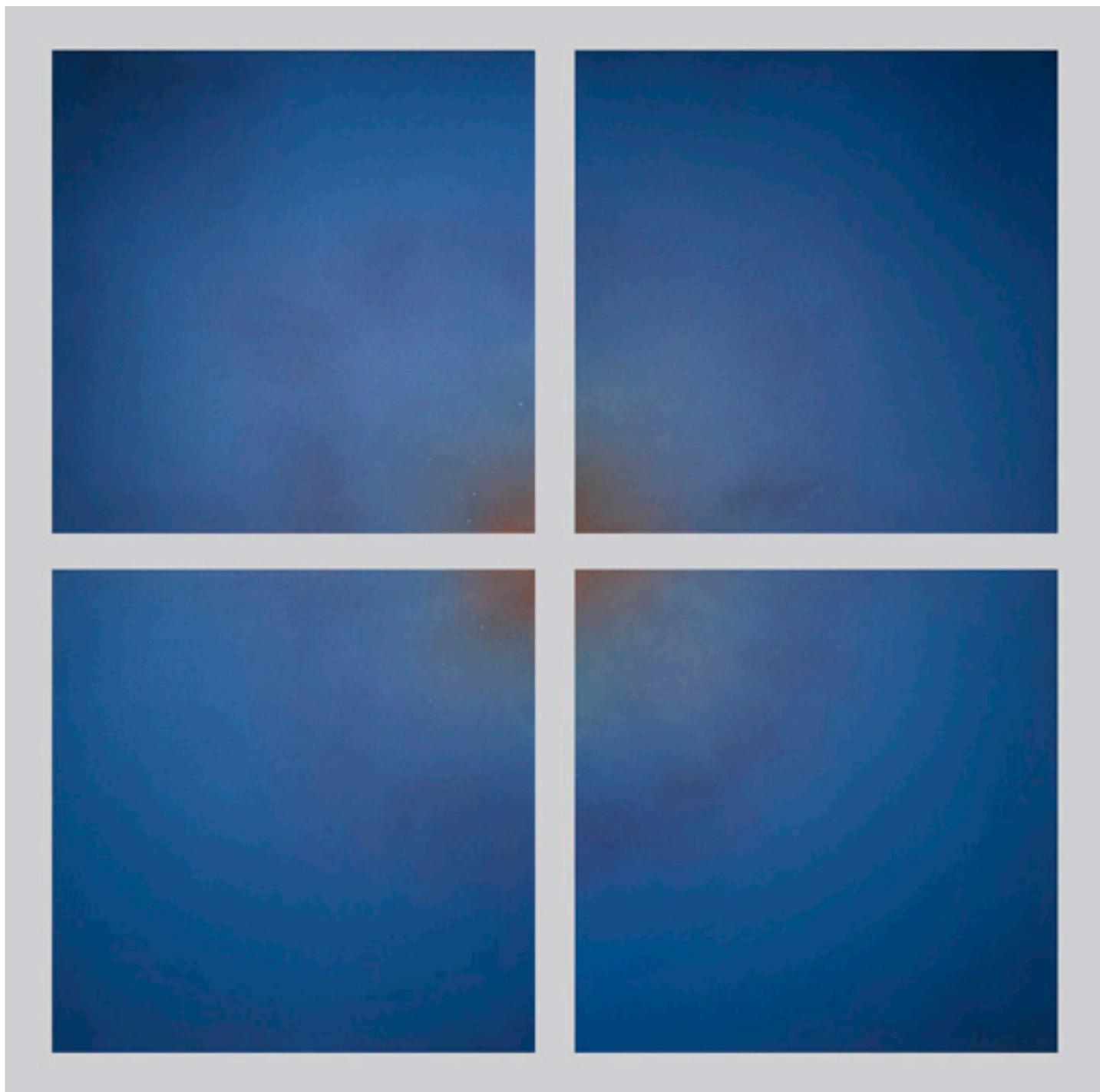


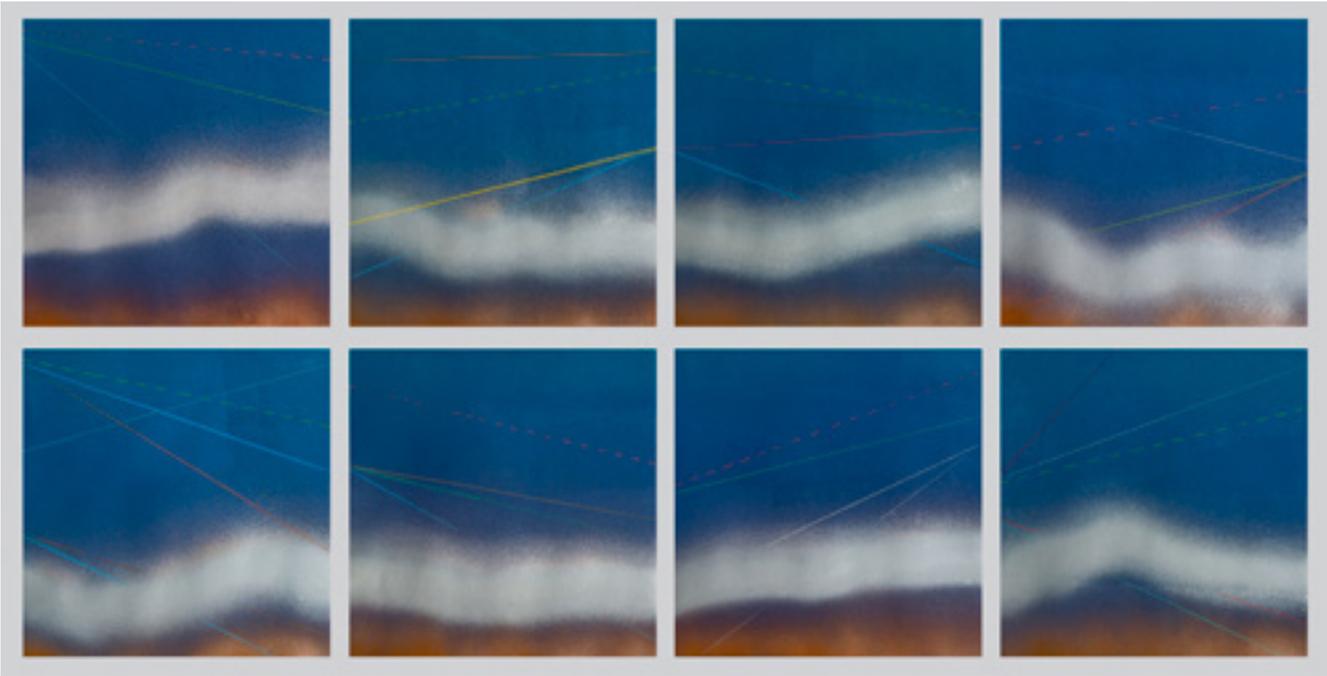


# Victoria Lowe

## Paintings



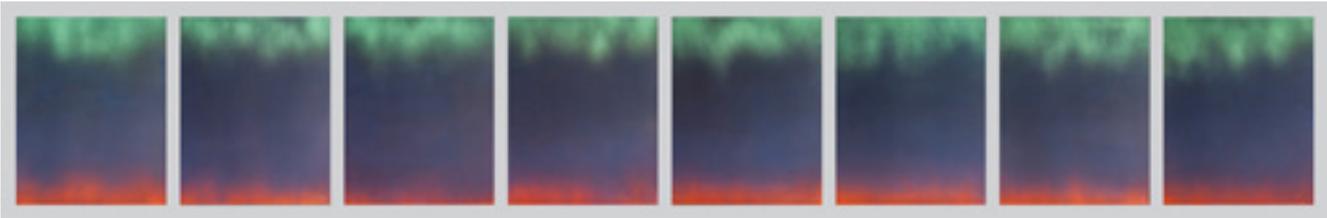
Burst, 2014, 4 panels, 36x36 inches each, acrylic on canvas



