

RALPH BROWN AT EIGHTY
Early Decades Revisited





FOREWORD

Ralph Brown's sculpture is imbued with a humanist concern for the pathos of our Human condition. *Mother and Child, Clochard, Tragic Group*, and *Vernal Figure* in particular, are profoundly emotional works that are deeply touching. The awkwardness of our bodies and their vulnerability, combined with the sensuality and excitement of bodily pleasures, make for an electric combination.

Ralph's sculpture is instantly arresting, shocking even. Its sensuous, visceral surfaces pulsate with an often erotic energy. As images of flesh, these are the sculptural equivalents of Lucien Freud's paintings. Clefts and folds, pits and creases, the body as archaeology or geology, anatomy as haptic journey, skin to skin, skin immersed in water, a feeling of the internal made external, even the chafing of a flayed carcass, all are sensations of Ralph's probing modelling technique. These are surfaces made for touching, the nervous, fluttering fingerwork and incisive drawing results in a lustful corporeality while simultaneously withdrawing into vulnerable awkwardness.

The graphic genital imagery or 'erotic equivalent forms' as Ralph terms them, were in the 1950s and '60s truly shocking. His sculptures had to be removed from exhibitions and photographs blacked out in catalogues. The ox's gaping body cavity in *The Meat Porters* is as obvious a metaphor as Sarah Lucas' *Chicken Knickers*. The *Tiresias Head* and *Head Queen* pre-empt the Chapman brothers' supplementation of genitalia for facial features decades later. As an image of malevolent, autocratic female power or Oedipal control, *Seated Queen* remains unique. Like the queen ant, a sense of the visceral lies just below the surface. Her huge distorted body, a thin-skinned bag of writhing energy, controls her community through chemical secretions, constantly reproducing and making clones of faceless workers.

In *Swimming* and other works in the series we see images of great freedom and an inventive mechanism to explore in a sculptural way a purely sensual experience. The visual illusion of bodies swimming, seen through the moving, refracting surface of water, gives Ralph the excuse to explore the all-over sensations of weightlessness and movement with a move away from realism towards abstraction.

Work so concerned with the sense of touch necessarily requires craftsmanship to match the concepts behind the imagery. Ralph is essentially a modeller, concerned with the building up of forms. He has carved in stone but clay and plaster are his natural mediums for creating sculpture. The versatility of bronze, its ability to reinvigorate every nuance of modelled clay with an enduring beauty, makes it Ralph's choice of preference for his finished works. He is well-respected in the foundry as an artist who really knows about bronze and how to exploit its qualities.

(LEFT)
Ralph & Caroline
Brown working in
the studio on *Queen*,
October 2008



(LEFT)
Vernal Figure (detail)
1956-7, bronze
Edition of 6
Height 135cm



(ABOVE)
Ralph working in his
studio on *Pomona*

Ralph is a consummate craftsman, refining and polishing, not to the detriment of the image but to complement it, to bring the forms to life. This concern is carried all the way to the final bronze surface where texture, line and polish must all work together. The long tradition of bronze makes it simultaneously ancient and modern and the echoes of past cultures are deliberate in Ralph's work: Egyptian deities, Greek heroes or Roman effigies. The Second World War, its tragedies and the euphoria of peace, together with the social freedoms of the 1960s, provide a more contemporary context in which he deftly and eloquently communicates our Human condition.

RUNGWE KINGDON



A POIGNANT PRESENCE: THE SCULPTURE OF RALPH BROWN IN THE 1950S AND 60S

...it is the particular, the personally asymmetrical, the unique that is sacred to him. His view of life is a poignant one...

John Berger, 'Around and About'
New Statesman and Nation, 17 September 1955

For nearly sixty years, Ralph Brown has explored the human body through drawings and sculpture. Sculptors have dealt with the subject for centuries – representing and celebrating the body's forms, isolating its parts, fragmenting it, highlighting its surfaces, releasing its fluids and revealing its hidden anatomy. Through the twentieth-century, artists – from Auguste Rodin, Henry Moore and Alberto Giacometti to Mona Hatoum, Jake and Dinos Chapman and Ron Mueck – have constantly reinvigorated, reinvented and reimagined the body as a subject for art. In all its aspects, Brown has used the dynamism and expressivity of the human form to engage with social, cultural and aesthetic values. In bringing together the humanist and 'social realist' sculpture which he made in the Fifties and the sensuous swimming reliefs and sculptures of the early Sixties, this current exhibition presents what is probably Brown's most important work. At that time, the young sculptor attracted great acclaim from critics and fellow artists as he accrued awards, showed in major international exhibitions alongside contemporaries such as Lynn Chadwick and Eduardo Paolozzi and sold work to national and international collections. Interestingly, sculpture from this period is currently undergoing its own renaissance as it has recently become some of the most popular and collectable artwork of the twentieth-century. Furthermore, some of the works on show, such as *Queen* and *Cacao*, have been specially cast by Pangolin for the first time ever - making this focused exhibition a truly unique celebration of the sculptor's eightieth year.

Born in Leeds in 1928, Brown identifies strongly with his Yorkshire roots and a shared sculptural heritage with fellow-artists such as Henry Moore, Barbara Hepworth, Kenneth Armitage and George Fullard. Studying art in Leeds, Hammersmith and then at the Royal College of Art, where he was taught by Frank Dobson, Heinz Henghes and John Skeaping, aspects of his Northern upbringing and surroundings were important in shaping his approach to life, work and social values. His early drawings and figures reflected a political awareness as well as a sensitivity to the drudgery and poignancy of everyday life for ordinary working people. Certainly, the textures and forms of the Yorkshire landscape can be seen in the folds of his sculptural reliefs: the limestone fissures and rocky crags and clefts which Brown climbed as a young man reappear in a range of the wall pieces and figures he made in the 1950s and 60s. Paradoxically though, as Brown has frequently asserted,

(LEFT)
Ralph Brown
working in his studio
at Digswell, 1963
Photo: Lewinsky



Paris and the sunlit Mediterranean - the South of France, Italy and Greece - hold an equally symbolic significance for his work.

