

PANGOLIN  
LONDON



*Breathing Squares*  
2015, Zinc and copper  
coated steel  
Unique  
250 x 188 x 99 cm

## JEFF LOWE: SCULPTOR / MAKER

For the four decades that I have followed Jeff Lowe's sculpture it has always been distinctly his own. He hasn't hidden the influences, but somehow come up with something special again and again. He first exhibited in 1974, when the status of sculpture was fiercely debated. Did it even need to be physical? Was 'modernist' sculpture still a feasible proposition? Amidst the fierce debates of that time, he had to come up with a credible response. His work was insistently physical. The constant scrutiny gave him the resilience to work independently; it has propelled him from phase to phase ever since. He is now in his sixties. I can look back and find links that were not apparent at the time.

I recently spent a few hours in his studio. I wandered round a series of new freestanding open grids. How best to describe them? Sculptures, yes, but they were like screens, fences, incomplete walls. Was *Being-in-Itself* the ribbed cradle for a boat, or a misshapen container? There were open crates, flexible cages. The lattices were custom-built, as if prefabricated from a lifesize model-making kit. Some struts were sheered off, deflected, rolled round a corner. Each piece had some quirk, an unexpected deflection, an awkward junction. In *Jacob's Ladder* the bars were thin and airy. I imagined a transparent barrier with a window set into it: with an inside and an outside, the entrance to a shop; a wire-frame materialized from 3D visualization. *What-There-Is* could be a garden trellis made of 1 x 1 pine. In *Jacob's Dream* the mesh was denser, enfolding wedges of space, all shuttling planes and offbeat angles.

There was a set of tubular structures, aluminium monkey-puzzles trimmed to the scale of box-hedges. Some, like *The Ventriloquist*, rested on the ground. *Shape Drawing* projected from the wall. They could be serpentine climbing frames, a criss-cross of meandering rods, gym equipment gone haywire. Similar pieces featured as stage props in *Erhebung*, a collaboration with the dancer Mayuri Boonham: dancers responding to the choreography of the metal branches: sitting, stretching, wheeling around. Lowe mentions how Henry Moore's reclining figures make you aware of the contours of their original block. These pieces are scaled to the viewer's height. They flex about like a tangle of arms and legs.

His sculptural language could be seen as similar to Anthony Caro's, and part of the legacy of constructed steel sculpture that came out of St Martins. Much as he admires Caro, he describes his own work as solid and block-like; Caro's sculpture is 'gestural', it extends out into space. Lowe is closer to William Tucker and Phillip King. As a sixteen year-old he was under the spell of Herbert Read's *Concise History of Modern Sculpture*, of Moore, of the heroic warriors and watchers of the 'Geometry of Fear'. He was also inspired by a documentary on Paolozzi. He collects African and Oceanic sculpture. There is quite a pedigree.

The new sculptures look effortless; neutral in feeling with their immaculate machine finish and Zen elegance. What is not so apparent is how this has been achieved: the studio routines, the pace of working, one experiment after another. The look of spontaneous invention, the fluency of 'drawing-in-space', the expert manipulation of steel and aluminium, down to the smallest detail, all this comes from hours and hours of practice. Each series leaves its trail of debris, offcuts, rejects. There are rows of maquettes. They can begin with a technical discovery. He was watching builders in Portugal bending reinforcing bars for concrete. Instead of pre-shaped bars, they improvised their own device. Lowe adapted this method for bending the aluminium rods.





Lowe speaks of the prolific work-rate of Picasso, Moore and Caro, and how they created so much in the span of one lifetime. Visitors here must have the same thought. Lowe set about designing and building this studio complex of living and working spaces so as to meet his needs as a sculptor. The studio makes it possible to work at this rate and at this scale. He has converted redundant warehouses into studios before. What he has learned about the practicalities of construction feeds back into the sculpture, and how they can be fabricated – or is it the other way round? The sculptor as the intuitive builder? In terms of craftsmanship the studio and the sculpture emerging from it are as one.

Lowe describes himself as a maker. He mentioned that his parents were not in favour of him studying to be an artist, but his father had always insisted on attention to detail. I asked him what his father's line of work had been.

*My father was a Spitfire pilot during the war and then started several businesses. In relation to 'attention to detail' he always made things and restored our house completely when I was quite young. I had to hand him tools and help with the work every weekend. When I was about seven he made my brother a wooden airplane that had a wingspan of about 12' and a large boat for me. We could sit in them and I remember the plane had a propeller that would turn with a switch. I remember him making us a sledge with brakes and a device to turn direction. He was a natural 'maker' and very ingenious.<sup>1</sup>*

As a 17 year old foundation student at Leicester, Lowe rented office space for a studio, paying for it with a cleaning job starting at 5.30 a.m. He made floor-pieces that resembled early Robert

(LEFT)  
*Jacob's Dream*  
2015, Zinc and  
copper coated steel  
Unique  
176 x 104 x 102 cm

(RIGHT)  
*Circular Sculpture No. 1*  
1975, Zinc coated mild steel  
Unique  
92 x 100 x 48 cm







Morris boxes, but was unaware of minimalism. Gerard Hemsworth, who had recently left St Martins, was a tutor. He invited Anthony Caro and William Tucker to visit. They saw Lowe's work and suggested he apply to St Martins.

By 1972 the St Martins sculpture department – which till then had a worldwide reputation for innovative thinking – underwent a traumatic schism. It split in two: the A course was 'conceptual' and the B course was for 'making'. In his first year, instead of finding himself in a workshop full of welding cylinders, Lowe found he was locked into the A course studio, forbidden to speak to fellow students there for six months, subject to what now seems a bizarre behaviourist experiment. Its purpose was to provoke the students without the normal cues and materials: to see what would happen. In Lowe's case the experience reinforced his need to manipulate physical 'stuff' – a favourite B course expression.

Once on the B course his work ethic attracted attention. During a crit Tucker commented that 'Jeff Lowe was making sculpture in the womb'. In his third year he even had a one-person show at the Leicester Galleries in Cork Street. William Tucker has been an influence and a mentor throughout his career, and in recent years it has been a two-way dialogue. Tucker's book, *The Language of Sculpture*, of 1974, set out a thesis of what makes sculpture what it is, tracing its modern history back to Rodin, and setting out some ground rules – gravity, light, the spectator's attention. In 1975 Tucker curated the Hayward Gallery's *The Condition of Sculpture*. Lowe was one of the younger sculptors selected for the show.

Lowe describes the pressures of the arguments and divisions of the 'Sculpture Forums' of his student years as quite extraordinary and formative. The constant disputes over what was or wasn't properly sculpture have influenced the thinking of a generation, a generation