Stream Ag  
2014  
8 panels, 12x12 inches each  
acrylic and pencil on paper



Stream Au  
2014  
8 panels, 12x12 inches each  
acrylic and pencil on paper



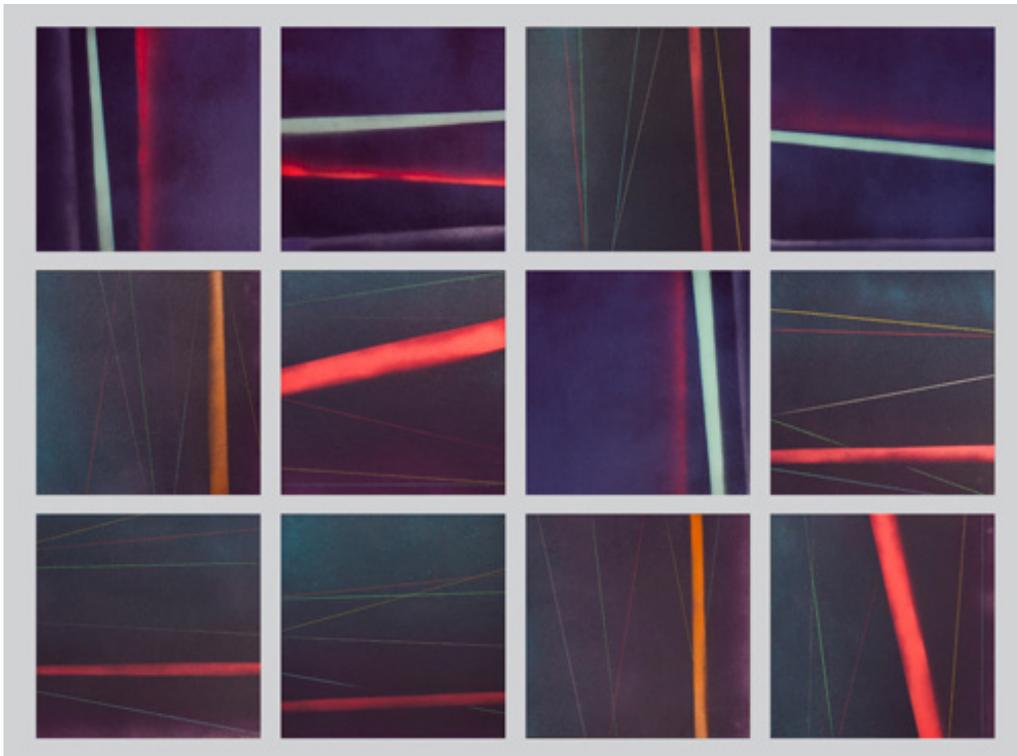
Aurora  
2014  
8 panels, 20x16 inches each  
acrylic on paper



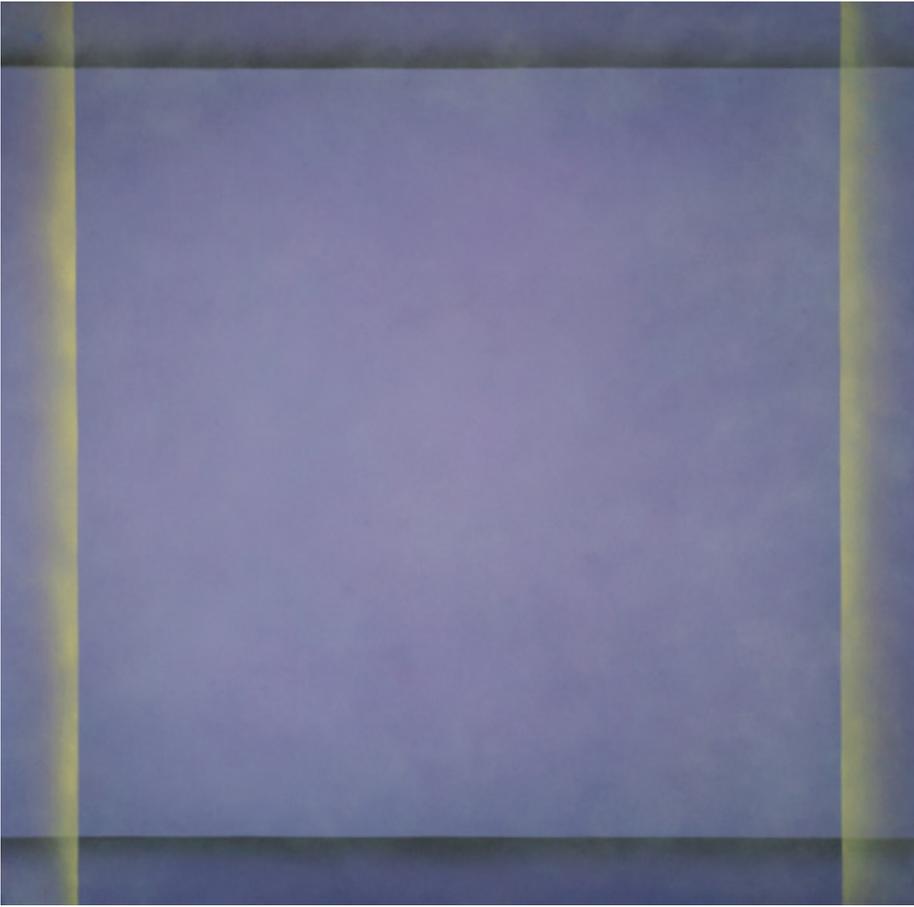
Blood Moon  
2014  
4 panels, 40x32 inches each  
acrylic on paper



