



# PATRICK LOWRY AUCTION HOUSE

21 MAY  
- 5 JUNE





# AUCTION HOUSE

# PATRICK LOWRY



Private view 21 May 2021 6 – 9pm

**Auction:** Live Auction 5 June 2021 6 – 8pm

10.30 – 5pm Friday/Saturday or by appointment

**Auction House**, Station Hill, Redruth, Cornwall, TR152AD





## Guide for Prospective Buyers

The auction will go live at [auctionhouseart.com/patrick-lowry-online-auction](http://auctionhouseart.com/patrick-lowry-online-auction) on Friday 21 May. The online auction will be facilitated by [32auctions.com](http://32auctions.com), to take part you will need to create an account which is very easy

By registering as a prospective bidder you are also agreeing to become part of the artwork Auction House, and your name and bidding details will form part of the final work. (If you wish to purchase a lot but do not want your details recorded as part of this work please contact the gallery.)

If you purchase a lot you will be purchasing a portion of the work Auction House, which in its entirety comprises of: the Exhibition; 10 lots; the Auction; the Catalogue; and documentation.

80% of the sale price will be donated to the charities, Sightsavers and Water Aid, in equal shares. The remaining 20% will go towards covering production costs. A full record of sales and donations will be published on the AH website within one week following the auction.

### Collection of purchased artwork

Please collect your artwork within one week of the auction. Contact the gallery for an appointment.

### Delivery of purchased artwork

The gallery can arrange delivery of purchased artworks. All costs of crating, courier and any insurance required is to be paid by the purchaser. Please contact the gallery to discuss.



## Simulacrum: A thing that replaces reality with a representation, substituting ‘signs of the real’ for the ‘real’

Patrick Lowry is an artist who revels in confounding our expectations. We approach his work believing it is one thing, only to find it is something else, a rendering of surfaces mimicking materials and objects. We hesitate; are we looking at a real thing or a fake? And if it is a fake, how can it be an original work of art? These questions and conundrums resurface throughout Lowry’s career. He uses the art of illusion to create exact replicas of specific objects, often chosen as symbols of political subterfuge or commercial manipulation; at their core is the message, things are not always what they seem.

Lowry is intrigued by consumer objects. He talks of seeing electric guitars in shops as a youth, attracted to their shiny surfaces and sculptural forms, drawn by their physical appearance more than any desire to play them. During his art foundation course, although initially intending to do fine art he became interested in design, intrigued by prototypes that looked real but did not function. Following a design degree, he joined Philips Electrical in the ‘70s, dividing his time between Croydon and Eindhoven but became disillusioned with the ethics of product design. While attending an international conference in 1973, during the oil crisis examining how to make design sustainable, he concluded the biggest problem was the designers themselves, intent on only changing the outward appearance of appliances to entice consumers to buy new ones. A move to Cornwall to work at Falmouth College of Art and his subsequent role at Cornwall College leading a fine art degree programme, placed him in a broader, enquiry-driven context where he gravitated back towards his fine art roots.

After gaining a masters degree in contemporary art, he appeared to draw a line under his early foray into fashioning prototypes, yet Lowry never quite relinquished his fascination with replicating one material in another. While his motivations shifted his approach of meticulous forgery continued. Mastering the art of rendering one material in another, he uses his extensive research and making skills to expose neoliberal currents in all aspects of life within developed economies. Presenting full-scale replicas of highly valued objects: houses, cars, military drones, selected 20<sup>th</sup> Century artworks, he asks why these things are valued in society, by whom and for what purpose. Being in the presence of his work

is to be bewitched. At first glance they are compelling, truthful objects, intriguing in their setting, whether the entrance to a municipal council office or a white cube gallery, audiences are drawn to them. Yet closer examination reveals they are most decidedly not ‘the real thing’ and questions and doubts begin to form. Why is this here? Why has the artist deceived us? Is it simply a show of technical virtuosity or is something else intended? At this point, Lowry has achieved one of his aims, to raise questions in the mind of the viewer. He encourages audiences to question the underlying purposes of much that is taken for granted in developed economies – buying a house, owning a car, coveting originals, activities that ultimately generate vast profits for only a few individuals.