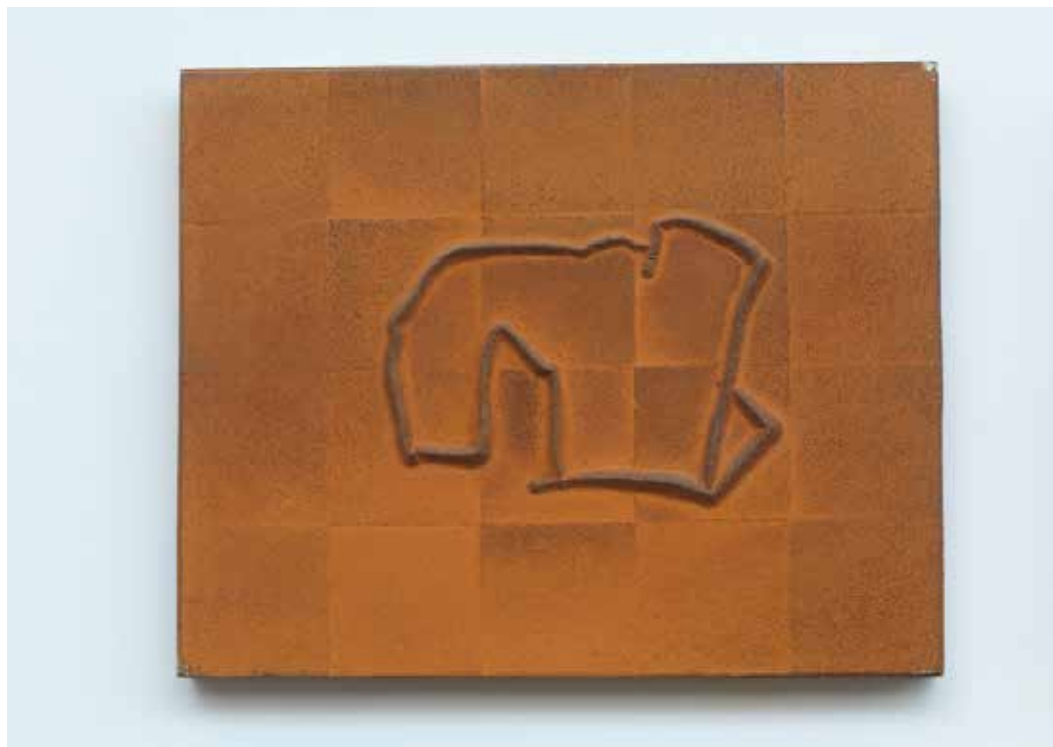
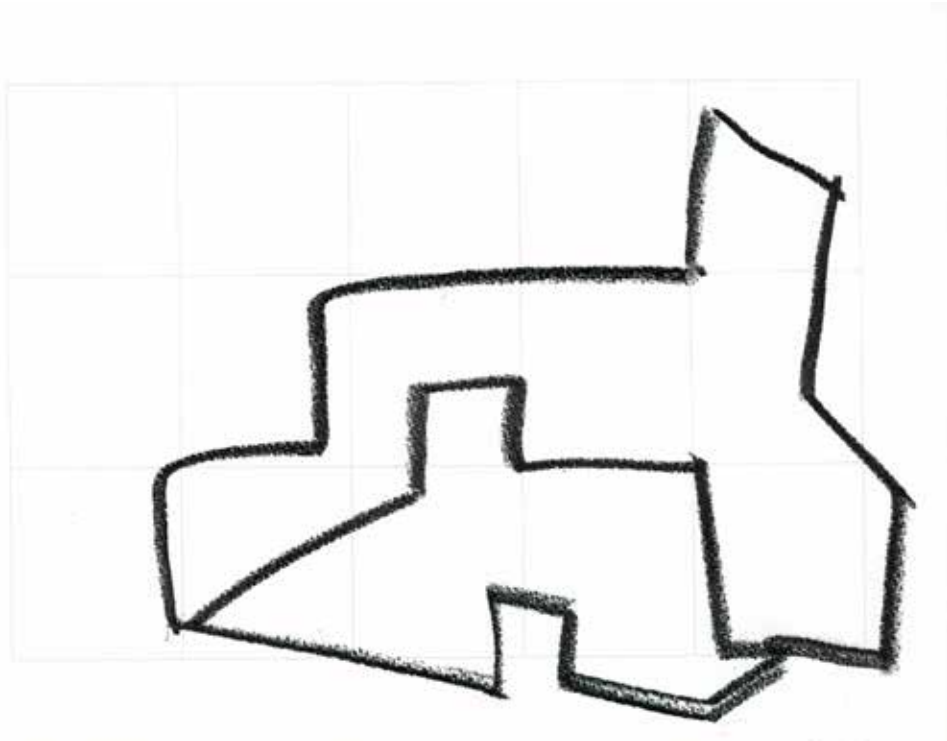
(ABOVE LEFT)  
Artscribe c. 1977 with  
*Enclosure Act No. 5*  
featured on cover

(ABOVE RIGHT)  
Jeff Lowe with an early  
work from his  
Foundation Art Course  
at Leicester Polytechnic,  
c. 1970-71

(RIGHT)  
*Between the Tree  
and the Grave*  
1984, Zinc coated  
steel with paint  
Unique  
240 x 180 x 200 cm







(ABOVE LEFT)  
*Untitled*  
 2009, Graphite  
 on paper  
 Unique  
 21 x 29.6 cm

(BELOW LEFT)  
*Drawn Out No.10*  
 2009, Cast Iron  
 and Steel  
 Unique  
 93 x 461 x 3.3 cm

that never engaged with 'post-modernism', with irony, with the ready-made. From today's perspective it may sound unlikely that working away in earnest in a studio was like becoming a dissident. But at the time critics argued that sculpture, along with painting, was 'over': it did not merit serious attention. Studio magazine had championed 'St Martins Sculpture' a few years earlier. Now it was relegated to oblivion, an irrelevance. The 'New Art' challenged the old hierarchies: it would be intellectual, radical, an art of 'ideas'. It took the form of 'dematerialized' texts, photo pieces, videos, performances, installations, anything other than a static 'thing'.

Within the 'physical' camp there were factions too, pictorial versus heavy. Every genre had its derogatory label – from 'conceptual' to 'formalist'. The optimism of the 'New Generation' sculpture – now seen as fibreglass toys in pop art colours – was derided as 'sixties' art. The seventies was a mean decade, full of intolerance, fierce ideology, reaction and counter-reaction. For some, 'modernism' had failed, and salvation would lie in a return to figuration. Abstract sculptors had few friends, and for some, including Tucker, it was time to emigrate.

In 1977 Lowe showed a group of wigwam pieces at the Serpentine.<sup>2</sup> One of these pieces, *Enclosure* also of 1977, featured on the cover of Artscribe magazine that year. Lowe was one of ten sculptors surveyed in Ben Jones' article, *A New Wave in Sculpture*. Jones recalls the critical reception of the *Condition of Sculpture* – "vitriolic...philistinism.... howls of indignation... against the very idea of modernist sculpture occupying public spaces". The other sculptors in his survey were Nicholas Pope, David Nash, Shelagh Wakely, Tony Cragg (who had just left the RCA), Roger Bates, John Gibbons, Colin Nicholas, Dave King, and Charles Hewlings. Ben Jones argues that these sculptors were consolidating what was proper to sculpture: they were radical by being committed to sculpture making rather than to sculpture activity - as exemplified by Arte Povera.

Lowe's *Enclosure*, like much else in the survey, actually hints at the imagery of Arte Povera – typically a pile of earth, stacked twigs, a boulder or two, some rags, the relics of a nomad's camp. Hewling's *At the Foot of Borobudur*, shown at ACME the previous year, had been a seminal work. With hindsight – which can pick up on the superficial - you might say it synthesized the Robert Smithson earthwork, the Mario Merzigloo, and constructivism. How we can interpret such a work forty years after it was exhibited was debated at a fascinating seminar at the Longside Gallery, Yorkshire Sculpture Park, in 2014, a discussion that illustrated the gulf between then and now. Jones singles out the characteristics of the New Wave: seven of the ten had returned to stone, elemental versus open and constructed; stacking, improvised modular units, and fragility, "All the surfaces in these works", he says, "have a 'worn' appearance, indicating a mistrust of smoothness, cleanliness, and ostentatious novelty".

Lowe draws incessantly, sometimes just to loosen up, to get something going. In a morning he will have run through a set of variations, no more than doodled outlines. Sculptors' drawings can be elaborate 'working drawings'. Here the point is fluency, drawing without hesitation, getting beyond your mannerisms, outsmarting your taste. The fence-like sculptures followed on from small studies in wire-mesh. It would be impossible to work so freely in steel at that scale. But Lowe has developed another process, which allows him to draw in – of all materials – cast-iron.

'Drawn Out' is some 4.6 metres long. Small string-like outlines feature in relief across a series of 36 cast iron panels arranged in three horizontal rows. My first impression was of décor in a foyer, ancient and weathered with rust, Assyrian tiles even. Each panel has an uneven surface made up of a 4 x 5 grid of projecting squares, with a wriggling line forming a ridge. I speculated about the motifs: a shoe, a table, a toy, a sculpture idea, an enclosure, or just a line. I took in



*Janus*  
1982, Zinc coated  
and painted mild steel  
Unique  
145 x 57 x 38 cm

the whole wall in mottled orange. I thought how cunning it was to fix a set of casual drawings in cast-iron.

Understanding the process was like reverse engineering, Lowe called it drawing in negative. First he made the panels in wood, using cross-sections of squared pine, which gave the uneven gridded surface. He ‘drew’ into the wood with a router. Each panel was then cast in plaster. It was these reversed forms, the moulds of the original, which turned the gouged-out line into relief. Through sand-casting, the plaster was rendered in iron. The surface was sandblasted, and sprayed with copper sulphate and hot water, to control the patina of rust.

Looking back over almost four decades, some of those earlier descriptions still hold good for the recent pieces. And some don’t. In the catalogue of the 1979 Hayward Annual, David Robson mentions Lowe’s desire “*to get into a direct, quick, manipulative relationship with his material*”. At that exhibition he showed rugged ceramics, clay cylinders squashed into irregular clusters and fired. Robson speaks of their energy and movement, their organic and primitive power. The recent tubular pieces have that ‘organic energy’, but expressed in rigid aluminium. I spent some time tracking the lines looping in and out, graceful here, an awkward elbow-turn there. After a while I notice there are two thicknesses. It works with a satisfying balance between adventure and caution, an improvisation that never gets out of hand or strays too far from home.