A formative experience that proved influential for a number of the sculptures in this show – *Cacao*, *Mother and Child*, *Clochard*, *Running Girl with Wheel* - is the time he spent in Paris in the 1950s, especially during the spring and summer of 1954. On a brief trip in 1951, besides visiting the Musée Rodin, Brown was particularly impressed by witnessing firsthand the raw emotion of Germaine Richier's figures and was also fortunate to meet Alberto Giacometti installing his first show at Galerie Maeght. In 1954, whilst still at the Royal College of Art, he returned to Paris for a studentship at l'Académie de la Grande Chaumière in the atelier of Ossip Zadkine. Through John Berger's introduction, Brown stayed in Raymond Mason's studio apartment just off Boulevard Saint Michel, whilst Mason was away in Spain. Brown's diaries and sketchbooks from the time document his absorption with the social life of the city: here there are children playing games in the Jardin de Luxembourg, *flâneurs* lounging at pavement cafés, destitute and homeless figures huddled around the warm grates of the Metro. Equally, steeped in figurative sculptural traditions, Brown's work from the period offers a conduit back to Rodin as the life-model for *Cacao* was Libero Nardone, the eighty-year-old Italian who, in his youth, regularly modelled for Rodin and probably posed for *The Kiss*.

On his return to Britain, Brown made a strong impact as an emerging young artist when his work was exhibited at a series of shows at Gimpel Fils

(ABOVE)
Ralph Brown as a young boy climbing Armscliffe Crag



and the Leicester Galleries. Supporting and encouraging Brown's work, Henry Moore purchased *Mother and Child* and other sculptures quickly found their way into various national collections. Subsequently, the artist was invited to propose works for public commissions: after acquiring *Sheep shearers*, Harlow Art Trust later went on to commission the magnificent *Meat Porters*, a visceral study of 'bummarees' at Smithfield Market. Importantly, whereas many of his contemporaries were producing anthropomorphic sculpture – spiky, abstract forms based on insects, crustaceans and other creatures – Brown, in common with contemporaneous Italian sculptors such as Marino Marini and Giacomo Manzù, maintained his commitment to the idea that the human figure remained a rich subject for art.

In mid-Fifties Britain – a time of Cold War stand-offs, 'angry young men' and domestic 'austerity' – such a commitment had a resounding engagement with a particular social and political ethos. John Berger, then the art critic for the *New Statesman and Nation*, identified Brown's sculpture with a range of other 'social realist' artwork he championed at the time, such as that of Derrick Greaves, Jack Smith and George Fullard. For Berger, Brown's figures, such as *Mother and Child* and *Clochard*, were not political in any overt sense, but they conveyed a poignancy and a sensitivity to the human condition which, even today, has a universal resonance.

At the turn of the decade, Brown's fluid reliefs and swimming figures reflected an obsession with the Mediterranean and with a sensuality which is associated with the sunlight, land and seascapes of the region. Brown

(ABOVE)
Ralph Brown in his Digswell Studio
Photo: Jane Gate

spent time in Southern France and also in mainland Greece and this particularly inspired a series of works which depict or evoke the body moving through water.

The 'head' also became a major subject for Brown as it did also for many other sculptors at the time. Eduardo Paolozzi, William Turnbull, Elisabeth Frink, George Fullard and Hubert Dalwood all explored the 'head' as a powerful symbol of reason and imagination around the early Sixties. Brown's 'heads' might be read as phallic and yet their forms are often neither male nor female. Indeed, they bring together the fist, the head, the penis and the female vulva: their androgynous allusions suggest a combination of genders. Besides the tumultuous forms, his heads and reliefs evoke the fluidity of flesh, skin sliding against skin. For me, *Lovers Relief* expresses the *jouissance* of the body when, gripped in desire, it hangs on the boundaries of orgasmic pleasure.

On a darker note, there is a blatant brutality about some of the figures – *Turning Woman*, in particular, where the body appears to have been cleft in two. This disturbing image leads us into a confrontation with one of the centrepieces of the exhibition, *Queen*. An earlier related work, *Standing Queen*, caused a major controversy when Brown first proposed exhibiting it at Digswell in 1963. The split visage was perceived as an inappropriate image by the Trustees who insisted that he changed the title; Brown refused and, subsequently, he left the arts community. *Queen* was originally commissioned by the Peterborough Development Corporation for a public site in front of the cathedral but it was never realised due to funding problems. Now, we see it here in its commanding regality. Brown brings to his 'royal' subject a notion of excess and vulgarity. There is a hint of the burlesque about this monstrous creature which appears, at once, both threatening and benign.

In his later work, as I have argued elsewhere, Brown presents us with difficult imagery: the erotic and the bestial sit uneasily side by side. But, banally, experiences of pleasure are often tinged with pain. Brown's figures, reliefs and heads evoke the full gamut of human experience: his work reminds us that we are not merely social entities but we are also emotional and sexual creatures. It enables us to celebrate the physicality of our own bodies with all their erotic energies and desires. PJ Kavanagh captured this perfectly when, in 1972, he wrote of Brown's work as

...a hymn to the body which, because it is respectful, lets in the soul as well. There is an argument between the two but not a contradiction; a hesitation, a bedazzlement which is a part of the subject; a celebration.

GILLIAN WHITELEY
January 2009

Gillian Whiteley is an artist-curator-writer who has written on various aspects of twentieth-century and contemporary art, including the monograph *Social, Savage, Sensual: the Sculpture of Ralph Brown*, Sansom & Company Ltd, 2009. Also see www.sounds.bl.uk for her extensive interviews with Brown for the Artists' Lives project in the British Library's National Life Story Collection (1999/2000).

(RIGHT)
Turning Woman,
Study (detail)