**“The space it exists in is as much a part of the work as the piece itself.”**

Patrick Lowry

Where the works are presented is also critical to an understanding of their intention. The location drives Lowry’s research. Finding out what has happened, or perhaps as importantly, what might have happened at these sites, enables him to freeform associations and connections. For *Auction House* (2021), taking place at the appropriately named Auction House Project Space in Redruth, Cornwall, Lowry has drawn on the building’s original function as a sale room built in 1880. Through this he reflected on artworks of significance to him since his art foundation studies, selecting nine artists, a piece of whose work he would replicate to form a collection of facsimiles to be sold to the highest bidder. Each simulacrum forms part of the complete work, underpinned by the performative elements of participants in viewing, bidding, buying and owning one tenth of the art work. Lowry invites people to step inside the processes driving the international art world, where mind boggling sums of money change hands and artist’s reputations are made or broken. He asks participants to consider the purpose and value of this activity in relation to the original intentions of the artists who first made the works he has replicated.

Does owning a facsimile of a work of art, forming one tenth of a complete piece, place the buyer within the realm of the contemporary art market? Does it challenge compelling forces inherent in such markets to demonstrate wealth and taste; to launder illicit cash; or to acquire an investment of no aesthetic interest to the purchaser? *Auction House* will give people an opportunity to decide where they stand in this performance. They will be able to peruse the sale catalogue and make bids in advance and on the day of the auction,



ving with others to own a piece of a Lowry, a collection of copies of nine 20<sup>th</sup> Century artists' work. He hopes bidding will be fierce! He has plans for the money. Unlike much of the contemporary art market, his (ill-gotten? nobly attained?) gains will be shared between two charities, Sight Savers and Water Aid, longstanding organisations he has previously supported.

Text by Sara Bowler, an artist  
living and working in Cornwall.

**Made during Covid restrictions during 2021, all the artworks have been produced following extensive online research, based on second-hand and digitally mediated information and, in some cases, a memory of seeing the original piece.**

### **Patrick Lowry in conversation with Sara Bowler**

**SB:** So why these works?

**PL:** We spoke about Pierre Soulage and our shared experience of his work. I saw this one, *Painting, 23 May 1953* (1953), on a school visit to the Tate, when I was doing A-level art and just got really excited by it, to the extent that I asked for a photographic print which I still have. I think what excited me was the space and depth created by the abstract brush marks. Interesting now, doing research into his other work, it's this piece that I find the most engaging, other works don't seem to have the same magic. What stuck me when I first saw this work was the illusion of spacial depth, which I feel doesn't exist in the same way with most of his other painting, I think this is a lot to do with the composition, with most of the works Soulage has made with these type of large brushstrokes they are all clearly contained with area of the canvas with well defined space between the canvas edge and the end of the bold black marks, so the image is contained, with my chosen work, the marks appear to go right up to and as if going beyond the edge of the canvas, implying a much more infinite space.

With Merit Oppenheim's *My Nurse* (1936), I think my initial interest came about when I was researching the subject of readymades in connection with teaching. Again, it is this particular work of Oppenheim's that I really like above everything else she made. I've not seen it for real and I guess her furry cup and saucer are better known, but I feel this is so much more loaded with meaning, suggesting several layers of possible readings within the context of women in society. The immediate idea of the female as a piece of meat, trussed



up and presented on a platter as something to be consumed, to give pleasure, hold your gaze and more, is revealed. The position of the shoes upside down, heels splayed apart, the reference is pretty clear, even the shape formed between the soles reinforcing the narrative with the shape of female genitals. None of this would have been an accident; Oppenheim was well versed in Freud. This is pretty strong stuff, particularly for 1936, to the extent a female spectator flew into a rage and smashed the original work when it first appeared at an exhibition in Paris.