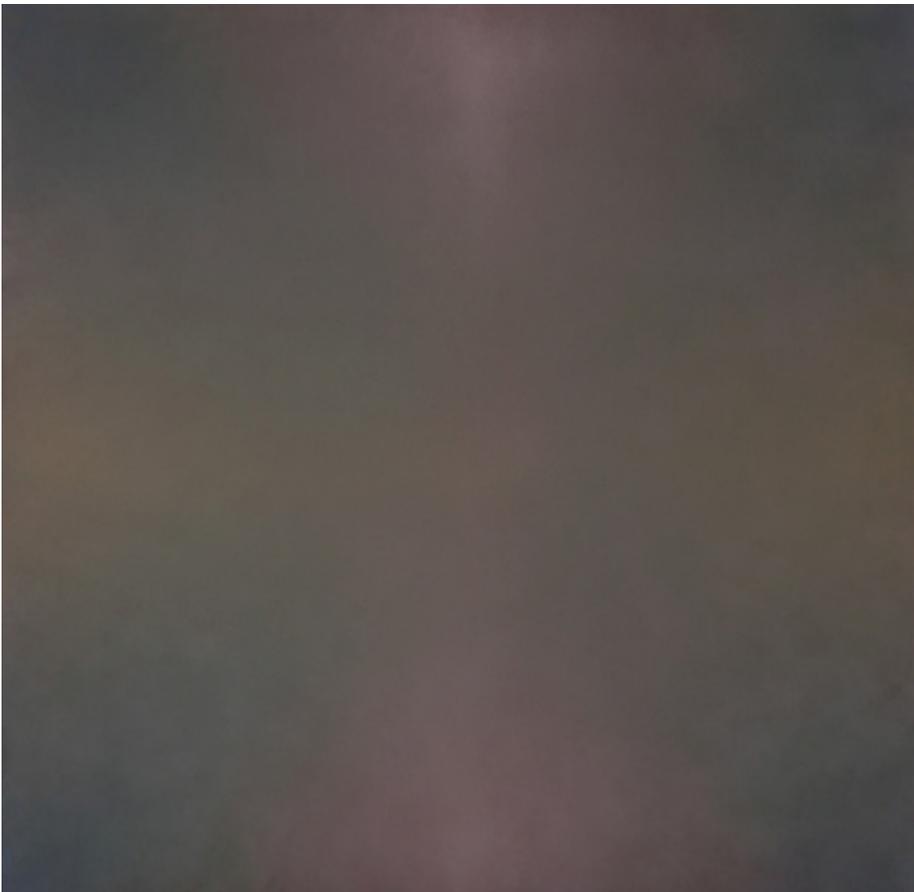
Seven Sisters  
2014  
7 panels, 40x30 inches each  
acrylic on canvas



