

ALEX LOWERY LAND USE





LAND USE

Infrastructure and how it refashions the natural world - a theme I have long found compelling - are more easily experienced in a mixed environment than in a fully urban or industrial location. By the estuary of the Exe at Topsham you become aware of the sometimes discordant counterpoint between these things - the on-stilts carriageway of the M5 appears from a bed of reeds, then dives into a stand of trees. A stone jetty is swathed by an alluring slick of mud, in turn bridged by a floating pontoon. The tide performing ancient rhythms as it meets the river water, is further regulated by sluices and locks. Distantly the motorway traffic streams past, largely unaware of the exhilarating, broadening, spaces below.

On the opposite coast of Devon lies Barnstaple, another tidal estuary, this time sandier and sporting a multi-arched medieval bridge, a good point from which to view the concrete flyover from the last century. Between these two and to the east is found the town itself, formerly a wealthy woollen centre, while on the opposite bank a ragged modern medley emerges from the buddleia.

Those who know my activities from West Bay and Portland might recognise related themes. In Portland particularly it is hard to avoid some form of human intervention, be it the iron age field system by Sweet Hill or the extensive and ongoing quarrying. Occassionally natural forms take on an artificial aspect as in the geometric arc of Chesil Beach or the banded symmetry of the West Bay cliffs, lending the dialogue an unexpected and ironical turn.

The sheltered hamlet at the evocatively named Wynford Eagle exemplifies how the rural landscape is no less shaped by us, with scoured field patterns, wooded plantations, ancient lynchets, the manor house and embedded chapel. All remain as visual testament to long centuries attempting to balance our needs with those of a world which is, we suppose, tasked with fulfilling them.

Alex Lowery 2020



Barnstaple 4 2019 35 x 90 cm oil on canvas



Portland 149 2019 30 x 35 cm oil on linen



Portland 150 2020 60 x 130cm oil on canvas



Barnstaple 2 2019 40 x 90 cm oil on canvas



Topsham 3 2020 25.5 x 35.5 cm oil on linen



Topsham 1 2019 30 x 65 cm oil on canvas



West Bay 312 2020 40 x 90 cm oil on canvas



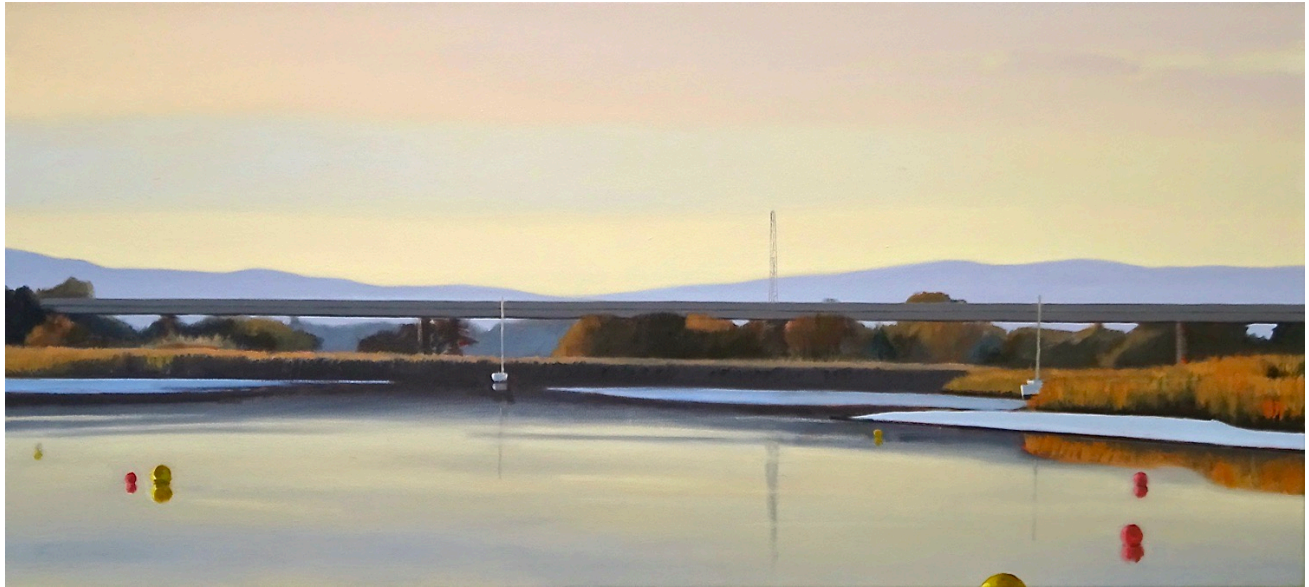
West Bay 311 2019 30 x 80 cm oil on canvas