I feel slightly guilty that this is the only work made by a woman out of the nine artists I have chosen to represent. It wasn't deliberate but I guess a reflection on the disproportionate lack of representation of female artists through most of the 20<sup>th</sup> Century. I think *My Nurse*, in terms of making any form of social comment, is by far the strongest of her works, and given this was made over 80 years ago, feels contemporary and relevant.

Jasper Johns, *Painted Bronze* (1960) - Again, I've not seen this, but it seems quite relevant within the history of contemporary art. A replica of a readymade, made in the tradition of classical sculpture in bronze, then disguised as a readymade but with the clear hand of the artist revealing its inauthenticity. I like the idea that I'm taking it one step further in what seems a natural progression, a copy of a copy of a copy. Johns himself made numerous paintings, drawings and prints of the same piece. An apparently simple thing to make but finding paintbrushes the same as John's 1950s American brushes was problematic, involving a lot of shaping and sanding.

Roy Lichtenstein, *M-maybe* (1965) - I remember seeing an exhibition of his work at the Tate when I was doing my art foundation course, and it just felt exciting and very current. His work has become a bit clichéd and over reproduced now, but in a way there is an interesting irony to this, Lichtenstein making copies of mass produced low value cartoon images - now there are mass produced low value reproductions of his high value art works. What I like about trying to reproduce his work is recognising how sophisticated the image really is. I chose this piece in particular because of the narrative, which I feel somehow relates to our present pandemic situation.

Although I make predominately three-dimensional work, it's often the work of painters or artists using photography that I'm most drawn to. Edward Hopper is an interesting artist in that his work is easy to like and very popular with a broad audience, but lots of artists and film makers have referenced or been influenced by him, Jeff Wall, Jean-Luc Godard, Hitchcock, John Huston and Victor Burgin. I suppose my general interest in Hopper is his portrayal of architectural spaces.

I've wanted to make a work based on Hopper's painting *Gas* (1976) for several years. When Hopper painted it, it seemed to represent a romantic notion of the road trip, travelling by car across America, the petrol driven auto industry offering freedom and mobility to new middle class Americans. Now the same painting has another poignancy, the petrol station at twilight, the twilight of a century of the love affair with the petrol engine. And the realisation of how devastating this love affair has been on the planet. The accompanying replica drawings give an interesting insight into Hopper's working method showing that his paintings often represent a fabricated reality, there never was a petrol station that looked quite like this.

There is a nice link between Hopper and the work of Victor Burgin, although two quite different genres and different periods, Hopper representing more traditional figurative painters, Burgin in many ways typifying the more conceptual, but some nice overlaps around subject matter, particularly the office environment. I was originally going to reference Burgin's *Office at Night* (1986), but practically, mainly because of its size, decided to find an alternative piece that I thought would work in the space.

There are two pieces *Basilica 1* and *Basilica 2* that formed part of a commission by Canadian Centre for Architecture, Montreal. *Voyage to Italy* (2006), was made in response to an album of photographs of the Basilica in Pompeii from the museum archives. Because of the pandemic, travel has been out of the question, so I decided to visit the Basilica virtually, touring the space via Google Earth and the hundreds of tourist photographs posted online. It is a selection of these found images that I've used to represent Burgin's work, not his original images, to construct my own virtual tour of the building, in a way referring back to Burgin's starting point of a found 19<sup>th</sup> Century photograph from Pompeii. When Google Earth first appeared I was really amazed by it, and still am, the fact that you can pick virtually anywhere on the planet and go there on your computer, walk down a street, look at the shops, the houses, the trees, almost as if you were there.

Yves Kline, *IKB79* (1959) - I guess this is more of an intellectual choice. Walking around the Tate in the '60 and '70s I'm sure there would have been a Rothko, a Pollock, a Stella, an Albers, at least one slashed Fontana canvas and a Kline, all those blokey artists, so in a way I felt his work is a good representation of mid 20th century contemporary art. The Kline seems to be a good fit for this collection and it is a great colour. The original isn't one flat tone so I ended up spending quite a bit of time trying to match the nuances.



