



Lowry 360

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Lowry 360

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Wall 1

Welcome to LOWRY 360 and the LS Lowry Collection.

We hold the world's largest public collection of paintings and drawings by LS Lowry, alongside important loans from many private lenders.

Together, they reveal an artist who was a maverick: an artist who told his stories, his way. He spent much of his life here in Salford, and his work reflected the industrial landscape, and the everyday lives of the people he saw around him.

Our collection goes much deeper, with Lowry's precise early sketchbook drawings; his remarkably

empty seascapes; his compelling portraits; and his surreal later sketches.

LOWRY 360 brings you even closer to Lowry's work.

It is a home for new ideas, interactive digital technologies, unique animations and specially designed soundscapes. In our first immersive presentation you will be stepping into Lowry's most famous and popular painting, *Going to the Match*, painted in 1953.

We acquired Going to the Match for the LS Lowry Collection in 2022, thanks to a generous gift from the Law Family Charitable Foundation.

It had been on loan to us from the day we first opened our doors in 2000, and we were determined to make sure it stayed in Salford and would be seen, for free, by everyone.

Start with the immersive, stay for the masterpiece.

When this presentation finishes, you can stand in front of Going to the Match – only a few steps away in our galleries – and see it in a whole new light, alongside the rest of the LS Lowry Collection.

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Transcript

Scene 1: Painting

NARRATOR: Bolton. 1953. The football season is under way and Bolton Wanderers are playing at their home ground, Burnden Park. For most people, on this Saturday afternoon, the weekend is just beginning.

Scene 2: Skies

SOUND: Music accompanied with a final silence that lasts a few seconds. Waving flag effect. Windy day sound.

Scene 3: Factories

NARRATOR: The industrial landscape fascinated LS Lowry for decades. He never painted inside the factories. Instead, he showed people going to work; going to school; going to the park; and, of course, going to the match.

Scene 4: Terraced Houses

NARRATOR: Lowry spent most of his life working as a rent collector, walking streets like these, knocking on doors, and watching people going about their daily lives.

Scene 5: Factory Whistle

NARRATOR: On this Saturday, the factory whistle has blown, and the workers have streamed out through the gates to meet family and friends, heading to the match for a 3 o'clock kick off. Lowry said: "People think crowds are all the same, but they're not. Everyone's different".

Scene 6: Crowds

NARRATOR: In Lowry's crowd, men and women, young and old, head towards the turnstiles. A small group gather around one man. Is he taking bets? Or is he making a speech? A couple walk along together. Are they arm-in-arm? There are even a few dogs. Will they be allowed in?

Scene 7: Burnden Park Exterior

NARRATOR: The crowds form into queues at each entrance. The ticket prices are scratched by Lowry into the paint, probably using the handle of his brush. Lowry usually only used five paint colours, but his skill was in creating a rich and vibrant world, even on a wintry day like this.

Scene 8: Burnden Park INSIDE

NARRATOR: In 1953, the Bolton Wanderers were enjoying a golden era – spearheaded by the great Nat Lofthouse. The stands are packed with excitement and anticipation. How must it have felt so close to the pitch as the minutes counted down...

Scene 9: Match Whistle

NARRATOR: Lowry said: “You don’t need brains to be a painter, just feelings”. Going to the Match is timeless because it still captures the unique atmosphere and emotions of match day. It has been described as the finest football painting ever.