These are clean and immaculate, and could have come fresh from a high-tech fabricator. But there have been many other sculptures produced to get to this point. Some are box-forms, like dark wardrobes bearing inscriptions. Some are cubist constructions in steel. Those debates about what is proper cooled down long ago. In colleges sculpture departments have been dissolved into the catchall ‘fine art’, where ‘activity’ counts as much as making ‘stuff’. Abstract sculpture, generally, is not newsworthy. Where do Lowe’s preoccupations fit in? Lowe rejects my description of an earlier cubist piece as ‘decorative’ – preferring it to be ‘playful’, and I realise there are fine distinctions between pejorative and positive terms. These are understated, classic works. It is a matter of tuning in, silently. Just standing around, absorbing the play of forms, the arabesque weaving about in mid-air. Its purpose is, I guess, just to exist, to be sculpture.

JAMES FAURE WALKER

## NOTES

<sup>1</sup> I recall the German sculptor, Thomas Schütte, remarking that several sculptors of his generation in Germany and Britain, like him, had fathers in the Luftwaffe or RAF. These included Tony Cragg and Richard Deacon - who had been at St Martins the year before Lowe. The ghost of airframe construction haunts modular sculpture.

<sup>2</sup> During these years the gallery held summer shows of young artists from an open submission, with around six artists each having their own room



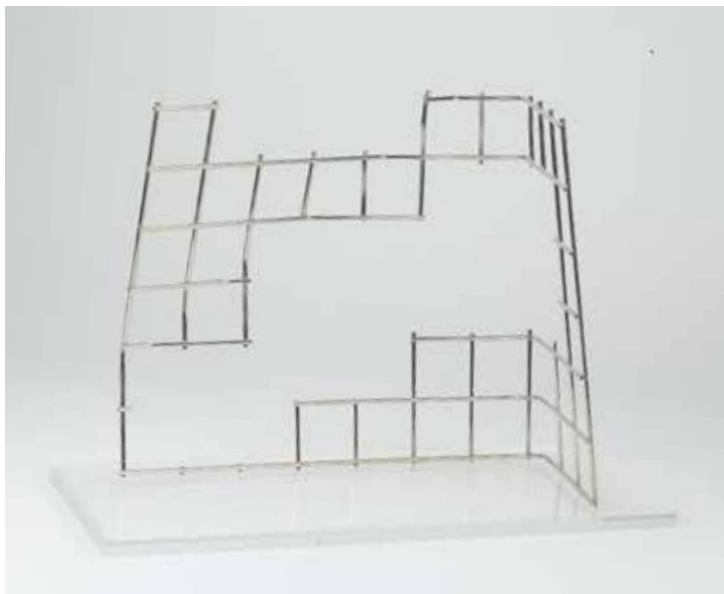
*Being-In-Itself*  
2015, Zinc and powder  
coated steel  
Unique  
185 x 279 x 142 cm







*Inside the Outside*  
2015, Zinc and powder  
coated steel  
Unique  
193 x 188 x 122 cm



(RIGHT)  
*What-There-Is*  
 2015, Zinc and powder  
 coated steel  
 Unique  
 205 x 254 x 117 cm

(LEFT)  
*Study for Holding Shape*  
 2015, Nickel  
 coated steel  
 Unique  
 38 x 16 x 32 cm







*Study for Jacob's  
Ladder No. 4  
2015, Zinc coated steel  
Unique  
43 x 18 x 31 cm*







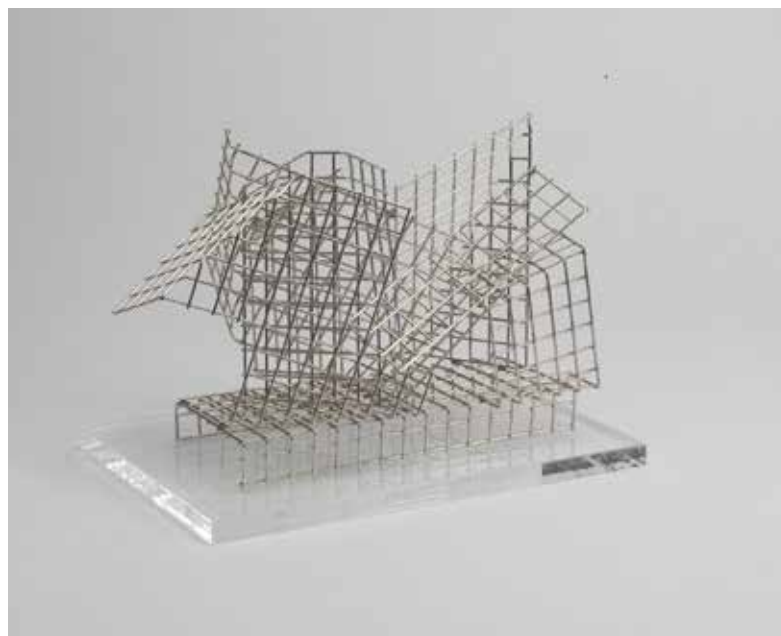


*Jacob's Dream*  
2015, Zinc and copper  
coated steel  
Unique  
176 x 104 x 102 cm



*Breathing Squares*  
2015, Zinc and copper  
coated steel  
Unique  
250 x 188 x 99 cm

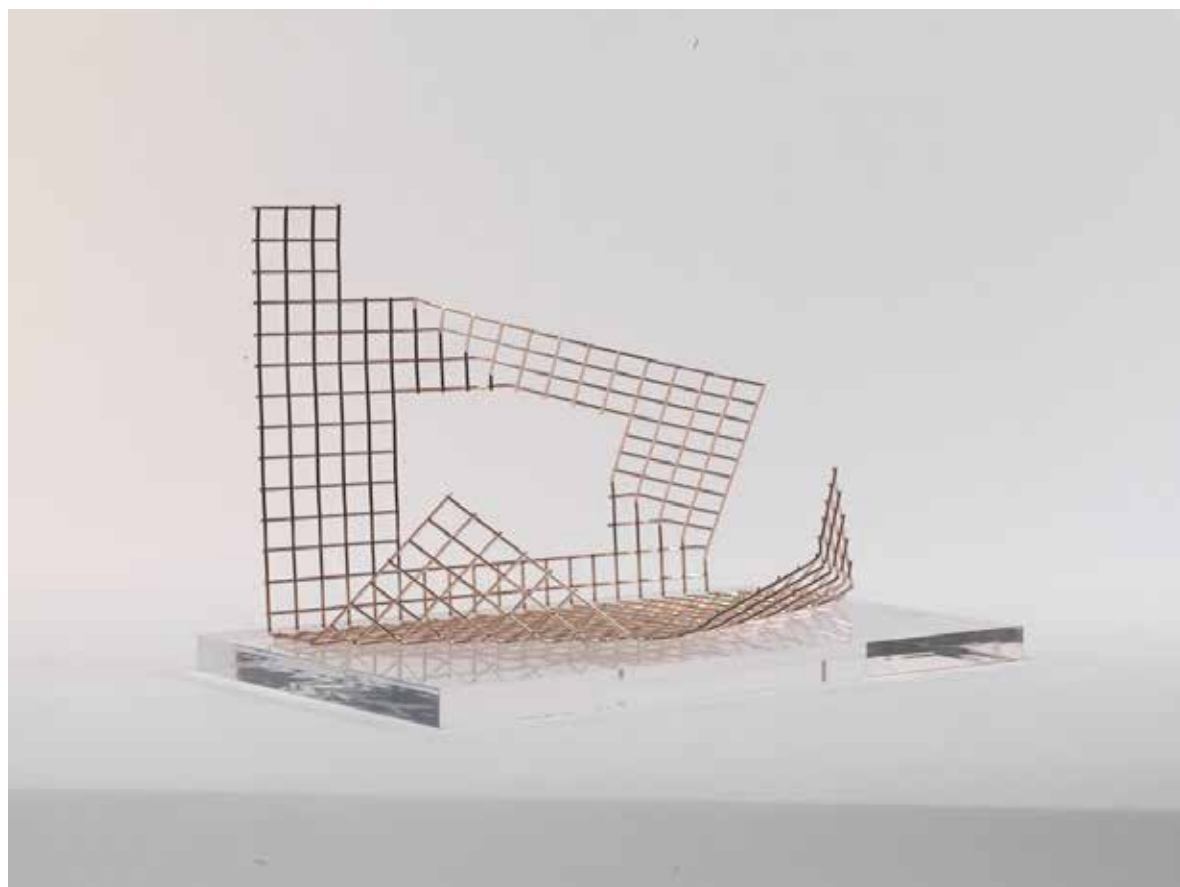




(LEFT)  
*Study for Jacob's Vow*  
 2015, Nickel coated wire  
 Unique  
 25 x 17.5 x 16.5 cm



(RIGHT)  
*Jacob's Flight*  
 2015, Zinc coated steel  
 Unique  
 176 x 104 x 102 cm



*Study for Being-In-Itself*  
2015, Rose gold  
coated steel  
Unique  
17 x 27 x 12 cm