Streak  
2014  
12 panels, 12x12 inches each  
acrylic and pencil on paper



Venus Rising  
1980  
78x78 inches  
enamel on canvas



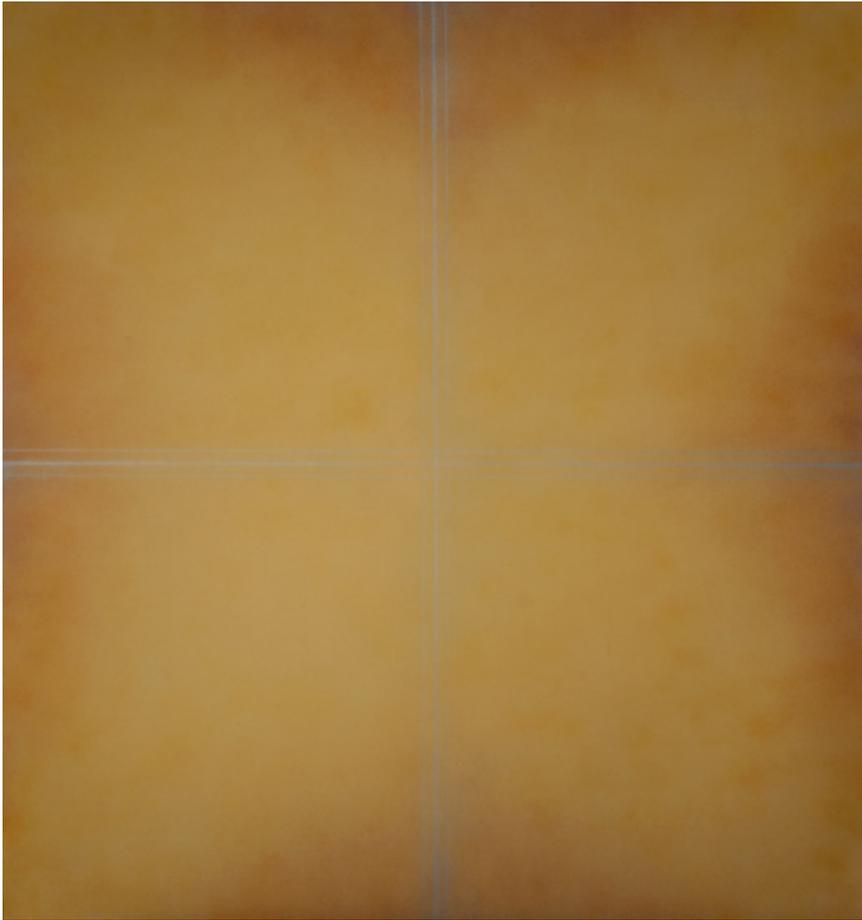
White Light  
1975  
72x72 inches  
enamel on canvas



Deep  
1978  
78x72 inches  
enamel on canvas



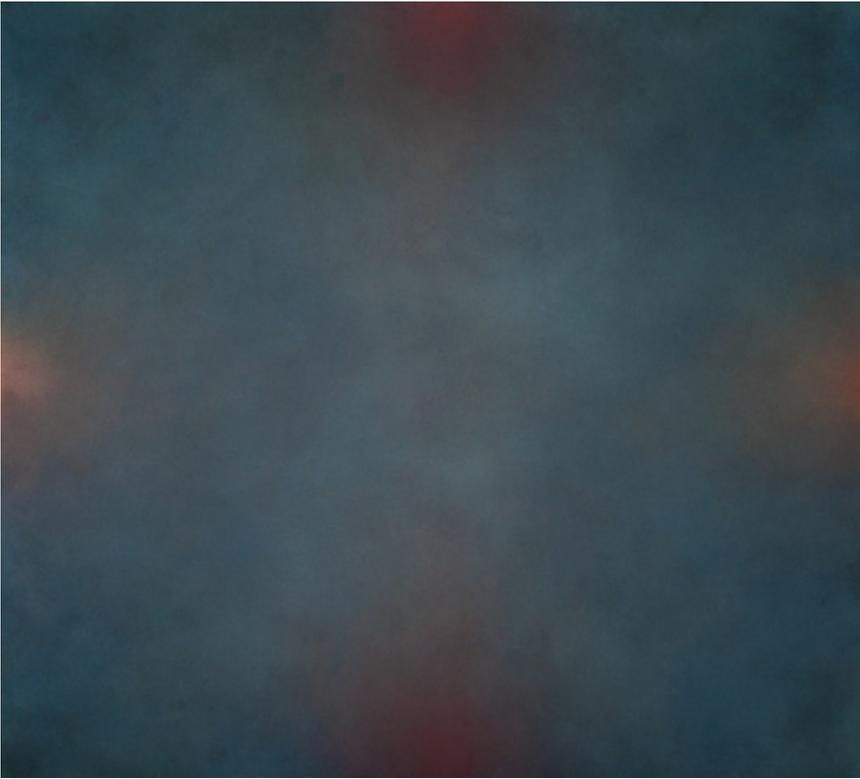
Ember  
1976  
72x72 inches  
enamel on canvas