West Bay 314 2020 30 x 70 cm oil on canvas



Portland 128 2018 65 x 140 cm oil on canvas



Topsham 6 2020 50 x 110 cm oil on canvas



Portland 147 2019 30 x 45 cm oil on canvas



Portland 141 2019 50 x 110 cm oil on canvas



Barnstaple 3 2019 35 x 50 cm oil on canvas

ALEX LOWERY

Born London
Lives and works West Dorset

EDUCATION

1976-77 Bath Academy of Art, Foundation Course
1978-79 Sir John Cass School of Art, London
1979-82 Central School of Art, London, BA Hons. Fine Art

SOLO EXHIBITIONS

2018, 2016 } Still Light, Cast of Light
2013, 2009, 2006 } Sladers Yard, West Bay, Dorset
2012, 2007 Art First, Eastcastle St/Cork Street, London
2011, 2006 Campden Gallery, Chipping Campden, Glos

SELECTED GROUP EXHIBITIONS

2019 'Igniting Sight', Sladers Yard, West Bay, Dorset
2019 'Casting Light', Art First, London (2 Person show)
2019 'Che cos'è il Paesaggio?', Bergamo Italy
2018, 2013 Lynn Painter-Stainers Prize, Mall Galleries London
2017 'Gli Amici Pittori di Londra', Bergamo, Italy
2015 'Vital Signs' Clifford Chance, London and touring Italy
2013 Lynn Painter-Stainers Prize, Mall Galleries, London
2014 'Discerning Eye' Mall Galleries, London (Invited Artist)
2014, 2012, 2008 'Radiance', 'The Romantic Landscape', 'New Lease of Life', Sladers Yard
2011 'Artists for Kettle's Yard' Kettle's Yard, Cambridge
2010 'Another Country' Estorick Collection, London
2010 'A Critic's Choice' Browse & Darby, Cork St, London
2009 'L'Isle Joyeuse' Falle Fine Art, St Helier, Jersey
2009 Royal Hibernian Academy, Dublin, Annual Exhibition, Invited Artist
2008, 2007 'Genius Loci', 'Gli Amici Pittori' Galleria Ceribelli, Bergamo, Italy
2008 University of Bournemouth, Arts Loan Scheme
2008 Alpha House Gallery, Sherborne, Dorset. Two Person Show
2006 'Translations' transcriptions from National Gallery collection

COLLECTIONS

Dorset County Museum Art Collection, Dorset County Hospital Art Collection, Great Ormond Street Hospital, St George's Hospital Tooting Art Collection, Fidelity International.

LITERATURE

2019 Catalogue essay by Giorgio Agamben, Bergamo (illus colour p42)
2017 Catalogue essay by Catherine Lampert, Bergamo
2016 'Cast of Light' catalogue, Sladers Yard
2012 *Financial Times* 18 Feb 2012 'Critic's Choice' p15 Jackie Wullschlager
2012 *Spectator* 10 March 2012 Review by Andrew Lambirth (p51 illus colour)
2011 'Artists for Kettle's Yard' Catalogue (illus colour)
2010 *Marshwood Vale* November 2010 p66 Article (illus colour)
2010 *Spectator* 9 June 2010 Review by Andrew Lambirth
2010 *Sunday Times* June 2010 Critical List by Frank Whitford
2010 'Another Country' Catalogue by Brendan Prendeville (illus colour pp70-73)
2010 'A Critic's Choice' Catalogue by Andrew Lambirth (illus colour p50)
2009 *Galleries* 'L'Isle Joyeuse' by Nicholas Usherwood
2009 *The Week* 27 June 2009 'Where to Buy' Jane Rye (illus colour)
2009 *Galleries* June 2009 p12 'Thumbnails' by Nicholas Usherwood
2008 'Genius Loci' Catalogue Introduction by Luke Elwes (illus colour pp 95-109)
2008 *Evolver Magazine* Issue 45 'Alex Lowery' by Fiona Robinson
2007 'Gli Amici Pittori di Londra' Catalogue pp171-183 (illus colour)
2007 *The Week* 8 December 2007 'Postcard Project' (illus colour p31)

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Wynford Eagle 2020 61 x 137 cm oil on canvas