*Study for Form of Shape*  
2015, Copper  
coated steel  
Unique  
18 x 44 x 17 cm





(LEFT)  
*Berkeley Square*  
 2011, Mild steel  
 and painted zinc  
 Unique  
 250 x 280 x 4 cm

(RIGHT)  
*Study for Berkeley Square*  
 2011, Mild steel  
 and painted zinc  
 Unique  
 22.5 x 31 x 25 cm





*Some God in This Place No. 2*  
2011, Nickel  
and zinc coated steel  
Unique  
42.5 x 41 x 36 cm





*Mystery Space*  
2015, Nickel coated  
steel with paint  
Unique  
42 x 39 x 38 cm







*Brighter than Shadows*  
2015, Powder coated  
aluminium  
Unique  
101 x 118 x 86 cm







*The Ventriloquist*  
2015, Powder coated  
aluminium  
Unique  
180 x 241 x 117 cm

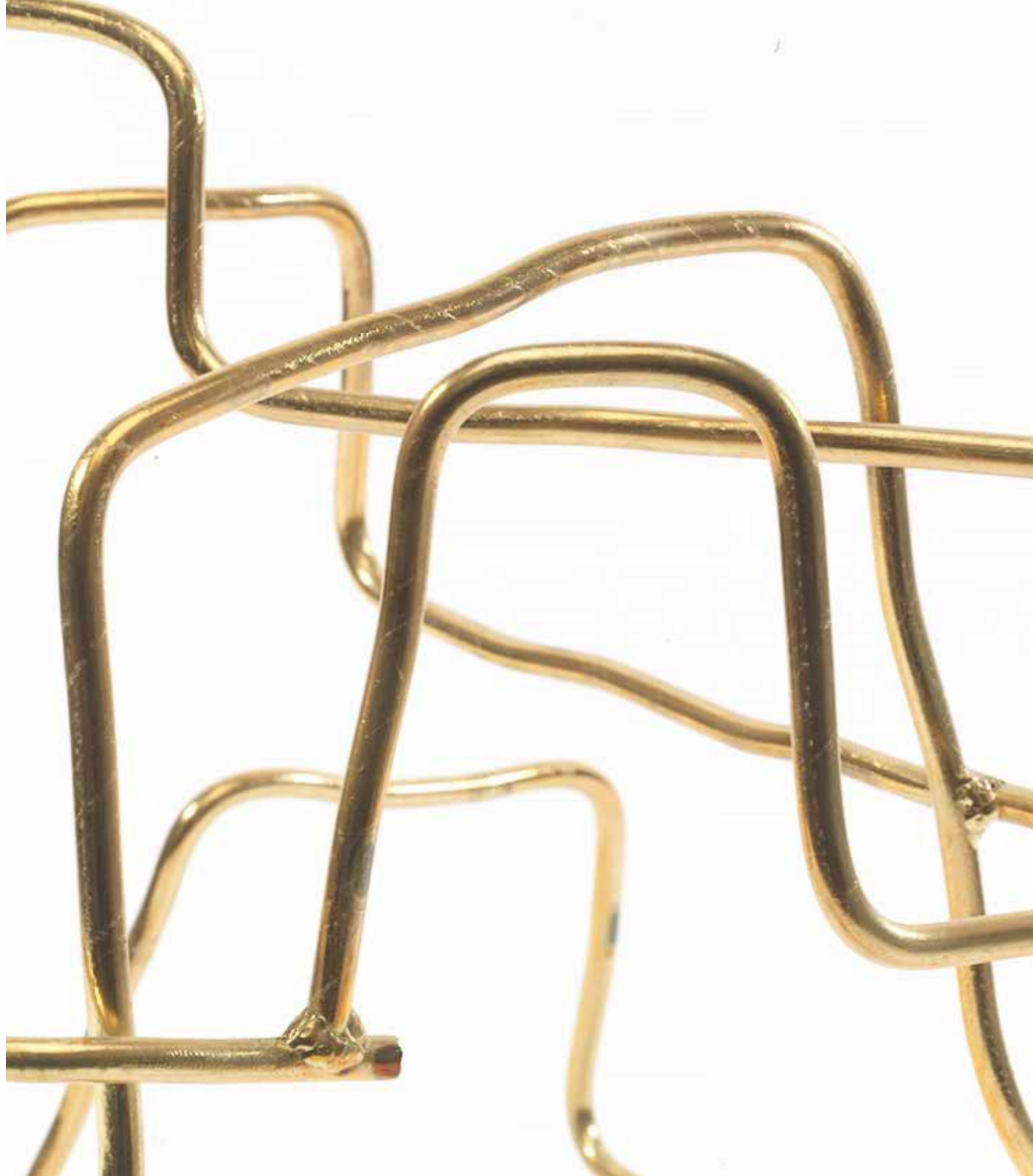


*The Shape Inside No.1*  
2015, Powder coated  
aluminium  
Unique  
71 x 127 x 96 cm





*Brass Coated Steel No.1*  
2009, Brass  
coated steel  
Unique  
34 x 35 x 38 cm





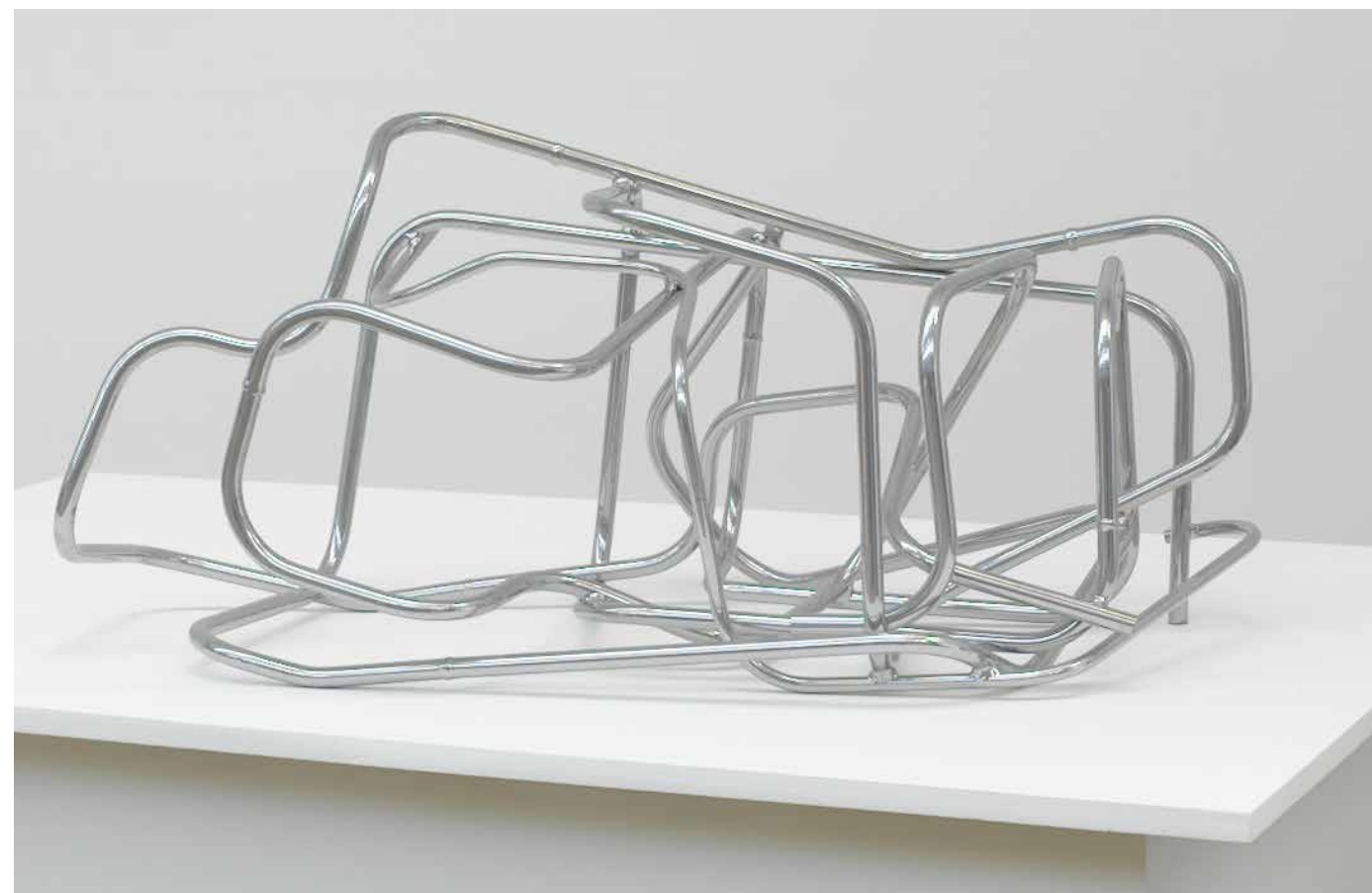
*All That Remains No.1*  
2012, Welded  
aluminium  
Unique  
213 x 213 x 91 cm

