

Large Print Guide & Sensory Map

Modern Life:

The LS Lowry Collection

Friends and Neighbours

Sensory Map Key:

Visitor Route

Noise and Sound

Bright Lights

Touch Objects

Lower Lighting

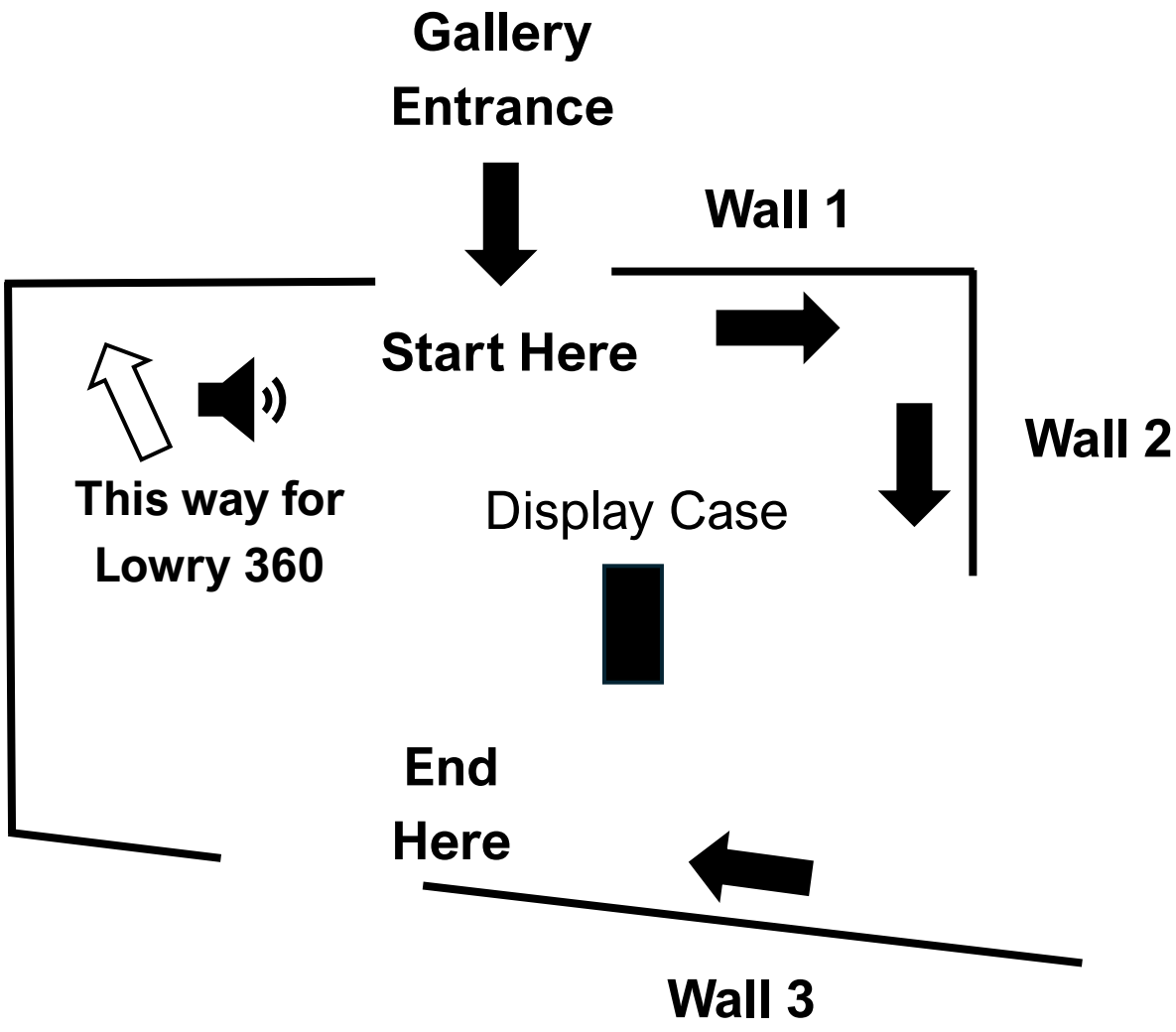
Seating

Scent

Interactive Jack the Dog Trail – please touch!

Map

Friends and Neighbours



Wall 1

Friends and Neighbours

Lowry claimed to paint what he saw, but most of his portraits are imagined, his industrial scenes are often invented and his late drawings show fantastic hybrid figures, part human and part animal. Nonetheless, Lowry described them all as '... my friends and neighbours. Look along Stalybridge Road and you will see every one of them - all done from life.' Lowry constantly observed and sketched what was around him but he transformed
these initial drawings into his own vision of the world.

