

RALPH BROWN  
A MEMORIAL EXHIBITION



(LEFT)  
*Meat Porters*  
in Harlow  
Market Square

# FOREWORD

I was a boy in the sixties when I first encountered the name Ralph Brown. It was in a catalogue of photographs of the huge bronze in Harlow, *The Meat Porters*. I was intrigued as it seemed to me to be a monument to Flesh – the carcass and the porters fused together, naked if not flayed and I was fascinated by the contact between the bodies and the dead Ox. It was this sensuality of contact that was so arresting. And not just visually, as I found out, once I saw the piece in the round; its surface was irresistibly tactile as well.

In Ralph's sculpture and his drawings, it is the body itself as an unabashed sensual organ that invigorates the work. He depicts our vulnerable, fragile and even awkward bodies with a potential to be awakened by the electrifying touch of another; pulsating with erotic energy and exuding a lustful corporality. I understand that his life mirrored his art and come to think of it Ralph had something of a jovial Roman Emperor about him, albeit with a Leeds accent.

For a big strong man Ralph had extraordinarily gentle hands, soft, almost padded. He also had a unique modelling technique - his fingers danced over the clay remarkably lightly, fluttering over the surface, tickling out the creases and folds, stretching out a membrane over a skeletal armature quite unlike any other sculptor I have watched at work. As he modelled, he would keep drawing into the clay and re-drawing, creating a real sense of structure onto and through the sensuous surface.

During the course of 2008, I worked closely with Ralph planning his exhibition at Pangolin London for his 80th year. Through clouds of cigarette smoke, whisky and wine we re-lived his first 15 years of work. It was a fascinating privilege to see through his eyes Leeds, Paris, London and Rodin, Braque, Picasso, Rosso, Richier and Giacometti and to hear first hand the effect it all had on him. I also had in that time the pleasure to help him realise his long-held ambition to make the seated *Queen* on a larger scale. Re-visiting this iconic sculpture of his early career rejuvenated Ralph and he spent long hours in the studio with Carrie helping him. He would converse excitedly, punctuating his sentences with what must be his favourite word:

"Actually, I think I was actually trying to make a sculpture of what it, actually feels like to be a powerful, rather malevolent, autocratic leader, actually; like Elizabeth I or a Queen ant...Actually!"

Ralph Brown the artist has had a considerable impact on the art world and his sculpture can be found in all the great national collections. He remained until the end, a figurative modeller against all prevailing fashions and was so often the highlight of the Royal Academy's Summer Shows. As a teacher Ralph had a huge impact and great influence and many artists owe him a great debt of gratitude for



(LEFT)  
*Vernal Figure* (detail)  
1956-7, Bronze  
Edition of 6  
135 cm high

(ABOVE)  
Ralph Brown  
in his studio  
at Digswell



his enthusiastic support and gentle guidance. His influence as a craftsman has been invaluable to the technicians, artisans and foundries he worked with, where his interest and encouragement stimulated ever greater skills in our craft and process.

The words that for me best encapsulate what sculpture meant to Ralph are perhaps those of PJ Kavanagh writing about Ralph's work:

"The brightest of all images is the human body; we cannot look at it for long. It dazzles us; this is because, as the Greeks knew, it contains a god; Eros."

I can imagine Ralph fitting in pretty well with those Greek Gods. I can imagine him now: reclining between Eros and Dionysus, Hephaestus and Daedalus joining in, laughing and drinking with Aphrodite and Pygmalion.

RUNGWE KINGDON

# A SCULPTOR'S JOURNEY

It is fifty-five years since I helped Ralph build the armature for *Meat Porters* in his Digswell studio. Commissioned to make a sculpture for Harlow Market Square, he determined to set off a diagonal explosion in this rectilinear and somewhat bland post-war space; he sketched at Smithfield Market for 'real market' inspiration.

Curiously, while working on this weighty, earthbound piece, he was also making the fluid, free-floating 'Swimmers' series. These attempted to evoke the sensation of swimming and the refraction and distortion of forms seen through water. These were followed by the series of savage 'Queens'.