Helios  
1984  
78x72 inches  
enamel and metal powder  
on canvas



Mars' Bars  
1978  
72x72 inches  
enamel on canvas



Rose Corona  
1976  
72x78 inches  
enamel on canvas



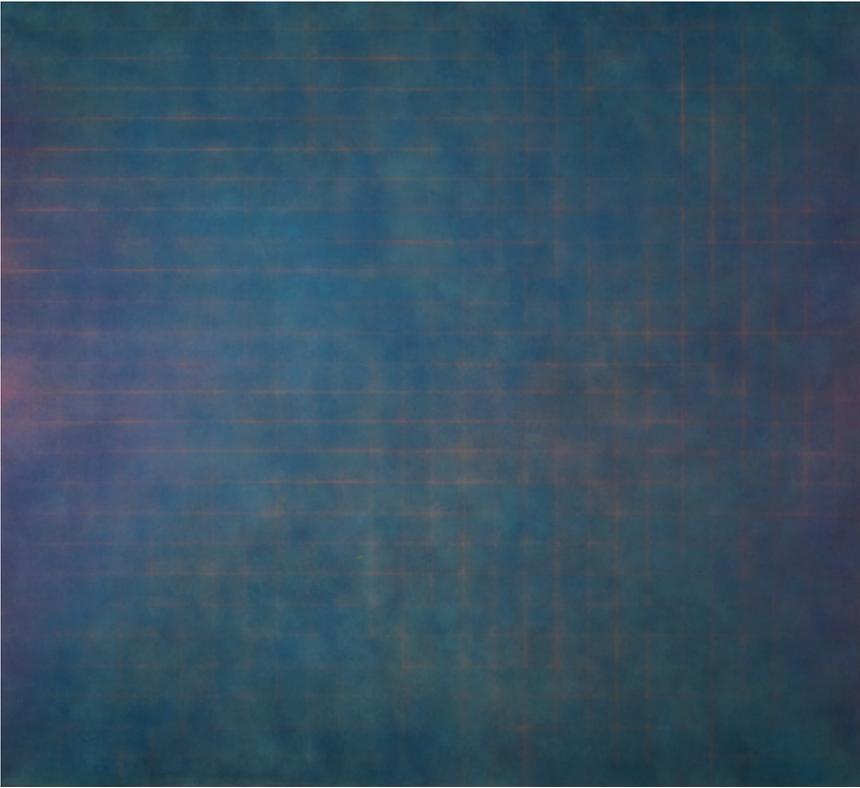
Space Fog  
1975  
60x72 inches  
enamel on canvas



Burn  
1983  
72x78 inches  
enamel & metal powder  
on canvas



Dark Star  
1976  
72x78 inches  
enamel on canvas



Copper Veil  
1989,  
78x84 inches  
enamel and metal powder  
on canvas



Neptune Moon  
1979  
78x72 inches  
enamel on canvas



Saturn Blue Arcs  
1984  
72x72 inches  
enamel on canvas



Installation View  
Melvin Gallery, Florida  
Southern College, 2014  
Ember  
Saturn Blue Arcs  
Mars' Bars



Installation View  
Melvin Gallery, Florida  
Southern College, 2014  
Streak



Installation View  
Melvin Gallery, Florida  
Southern College, 2014  
Burst  
Copper Veil



Installation View  
Melvin Gallery, Florida  
Southern College, 2014  
Helios  
Venus Rising  
Deep



Installation View  
Melvin Gallery, Florida  
Southern College, 2014  
Burn (left)  
Seven Sisters

# Victoria Lowe

## Commentary

Abstract painting can appear in many forms – as a visual phenomenon, perceptual conundrum, or personal testament. Victoria Lowe's paintings encompass all of these modes, and go further to become deeply immersive experiences. In her work we are presented with fields of sprayed color that shift gradually or are inflected with directional lines. Applied in myriad layers, the sprayed particles interact like pixels to create a spectrum of new, unnamable colors. These paintings deliver us into an indeterminate space that seems to expand, pulse, or glow.

In the earlier paintings, out of the atmospheres of color a covert geometry takes form – an overall grid, vertical or horizontal elements, and coronas of radiating hues. From a canvas's sides or corners, small nodes of color arise, forming a subliminal axes across the surface, and giving definition to the dominant field. All of this happens before our eyes so subtly that if we are not sure if what we are seeing is really there.

Lowe creates paintings free of specific imagery, and yet we find ourselves seeing in them a range of possibilities – sky, deep space, and the cosmos. Light is central to these works, as an animating presence that illuminates and colors their atmospheric expanses. The light in these works suggests a confluence of the natural and the spiritual in a unified field.

