

Wendy Pasmore

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1913 - 2015

6 - 10 November 2018

10am - 7pm

Saturday 10am - 5pm

at

Jenna Burlingham Fine Art
2A George Street, Kingsclere,
Hampshire, RG20 5NQ

13 - 23 November 2018

9.30am - 5.30pm

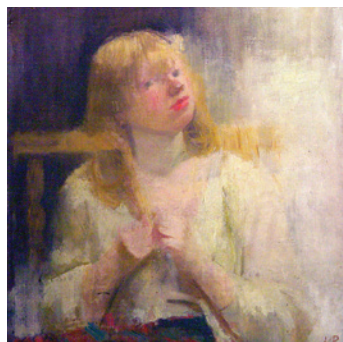
Saturday 10am - 3.30pm

at

Sibyl Colefax & John Fowler
89-91 Pimlico Road,
London, SW1W 8PH

Jenna Burlingham FINE ART

www.jennaburlingham.com



Clockwise from top left: 1. Victor and Wendy, 2. Wendy in the house in Blackheath, 3. *Wendy* by Victor, 4. Wendy 5. Dar Gamri, and 6. Victor and Wendy in Malta.

Wendy Pasmore 1913 - 2015

There are two paintings by Wendy Pasmore in public collections in the UK, one with the Tate and the other the Arts Council. In contrast, Victor, her husband, is far more widely known and very well represented. This imbalance in part reflects the constraints that many women artists faced in post-war Britain. Jenna Burlingham Fine Art hopes, in some way, to review this focus with a retrospective exhibition, in partnership with Sibyl Colefax and John Fowler, of works from the Wendy Pasmore Estate.

Born in Dublin, Wendy (née Blood) and her family moved to England while she was still a child. In 1933, aged eighteen, Wendy convinced her father, an Army officer, to allow her to attend art school at Chelmsford and then move to London in pursuit of her artistic career. It was there that she met, and modelled for, a fellow artist, Victor Pasmore (1908-1998). The two were married in 1940 as Victor's career was beginning to flourish; he had been elected to the London Artist's Association and the London Group in the early '30s, had founded the influential Euston Road School in 1938, and would go on to become a key figure of the European art world in the mid-century.

Wendy and Victor were at the heart of London's art scene. Their first home together was on Chiswick Mall, though they are most associated with the imposing house in Blackheath where they settled in 1948, a property still in the family today. Throughout the 1940s and early '50s Wendy had continued to paint but with Victor's prospering career and two young children to care for, as well as her teaching roles, her own painting became increasingly intermittent.

In 1955, a shift in her career begun when Wendy was elected a Member of the Women's International Art Club, a society that aimed to help women artists by arranging dedicated exhibitions of their work in prominent galleries and counted Sonia Delaunay, Elisabeth Frink, Gwen John and Lee Krasner among its membership. Wendy first exhibited with the London Group the following year and became a Member in 1958. Having held teaching posts at a number of art colleges, including Sunderland and Scarborough, Wendy settled at Leeds, where she worked with Terry Frost and others to establish their Basic Design foundation course that later grew into the Leeds College of Art. With an interest in her work growing in 1963, a retrospective was held for Wendy at the London galleries of Molton and Lords and she was thereafter included in many Summer Exhibitions at the Royal Academy.

Aside from London, the Pasmores had a strong connection to Malta, falling for the country after a visit in 1965. The two acquired a 17th-century farmhouse near Gudja, Dar Gamri, and settled in to island life with a house full of animals. In 2014, the capital city, Valletta, also became home to the Victor Pasmore Gallery, a project that had long been pursued by the Pasmore Foundation, led by Wendy, and the Central Bank of Malta.

Included in this exhibition are twenty paintings and collages from across Wendy's career. The earliest is a still life from 1953, a period when she produced little, though the majority are from the late '50s and early 1960s, after her move to abstraction; these are rhythmic arrangements of organic forms enclosed by ellipses that are painted using a restricted palette of muted tones. Wendy's later works have a more graphic feeling, with looser, calligraphic mark- marking being worked over paper collage.