Digswell was Ralph's first proper, spacious studio. It was a ramshackle old coach house, draughty and a bit leaky but it had a partially glazed roof and good light and it was cheap.

There was a great atmosphere at Digswell at the time, with sculptors John Mills, John Wragg and David Noble; several painters including Michael Andrews, weaver Peter Collingwood and potter Hans Coper. We were in and out of each other's studios and when there was a rush on, as before Ralph's first solo exhibition at the Leicester Galleries in 1961, several volunteers were in the studio working long into the night. Long afterwards we all remembered that night and the party atmosphere. Ralph always worked to music and in those days we had a record player and a supply of dust encrusted LPs to hand.

Later, he would tape live operas to play when alone late at night. He enjoyed the company of the live audience, the bangs, shrieks and gasps and the trampling sound of the chorus leaving the stage.

Unfortunately, Ralph had refused to alter the title of *The Queen* before an exhibition. The Chairman of the Digswell Trust, Alderman Maynard (he of the Wine Gums) felt it was an insult to Her Majesty. This resulted in a furore in the press and Ralph was asked to leave in 1963 and we moved to the Cotswolds. The disruption of leaving his old studio and waiting for a new one to be built resulted in a radical change in the work.

At the time many sculptors were experimenting with unconventional materials. *Brass Torso*, *Odalisque* and *Confluence Maquette* are from that period. The large *Confluence*, in stove-enamelled cast aluminium, was shown at Battersea Park in 1968.

In 1960, Ralph had used low relief to work on ideas for the *Meat Porters* and *Swimming* series. In the late 1960s he made many sensual drawings from models but it was a challenge to translate these into three dimensional sculpture. Instead, between 1968 and 1975 he made very low reliefs based on the drawings. Unable to decide between the tradition of bronze (polished or patinated) and the more innovative polished aluminium, these reliefs were often cast in both materials.





(PREVIOUS PAGE)  
Ralph Brown  
working on  
*Meat Porters*  
in his studio  
at Digswell

(LEFT)  
*Brass Torso*  
1965-6, Brass/bronze  
Edition of 8  
76 cm high

(RIGHT)  
Ralph Brown  
working on  
*The Queen*  
in his studio

There was a solo exhibition of these polished pieces at the Archer Gallery in 1972 but they have never been exhibited since - until now.

After a stint as Professor of Sculpture in Salzburg, Ralph decided to live in France and we duly moved there in 1973. We stayed at Lis Frink's house in the Cevennes and bought a vast, derelict farmhouse in the mountains...Another barn to convert into a studio. Although this was an interesting experience it was too remote. As Ralph said "Our friends will visit us. Once." But Ken Cook and Ann Christopher valiantly visited several times and we saw Lis when she was over from London. There were visits too from Terry and Kath Frost and Charlie and Shirley Watts, who had a house nearby. We were rather lonely though and were saved from desperation by a good-natured Mike Werbicki who came as studio assistant. France was a disaster financially and for the continuity of Ralph's work, although while there he did continue making reliefs and started *Jeune Fille Assise* his first fully three-dimensional work for some time.

Returning to the Cotswolds, we rented a friend's cottage and Ralph was able to use Robin Darwin's old loft studio - but it wasn't really suitable for a sculptor. The French house having sold, we felt we had been remote for long enough and bought a town house in Bath. Ralph had an excellent studio space not far away but he was not really happy in a town. So, in 1978, after only two years, we went back to an old farmhouse in the Cotswolds, with yet another barn to make into a studio.