(RIGHT)
Tragic Group
1953
Bronze
Edition of 8
Width 51 cm



(ABOVE & RIGHT)
Mother and Child
1954, Bronze
Edition of 6
Height 100 cm



(ABOVE)
Running Girl With A Wheel
1954, bronze
Edition of 9
Height 30 cm

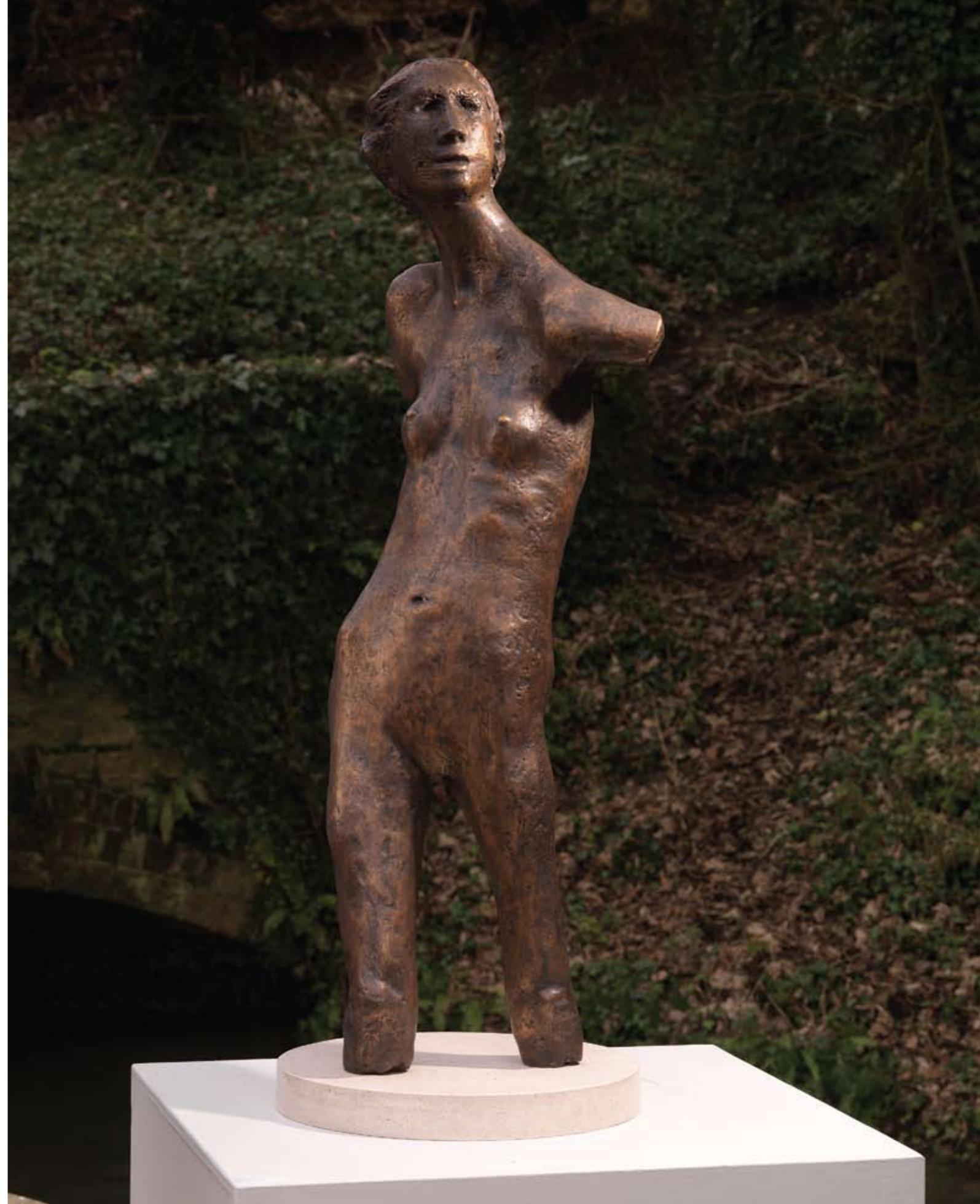


(RIGHT)
Cacao
1954, bronze
Edition of 8
Height 71 cm



(ABOVE)
Clochard
1955-6, bronze
Edition of 6
Length 168 cm

(RIGHT)
Vernal Figure
1956-7, bronze
Edition of 6
Height 135 cm



(RIGHT)
Ox-Carriers
1958-9, bronze
Edition of 3
Height 216 cm





(LEFT)
Maquette for Harlow
1957, bronze
Edition of 8
Height 43 cm

(RIGHT)
