



industrial scenes is far less known. This includes his early studies from antique sculpture and the life room in pencil and charcoal, intricate pencil drawings of city locales and works in pastel and watercolour.

Among the more celebrated images on show will be *Coming from the Mill* (1930) and *Coming Out of School* (1927). As much as Lowry's everyday subject matter may suggest an image of a specific place, he employed observation, memory and imagination, which, when combined using the artist's simplified lines and reduced palette, create a sense of an authentic scene. Lowry's idea was to capture the experience of a place in a manner that was easy to relate to.

The exhibition also includes the works *Clifton Junction, Morning* and *Clifton Junction, Evening*, from 1910, which are more in the Impressionist tradition of painting the same scene in differing light and times of day. A large number of rarely exhibited works on paper will also be shown, including a pencil drawing, *The Necropolis, Glasgow* (1946).

In the 1960s Lowry gained success and confidence, painting larger works such as *Ebbw Vale* (1960), one of many works on loan from regional collections. Also included are rarely seen works from private collections and the Lowry estate, such as *A Football Match* (1932), *Sunday Afternoon* (1957) and *Beach Scene, Lancashire* (1947).

Lowry is a painter one might feel familiar with, but this exhibition aims to show that there can still be surprises. *Beth Williamson*

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Above: LS Lowry, *A Landmark*, 1936; facing page: *Our Town*, 1943; right: Wilhelmina Barns-Graham, *Afghanistan*, 2000

Tate St Ives

Landscape connections

Wilhelmina Barns-Graham

24 October to 3 May 2027

The Scottish painter Wilhelmina Barns-Graham (1912–2004), featured in the winter 2024 issue of *Art Quarterly*, is one of British art history's more recent 'rediscoveries' – helped, in part, by filmmaker Mark Cousins' 2024 documentary tribute, *A Sudden Glimpse to Deeper Things*. It's easy to see why her nature-rooted abstraction appeals: her interest in glaciers, Cornwall's geology and standing stones, the time embedded in such structures and their relationship to weather, all chime with today's ecological concerns.

This survey, including more than 170 paintings, drawings

and prints, charts the artist's evolution from the increasingly abstract paintings immersed in coastal landscapes she made while working alongside the St Ives group, to the dancing constellations of geometric shapes that filled her later purely abstract canvases. It's also a travelogue, emphasising the importance of place for her art: the transparency and solidity she witnessed climbing the Grindelwald Glacier, her early, postwar years in Cornwall, and the inner journeys she took in her studio. *Skye Sherwin*

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