In 1982, we fell in love with a fortified medieval manor house - this time with a ready-made studio, built by Arts and Crafts architect Sidney Barnsley. Here Ralph made *Leda*, *The Sibyl's Mask* and many other female figures and I think we might





(ABOVE)  
Ralph Brown at  
the Royal College  
of Art Diploma  
show, 1959

(LEFT)  
*Pomona*  
2007, Bronze  
127 cm wide



have stayed there had Ralph not fallen off the roof while attempting to remove a weathervane atop the clock tower. I won't list Ralph's accidents and our friends will know of most, but this was probably the worst and caused an almost imperceptible but increasingly worrying brain dysfunction which was not correctly diagnosed for several years. In the meantime I had found a more convenient village farmhouse in the Severn Vale where we built a studio in the grounds, near to the house. After successful brain surgery and 5 years later, we moved back to the hills and to a farmhouse overlooking a valley, with splendid utilitarian farm buildings for spacious studios. Here, with encouragement and support from Pangolin, Ralph was at last able to realise *Queen* and *Pomona* at their intended scale.

Until now I hadn't realised that Ralph had made *nine* studio moves over a period of fifty-six years and each one had been initiated by him. Maybe he had felt that a move would be stimulating; perhaps the inevitable break in continuity caused by building or setting up a new sculpture studio itself created an unconscious change in direction. Either way, his studios were always very important to him - as they are to any artist - but the numerous moves must surely have had an influence on the course of his work.