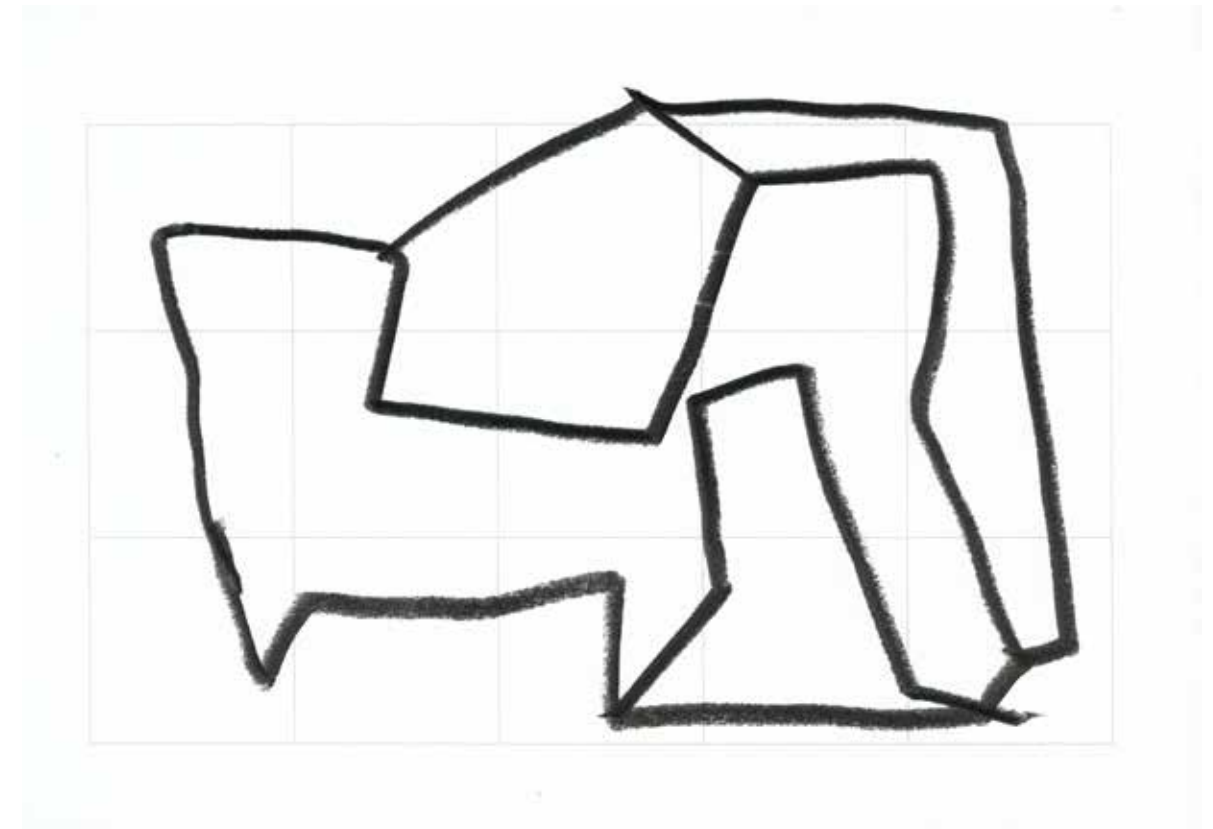




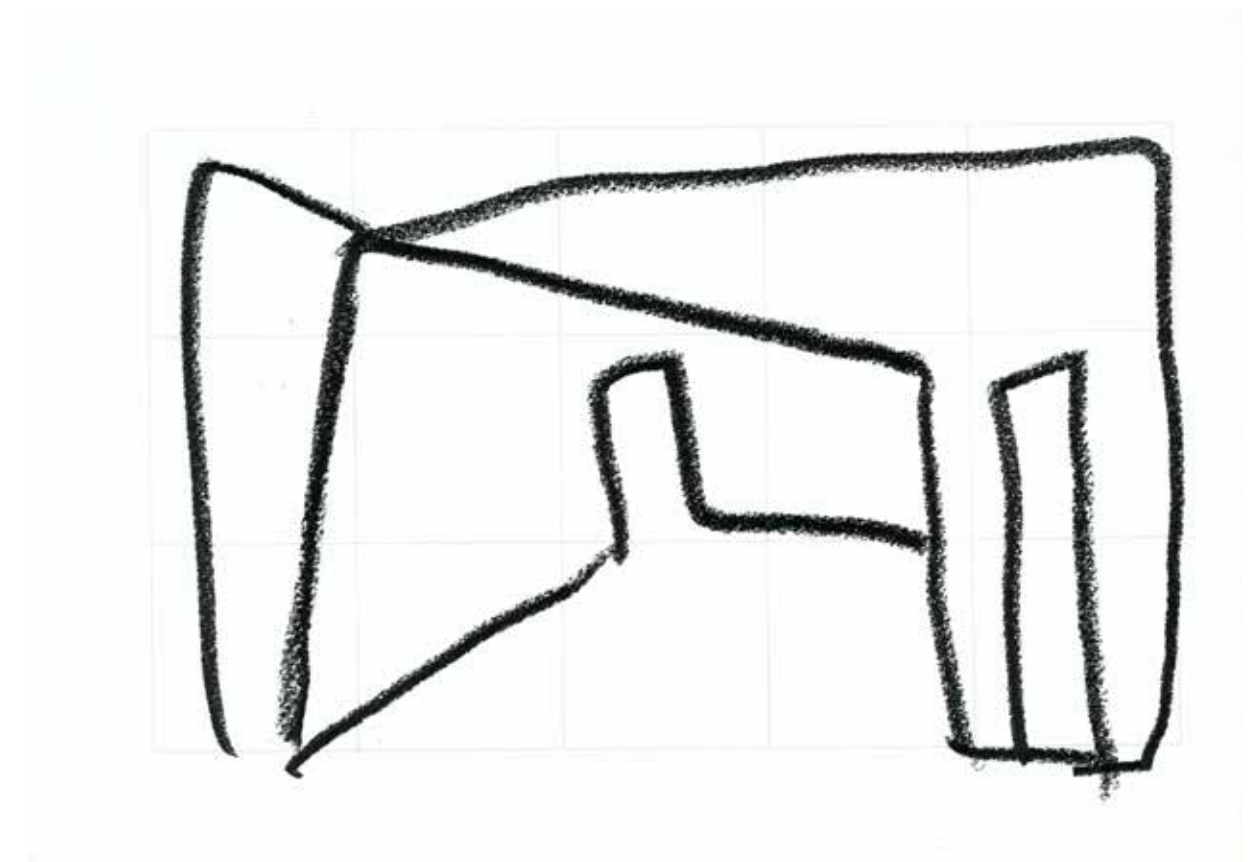
*The Shape Inside No. 2*  
2015, Powder coated  
aluminium  
Unique  
53 x 114 x 66 cm