We hope that this exhibition will go some way towards providing a voice for a quiet, but important, woman artist.



1. *Linear Motif (Oval)*, 1957
oil on canvas
50.5 x 60.5cm



2. *Oval Motif, Maroon, Ochre and Lilac*, 1958
oil on board
42.5 x 56cm



3. *Abstract in Browns*, c 1960
oil on board
54 x 33cm



4. *Triangular Motif, Lilac and Ochre*, 1956
oil on board
47 x 35cm



5. *Untitled (Triangular Composition 2)*, c 1955
oil on board
51 x 38.5cm



6. *Abstract Brown and Indigo 2*, 1961
oil on board
50.5 x 50.5cm



7. *Ovoid with Ochre*, c 1963
oil on board
40 x 50cm



8. *Untitled (Blues and Browns)*, c 1961
oil on board
32.5 x 45cm



9. *Blue Abstract / Now*, 1964
oil on canvas laid on board
62 x 60,5cm



10. *Water Shadows*, c 1998
oil on panel
40 x 40cm



11. *Abstract Blues*, 1959-63
oil on board
47 x 45cm



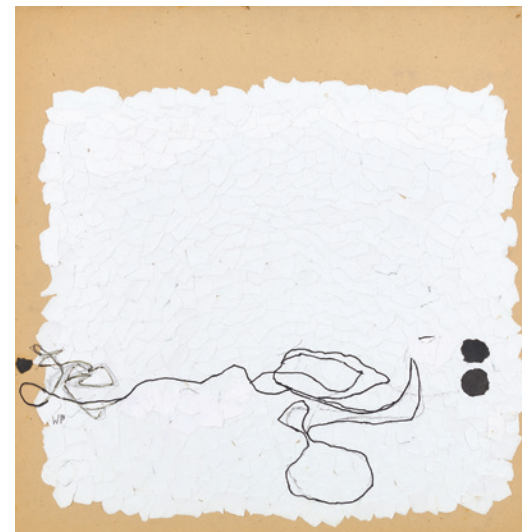
12. *Linear Motif (Brown and Lilac 2)*, 1963
oil on board
51 x 51cm



13. *Transformations (Nine)*, 1970
oil, ink, charcoal and pastel over paper collage on board
81.5 x 94cm



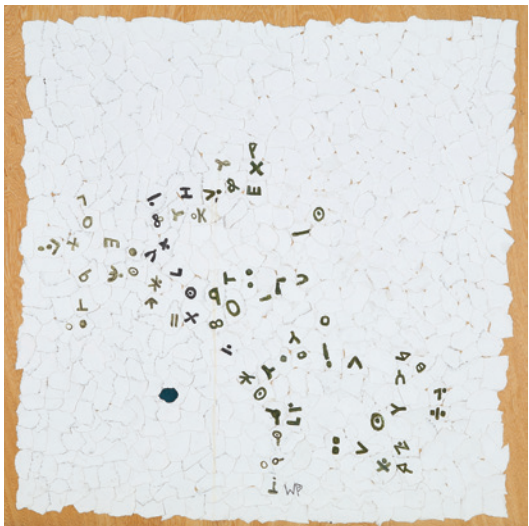
14. *Untitled (Black Collage)*, c 1999
paper collage with pencil on board
61 x 61cm



15. *Untitled (Linear Over Collage)*, c 1996
pen and ink with pencil over paper collage on board
61 x 61cm



16. *Untitled*, 1990
ink and paint on paper
35 x 37cm



17. *Untitled (9)*, 1996
pen and ink over paper
collage on board
71 x 71 cm



18. *The Moon and I*, c 1996
acrylic and pencil over paper
collage on board
76 x 76 cm

