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VICTOR PASMORE: GRAPHIC WORKS

The Remba Gallery is pleased to present *Victor Pasmore: Graphic Works*. The exhibition will take place at 462 N. Robertson Boulevard in West Hollywood from June 9 – July 14, 2001. An opening reception will be held on Saturday, June 9 from 6-8 p.m. in conjunction with the West Hollywood Galleries.

Twentieth Century British master, Victor Pasmore, was born in 1908. He studied at Harrow where he was exposed to the traditional British watercolorists, French Impressionism, and most importantly, the work of J.M.W. Turner. After 40 years of experimenting with various styles, Pasmore denied the current trend of the British art world and abstracted his work, resulting in the paintings and prints that came to be known as his signature pieces.

Pasmore's abstract graphic works in the current exhibition, show the artist's concern with the relationship of forms and his ability to balance color, line and mass. In the *Senza Titolo* series, there exists a playful struggle for hierarchy among the elements in the work. The artist uses one dominant color that is contrasted by organic forms composed of hues that would not normally be considered complementary. To add another dimension to the artwork, the artist places delicately constructed black lines that gently curve through the piece often breaking the planar boundaries of what is defined as the normal pictorial space.

In another group of work Pasmore again uses a single color to compose the majority of the image, however this time the color appears to be sprayed out of a can. At first, the image is enigmatic, yet upon deeper inspection one is struck with a sense of intimacy with it. Although the title of the artwork aids in addressing this inquiry, it is more Pasmore's lyrical imagery that provokes this sentiment. For instance, the undulating royal blue mass in *Blue Ocean* swims along the paper mimicking the waves of the ocean, while the canary yellow circles in *Sunrise* ascend like the gaseous rays of the early morning sunlight.

Victor Pasmore aspired to liberate himself from the prevalent traditions of his time and formulate a personal definition of painting. He did not reject any of the styles upon which he came into contact, but juxtaposed these concepts to create a straightforward harmonious whole.