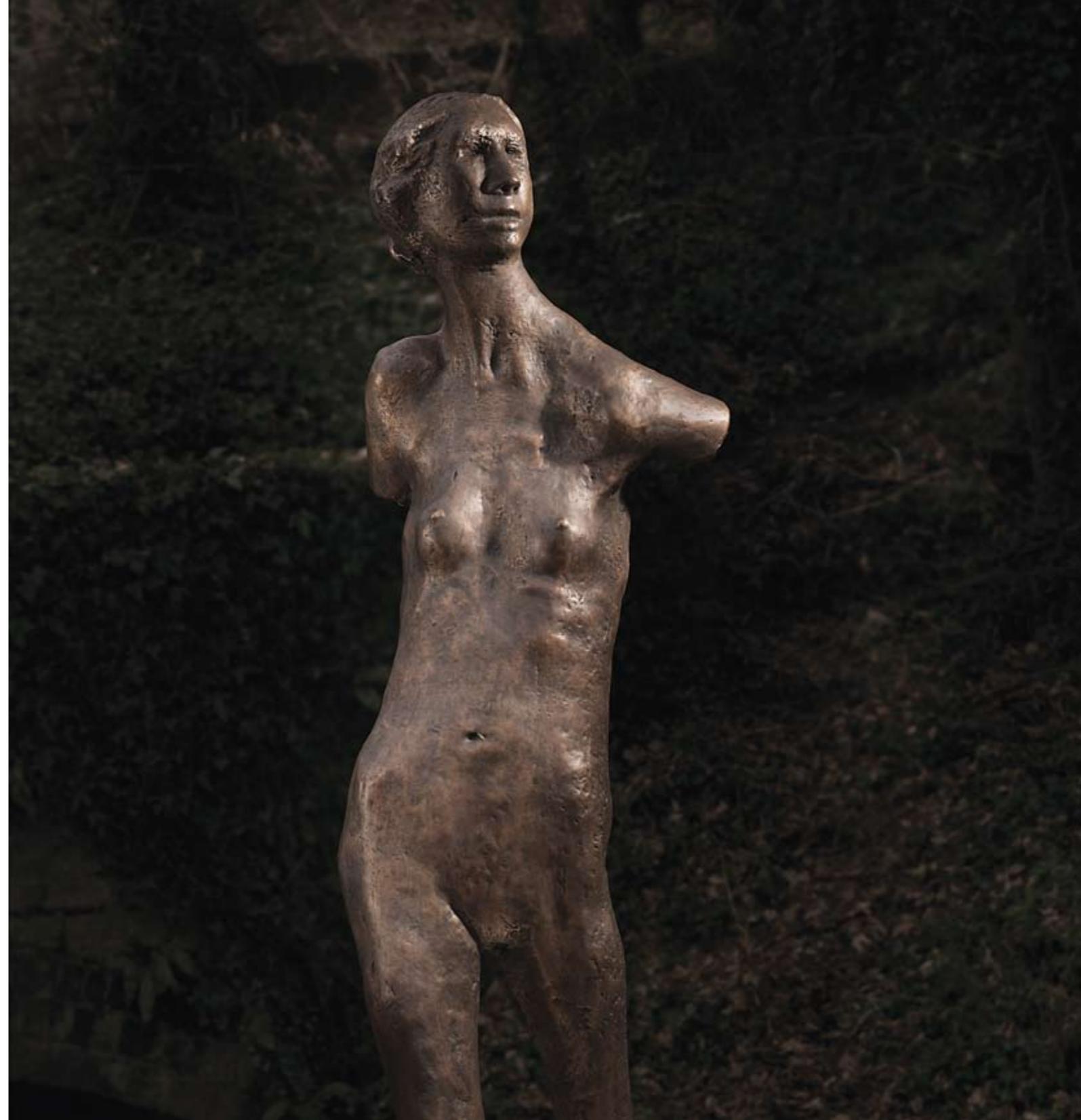
CAROLINE BROWN





*Tragic Group*  
1953, Bronze  
Edition of 8  
51 cm wide

*Vernal Figure*  
1956-7, Bronze  
Edition of 6  
135 cm high





(ABOVE)  
Ralph Brown  
with the  
armature for  
*Meat Porters*

(RIGHT)  
*Meat Porters*  
1959, Bronze  
Edition of 3  
216 cm high





(ABOVE)  
*Study for Meat Porters*  
1957, Pencil on paper  
Unique  
44.5 cm high

(RIGHT)  
*Maquette for Harlow*  
1957, Bronze  
Edition of 8  
43 cm high





*Swimming*  
1959-60, Bronze  
Edition of 6  
92 cm long

*Ralph Brown visited the West of England College of Art while I studied there in the sixties, and we also met later in the Sculpture School at the Royal College. His own work was in the ascendant and he brought a powerful influence into our discussions about sculpture. He introduced a fine balance of discipline and sensuality in his figures.*

*I was particularly struck by his very fluid bronze swimmers which were being cast at the Angeloni Foundry at the RCA. The bronze seemed to come to life as the cast emerged from the mould. Ralph had an instinct for energy and movement. His determination and independence as a sculptor set us an example.*

JOHN MAINE RA

Ralph Brown  
with *Swimming*,  
*Ox Carriers* &  
*Pregnant Woman*  
in his studio at  
Digswell, 1959





*Woman Bathing*  
1960, Bronze  
Edition of 9  
36 cm high



*Woman Bathing*  
1960, Pencil on paper  
Unique  
39.5 cm high



*Female Head*  
1962, Bronze  
Edition of 9  
25 cm high





Ralph Brown in  
his studio with  
*Pomona* and  
*Female Head*

*Queen*  
2009, Bronze  
Edition of 5  
198 cm high



When: West of England College of Art, Bristol, 1965  
Who: Two students – Carl Plackman and Ken Cook

CP .....Ralph Brown  
KC Who's he?  
CP Don't know  
KC Look him up in the bible  
(The Concise History of Modern Sculpture by Herbert Read)  
CP He's in there!  
KC He's what?  
CP He's famous then  
KC So he's the new tutor? He's the man who just went past  
wearing a bright bow tie, carrying a cigarette holder and  
a packet of French cigarettes  
CP Yes  
KC But he arrived in a Ford Anglia van with a good-looking  
blonde – famous artists don't have vans do they?  
CP Have you talked to him yet?  
KC Yes  
CP What was he like?  
KC Very good – capable of analyzing your work and discussing  
his work with you  
CP So you think he'll be good for us then?  
KC No doubt – he's a breath of fresh air in this staid college –  
glad I know his name now.