Relief. Sarcophori
1960, bronze
Edition of 10
Height 56 cm





(ABOVE)
Men With Carcass - Relief
1960, bronze
Edition of 10
Height 48 cm



(RIGHT)
Man With A Carcass
1959, bronze
Edition of 10
Height 38 cm



(ABOVE & RIGHT)
Ox-Carriers
1960, bronze
Edition of 10
Height 25 cm



(ABOVE)
Pastoral. Relief
1963, bronze
Edition of 8
Length 79 cm



(RIGHT)
Woman Bathing
1960, bronze
Edition of 9
Height 36 cm



(ABOVE)
Pastoral
1962
Pencil on paper



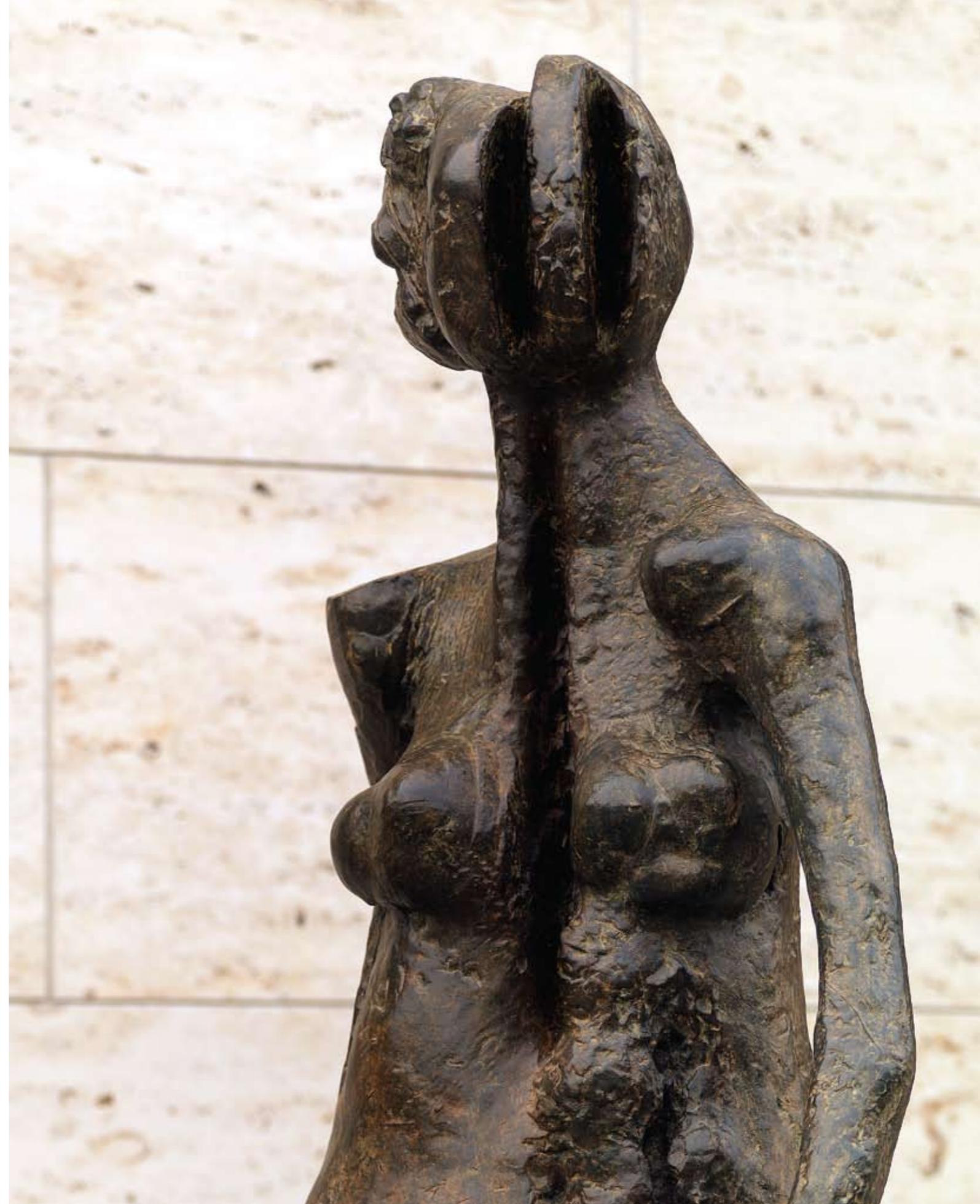
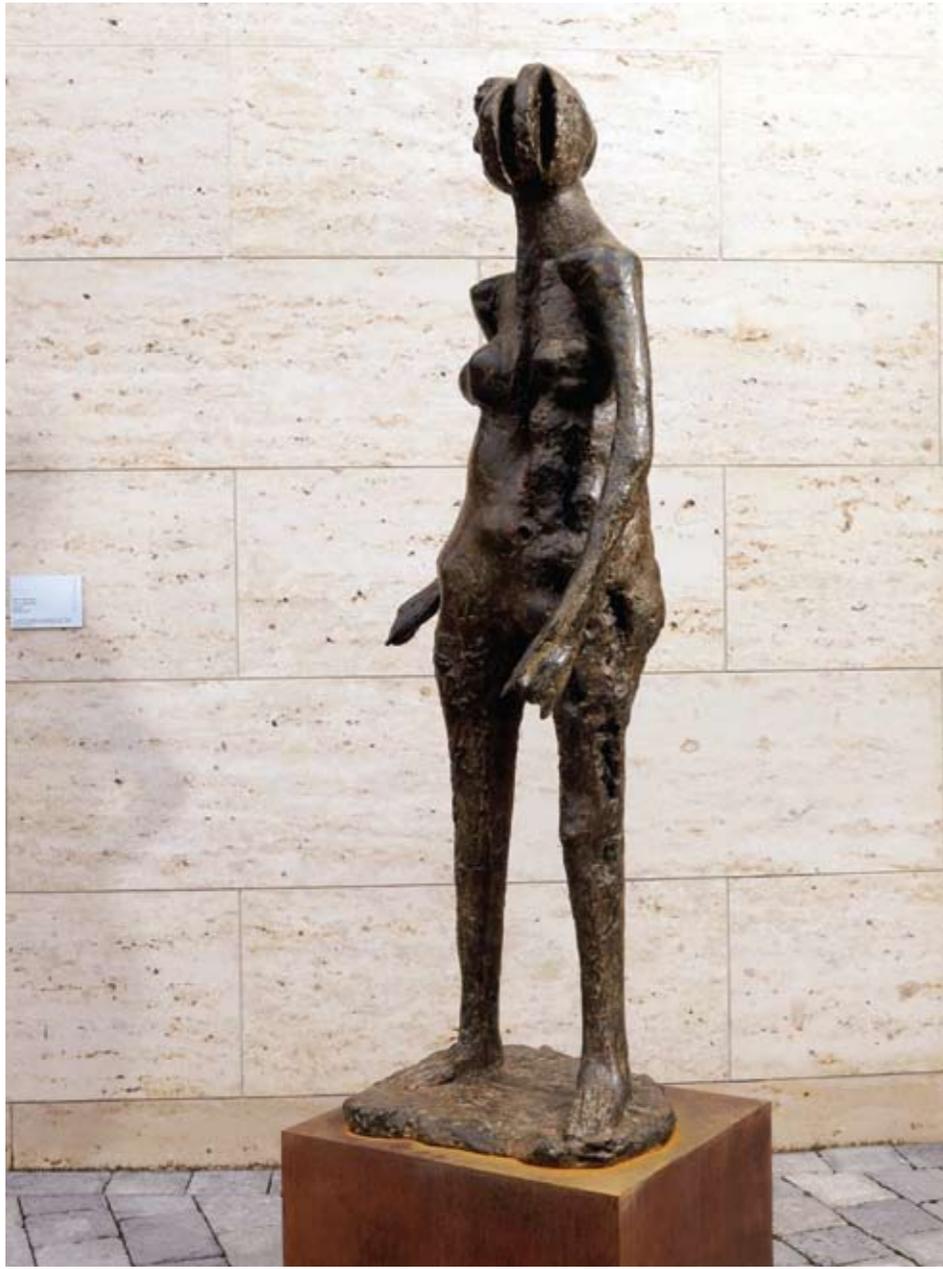
(ABOVE)
Eclogue
1962-3, bronze
Edition of 8
Length 71 cm