*Making Space No. 15*  
2015, Nickel  
coated steel  
Unique  
18 x 13.5 x 13 cm





(ABOVE)  
*Untitled*  
 2015, Graphite  
 on paper  
 Unique  
 21 x 29.6 cm



(BELOW)  
*Untitled*  
 2009, Graphite  
 on paper  
 Unique  
 21 x 29.6 cm



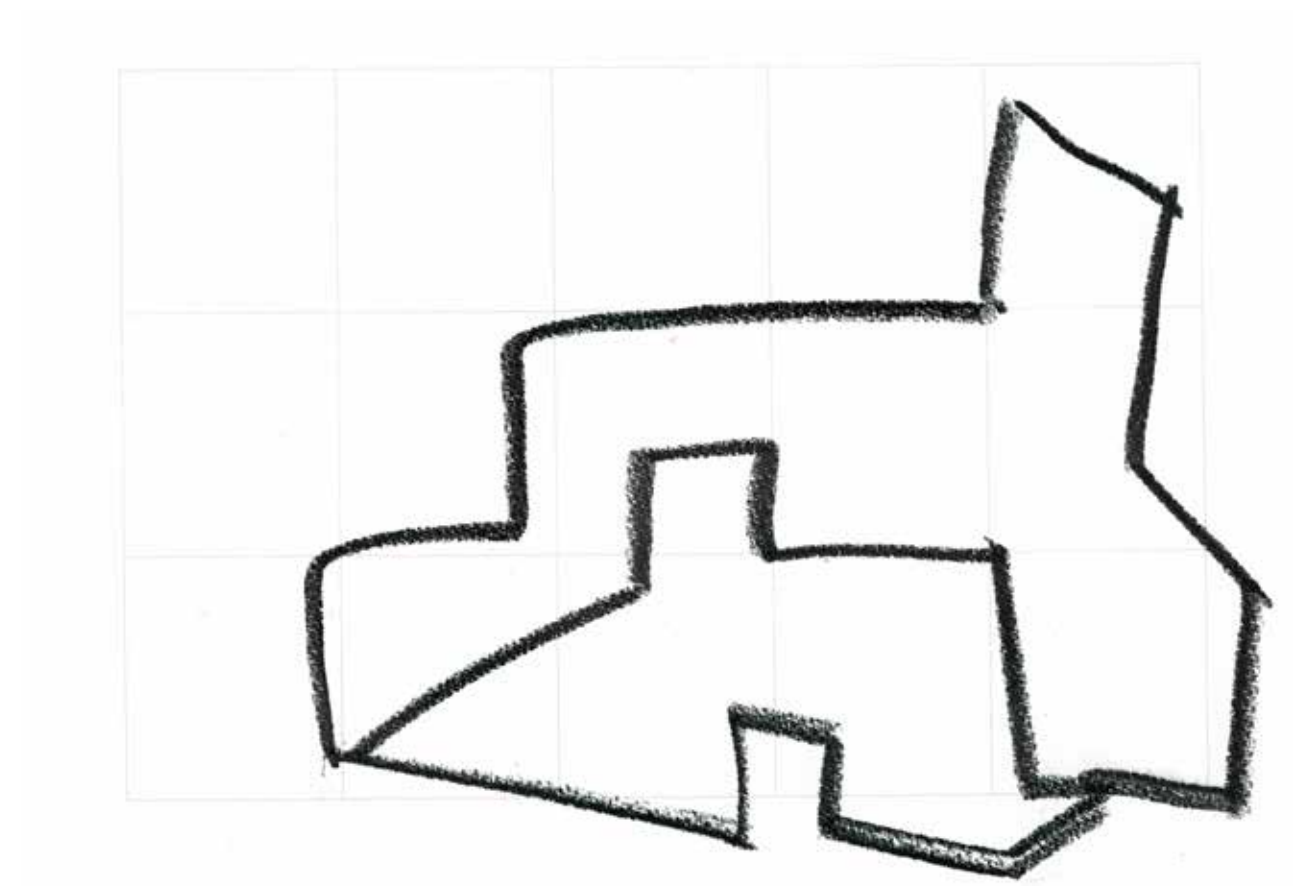
*Study for Entidade*  
2015, Copper  
coated steel  
Unique  
13 x 20 x 15 cm



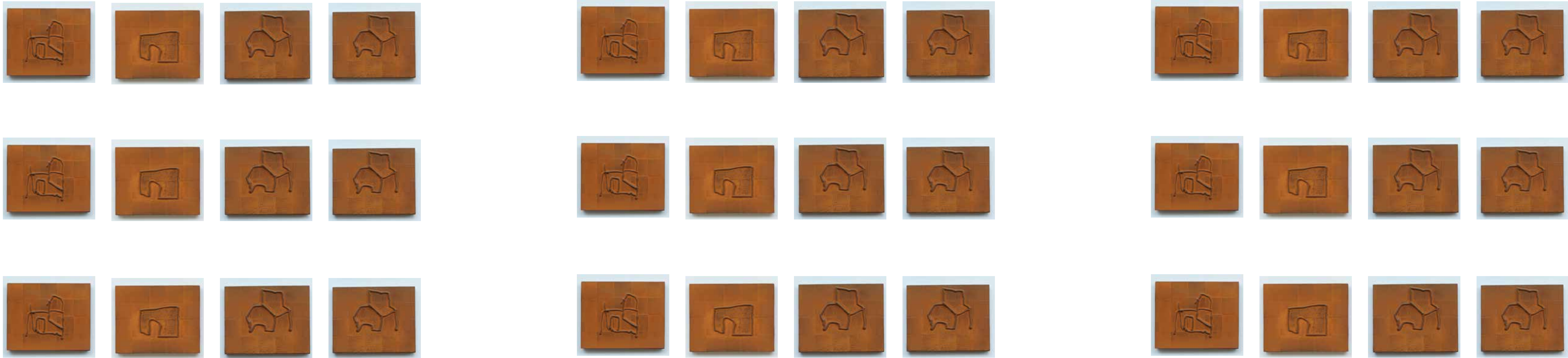


*Triangulum (Brooch)*  
2016, Brass, copper  
and steel  
Unique  
10.5 x 6.5 x 4 cm





*Untitled*  
2009, Graphite  
on paper  
Unique  
21 x 29.6 cm



*Drawn Out*  
2009, Cast Iron  
Unique  
93 x 461 x 3.3 cm







*Untitled*  
2013, Acrylic  
on paper  
Unique  
21 x 29.6 cm







(PREVIOUS PAGE  
AND RIGHT)  
*Taking Shape No. 1*  
2012, Cast iron  
Edition of 2  
17.5 x 6.5 x 17.8 cm



(LEFT)  
*Taking Shape No. 8*  
 2013, Cast Iron  
 Unique  
 22.8 x 28 x 11.4 cm

(OPPOSITE LEFT)  
*Xerxes*  
 2014, Cast Iron  
 Edition of 2  
 19 x 19 x 5 cm

(OPPOSITE RIGHT)  
*Taking Shape No. 9*  
 2015, Cast Iron  
 Edition of 2  
 23 x 29 x 10 cm







*Untitled*  
2014, Acrylic  
on paper  
Unique  
21 x 29.6 cm





*Between the Lines*  
2001, Bronze  
Edition of 3  
65 x 49 x 23 cm



*The Door*  
2000, Resin and Iron  
Unique  
102 x 68 x 30 cm





*Second Study for  
Shapes Make I*  
1991, Wood, graphite  
and copper powder  
Unique  
45 x 40 x 22 cm

*Study for Visible Gaps*  
1992, Bronze  
Unique  
77 x 61 x 26.5 cm







*Study for Egypt*  
 1991, Wood, graphite  
 and copper powder  
 Unique  
 41 x 31 x 16 cm



*Study for Monument No. 1*  
1991, Wood, graphite  
and copper powder  
Unique  
61 x 39 x 29 cm



*Maquette for Large  
Sculpture No. 10*  
2000, Resin, graphite  
and pigment  
Unique  
18 x 29 x 18 cm





*One Four*  
2001, Resin, copper,  
brass and graphite  
Unique  
17 x 26 x 30 cm



*Maquette for Large  
Sculpture No. 7*  
2000, Resin, copper,  
graphite and pigments  
Unique  
18 x 10 x 24 cm



*Maquette for Large  
Sculpture No. 14*  
1999, Resin, copper,  
iron and graphite  
Unique  
20 x 31.5 x 9.5 cm



*Maquette for Large  
Sculpture No. 8*  
1999, Resin, copper,  
iron and graphite  
Unique  
36 x 28 x 5 cm





*Maquette for Large  
Sculpture No. 15*  
1999, Resin, copper,  
iron and graphite  
Unique  
38 x 28 x 7.5 cm





*Study for Monument No. 2*  
1993, Wood with paint  
and graphite  
Unique  
31 x 55 x 24 cm





# EXHIBITION CATALOGUE



*Circular Steel Sculpture No. 1*  
1975, Mild Steel & zinc coated steel  
Unique, 92 x 100 x 48 cm



*Janus*  
1982, Zinc-coated steel  
Unique  
145 x 57 x 38 cm



*Study for Egypt*  
1991, Wood, graphite and copper powder  
Unique  
41 x 31 x 16 cm



*Second Study for Shapes Make*  
1991, Wood, graphite and copper powder  
Unique  
45 x 40 x 22 cm



*The Door,*  
2000, Resin and iron  
Unique  
102 x 68 x 30 cm



*One Four*  
1975, Resin, copper, brass & graphite  
Unique, 17 x 26 x 30 cm



*Between the Lines*  
2001, Bronze  
Unique  
65 x 49 x 23 cm



*Drawn Out (detail)*  
2009, Cast iron & steel, Unique  
93 x 461 x 3.3 cm



*Study for Visible Gaps*  
1992, Bronze  
Unique  
77 x 61 x 26.5 cm



*Maquette for Large Sculpture No. 8*  
1999, Resin, copper, iron & graphite  
Unique, 36 x 28 x 5 cm



*Maquette for Large Sculpture No. 15*  
1999, Resin, copper, iron & graphite  
Unique, 38 x 28 x 7.5 cm



*Maquette for Large Sculpture No. 14,* 1999, Resin, copper, iron & graphite  
Unique, 20 x 31.5 x 9.5 cm



*Brass Coated Steel No. 1,* 2009  
Brass Coated Steel  
Unique  
34 x 35 x 38 cm



*Study for Berkeley Square,* 2011, Mild steel & painted zinc  
Unique  
22.5 x 31 x 25 cm