I chose Haiam Steinbach, *Froot Loops* (2008) because of my enduring interest in the readymade. There is of course a long history of this, I guess starting with Duchamp, and lots of artists have explored this way of making artworks, the Oppenheim being a good example. But what I think is interesting with Steinbach is how he has really pushed the idea of presenting found, everyday objects as art, objects one could relatively easily just go out and buy in the supermarket. By presenting them in very particular ways, juxtaposing groups, the use of multiples, carefully placing objects on purpose-made sculptural shelves, he elevates their status to art. There is a lot in the works relating to our contemporary, consumer obsessed lifestyle, with a bit of interior design and home making thrown in. I guess there is something in my interest in the qualities of mass-produced objects that initially took me down the product design route when I started out.

Of course, like the Johns, actually finding the exact objects he used proved to be more elusive than I first thought. The Kong dog toys were an easy web purchase, but Kellogg's Froot Loops are peculiarly American and they have revised the packaging since Steinbach made his work in 2008. I ended up sending Kellogg's design and marketing team a picture of the Steinbach, to see if they still had the artwork for that year's Froot Loops packaging, which luckily they did, and kindly sent me a copy for me to reproduce. I kind of like these odd interactions, connections and links that come out of research when making the sort of work I do.

I've always liked Gerhard Richter's work, probably the more photoreal paintings. I've read quite few of his interviews, and what I particularly liked was the fact that he would change his ideas about what he was doing, showing a real uncertainty at times. I'm always suspicious of artists who are totally confident in what they are doing, so I was keen to include him. I felt the photoreal images were too obvious a choice and then I came across the work I have replicated, *Abstraktes Bild, Abstract Painting* (1976), in an old Sotheby's auction catalogue when I was trying to get a feel for the high-end auction aesthetic. It felt like a quite modest piece, which I don't think has ever been exhibited, with the only other reference I could find to it being in the Richter Catalogue Raisonné.

**SB: So how do you see all of these works fitting together?**

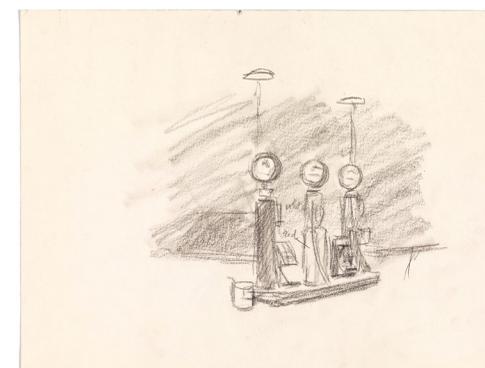
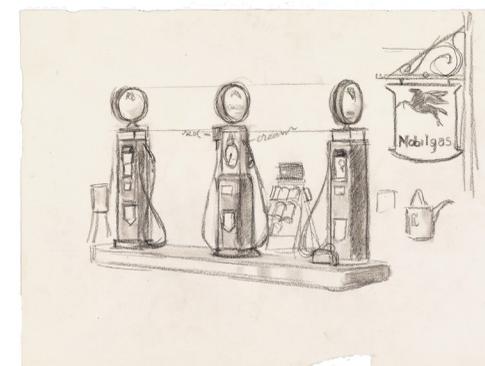
**PL:** I've been thinking about the whole project and would like it if there was an understanding that all of it - the facsimile works, the catalogue and the auction - as all one work, *Auction House*, so if people by an artwork they are buying just a piece of the whole and in turn, have become part of the work by bidding and buying. In fact, anyone who just registers to bid becomes part of the work.