KEN COOK

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





(ABOVE)  
*Seated Queen*  
1962, Pencil on paper  
Unique  
61.5 cm high



(RIGHT)  
*Seated Queen Maquette*  
1962-3, Bronze  
Edition of 9  
51 cm high



*Boxer Head*  
1963, Bronze  
Edition of 8  
33 cm high

*Ralph's path and mine crossed more times after I had left college than when he was my tutor. He became a wonderful mentor and friend, and together with our respective partners we shared many memorable experiences especially during his time living in France - collecting and living on snails, fungi and strawberries when none of us had any money and then much later being able to lend each other money, waiting for the sunrise on top of Mont Aiguille, discussions long into the night about the merits or not of an exhibition, a piece of architecture or how to solve a technical problem.*

*We rarely agreed - but what Ralph taught me almost by default was determination and professionalism. Most importantly there was a mutual respect for the attempt to survive as a sculptor.*

ANN CHRISTOPHER RA

*Figure/Head*  
1963, Bronze  
Edition of 9  
46 cm high





*Confluence Maquette*  
1966, Aluminium  
Edition of 8  
53 cm long

Ralph Brown  
drawing model  
with *Odalisque*

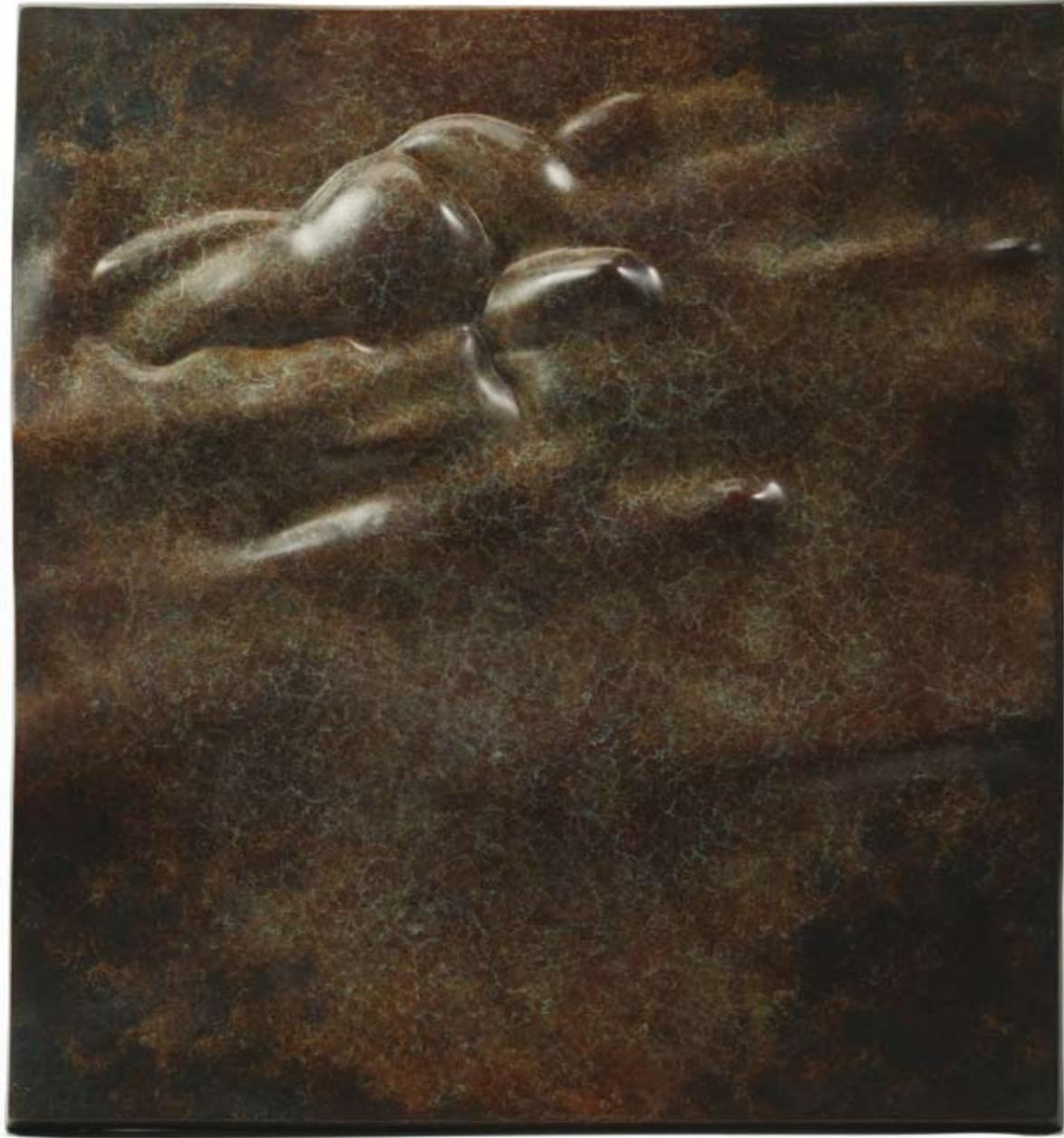


*Odalisque*  
1967-8, Enamelled aluminium  
Edition of 8  
102 cm long



*Relief - Legs*  
1968, Bronze  
Edition of 9  
117 cm high  
(An edition in Aluminium  
is also available)





*I first met Ralph in 1967 when I was a student at the Royal College of Art and he was a visiting lecturer there. I had many extraordinary conversations with him. He was always energised, fast talking, ruthlessly critical, incisive, and wonderfully enlightening, discussing ideas relating to his own work and the very differing ideas being explored in 1960's London. It was always an 'event' when talking with him as his intelligent appraisals were thoughtfully provocative and always challenging.*

*He and his generation had forged a very personal, direct, uncompromising attitude relating to the 'heroic figure' with sculpture. To say 'our generation' were slightly at odds with this as we explored more formal poetic forms of constructivism would be putting our differences mildly. It mattered not.*

