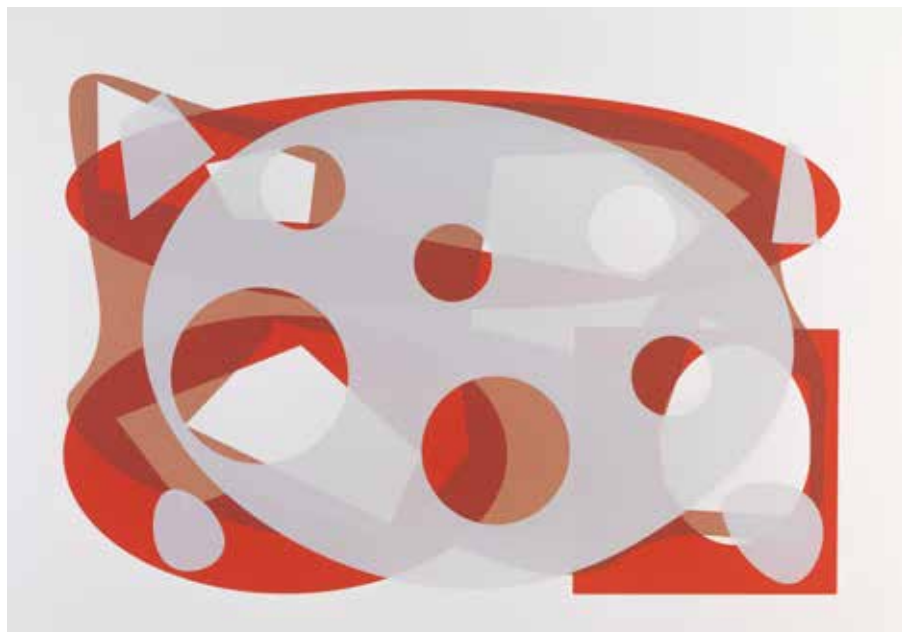
PUBLIC COLLECTIONS
 Arts Council of Great Britain
 Leicester Education Authority
 North West Arts Association
 Danilovgrad Yugoslavia
 Contemporary Arts Society, London
 Government Art Collection
 Channel 4 Television
 Hunterian Art Gallery
 Atkinson Gallery Collection, Southport, Liverpool
 Vale do Lobo, Portugal
 The National Gallery of Australia
 Italian Palace of Justice, Sicily, Italy



In The Close Distance No. 60
 2019, Unique Screenprint
 100 x 72 cm

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In The Close Distance No. 63
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Printed to coincide with the exhibition:

Jeff Lowe: In The Close Distance

15 January - 22 February 2020

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