## Lot 1

**Medium** Digital print on canvas, wood and acrylic paint  
**Dimensions** 89 x 125cm  
**Year** 2021  
**Signed on the back by the artist**  
 £ 100 - 300





## Lot 2

**Medium** Lazer print on paper, charcoal, graphite and pastil  
**Dimensions** 26 x 40cm, 26 x 40cm, 22 x 30cm, 22 x 30cm  
**Year** 2021  
**Signed on the back by the artist**  
 £ 50 - 100



### Lot 3

**Medium** Paper on plywood, pastil, acrylic, oil paint and wood  
**Dimensions** 66 x 55cm  
**Year** 2021  
**Signed on the back by the artist**  
 £ 100 - 200



### Lot 4

**Medium** Plywood, polyester resin, Kong dog toys, Kelloges Froot Loops packets  
**Dimensions** 157 x 72 x 34cm  
**Year** 2021  
**Signed on the back by the artist**  
 £ 250 - 600



## Lot 5

**Medium** Metal serving dish, shoes, string, paper  
**Dimensions** 14 x 33 x 21cm  
**Year** 2021  
**Signed on the base by the artist**  
 £ 75 - 200



## Lot 6

**Medium** Wood, metal, polyester resin, oil paint  
**Dimensions** 34 x 20cm  
**Year** 2021  
**Signed on the base by the artist**  
 £ 100 - 300



## Lot 7

**Medium** 18 framed digital prints  
**Dimensions** 87 x 288cm  
**Year** 2021  
**Signed on the back by the artist**  
 £ 100 - 300



## Lot 8

**Medium** Oil and acrylic on canvas, wood frame  
**Dimensions Support** 194.9 x 130.2 cm  
**Frame** 1986 x 1331 x 00mm  
**Year** 2021  
**Signed on the back by the artist**  
 £ 150 - 400



### Lot 9

**Medium** Paint on canvas on plywood  
**Dimensions** Object 139.7 × 119.7 × 3.2cm  
 Frame 160 × 139.4 × 8cm  
**Year** 2021  
**Signed on the back by the artist**  
 £150 - 450



### Lot 10

**Medium** Acrylic on canvas, wood frame  
**Dimensions** 152.4 × 152.4cm  
**Year** 2021  
**Signed on the back by the artist**  
 £ 300 - 600



## Edward Hopper

**Title** Gas  
**Year** 1940  
**Medium** Oil on canvas  
**Dimensions** 66.7 x 102.2cm  
**Credit** Mrs. Simon  
 Guggenheim Fund  
 MoMA Museum of  
 modern art



## Gerhard Richter

**Title** Catalogue Raisonne  
 : 401 – 6  
**Medium** Oil on wood  
**Dimensions** 45 x 55cm  
**Year** 1976  
**Credit** In a private collection



## Edward Hopper

**Title** Study for Gas  
**Medium** Fabricated chalk on  
 paper  
**Dimensions** 26 x 40cm,  
 26 x 40cm,  
 22 x 30cm,  
 22 x 30cm  
**Year** 1940



## Haim Steinbach

**Title** Froot Loops 2  
**Medium** Laminated wood shelf, two rubber dog toys, 3 boxes of "Froot Loops"  
 cereal  
**Dimensions** 71.8 x 157.5 x 34.3cm  
**Year** 2008  
**Credit** Courtesy Galerie Almine Rech, Paris-Brussels



## Meret Oppenheim

|                        |   |
|------------------------|---|
| <b>Title</b>           | Ma gouvernante - My Nurse - Mein Kindermädchen            |
| <b>Alternate Title</b> | Min guvernant   |
| <b>Medium</b>          | Metal plate, shoes, string, paper                         |
| <b>Dimensions</b>      | 14 x 33 x 21cm  |
| <b>Year</b>            | 1936  |
| <b>Purchase</b>        | 1967 with contribution from The Friends of Moderna Museet |