(ABOVE)
Relief. Tiresias
1960, bronze
Edition of 12
Height 25 cm

(RIGHT)
Turning Woman, Study
1960, bronze
Edition of 7
Height 84 cm





(ABOVE & RIGHT)
Turning Woman
1962, bronze
Edition of 4
Height 153 cm



(RIGHT)
Swimming
1959-60, bronze
Edition of 6
Length 92 cm



(ABOVE)
Divers
1959-60, bronze
Edition of 8
Height 48 cm



(RIGHT)
Doubled Swimmer
1960, bronze
Edition of 9
Length 30 cm



(ABOVE)
Swimming Woman
1960, bronze
Edition of 8
Height 41 cm



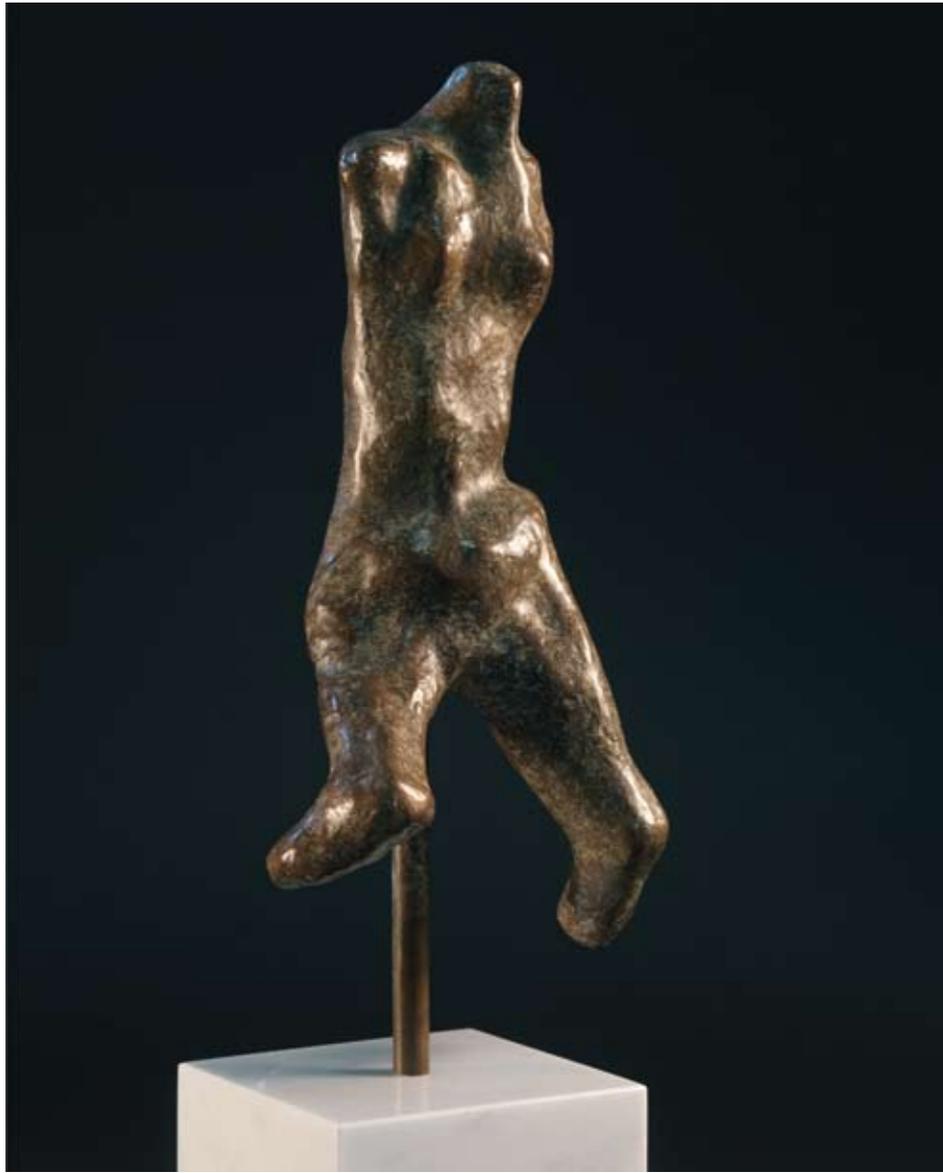
(RIGHT)
Swimming Movement
1960, bronze
Edition of 7
Length 69 cm



(ABOVE)
Lovers - Relief
1960, bronze
Edition of 10
Length 64 cm



(RIGHT)
Mask. Swimmer
1961-2, aluminium
Edition of 10
Height 20 cm



(ABOVE)
Torso, Dancer
1958, bronze
Edition of 12
Height 33 cm



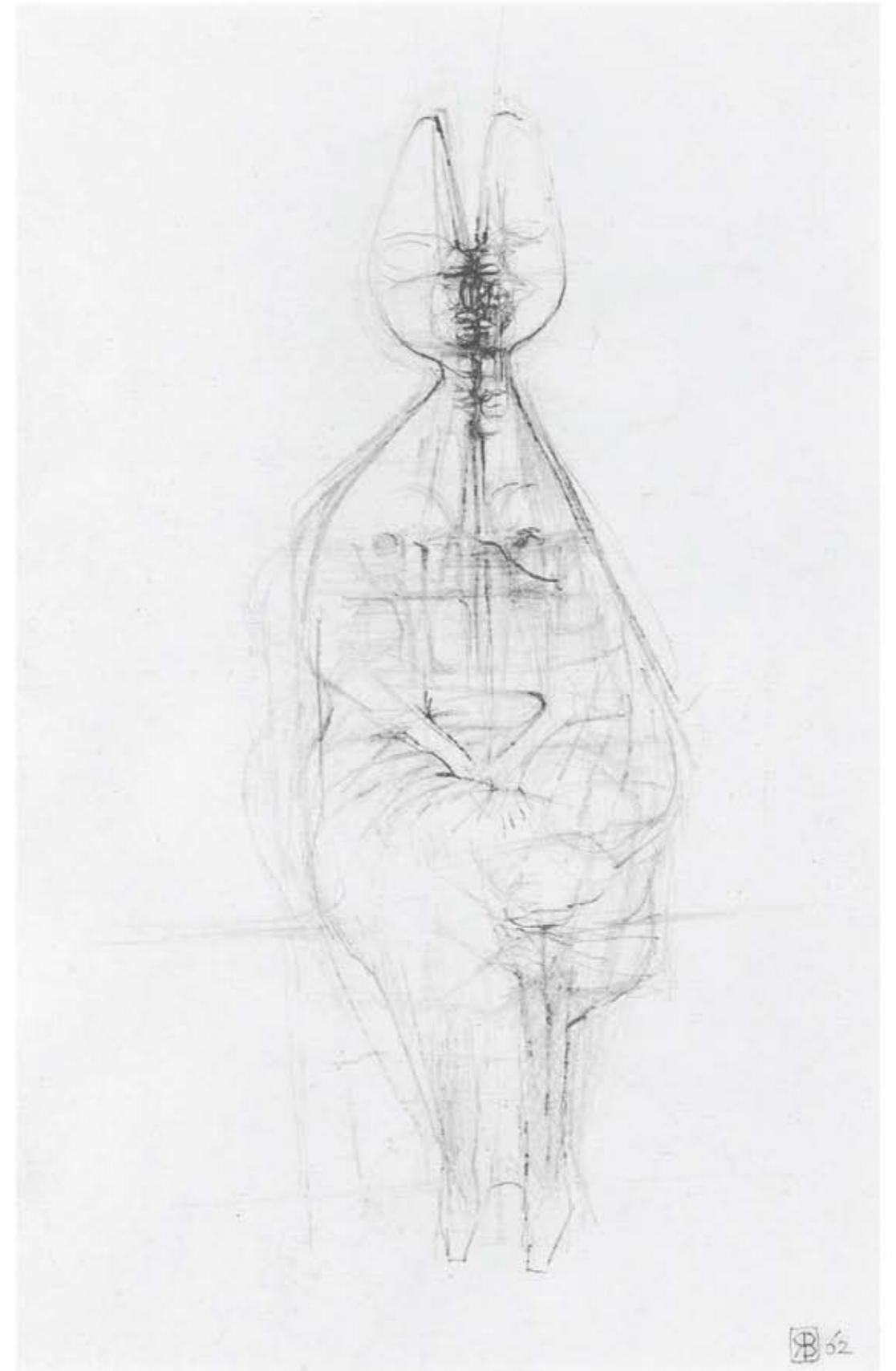
(RIGHT)
Surfacing - Relief
1960, bronze
Edition of 10
Height 56 cm