*Taking Shape No. 1*  
2012, Cast Iron  
Edition of 2  
17.5 x 6.5 x 17.8 cm



*Taking Shape No. 8*  
2013, Cast Iron  
Unique  
22.8 x 28 x 11.4 cm



*Maquette for Large Sculpture No. 10,* 2000, Resin, graphite and pigment  
Unique  
18 x 29 x 18 cm



*Maquette for Large Sculpture No. 7*  
2000, Resin, copper, graphite & pigments  
Unique  
18 x 10 x 24 cm



*Some God in This Place*  
2000, Nickel and zinc coated steel  
Unique  
42.5 x 41 x 36 cm



*Window Steps*  
2000, Resin, copper, graphite and pigments  
Unique  
23 x 17 x 12 cm



*Taking Shape No. 9*  
2014, Cast Iron  
Edition of 2  
23 x 19 x 10 cm



*Xerxes,* 2014  
Cast Iron  
Edition of 2  
17 x 19 x 5 cm



*All That Remains*  
2015, Welded aluminium  
Unique  
213 x 213 x 91 cm



*Being-In-Itself*  
2015, Zinc and powder coated steel  
Unique  
185 x 279 x 142 cm



*Breathing Squares*  
2015, Zinc and  
copper coated steel  
Unique  
250 x 188 x 99 cm



*Making Space No.15*  
2015, Nickel coated  
steel  
Unique  
18 x 13.5 x 13 cm



*Mystery Space*, 2015  
Nickel coated steel  
with paint  
Unique  
42 x 39 x 38 cm



*The Shape Inside No.2*  
2015, Powder coated  
aluminium  
Unique  
53 x 114 x 66 cm



*Untitled*  
2013, Acrylic  
and graphite on paper  
Unique  
21 x 29.6 cm



*Untitled*  
2013, Acrylic on paper  
Unique  
21 x 29.6 cm



*Untitled*  
2014, Acrylic on paper  
Unique  
21 x 29.6 cm



*Study for Entidade*,  
2015, Copper coated  
steel  
Unique  
13 x 20 x 15 cm



*Study for Jacob's  
Ladder No. 4*  
2015, Zinc coated  
steel, Unique  
43 x 18 x 31 cm



*The Ventriloquist*  
2015, Powder coated  
aluminium  
Unique  
180 x 241 x 117 cm



*Triangulum*  
2016, Brass, copper  
and steel, Unique  
10.5 x 6.5 x 4 cm



*Untitled*  
2013, Acrylic  
and graphite on paper  
Unique  
21 x 29.6 cm



*Untitled*  
2013, Acrylic on paper  
Unique  
21 x 29.6 cm



*Untitled*  
2014, Acrylic on paper  
Unique  
21 x 29.6 cm



*Pictor*  
2016, Brass, copper  
and steel, Unique  
8.5 x 7 x 4 cm



*Aquila*  
2016, Brass, copper  
and steel, Unique  
7 x 7.5 x 2 cm



*Untitled*  
2009, Graphite  
on paper, Unique  
21 x 29.6 cm



*Untitled*  
2009, Graphite  
on paper, Unique  
21 x 29.6 cm



*Untitled*  
2013, Acrylic on paper  
Unique  
21 x 29.6 cm



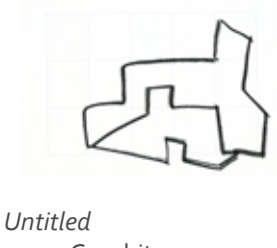
*Untitled*  
2014, Acrylic on paper  
Unique  
21 x 29.6 cm



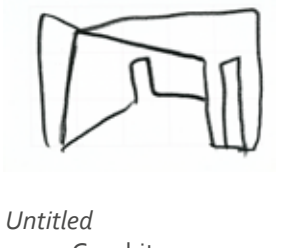
*Untitled*  
2014, Acrylic on paper  
Unique  
21 x 29.6 cm



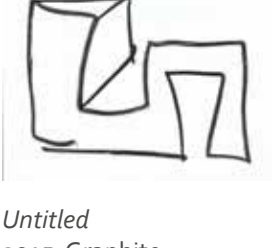
*Untitled*  
2015, Graphite  
on paper, Unique  
21 x 29.6 cm



*Untitled*  
2009, Graphite  
on paper, Unique  
21 x 29.6 cm



*Untitled*  
2009, Graphite  
on paper, Unique  
21 x 29.6 cm



*Untitled*  
2015, Graphite  
on paper, Unique  
21 x 29.6 cm



# JEFF LOWE

## BIOGRAPHY

1968	Works on first sculptures and makes decision to become a sculptor
1970-71	Leicester College of Art. During studies in Leicester Gerard Hemsworth invites sculptors Anthony Caro and William Tucker to see Lowe’s work they encourage him to study at St Martins
1971-75	St. Martin’s School of Art.
1971	British Steel Corporation provides materials for new large sculptures
1974	Shows three large sculptures at New Contemporaries
1974	First One Man Show at Leicester Galleries, London
1974	Sets up first studio in Greenwich
1975	Sainsbury Award
1975	Part-time teaching at Reading University and Canterbury College of Art
1976	G.L.A.A. Award
1976	Built studios at Greenwich with help from Alistair McAlpine
1977	Artist in residence, Mermer Stone Quarry, Yugoslavia
1979	Builds large studio in Charlton
1987	Artist in residence, Prahran College, Melbourne, Australia. Travels and lectures throughout Australia and works in John Walker’s studio in Melbourne.
1988	Builds house and studio in Portugal
1989	Works at Triangle workshop in New York
1990	Travels to Russia to help to set up a workshop with Anthony Caro and Robert Loder
1991	Moves Studio to Havelock Walk, Forest Hill
1992	Teaching part-time at St Martin’s advanced course
1993	Pollock-Krasner Award, New York, USA
1994	Short listed for Hakoni Prize, Japan
2006	Rented large studio in South Bermondsey to make 12 large cast iron sculptures
2008	Met Monica Lee in New York and married in 2010
2010	Bought a row of warehouses to build into studio/gallery and living space
2010	APPOINTED LONDON GROUP MEMBER
2011	APPOINTED F.R.B.S
2013	‘Erhebung’ a travelling collaboration with dancer Mayuri Boonham
2013	Appointed Fellow R.S.A

## SOLO EXHIBITIONS

2015	<i>Recent Sculptures</i> , Ashby Space, London
2014	<i>Recent Sculptures</i> , Ashby Space, London
2013	<i>Brought to Light</i> , C&C Gallery, London
	<i>Looking for Sculpture</i> , HAC, Harrow
	<i>Sculpture 1980-82</i> , Whitford Fine Art, London
	<i>Recent Sculptures</i> , Ashby Space, London
2011	<i>Small Scale</i> , Gallery 27 Cork Street, London
	One-Man Show, Vale do Lobo Art Gallery, Algarve, Portugal

Jeff Lowe in his studio  
in Brockley, 2016.





2010	<i>Building Space: A Collection of Recent Sculpture</i> , The Gallery in Cork Street, London
2009	<i>Recent Sculptures and Drawings</i> , Glynde House, London
2008	<i>Drawn Out</i> , Robert Steele Gallery, New York, USA
2007	<i>Drawn Out: Sculpture &amp; Drawing</i> , Whitecross Gallery, London
	<i>The Paper Flag Series</i> , Robert Steele Gallery, New York, USA
2006	<i>Sculpture and Drawings</i> , No. 6 Havelock Walk, London
	<i>12 x 12</i> , Guild House, South Bermondsey, London Horniman Museum, London
	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, Holland
2001	Galerias Municipais De Arte, Portugal Trem Gallery, Faro, Portugal
2001	Havelock Gallery, London
1994	Austin Desmond, London
1994	Maak Gallery, Londonq
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
	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
1974	Leicester Galleries, London
GROUP EXHIBITIONS	
2016	<i>Small is Beautiful</i> , Flowers Gallery, London
2015	<i>Small is Beautiful</i> , Flowers Gallery, London
2015	<i>Erhebung</i> , The Lowry, Manchester
	The British Art Fair with Whitford Fine Art, London
	<i>The London Group Open Exhibition Part 1 &amp; 2</i> , The Cello Factory, London
	<i>Sculptors' Prints and Drawings</i> , Pangolin London
	ArtCatto, Loule, Portugal
	Whitford Fine Art, London
	Barford Sculptures Exhibition, Berloni Gallery, London
	The London Group Draw II, The Cello Factory, London
	<i>Small is Beautiful</i> , Flowers Gallery, New York, USA
2014	<i>Small is Beautiful</i> , Flowers Gallery, New York, USA
	<i>Sculptor's Jewellery</i> , Pangolin London
	<i>London Art Book Fair</i> , Whitechapel Gallery, London

