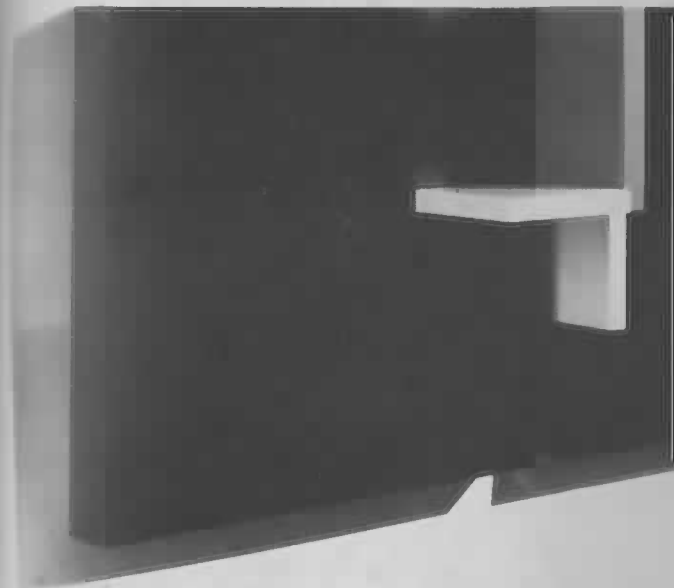# Peter Lowe

System of Six Elements on Grey
1969 perspex and wood
49 × 49cm

Horizontal Relief Construction No. 2 1969 perspex 41 × 224cm

| 1 | 2 | 3 | 4 | 5 | 6 |
4	1	5	2	6	3
5	3	1	6	4	2
2	4	6	1	3	5
3	6	2	5	1	4
6	5	4	3	2	1

While it is easy to see many interrelated patterns of symmetry in 'Six Elements on Grey', these do not clearly reveal the basis of the construction and a few words of explanation are probably needed. This work is based on a permutation and owes much to the discoveries of my teachers Kenneth and Mary Martin. The type of permutation I have used here however differs from the "pendulum" permutation used by the Martins.* It is based on a different principle and has different characteristics. The elements in the permutation are represented in the actual construction by six possible types of cross using not more than two colours. For example, there is a black horizontal over a black vertical,

*Michael Compton, Analysis of Selected Works, Kenneth M

Peter Lowe

System of Six Elements on Grey
1969 perspex and wood
49 × 49cm
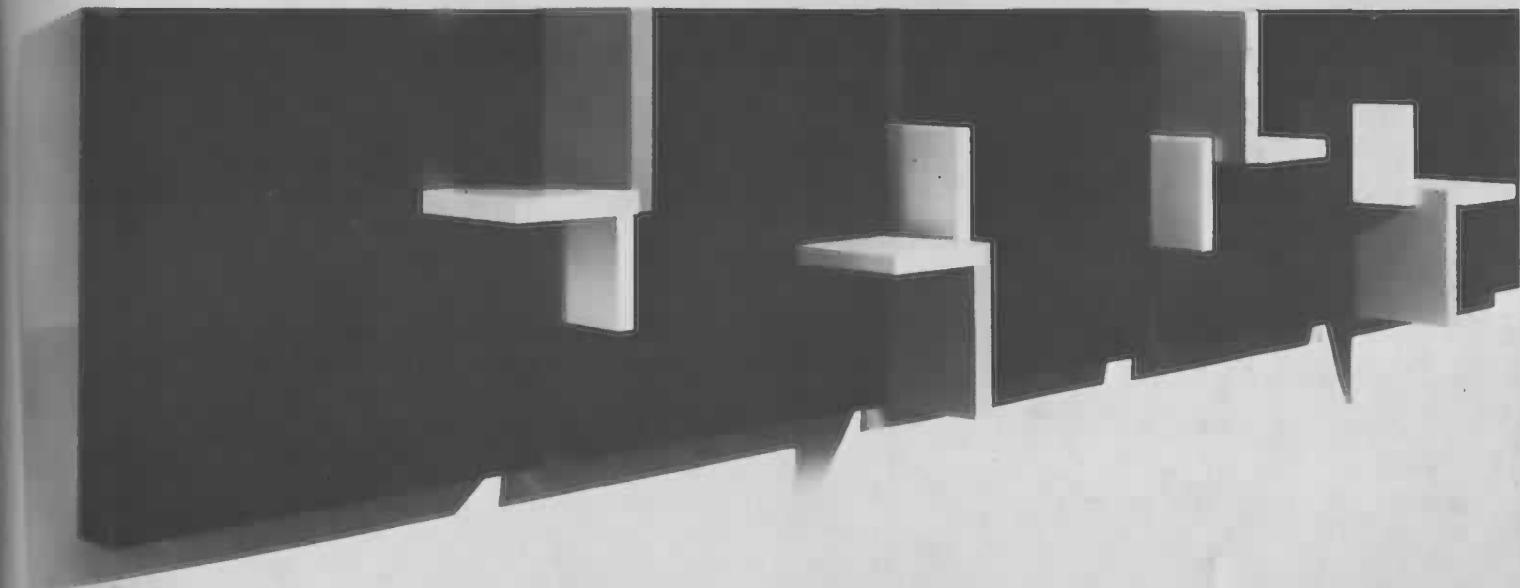
Horizontal Relief Construction No. 2 1969 perspex 41 × 224cm

Notes on Horizontal Relief Construction No. 2 1969.
Horizontal Relief Construction no 2, is typical of a
group of works I began in the mid 1960's and
reflects my interest in proportion. All dimensions
including the thickness of the elements are governed
by a set of interelated measurements. The position
of the large black elements remains constant while
the white and the grey elements change position
according to a simple implied rule.