(RIGHT)
Queen
2008, bronze
Edition of 5
Height 198 cm





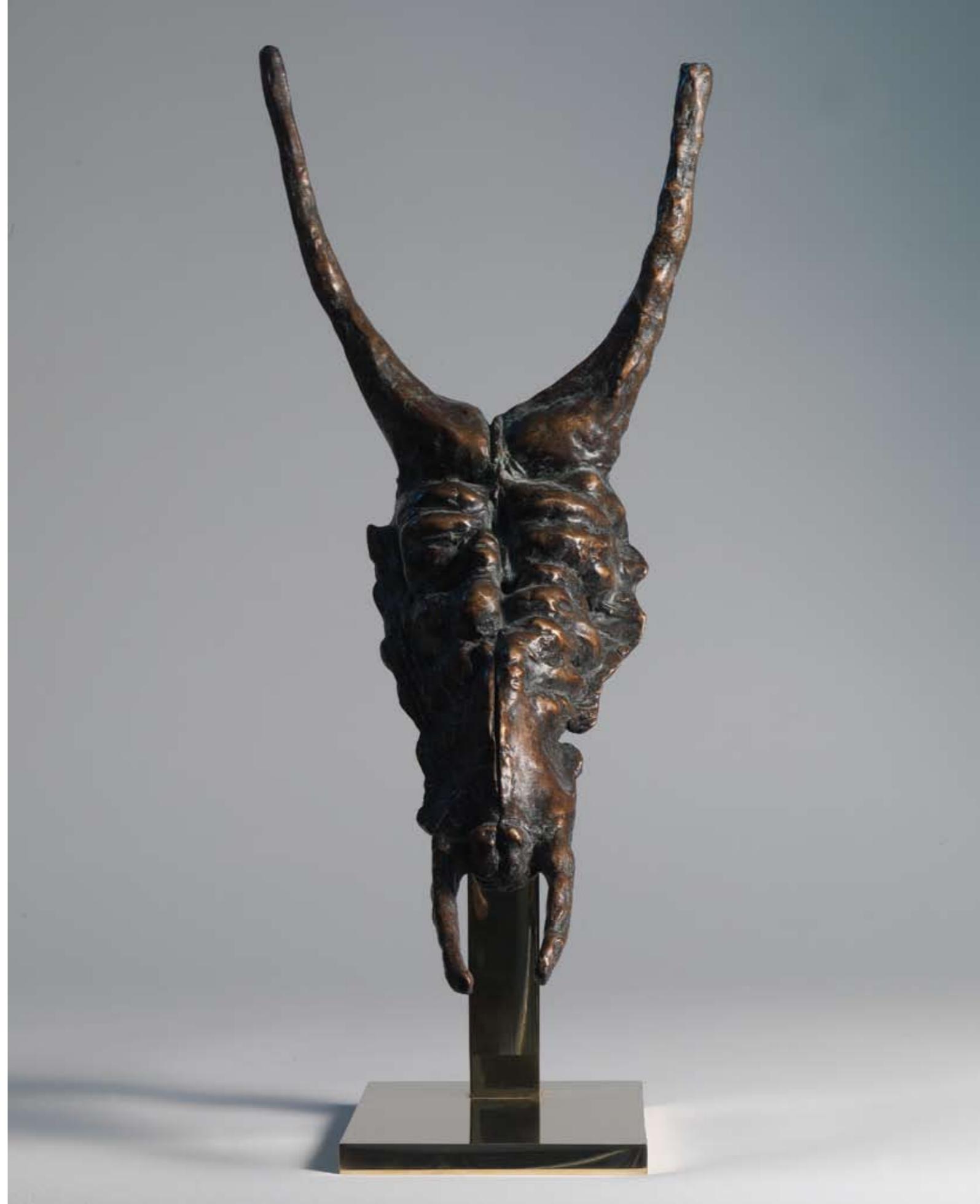
(ABOVE)
Seated Queen, Maquette
1962-3, bronze
Edition of 9
Height 51 cm



(RIGHT)
Seated Queen
1962
Pencil on paper



(ABOVE)
Head. Queen
1963, bronze
Edition of 8
Height 43 cm



(RIGHT)
Figure/Head
1963, bronze
Edition of 9
Height 46 cm



(ABOVE)
Female Head
1962, bronze
Edition of 9
Height 25 cm



(RIGHT)
Boxer Head
1963, bronze
Edition of 8
Height 33 cm

(RIGHT)
Pomona
2007, bronze
Edition of 5
Width 127 cm





(LEFT)
Ralph Brown in
his studio with
Pomona and
Female Head

When this exhibition of my work of the Fifties and early Sixties was proposed, it raised some problems. Important plasters had been destroyed and other originals were damaged or lost in the course of several studio moves. Many were still in edition though, and could be recast, and Pangolin Editions could solve all the technical difficulties.

But I would be winding back the clock by over 50 years...