*His openness was electric and stimulating, as was his deep humanity, boundless wit and good humour, he took no quarter and expected none, a true warrior whose work is not only a reflection of his time but like all that generation, stands the test of time.*

KENNETH DRAPER RA

*Relief - Lovers III*  
1969, Bronze  
Edition of 9  
66 cm high



*Three Slanting Curtains*  
1971, Bronze  
Edition of 9  
30 cm high

*Tête de Jeune Fille*  
1978, Bronze  
Edition of 12  
33 cm high







(LEFT)  
*The Sibyl's Mask*  
1985, Bronze  
Edition of 10  
33 cm high

(PREVIOUS PAGE)  
*Leda*  
1985, Bronze  
Edition of 7  
137 cm long

*Dream of Water (River Head)*  
1985, Sterling Silver  
Edition of 6  
16 cm high



## MEMORIES OF RALPH BROWN

The first major world fair after WWII was EXPO'58. It took place in Brussels, and it was there at the age of 19 that I first saw a sculpture by Ralph Brown - exactly ten years my senior. It was a recently made piece called *Clochard*. The setting was in parkland and the sculpture had been imaginatively sited without any form of plinth on the ground and close to some shrubbery. Anyone born before 1940 would have been aware of images of the dead from the aftermath of the war. These, along with the plaster casts taken from those trapped in the *Garden of Fugitives* at Pompeii, made a strong impact on several British sculptors – notably Ralph's contemporary Elizabeth Frink. But this crumpled near-naked figure with its unfocused stare was not about the lifeless; it was about the suffering-living – this was about the real thing, it made the resounding impression on me then, that it still does today. Antoine de Saint-Exupéry said: "Great art is achieved, not when there is nothing more to add, but when there is nothing left to take away." This could not be better demonstrated than by this major 20th century sculpture.

Eight years later, after studying at the Slade and then living in Paris, I returned to England with my wife and settled in the Cotswolds where I was introduced to Ralph by John Hoskin. There was at that time a group of sculptors living around the Cirencester/Stroud area; Ralph Brown, Lynn Chadwick, Jack Greaves and John Hoskin, all connected more by the location than any artistic ideology. Ralph, who was teaching part-time at Bristol College of Art, brought a group of his students for what must have been a memorable day's outing to visit us all one by one in our studios. The lively debate he initiated I still remember.