In the later paintings, line and form are inscribed in open space, creating a sense of physical action and implied movement. These are works composed of multiple panels and some are variable in their arrangement. They suggest linked sequences involving a contrail of sprayed color, a burst of energy, an aurora, a darkening sky. The effect is to slow us down even as we progress, to notice the incremental changes that transform everything that engages us. We are asked to witness impermanence as the only permanent state.

As in all of Lowe's art, meaning does not exist independently of the sensual, and our experience of the work is poetic, taking us beyond language or process. In both the single and multiple panel works, their large scale gives us the opportunity to plunge into a place where knowing, in the ordinary sense, is not possible. In the vast space of these paintings, we are ultimately left with our own consciousness and with a feeling of unmoored freedom.

John Mendelsohn

# Victoria Lowe

## Biography

Victoria Lowe, originally from Birmingham, Alabama, spent most of her life in Washington, DC before landing in central Florida. She was focused on art from an early age and found ways to work on independent projects throughout her elementary and high school years. She entered the University of Alabama at seventeen and received her BS in education in 1969. As an undergraduate, Lowe felt like she “found a family of kindred spirits” in the art department.

Two professors became her mentors – Melville Price, who played an important role in the Abstract Expressionist movement in New York, and Howard Goodson, who was instrumental in the style’s regional influence. Both revered Hans Hoffman as an artist and a teacher, patterning their classes after his method of eliciting creative expression from the students. Lowe was encouraged to find her own path as an artist, and this became a model for her own teaching as a professor of art at Florida Southern College and Florida Polytechnic University.

In the art department, Lowe and her fellow students were exposed to new developments in art, including Abstract Expressionism and Color Field painting. She cites artists who “inspired deep emotional responses” – Claude Monet, J.M.W. Turner, Barnett Newman, Ad Reinhart, Rothko, and Olitski. James Turrell is a contemporary artist who is particularly important for Lowe, for his sensitive use of light. An important influence has been travel and the art and archeology of Mexico and ancient Egypt. Lowe has described her experience as a child of gazing through a telescope at the stars in the night sky, the sense of connectedness she felt, and how it continues to inspire her art. She cites her experience meditating, initiated in childhood, as giving her access to the inner space evoked in her paintings.

In graduate school at the University of Alabama, Lowe focused on painting, receiving her MA in Visual Arts in 1971. Spray painting emerged as her primary technique while still in school and after her move to Washington, DC, where she lived from the 1970s until 2006, when she moved to Lakeland, FL. In Washington she was a member of a performance art group lead by Marta Minujin of Buenos Aires that appeared at the Museum of Modern Art and in galleries in New York.

During the 1970s, Lowe produced the sprayed painting series, *Ener-Area* and *Ener-Space*, which focus on shifting, atmospheric fields inflected by colored coronas. The *Ener-Section* Series that followed features abstract gateways to pictorial space. In the 2000s, the artist has created drawings composed of lines and gestural elements, in pastel and graphite. In the *Mind-Space* Series, she has switched from enamel to acrylic and introduced lines and spheres moving across the surface. Sequences of smaller canvases or drawings together form a single work, extending Lowe’s explorations of energy and the emotive experience of color that she has pursued over the past four decades.

Lowe’s solo exhibitions include Everhart Museum of Natural History, Science and the Arts, Scranton, PA (2019); Quincy Art Center, Quincy, IL, (2019); Museum of Arts & Sciences, Macon, GA; The Butler Institute of American Art, Youngstown, OH; Platform Art Forum, Lakeland, FL; Hardin Center for Cultural Arts, Gadsden, AL; Morris Museum of Art, Augusta, GA; Florida Southern College, Lakeland, FL; The White House, Washington, DC; and Cramer Gallery, Washington, DC. Group exhibitions include the Corcoran Gallery of Art, Washington, DC; Polk Museum of Art, Lakeland, FL; Mobile Museum of Art, Mobile, AL; and the Birmingham Museum of Art, Birmingham, AL.

# Victoria Lowe

## Artist Statement

Over the past four decades, the paintings and drawings have focused primarily on atmospheric surfaces and gradations of color. In the earlier works, sprayed enamel was used to create abstract fields activated by coronas of color. In the later paintings in sprayed acrylic, lines at the edges of a canvas create an abstract gateway to an expanse of illuminated space. Recent works employ lines and shifting color moving across multiple panels or sheets of paper that together create one large piece.

