

MODERN PRINTING WORKS — GRAHAMSTOWN

# BRIAN BRADSHAW

RECENT PAINTINGS AND GRAPHICS

GALLERY 101

1962

## Biography

- 1923 Born at Bolton, Lancashire, England.  
1939 Bolton College of Art.  
1942-1948. Army.  
1948 A.T.D., Royal Scholarship, Royal College of Art, London.  
1949/50 Architecture and Engraving prizes, R.C.A.  
1951 A.R.C.A. (1st Class). Silver Medal, R.C.A.  
Prix de Rome. Elected A.R.E., Member of Manchester Academy of Fine Arts.  
1951/3 British Academy at Rome.  
1956 National Engraving Prize. Exhibited with British Realist Painters.  
1957 Member of Liverpool Academy of Fine Arts.  
1960 Engraving prize, Arts Council of Great Britain.  
Exhibited— 'Four Northern Figurative Painters', M.I.C.A.  
'Mood of the North', Crane Kalman Gallery, London.  
Emigrated to South Africa to take up Chair of Fine Arts, Rhodes University.

## Invited One-Man Exhibitions (Paintings)

- 1952 City Art Gallery, Salford  
1954 & 1956 Crane Gallery, Manchester.  
1956 Civic Art Gallery, Bolton.  
1957 Crane Kalman Gallery, London.  
Walker Gallery, London.  
1959 Tib Lane Gallery, Manchester.  
Manchester University.

Extensive Bush Landscape



### Other Exhibitions

LONDON— R.A., R.E., 'Young Contemporaries', Leicester Gallery, Tooths Gallery, Chenil Galleries, Beaux Arts Gallery, Piccadilly Gallery, New Art Centre, V & A Museum, Imperial Institute, South London Art Gallery.

ROME—Obelisco Gallery, Palazzo Venezia.

U.S.A.—'English Realist Drawings', Arranged by John Berger.

BELGIUM—Liege.

And in various City Art Galleries in England and Wales, Arts Council and other selected exhibitions—'Northern Artists', John Moores Exhibition etc.

### Paintings in Public Collections

Bolton Art Gallery, Manchester City Art Gallery, Liverpool Walker Art Gallery, Rutherford Collection, Whitworth Art Gallery, Salford City Art Gallery.

### Other Collections / Commissions

Oxford University, Manchester University, Earl Temple of Stowe, Bill Naughton, Sir J. Beddington-Behrens, Richard Attenborough, Frankie Vaughan, Tollotson's, etc.

### Work Reproduced

J. Buckland Wright 'Etching and Engraving'. J. Beddington 'Young Artists of Promise', Harper's Bazaar, Art News, Guardian, Times, New York Times, etc.

Green Plant Growth



## From the Critics

'He has a poetic feeling for broad expanses whether of damp lonely Welsh hills or for the crowded desolation of the industrial desert. The colours play against each other to suffuse a whole canvas with light and depth. His hard training as a draughtsman comes out in the bones of his paintings in a sure and close-knit structure.'

N. HORSFIELD, Arts Council of Great Britain. 1954.

'His progress and achievement is already remarkable. The compositions are well-knit and organised with a thoroughness and seriousness of mood. There can be no question of his considerable gifts.'

A. C. SEWTER, The Guardian. 1956.

'This is intelligent and deeply felt drawing'

RAY WATKINSON, Art News. 1957.

'An intelligent painter and a good designer.'

STEPHEN BONE, Guardian. 1957.

'Andre Minaux (Adams Gallery) and Brian Bradshaw (Crane Kalman Gallery) are both young realists. Bradshaw is the one who paints the more interesting pictures. The aspects of his world that he makes real to us are his seas, with all the massive weight of the waves, and his birds flying over the moors.'

DAVID SYLVESTER, New Statesman. 1957.

'These paintings have a quality which penetrate and overmaster an approach which (formerly) must have been easily described as realist. But all realist painting which does not degenerate into naturalism is driven through the barrier of appearances to remake itself as expression. There is a good deal of difference between this contained passion and the high pitch drive of a Munch or Kokoschka, but there is a large area of common territory. This territory is where Bradshaw is now walking, and laying a pretty firm hand on what he finds.'

RAY WATKINSON, Art News. 1958.

'Brian Bradshaw has won many prizes, exhibited widely in London, the provinces, Rome, U.S.A., etc. As an artist he is strong, direct and uncompromising. It is typical that the subjects of his paintings are familiar, intimately known aspects of his surroundings.'

A. C. SEWTER, Manchester Institute of Contemporary Art. 1960.

## PAINTINGS

1. Waterfall, Hogsback.
2. Fachwen, North Wales.
3. Black-eyed Susan.
4. Palm structure.
5. Pluto's Vale from Governor's Kop.
6. Self in studio.
7. Model in studio.
8. Model in studio, large window.
9. Green plant growth.
10. The Highlands.
11. Bush Country.
12. Sun and mealies.
13. Tall field and early moon.
14. Landscape, over-cast.
15. Field of moving flower heads.
16. The bush, blue sky and Amatolas.
17. Sky above Hells Poort.
18. Extensive bush landscape.
19. Proteas.
20. Blue. Bush panorama.
21. Crucifixion. Dahlia.
22. White sun/moon over dry bush country.
23. Vegetation forms. Bush country.
24. Nasturtium bouquet.
25. Red path. Hogsback woods.
26. Convolvulus.
27. The long road.

## GRAPHICS

Drawings, etchings, lino-cuts.