'Ann' is an example of Lowry combining fiction and reality. His friends had no reason to think she did not exist, but no one ever met her in person and his explanations of who she was varied. She appears in many guises throughout Lowry's career and it is likely that she was an imagined character, her appearance perhaps inspired by some of his female friends or by public figures of the time such as the opera singer Maria Callas or the ballerina Margot Fonteyn who he would have seen dance at the Royal Opera House in London.

Portrait of a Boy, about 1913-14

Oil on board

The Lowry Collection, Salford

Boy in a School Cap, 1912

Pencil and chalk on paper

The Lowry Collection, Salford

Head of a Boy, about 1960

Oil on board

The Lowry Collection, Salford

Wall 2

Child with Doll, 1968

Pencil on paper

Lowry’s late figures can be unsettling. In this drawing it is hard to tell if the girl’s eyes are open or closed, made-up or bruised. Her half smile seems cruel and disengaged and it is ambiguous as to whether it is a doll or a baby that she holds.

On loan from a private collection

Man Looking over a Fence, 1964

Oil on canvas

Lowry's solitary figure looks in our direction, but we can't be sure if he is looking at us, or beyond to something behind us. He seems forever trapped and separated by the barrier of railings. By reducing his colours to largely black and white,
Lowry emphasises a stark sense of isolation, similar to that in *The Funeral Party* (also on display) painted 11 years earlier.

On loan from a private Liechtenstein Collection

Portrait of Ann, 1957

Oil on board

According to Lowry this work was the first portrait he had painted in nearly thirty years. Lowry described the sitter as aged 25, from Leeds and, ‘the daughter of some people who have been very good to me.’ He also described her as his godchild Ann Hilder (or Helder). Despite extensive research, no one has yet been able to confirm the identity of Ann.

The Lowry Collection, Salford

Wall 3

2026 The Copley Prize

The Copley Prize is an annual art competition organised by Lowry for primary school aged children to enter their own artworks, inspired by LS Lowry. Hundreds of children submit work each year.

This years winner is ‘A Man Going to Work’ by Mia Ise-Oluwa Asiyanbi, aged 6.

“I feel so happy that my art is in a real museum!”.

The Park Bench, 1945

Oil on canvas

Several works by LS Lowry depict groups of people seated together either in the street or in a park. Two characters engage in conversation, but the others simply sit – in company yet on their own.

On loan from a private collection

The Funeral Party, 1953

Oil on canvas

In 1957 the *News Chronicle* described *The Funeral Party* as a ‘painting with all the love and compassion drained away’. Lowry himself entertained listeners with his explanation that the man on the right is being treated as an outcast for coming to the funeral in boots and a red tie.

The figures in the painting are shown in an undefined space, linked together as a group but separated from the rest of the world. It is impossible to tell if they have gathered before or after the funeral or exactly what each person’s relationship is to the other characters depicted.

The Lowry Collection, Salford

Large Full-length Figure in Profile, 1968

Felt tip pen and pencil on paper

This figure occupies almost all of the paper on which it is drawn, its scale helping to make it one of the most striking of Lowry’s grotesque characters.

On loan from the Estate of LS Lowry

Discord, 1943

Oil on board

Lowry's rent collecting role meant he was familiar with how people lived, but he never pretended that he shared their experiences. This glimpse of home life is an imagined scene. The relationship between the members of the family is ambiguous. Only the two children on the right seem to interact with each other; the others seem self-contained and detached.