We became friends and saw much of each other during the coming years. Sculptors, due to the nature of their work tend to get rather bogged-down in one place, but not Ralph. Though remaining in the same Cotswold area, he and Carrie moved constantly. At first they were in Bisley, near Stroud, and then after a couple of years in France, they returned to Bath before moves to Middle Duntisbourne, Amberley, Frampton-on-Severn



(LEFT)  
*Clochard*  
1955-6, Bronze  
Edition of 6  
168 cm long



RALPH BROWN  
*Cartoon*  
1988, Pen on paper  
Unique  
Private Collection

and then finally Chalford. Despite all these upheavals Ralph always managed to create good studios and continued producing sculpture. His enormously strong constitution seemed unimpaired by the havoc of so much turmoil. In fact he always seemed to me to be made of some special indestructible material. To accidents which would have destroyed lesser humans, he seemed immune. His falling from great heights off ladders, once while tinkering with the ancient clock in the tower at Amberley, and at Chalford, swigging down some bronze-patinating acid mistaking it for apple juice, may bring a smile now, but terrified us all at the time.

His earlier work was modelled first in clay, but his later preferred method was to work directly in plaster and he excelled at building up the form and working the surface to achieve his aim. The advantage of this method is that unlike the original model being destroyed, as in the waste-mould process, the more complicated piece-mould taken

from the plaster model as part of the bronze-casting process, allows the original to be retained for display, or even developed further into some new direction. As to the work itself, Ralph pursued his own vision which though personal, had its roots in a greater European tradition. He was concerned not only with the human form, but the condition of humanity.

His election to the Royal Academy in 1968 gave him a new theatre in which to exhibit his work to the public, and also brought him into contact with several new collectors. This not only provided him with better financial support, but allowed him to follow his preference for dealing directly with his clients and eschew the services of the London galleries, whom he seemed to mistrust. It might be said that this could have been some hindrance to a deserved wider acclaim. These sales however allowed him to have the independence to focus solely on sculpture without the need to teach.

Ralph was an extremely generous person, not only with what he had materially, but also with his time; always ready to listen, offer advice and be helpful to others. He used his Royal Academician status to help promote the deserving, and would give time and care in writing letters of recommendation and references. His company was always fun, and though he was a strong, exuberant character, he was self-effacing and, at the core, a very sensitive man.

His last years brought several disappointments. The exhibition to commemorate his eightieth birthday was beautifully produced by Pangolin in a new London venue, but it unfortunately coincided with the nervousness surrounding the banking collapse and the country's sudden economic downturn. Promises didn't materialise, and the show did not achieve the success it obviously merited. Close friends and family passed away, and he was unhappy about the direction the RA was taking. He also began finding the long time standing required to work on sculpture more difficult.

My last memory of Ralph was of several months before he died. I called on them at Chalford one afternoon in late winter. Carrie was out, her appointment had been delayed, I sat with Ralph by the fireside with a glass of wine and in the fading light we talked in the way he liked to best, not about himself – that was never his style - but about the art he loved. He talked about Degas and Rodin (always Rodin!) and we discussed the Italians who meant so much to him; Marini, Giacometti, Rosso, Manzù – I felt the warmth of their bronzes in the Italian sunshine. Carrie returned and it became time to leave. Ralph said "Forgive me if I don't stand up to see you off, Laurie", "That's OK Ralph" I replied and said goodbye, for what was the last time, to a good friend - and perhaps an era.

