

Rag and Bone with Bin,
2007

Bronze
110W x 105H x 58D cm

Available for sale



This painted bronze sculpture, commissioned by

Turner Contemporary, is a distorted

version of Beatrix Potter's famous childhood

character Mr. Brock. Enveloped in an old sleeping

bag this familiar badger is street-worn and

squalid, seen rifling through a bin looking for

edible waste to sustain his homeless existence.

There is of course a humorous irony in the

disenchanted of this childhood figure but there is

also an arresting sadness surrounding the

character's demise. *Rag and Bone with Bin* is

from a series of works, which also feature Mrs.

Tiggy-Winkle, pushing an old shopping trolley

burdened with bags and Mr. Tod similarly

dishevelled, slumped on the pavement and

covered in old bed sheets. Before now these

much-loved characters have rested safely in our

imagination uncontaminated by the pitfalls of

capitalist modernity. Here, however, Ford thrusts

these innocent creatures into the realism of

contemporary poverty. By manipulating these

sweet provincial characters, Laura Ford manages

to reflect back to us the peculiarity of social

hierarchy, unsettling economy of charity and the

fragility of security and success.





Laura Ford works with soft fabrics, materials, found objects and bronze to create ostensibly sweet depictions of fantastical characters, such as animals wearing clothes and little girls from clichéd fairy-tales. Ford overrides any notion of sentimentality by placing her sculptural characters in contentious and sometimes menacing situations, such as homelessness, despondency and fear. Through an acute observation of the human condition Ford is able to create works which possess uncanny undertones and address the unease and violence of socio-political power struggles. She achieves this by blurring the line of the sweet, safe and familiar world of children with the realist and cynical world of adulthood. Her anthropomorphic characters often appear lost in a nightmarish world of reality; as if they have suddenly landed without prior warning of the difficulties of contemporary capitalist existence. Ford is expert at conveying the societal imposition of the problematic passage from innocence to adult experience.

[Chelsea School of Art](#) (1982-83). Ford lives and works in Camden, London.

Select solo and group exhibitions include: Days of Judgment, Kulturzentrum Englische Kirche , Galerie Scheffel, Bad Homburg (2012); The New Art Centre, Roche Court, (2011); Frederik Meijer Gardens & Sculpture Park, Grand Rapids, USA (2007); 'Rag and Bone', Turner Contemporary, Margate (2006); Armour Boys, Royal Scottish Academy, Edinburgh (2005); Venice Biennale for Wales (2004); Wreckers, Beaconsfield (2004); Into My World: Recent British Sculpture, Aldrich Museum of Contemporary Art in Connecticut, USA, London (2003); Headthinkers, Houldsworth Gallery, Cork Street (2002); The Great Indoors, Salamanca Centre of Contemporary Art, Spain (1998); Camden Arts Centre, London (with Jacqui Poncelet). *The Sculpture Show*, The Serpentine and Hayward Galleries (1983).

Her work is represented in many public collections including; Tate, The Victoria and Albert Museum, Government Art Collection, Potteries Museum, National Museums and Gallery of Wales; Museum of Modern Art, University of Iowa; Arts Council of Great Britain; Contemporary Art Society; Unilever plc; Penguin Books; Oldham Art Gallery, The New Art Gallery Walsall, The Glynn Vivian Art Gallery, The Meijer Gardens, Grand Rapids USA and The Gateway Foundation, St. Louis, as well as numerous private collections.

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