The Lowry Collection, Salford

Purchased with the help of the V&A Purchase Grant Fund and The Art Fund

Head of a Bald Man, about 1913-14

Oil on board

The Lowry Collection, Salford

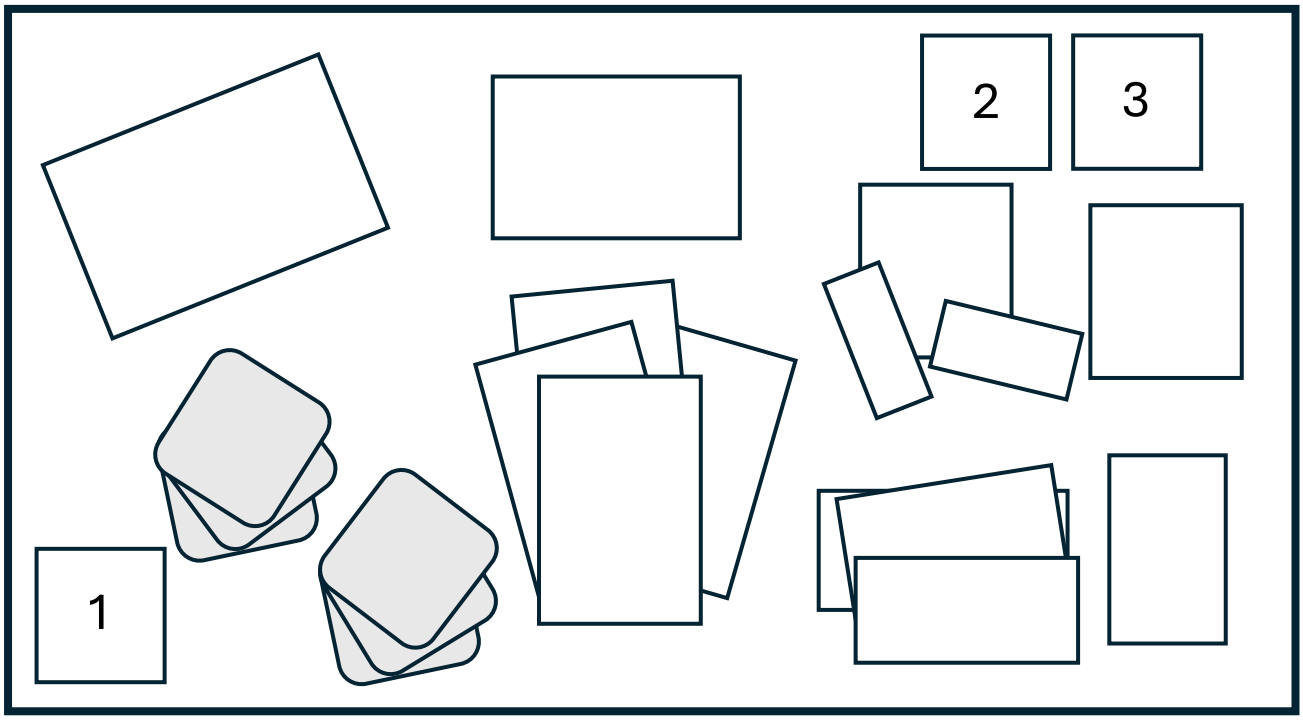
A Fight, about 1935

Oil on canvas

Lowry apparently witnessed this scene outside a lodging house in Manchester. ‘What fascinates me is … the atmosphere of tension when something has happened … Where there’s a quarrel there’s always s crowd … it’s a great draw. A quarrel or a body’. In this case, the fight is more humorous that violent as one man pulls the other’s hat down over his eyes and the two small dogs in the foreground eye each other suspiciously.

The Lowry Collection, Salford

Display Case



1.

Items on display

Untitled drawing by LS Lowry 1973, given to Angela Barrat by the artist

Photograph given to Angela Barratt by the artist Harold Riley, inscribed ‘My last photo of LS Lowry, for Angela’

Transcripts made by Angela Barratt of some of her interviews

Letter from LS Lowry to Angela Barratt discussing dates when he will next be in Salford

Angela Barratt’s original index cards with questions for Lowry written on them, alongside replicas made as props for LS Lowry: The Unheard Tapes.

On loan from two private collections

Original reel tapes used by Angela Baratt to record her interviews with LS Lowry

The Lowry Collection, Salford

2.

LS Lowry: The Unheard Tapes

In 1967 Angela Barratt started working at the University of Salford and often visited Salford Museum & Art Gallery in her lunch breaks. She became increasingly interested in LS Lowry's work and asked the gallery's Director if she could meet the artist, thinking that she would write about his career. To her surprise, Lowry agreed, and after a first meeting at the gallery she visited him regularly at his home in Mottram-in-Longdendale over the last four years of his life. Her final visit was only a few weeks before his death, aged 88.

Over many hours of recording Lowry talked about himself and his work. Although their conversations do not reveal any major new information they are, in effect, his final account of his own career. They also show the friendship which developed between Lowry and Barratt over these years and have an informality which makes them unique.

3.

In the late 1970s Angela Barratt moved jobs, got married (becoming Angela Bogg) and had a family. In 1979 Shelley Rohde published a biography of LS Lowry an as a result, the recordings were never published. After Angela Bogg's death, her original reel-to-reel tapes were kindly donated to the archive at Lowry. Although our archive is not currently fully accessible, extracts from the recordings will be included in future displays.

LS Lowry: The Unheard Tapes was produced for the BBS Two by Wall to Wall and is the latest in their Unheard series, in which actors lip synch to original recordings, bringing history to life in a unique and relevant way. LS Lowry is played by Sir Ian McKellen and Angela Barrett by Annabel Smith, with contributions from historians, art historians, writers and friends of the artist, providing context to his work and career.

LS Lowry: The Unheard Tapes can be viewed on BBC iPlayer

Behind the scenes images: BBC/Wall to Wall Media Ltd/Connor Harris