Laurence Whitfield  
Germany  
January, 2014



# RALPH BROWN RA

## 1928 - 2013

### BIOGRAPHY

- 1928 Ralph Brown born in Leeds, Yorkshire, UK
- 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 student 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 Manzù, 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, Gloucestershire  
Second solo exhibition at Leicester Galleries
- 1964 Summerson Panel Member and through the 60's was a visiting lecturer at several provincial art schools. Ken 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 Editions and Gallery Pangolin, 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
- 2013 Ralph Brown passed away aged 84, 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
- 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 Dortindeguy, Montpellier
- 1973 Gunther Franke, Munich
- 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

- 2012 *Sculptors' Drawings & Works on Paper*, Pangolin London, Kings Place  
*Exorcising the Fear: British Sculpture from the 50s & 60s*, Pangolin London, Kings Place
- 2008 *Revitalism*, Gallery Pangolin, Chalford  
*Sterling Stuff II*, Pangolin London, Kings Place.
- 2007 *Sculpture in the Garden*, University of Leicester
- 2005 *Out of the Melting Pot*, Dexia Banque Internationale, Luxembourg
- 2002 *Sterling Stuff*, Gallery Pangolin, Stroud. Toured to Reykjavik, Iceland
- 2001 *Vitalism*, Gallery Pangolin, Stroud
- 2000 Kunst Zonder Grenzen, Kunstergalerij, Antwerp
- 1996 *Monumental '96*, Park Henri Lannoye, Antwerp, Belgium
- 1986 *British Sculpture 1950-65*, New Art Centre, London
- 1985 *The Forgotten Fifties*, Graves Art Gallery, Sheffield touring
- 1983 *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 Coventry Cathedral Open Air Sculpture Exhibition
- 1967 Carnegie Open Air Sculpture Exhibition, Dunfermline, 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  
 Royal Scottish Academy Summer Exhibition (*Meat Porters* invited)
- 1960 *Three Humanist Sculptors*, Zwemmer Gallery, London  
*Contemporary British Sculpture*, Arts Council open-air touring show
- 1960 *Sculpture in the Open Air*, Battersea Park, London
- 1959 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)  
*Contemporary British Sculpture*, Arts Council open-air touring show
- 1956 *Young Sculptors*, Institute of Contemporary Arts, London
- 1955/56 *Young Contemporaries*, RBA Galleries, London

- Artists of Fame and Promise, Leicester Galleries, London  
 Eight Young Contemporaries, Gimpel Fils, London  
 1954 & 1953 *Young Contemporaries*, RBA Galleries, London  
*Six Young Contemporaries*, Gimpel Fils, London

*From 1968 Ralph Brown showed 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                      |
| Chantrey 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>                          | Newnham College, Cambridge, <i>Swimming</i>                     |
| Commonwealth Institute, <i>Portrait of Gandhi</i>                    | Kodak House, Hemel Hempstead, <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,<br><i>Relief - Pastoral</i> |   |

## SELECTED PUBLICATIONS & RECORDINGS

- Ralph Brown at Eighty: Early Decades Revisited*, Essay by Gillian Whiteley, Pangolin London, 2009  
*Social, Savage, Sensual: The Sculpture of Ralph Brown*, Gillian Whiteley, 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*, 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 Caroline and Jasper Brown for all their support and hard work in the preparation of this exhibition. To all of those who kindly contributed insightful anecdotes, to the Cass Foundation for their support, to Steve Russell for his wonderful photography and finally to the Pangolin Editions team for their skilful craftsmanship and tireless dedication.

All photography unless stated below is by Steve Russell.

Images on: p.5 by Jorge Lewinski courtesy of Bridgeman Art Library; p. 7, 9 & 51 by Jorge Lewinski; p.11 photograph by Geoffrey Ireland; p.18, 60 & 67 photographs by Caroline Brown; p.27 by Jane Gate; p.48 photograph by Mary Farnell

Published to accompany the exhibition:

*Ralph Brown: A Memorial Exhibition*

28 February - 29 March 2014

Pangolin London

Kings Place

90 York Way

London N1 9AG

T: 020 7520 1480

W: [www.pangolinlondon.com](http://www.pangolinlondon.com)

Printed in Century Gothic and Corbel

Designed by Pangolin London

Printed by Healeys Printers

© Pangolin London 2014