2014	Whitford Fine Art, London
	<i>ArtCatto</i> , Loule, Portugal
	<i>From David Bomberg to Paula Rego: The London Group in Southampton</i> , Southampton City Art Gallery, Southampton
	<i>The London Group on London</i> , The Cello Factory, London
	<i>Erhebung</i> , Let's Dance Festival, Leicester, Bristol Harbour Festival, Alchemy Festival, Southbank Centre, London, Billingham Festival, Billingham
2013	<i>Small is Beautiful XXXI</i> , Flowers Gallery, London
2013	Whitford Fine Art, London
2013	<i>+100 The London Group</i> , The Cello Factory, London
	Summer Exhibition, Royal Academy of Arts, London
	The Centenary Open, The Cello Factory, London
	<i>Erhebung</i> (touring exhibition), RichMix, Shoreditch, Great North Museum, Newcastle, Russell Cotes Art Gallery and Museum, Bournemouth
	The Ivy Centre, Surrey
2012	<i>Small is Beautiful XXX</i> , Flowers Gallery, London
	<i>Summer Exhibition</i> , Royal Academy of Arts, London
	<i>Sculptor's Drawings and Works on Paper</i> , Pangolin London
	Culture, HAC, Harrow
	Members' 2012 Annual Exhibition, The Cello Factory, London
	<i>Art to Dance with Mayuri Boonham</i> , Southampton City Art Gallery, Southampton
2011	<i>Small is Beautiful XXIV</i> , Flowers Gallery, London
	<i>United Enemies</i> , Henry Moore Institute, Leeds
	Westminster: City of Sculpture, Berkeley Square, London Olympics
	<i>The London Group Open Exhibition 2011</i> , The Cello Factory, London
	<i>Nord Art 2011</i> , Nord Art, Kunstwerk Carlshütte, Büdelsdorf, Germany
	<i>A Decade of Sculpture in the Garden</i> , Harold Martin Botanic Gardens
	University of Leicester, Leicester
	<i>Summer Exhibition</i> , Royal Academy of Arts, London
	<i>Uncaught Hares</i> , Stephen Lawrence Gallery and Clifford Chance Gallery, London
2010	COLECTIVA, Centro Cultural São Lourenço, Portugal
2010	<i>Members' 2010 Annual Exhibition</i> , The Cello Factory, London
	<i>Summer Exhibition</i> , Royal Academy of Arts, London
2008	<i>Journeys</i> , Sidney Cooper Gallery, Canterbury Christ Church University, Canterbury, UK
	Centro Cultural São Lourenço, Faro, Portugal
2007	<i>Summer Exhibition</i> , Royal Academy of Arts, London
	Centro Cultural São Lourenço, Faro, Portugal
2006	Robert Steele Gallery, New York, USA
	Centro Cultural São Lourenço, Faro, Portugal
	<i>Sculptor's Drawings</i> , Vale do Lobo Art Gallery, Faro, Portugal
	<i>Defined Art Limited</i> , Surrey, UK
	<i>Vale do Lobo</i> , Almancil, Portugal
2005	<i>In memory of Volker</i> , Centro Cultural São Lourenço, Faro, Portugal
	<i>Summer Exhibition</i> , Royal Academy of Arts, London
1979,	Bloomberg SPACE, London

2004	Centro Cultural São Lourenço, Faro, Portugal Robert Steele Gallery, New York, USA
2003	Centro Cultural São Lourenço, Faro, Portugal
2003	Vale do Lobo, Almancil, Portugal Gallery Josine Bockhoven, Amsterdam, Holland Robert Steele Gallery, New York, USA
2002	<i>Centro Cultural São Lourenço</i> , Faro, Portugal Vale do Lobo, Almancil, Portugal Robert Steele Gallery, New York, USA <i>Interim</i> , Gallery Josine Bockhoven, Amsterdam, Holland <i>Free Choice</i> , Gallery Josine Bockhoven, Amsterdam, Holland <i>Art in the Landscape</i> , Gallery Saam, Oss, Holland <i>Kunstrai 2002</i> , Gallery Josine Bockhoven, Amsterdam, Holland Statement Stand, Guggenheim, Venice, Italy
2001	Centro Cultural São Lourenço, Faro, Portugal Vale do Lobo, Almancil, Portugal
2000	Centro Cultural São Lourenço, Faro, Portugal Vale do Lobo, Almancil, Portugal
1999	Centro Cultural São Lourenço, Faro, Portugal Vale do Lobo, Almancil, Portugal
1998	Centro Cultural São Lourenço, Faro, Portugal Hunts Point Sculpture Park, New York, USA
1997	Galleria Convento Espirito Santo, Loule, Portugal
1996	Centro Cultural São Lourenço, Faro, Portugal
1995	Centro Cultural São Lourenço, Faro, Portugal <i>Contemporary Sculpture</i> , Collyer Bristow Gallery, London
1994	Cologne Art Fair, (represented by Maak Gallery, London and Bodo Niemann Gallery, Berlin, Germany) <i>British Drawing</i> , ISIS Gallery, London <i>Lead and Follow</i> , Atlantis Gallery, London
1992	British Art Fair, London <i>The Spirit of Modernism</i> , Austin Desmond and Phipps, London <i>Painting and Sculpture</i> , Maak Gallery, London <i>First Choice</i> , Galleria Josine Bockhoven, Amsterdam, Holland <i>Jacques Caplan Sculpture Garden</i> , Kent CT, USA Philip Staib Gallery, New York, USA <i>Lineart</i> , Gent, Belgium Maak Gallery, London
1991	Hunts Point Sculpture Park, New York, USA Gallery Josine Bockhoven, Amsterdam, Holland <i>Galleria Internacional de Arte</i> , 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

1986	Nicola Jacobs Gallery, London
1985	Nicola Jacobs Gallery, London <i>Gallery A</i> , Sydney Australia <i>Studio Visits</i> , Victoria Munroe Gallery, London
1984	<i>Summer Exhibition</i> , Nicola Jacobs Gallery, London
1983	Powell Street Gallery, Melbourne, Australia
1982-83	<i>Collaboration</i> , Nicola Jacobs Gallery, London
1982	<i>The South Bank Show</i> , South London Art Gallery, London <i>Jeff Lowe, John McLean, Mali Morris</i> , Nicola Jacobs Gallery, London Hayward Annual, Hayward Gallery, London <i>Sculpture at the Park</i> , Cheltenham, Gloucester <i>Sculptor's Drawings</i> , Midland Group Gallery, Nottingham <i>Sculpture</i> , Canterbury Cathedral, Canterbury <i>Contemporary Choice</i> , Serpentine Gallery, London <i>Summer Exhibition</i> , Nicola Jacobs Gallery, London
1981	<i>Nature as Material</i> , Arts Council of Great Britain Purchase Exhibition (Touring Exhibition)
1980	<i>Sculpture</i> , Nicola Jacobs Gallery, London
1979	<i>Style in the Seventies</i> , selected by Ben Jones (Touring Exhibition) <i>Hayward Annual</i> , Hayward Gallery, London <i>The First Exhibition</i> , Nicola Jacobs Gallery, London
1978-80	<i>Certain Traditions</i> , (British Council Touring Exhibition), Canada and England
1978	<i>Spring Show I</i> , Serpentine Gallery, London <i>New Sculpture</i> , Ikon Gallery, Birmingham
1977	<i>Painters, Sculptors-Drawing</i> , 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	<i>Sculpture at Greenwich</i> , Outdoor Sculpture, Greenwich, London <i>The Condition of Sculpture</i> , Hayward Gallery, London <i>9e Biennale de Paris</i> , Musee D'art Moderne, Paris, France
1974	<i>New Contemporaries</i> , Camden Arts Centre, London <i>Six Sculptors</i> , Chelsea Gallery, London <i>British Sculptors-Attitudes to Drawing</i> , Sunderland Arts Centre, Sunderland

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

# ACKNOWLEDGEMENTS

Of course this exhibition would not be possible without the indefatigable Jeff Lowe, who along with his wife Monica Lee have made this exhibition a pleasure to put together. James Faure Walker receives our gratitude for his percipacious essay, as do Steve Russell Studios for the illuminating images that populate the pages of this catalogue.



Printed to coincide with the exhibition:

*Jeff Lowe: Object Lessons*

16 March - 30 April 2016

Pangolin London

Kings Place

90 York Way

London N1 9AG

T: 020 7520 1480

E: [gallery@pangolinlondon.com](mailto:gallery@pangolinlondon.com)

Designed by Pangolin London

Printed in Century Gothic and Corbel

Photography: Steve Russell Studios

Printing: Healeys Printers, Suffolk

© Pangolin London 2016 All rights reserved