1	2	3	4	5	6
4	1	5	2	6	3
5	3	1	6	4	2
2	4	6	1	3	5
3	6	2	5	1	4
6	5	4	3	2	1

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however differs from the "pendulum" permutation
used by the Martins.* It is based on a different
principle and has different characteristics. The
elements in the permutation are represented in the
actual construction by six possible types of cross
using not more than two colours. For example,
there is a black horizontal over a black vertical,
a white vertical over a black horizontal, a black
horizontal over a white vertical etc. The permutation
itself is constructed as follows ; figures 1 - 6 are
arranged consecutively in the first row. In the second
row and each subsequent row each figure is moved
to the right a certain number of places according to
its value. Thus one moves one place, two moves two
places and so on until one and six have exchanged
places with one another. It is assumed that there is
also an empty column corresponding to zero which
is counted as one space. Numbers which would
otherwise move beyond column six are counted
again from the left.

Michael Compton, Analysis of Selected Works, Kenneth Martin, Tate Gallery 1975.

Peter Lowe
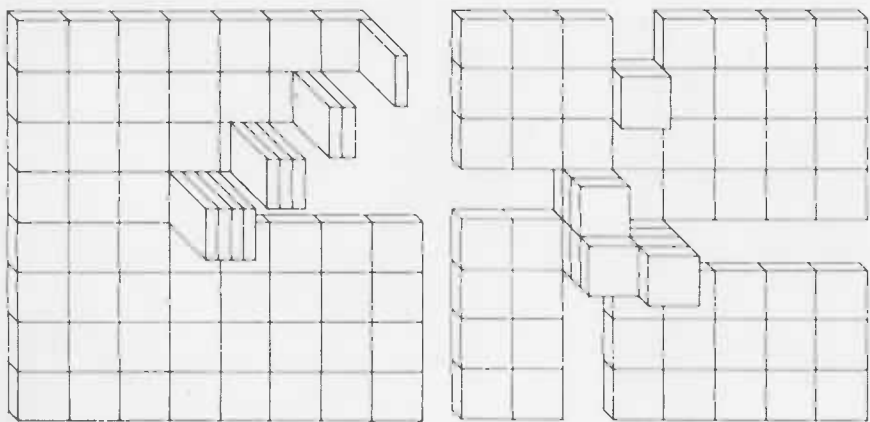
Working drawings for reliefs 1974

1938 Born in London. Studied under Kenneth and Mary Martin at Goldsmiths College, School of Art, London

Exhibitions include:

1963 *Six English Painters*, Drian Gallery, London. Drian Artists, Drian Gallery, London. *The Geometric Environment*, AIA Gallery, London. *Construction England*, Arts Council (touring exhibition). *Plus and Minus Inventions* (with Colin Jones), AIA Gallery, London. 1966 *Constructions*, Axiom Gallery, London. *Relief Structure*, ICA, London. 1967 *Unit, Series, Progression*, Arts Council (touring exhibition). 1968 Cinetisme-Spectacle-Environment, Maison de la Culture, Grenoble. Constructions, Greenwich Theatre Gallery. Constructions from The Arts Council Collection Arts Council (touring exhibition). 1969 *System*, Amos Anderson Museum, Helsinki. 1970 *Space Dimensions*, De Zonnehof, Amersfoort Museum van Stad en Land, Groningen. Stedelijk Museum, Schiedman. 1971 *Matrix*, Arnolfini Gallery, Bristol. *Matrix*, Welsh Arts Council Gallery. 1972 *Systems – Drawings, Reliefs*, Lucy Milton Gallery, London. *Systems*, Whitechapel Gallery, London (touring exhition). Salon des Realities, Nouvelles, Paris. Galerie Nouvelles images, The Hague. *Constructive Art*, Leicester Museum and Art Gallery. 1973 *Systems 11*, Polytechnic of Central London. 1974 Gardner Centre, University of Sussex. Lucy Milton Gallery, London. *Basically White*, ICA, London. Kultuurcentrum de Warende, Tournhout, Belgium. Kultuurcentrum, Hasselt, Belgium. Kultuurcentrum Waregem, Belgium. Dixieme Biennale International de Menton, France. *Industrial Sponsors*, London. *British Painting '74* Hayward Gallery, London. Museum der Stadt, Gladbeck. IAFKG Conference, *Badhuis*, Gorinchem, Holland. 1975 Sequenzen Zwischen Weiss und Schwarz, Museum der Stadt Gelsenkirchen. *Ways of Making*, Welsh Arts Council (touring exhibition). *Rationale Konzepte '75*, Galerie Pa Szepan, Gelsenkirchen. Galleria Primo Piano, Rome. 1976 *Plus Minus*, Southampton Art Gallery. Gardner Arts Centre, University of Sussex. *Arte Inglese Oggi 1960–76*, Palazzo Reale, Milan. *Rational Concepts, English Drawings*, Kunstcentrum *Badhuis*, Gorinchem and Museum Nijmegen, Holland. *English and Dutch Rational Drawings*, De Volle Maan, Delft. *Systemes et Series*, Musee des Beaux Arts, Besancon, France. 1977 AIR Gallery, London. Stedelijk Museum, Schiedam. *Dilworth, Hughes, Lowe, Steele*, Annely Juda Fine Art, London.

Kenneth Martin