## Jasper Johns

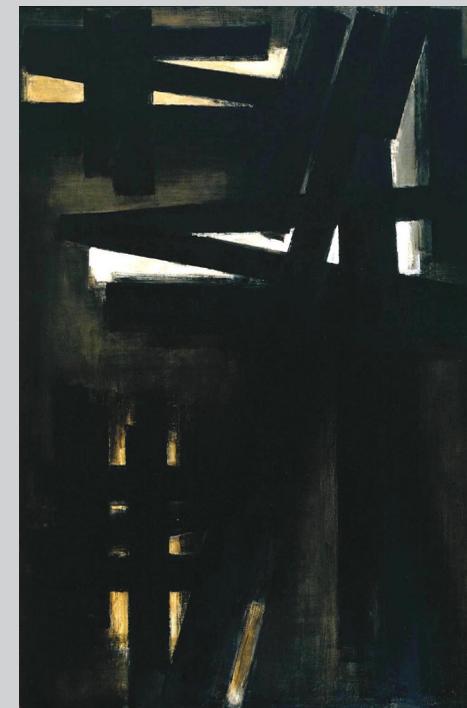
|                   |   |
|-------------------|---|
| <b>Title</b>      | Painted Bronze                          |
| <b>Medium</b>     | Oil on bronze                           |
| <b>Dimensions</b> | 34.3 x 20.3cm                           |
| <b>Year</b>       | 1960                                    |
| <b>Credit</b>     | Collection MoMA<br>Museum of modern art |

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## Victor Burgin

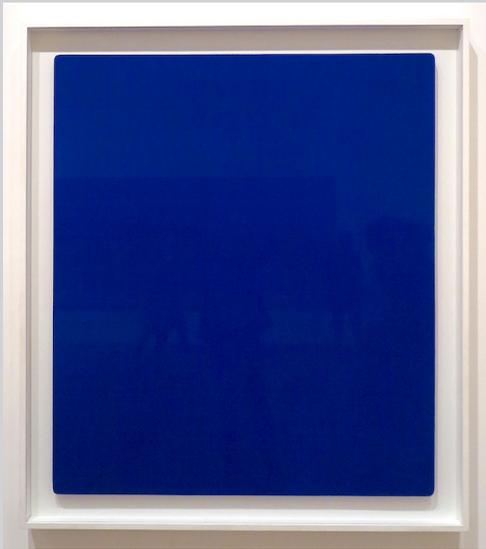
|                   |   |
|-------------------|---|
| <b>Title</b>      | Basilica II   |
| <b>Medium</b>     | Photographs, 17 black and white photographs in superposed horizontal rows of 9, with one text |
| <b>Dimensions</b> | 86 x 298cm  |
| <b>Year</b>       | 2006  |



## Pierre Soulage

|                       |                                     |
|-----------------------|-------------------------------------|
| <b>Title</b>          | 23rd May, 1953                      |
| <b>Original title</b> | Peinture, 23 mai 1953               |
| <b>Medium</b>         | Oil paint on canvas                 |
| <b>Dimensions</b>     | <b>Support</b><br>194.9 x 130.2cm   |
|                       | <b>Frame</b><br>198.6 x 133.1 x 5cm |
| <b>Year</b>           | 1953                                |
| <b>Collection</b>     | Tate                                |
| <b>Acquisition</b>    | Purchased 1953                      |

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## Yves Kline

|                    |  |
|--------------------|--|
| <b>Title</b>       | IKB 79                                 |
| <b>Medium</b>      | Paint on canvas on plywood             |
| <b>Dimensions</b>  | <b>Object</b><br>139.7 × 119.7 × 3.2cm |
|                    | <b>Frame</b><br>160 × 139.4 × 8cm      |
| <b>Year</b>        | 1959                                   |
| <b>Collection</b>  | Tate                                   |
| <b>Acquisition</b> | Purchased 1972                         |

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## Roy Lichtenstein

|                   |                                    |
|-------------------|------------------------------------|
| <b>Title</b>      | M-Maybe c                          |
| <b>Medium</b>     | Magna, oil, canvas                 |
| <b>Dimensions</b> | 152.4 × 152.4cm                    |
| <b>Year</b>       | 1965                               |
| <b>Collection</b> | Tate                               |
| <b>Location</b>   | Museum Ludwig,<br>Cologne, Germany |



[www.auctionhouseart.com](http://www.auctionhouseart.com)

Instagram @auctionhouseart

Credits: Liam Jolly, Sara Bowler, Yesul Kim





**Auction House**

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