It cannot be often that an old sculptor has the opportunity to regain this kind of intimacy with his earliest works. At first I wondered what on earth I was thinking when I made them; soon it was as if I had made them yesterday. As the body of work came together, covering the period from 1953 to 1963, I recognised the energetic young sculptor who made a fair amount of sculpture in just ten creative years. Revisiting that decade has been an invigorating experience.

Therefore, I take this opportunity publicly to express my gratitude to Rungwe Kingdon and Claude Koenig for their generous support in helping me to recast the remaining bronze editions of this group of sculptures. An especial thank you to Rungwe for enabling me to develop significant works from that period at their full scale, as originally intended. Also for his generous introduction to this catalogue.

Gillian Whiteley has written a perceptive introduction. She interviewed me in 2000 for the British Library 'Artists Lives' project, and wrote and edited the new book about my work. She probably now knows more about it than I do!

Throughout the preparations for this exhibition I have been given enormous help by Steve Maule and the team at Pangolin Editions, as well as by Bob Thornycroft in my own studio.

Steve Russell has worked patiently with me, with great skill and understanding, on all the new photography for this catalogue, which Polly Bielecka has thoughtfully designed.

Finally, the Old Sculptor is grateful to his wife Caroline, who organises him and everything around him with persistent devotion. Thank you, Carrie.

RALPH BROWN
March 2009

RALPH BROWN RA

b. 1928, Yorkshire

BIOGRAPHY

1939-46 Leeds Grammar School
1946-48 Service in the Royal Air Force
1948-51 Leeds School of Art
1951 Hammersmith School of Art. Studied under Leon Underwood, Percy Brown and Keith Godwin. First visit to Paris, went to Musée Rodin, saw work by Germaine Richier, met Alberto Giacometti.
1952-56 Royal College of Art Sculpture School, studied at first under Frank Dobson then John Skeaping and Heinz Henghes.
1954 John Skeaping arranged studentship exchange to Paris. Studied at L'Académie de la Grande Chaumière in the atelier of Ossip Zadkine. Whilst in Paris, met Germaine Richier, and Giacometti again and visited reserves at Rodin's Meudon studio. Visited Holland and stayed with the sculptor Mari Andriessen.
1955 Met Jacob Epstein and became frequent visitor to his studio. Henry Moore visited Young Contemporaries exhibition at the RBA Galleries and bought *Mother and Child* in bronze. Leeds City Art Gallery and Arts Council also bought bronzes of *Mother and Child*. Travel scholarship to Greece. RCA thesis on Rodin and Medardo Rosso published.
1956-58 Taught at Bournemouth College of Art.
1957 Boise scholarship to Italy. Worked in Cannes making mosaics with Hjalmar Boyesen for Picasso. Visited Marino Marini, Giacomo Manzu, Emilio Greco and Pericle Fazzini.
1958-73 Tutor at The Royal College of Art.
1958 Moved to Digswell Arts Centre
1959 John Moore's Liverpool Exhibition, (2nd Prize for *Meat Porters*)
1960 Tate Gallery purchased *Swimming* 1959-60
1961 First solo exhibition at the Leicester Galleries, London
Motif feature by Bryan Robertson published
1963 Left Digswell and moved to Cotswolds,
Second solo exhibition at Leicester Galleries
1964 Summerson Panel Member and through the 60's was a visiting lecturer at several provincial art schools. Kenneth Cook worked as assistant and then as bronze founder.
1968 Elected Associate of the Royal Academy of Arts
1972 Elected Royal Academician.
Professor of Sculpture at Salzburg Summer Academy of Fine Arts
1973 Gave up all teaching in UK and moved studio and family to mountains, South of France. Joined there by assistant Michael Werbicki.
1975 Returned to UK. Werbicki continued to work with Ken Cook on bronzes. Taught part-time at Bristol Art School
1988 Major retrospective exhibition at Henry Moore Galleries, Leeds City Art Gallery, then at Warwick University Arts Centre
1993 Began association with Pangolin Foundry and Gallery, Stroud
1997 Started working on marble carvings using Studio Sem in Pietrasanta, Italy

2007 Revisited some early works, and with encouragement from Rungwe Kingdon and support from Pangolin Editions, was at last able to start making the large versions.
2009 Retrospective exhibition at Pangolin London, Kings Place

Brown currently lives and works in Chalford, Gloucestershire

SELECTED SOLO EXHIBITIONS

2009 *Ralph Brown at 80: Early Decades Revisited*, Pangolin London
2005 Number Nine Gallery, Birmingham
1999 Bruton Gallery, Leeds
1996 Alpha House Gallery, Sherborne, Dorset
1995 Falle Fine Art, St Helier, Jersey
1988 *Ralph Brown Sculpture and Drawings*, The Henry Moore Centre for the Study of Sculpture, Leeds City Art Gallery and Mead Gallery, University of Warwick Arts Centre
1987 Eton Art Gallery, Eton
Beaux Arts, Bath
1986 Solomon Gallery, London
1985 Long Island Gallery, New York
1984 Charles Foley Gallery, Columbus, Ohio
Lloyd Shine Gallery, Chicago
1983 Beaux Arts, Bath
Puck Building, New York
1979 Browse and Darby, London
1976 Robert Welch Gallery, Chipping Camden
Taranman Gallery, London
1975 Galerie H, Marseille
Oxford Gallery, Oxford
1974 Galerie Dortindeguey, Montpellier
1973 Gunther Franke, Munich
Robert Welch Gallery, Chipping Camden
Festival Gallery, Bath
1972 Archer Gallery, London
1972 Traklhaus Galerie, Salzburg
1971 Form International, London
1964 Bangor University
Forum Gallery, Bristol
1963 & 1961 Leicester Galleries, London

SELECTED GROUP EXHIBITIONS

2008 *Revitalism*, Gallery Pangolin, Chalford
Sterling Stuff II, Pangolin London, Kings Place.
2007 *Sculpture in the Garden*, University of Leicester
Summer Exhibition, Royal Academicians at 108 Fine Art, Harrogate
2005 *Out of the Melting Pot*, Dexia Banque Internationale, Luxembourg
2003 *Sterling Stuff*, Reykjavik, Iceland
2002 *Sterling Stuff*, Gallery Pangolin, Stroud