The process of making these works is unconscious and intuitive, with each appearing in the artist's mind's eye in full detail before they are executed. The progress is deliberate in terms of the application of up to fifty layers of sprayed paint, with goal of evoking the essence of a color. The tiny particles of pigment act like pixels, interacting with adjacent hues to create new, subtle colors and a sense of depth.

Consistent though this body of work is a concern with energy in its many forms and the viewer's deep emotional response to color. The paintings have their origin in the artist's childhood experience of stargazing with a telescope, and the feeling of sublime connectedness to things beyond the physical environment and conscious comprehension. The desire to relive that feeling inspires her to create these painted atmospheres. They are free of narrative or subject matter, and like poetry offer the viewer a door through which they may enter to experience the depth of their own imagination.

# Victoria Lowe

## Resumé (selected list)

### Exhibitions: Solo and Group Shows

- 2019 Everhart Museum of Natural History, Science & Art, Scranton, PA
- 2018 Quincy Art Center, Quincy, IL  
Museum of Arts & Sciences, Macon, GA
- 2017 The Butler Institute of American Art, Youngstown, OH
- 2016 Hardin Center for Cultural Arts, Gadsden, AL  
Morris Museum of Art, Augusta, GA
- 2014 Polk Museum of Art, Lakeland Fl. Group show  
"Celestials", Melvin Gallery, Florida Southern College
- 2013 Faculty Exhibition, Florida Southern College
- 1993 Washington Project for the Arts Open Studio
- 1884 National Bank of Washington, sixteen works purchase installation  
Zenith Gallery, Washington DC
- 1983 Zenith Gallery, Washington DC
- 1982 Corcoran Gallery of Art, Works on Paper Show, Juror, William Lieberman
- 1979 Cramer Gallery, Washington, DC, solo show
- 1977-80 The White House, Works loaned to West Wing
- 1976 Crow Carter and Associates, group show, Atlanta, GA
- 1975 Gallery South, Montgomery, AL, group show
- 1970 Birmingham Museum of Art, Birmingham, AL  
Fine Arts Museum, Mobile, AL
- 1969 Birmingham Museum of Art, Birmingham, AL

### Education:

University of Alabama Tuscaloosa, AL, B.S. in Education, 1969

University of Alabama, Tuscaloosa, AL, M.A. in Art (drawing, painting, sculpture), 1971

University of Maryland, College Park, MD, Post-Graduate studies in Life Sciences & Psychology, 1989-1992

# Exhibition Fact Sheet

## Victoria Lowe

### *In the Realm of the Senses: The Paintings of Victoria Lowe*

Abstract painting can appear in many forms – as a visual phenomenon, perceptual conundrum, or personal testament. Victoria Lowe’s paintings encompass all of these modes, and go further to become deeply immersive experiences. In her work we are presented with fields of sprayed color that shift gradually or are inflected with directional lines. Applied in myriad layers, the sprayed particles interact like pixels to create a spectrum of new, unnamable colors. These paintings deliver us into an indeterminate space that seems to expand, pulse, or glow. Meaning does not exist independently of the sensual, and our experience of the work is poetic, taking us beyond language or process. In both the single and multiple panel works, their large scale gives us the opportunity to plunge into a place where knowing, in the ordinary sense, is not possible. In the vast space of these paintings, we are ultimately left with our own consciousness and with a feeling of unmoored freedom.

|                                  |   |
|----------------------------------|---|
| NUMBER OF OBJECTS:               | 20 pieces available. Sizes, dates and media featured on pdf presentation ( <a href="http://www.ktcassoc.com">www.ktcassoc.com</a> , Curators, Artists’ PDFs).   |
| SPACE REQUIREMENTS:              | 200-300 running feet of wall space. Approximately 2,000-3,000 sq. ft. depending on number of works included in an exhibition.   |
| PARTICIPATION FEE:               | Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.   |
| INSTALLATION:                    | Work will be sent ready to hang; standard 2D wall hanging apparatus required.   |
| TRANSPORTATION:                  | The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.   |
| COMPLEMENTARY SUPPORT MATERIALS: | Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates. |

# Exhibition Fact Sheet

## Victoria Lowe

### CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

### CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

### Contact and additional information:

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Katharine T. Carter & Associates  
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email: [ktc@ktcassoc.com](mailto:ktc@ktcassoc.com)



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