



Shingle Beach

Colin Corkey



THE painter LS Lowry is renowned for his industrial landscape scenes, so often crammed with his distinctive, curious little figures scurrying here and there or pouring out of the mills at closing time, or simply idly enjoying the city parks.

Not so well known, however, are his seascapes, often devoid of any human life. Throughout his career Lowry was fascinated by the sea. He would return to it on numerous occasions as a means of inspiration and as an antidote to his cityscapes.

I've always had a fascination for Lowry's work but it has only been in recent times that I've begun to recognise the true value of his wonderful 'minimalist' sea paintings. To me they speak of isolation, timelessness and healing.

In this painting, *Shingle Beach*, which was completed shortly before there was any real or imminent threat of the Coronavirus pandemic reaching these shores, I endeavoured to express something of solitude, isolation and the value of being at one with nature which invariably provides opportunity for prayerful meditation.

Towards the bottom righthand corner of the painting a little tin mug, washed up on the shore, lies among the pebbles and through time has become barely indistinguishable from its surroundings.

There may be a certain significance in the hint of light breaking through and reflected on the surface of the water.

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