2001 *Vitalism*, Gallery Pangolin, Stroud
 2000 Kunst Zonder Grenzen, Kunstergalerij, Antwerp
 Sculpture at Goodwood West Sussex
 1999 *Shape of the Century-100 years of Sculpture in Britain*, Salisbury Cathedral and at Canary Wharf, London
 1996 *Monumental '96*, Park Henri Lannoey, Antwerp, Belgium
 1986 *British Sculpture 1950-65*, New Art Centre, London
 1985 *The Forgotten Fifties*, Graves Art Gallery, Sheffield and on to Norwich, Coventry & Camden Arts Centre, London
 1983 Christie's Contemporary Art, New York
British Art, New Directions, Puck Building, New York
 1981 *British Sculpture in the 20th Century*, Whitechapel Art Gallery, London
 1977 *Silver Jubilee Exhibition of Contemporary British Sculpture*, Battersea Park, London
 1975 Sculpture in Holland Park, London
 1972 *British Sculptors '72*, Royal Academy of Arts, London
 1969 *Artists of the Leicester Galleries 1910-1969*, Morley Gallery, London 1968
 Coventry Cathedral Open Air Sculpture Exhibition
 1967 Carnegie Open Air Sculpture Exhibition, Dumfermline, Scotland
 1966 *Sculpture in the Open Air*, Battersea Park, London
 1965 *British Sculpture in the Sixties*, Tate Gallery, London
 1963 Seventh International Biennale, Tokyo
 Battersea Park International Open Air Sculpture Exhibition
English Sculpture, Hanover-Gimpel Gallery, Zurich
 1962 *British Sculpture Today*, Ashgate Gallery, Surrey
 1961 *Painting and Sculpture from Leeds*, Dortmund, Germany
British Sculpture '61', touring exhibition, Wales
Resolution 4.2, Bethnal Green Library, London
 Royal Scottish Academy Summer Exhibition ('Meat Porters' invited)
 1960 *Three Humanist Sculptors* (with Jack Greaves & Betty Rea), Zwemmer Gallery, London
Artists of Fame and Promise, Leicester Galleries, London
Contemporary British Sculpture, Arts Council open-air touring show
Northern Artists, Arts Council touring show
 1960 *Sculpture in the Open Air*, Battersea Park, London
 1959 Middelheim 5th Biennale, Antwerp
 2nd John Moores Exhibition, Walker Art Gallery, Liverpool (Prizewinner)
Artists of Fame and of Promise, Leicester Galleries, London
 1958 *Five Yorkshire Sculptors* (Armitage, Hepworth, Moore & Thornton), Leeds City Art Gallery
The Religious Theme, Tate Gallery, London
 International Open Air Sculpture exhibition, Sonsbeek, Belgium
 1957 1st John Moores Exhibition, Walker Art Gallery, Liverpool (Prizewinner)
Six Young Artists, Roland, Browse and Delbanco, London
Contemporary British Sculpture, Arts Council open-air touring show
 1956 *Young Sculptors*, Institute of Contemporary Arts, London
Young Contemporaries, RBA Galleries, London
Eight Young Contemporaries, Gimpel Fils, London
 1955 *Young Contemporaries*, RBA Galleries, London
Eight Young Contemporaries, Gimpel Fils, London
Artists of Fame and of Promise, Leicester Galleries, London

1954 *Young Contemporaries*, RBA Galleries, London
Six Young Contemporaries, Gimpel Fils, London
 1953 *Young Contemporaries*, RBA Galleries, London
Six Young Contemporaries, Gimpel Fils, London

From 1968 Ralph Brown has shown annually at the Royal Academy of Arts Summer Exhibition

PUBLIC COLLECTIONS

Art Gallery of New South Wales, Australia	Rijksmuseum Kroller-Muller, Netherlands
Aberdeen Art Gallery, Scotland	Royal Academy of Arts
Albright-Knox Collection, Buffalo, USA	Royal College of Art, London
Arts Council of Great Britain	Salzburg State Museum, Austria
Cass Foundation, Sculpture at Goodwood	Southport Art Gallery
Chantry Bequest Collection	Stuyvesant Foundation, South Africa;
City of Bristol Museum and Art Gallery	Tate Gallery, London
Contemporary Art Society, London	University of Liverpool
Halifax Art Gallery	West Riding Education Committee, Yorkshire
Huddersfield Art Gallery; Leeds City Galleries	Sculpture at Goodwood, <i>Meat Porters</i>
National Museum of Wales, Cardiff	Sculpture at Goodwood, <i>La Sposa</i>
Norfolk Contemporary Art Society	

COMMISSIONS

Harlow New Town <i>Sheep Shearer</i>	Loughborough University <i>Man and Child</i>
Harlow Market Square <i>Meat Porters</i>	Manufactures Hanover Bank, London, <i>Wall panels</i>
Brussels World Fair 1958 <i>Three Boys</i>	Cambridge. Newnham College, <i>Swimming</i>
Commonwealth Institute <i>Portrait of Gandhi</i>	Hemel Hempstead. Kodak House <i>Portrait of George Eastman</i>
Tulse Hill School, London <i>Man and Child</i>	Jersey Zoo, <i>The Patriarch. Jambo,</i>
Hatfield New Town <i>Market Place Fountain</i>	
Liverpool University, Engineering Block, <i>Relief - Pastoral</i>	

SELECTED PUBLICATIONS & RECORDINGS

Social, Savage, Sensual: The Sculpture of Ralph Brown, Sansom & Company, 2009
A vision for twenty-first century British sculpture, Sculpture at Goodwood, 2002
Ralph Brown Sculpture, Epe books, 2000
Ralph Brown: Sculpture and Drawings by Denis Farr, Ruth Walton and Adam White, The Henry Moore Centre for the Study of Sculpture and Leeds City Art Galleries, 1988
 Ralph Brown has been recorded by the National Sound Archive: <http://sounds.bl.uk>

ACKNOWLEDGEMENTS

Pangolin London would like to thank a number of people for their help in bringing this exhibition and catalogue to fruition. Firstly to Ralph and Caroline Brown for all their hard work over the past few years preparing the works for this exhibition. To Gillian Whitely for writing such an interesting and insightful essay. To Cass Sculpture Foundation for the kind loan of *Meat Porters*. To Steve Russell for his unwavering patience and superb photography and finally to Steve Maule and all the Pangolin Editions team for their skillful craftsmanship and tireless dedication.

Polly Bielecka
Pangolin London

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Pangolin London
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T: 020 7520 1480
E: gallery@pangolinlondon.com

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