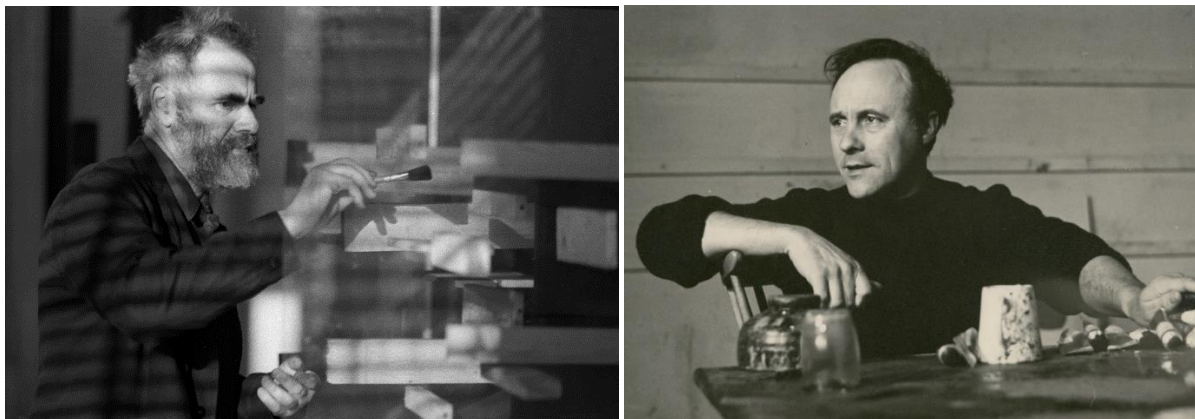


VIII Sao Paulo Biennial Great Britain 1965, *Revisited*.

Victor Pasmore | Patrick Heron

Thursday 7 November 2024 – Friday 31 January 2025



Left: Victor Pasmore in his studio in Blackheath, London, 1965 © Romano Cagnoni, 2024.

Right: Patrick Heron in his studio in St Ives, Cornwall, 1965 © Patrick Heron Trust. All rights reserved, DACS 2024.

Hazlitt Holland-Hibbert and Frankie Rossi Art Projects are delighted to announce an exhibition of work by two of Britain's pioneering abstract artists: Patrick Heron (1920-1999) and Victor Pasmore (1908-1998). The presentation will revisit their seminal joint exhibition at the VIII São Paulo Biennial in 1965, which marked a major moment in both artists' careers and the reception of British abstraction outside of the UK, US and Europe. With no photographic record of the exhibition in Brazil, the reimagining provides the opportunity to encounter the historic show through several important works originally included in the presentation, as well as additional key pieces from the same period.

As two of the most prominent artists working in Britain at the time, Heron and Pasmore were selected by the British Council to represent Britain at South America's biggest art exhibition, which toured venues in Santiago, Lima and Caracas over the following two years. While the two had never exhibited together in a dedicated two-man show before, their work mutually balanced a non-representational, formalist vision with natural artistic intuition. Their approaches countered the highly recognisable Pop Art style which flourished in the 1960s, while their expressive brushwork and asymmetry embodied a distinctly European aesthetic, offering a sharp contrast to the American-style painting that would have dominated the British Council's selection committee's view at the time.

Works like Heron's *Clear Blues in Green and White: August 1962* show his increasing concern with intuitive painterly balance over formal precision, as he avoids rigid lines and strict symmetry to create subtle formal and chromatic harmonies. Meanwhile, the suggestion of organic forms and the gestural brushwork in the work of Pasmore, for example *Brown Development No. 3* (1964), reveal an underlying sensualism in an otherwise rigorously abstract practice.

The work shown by both artists in the Biennial is indicative of how their respective practices would develop from thereon. For example, Heron showed fifteen of his then most recent paintings - dating from 1962 to 1964 - which use colour as the main compositional element. As in *Big Red Horizontal with Ultramarine : 1964*, he was producing vibrant 'colour-shapes' which are loosely mapped out against each other on the canvas. Such works anticipated the ever-more complex forms that would develop in his paintings in the later 1960s and into the '70s, as Heron sought to push the potential of creating space in colour.

For his contribution, Pasmore showed thirty one works across painting and three-dimensional constructions dating from 1957 to 1965. The exhibition was at the pinnacle of his mixed-media approach, with unusual materials - such as spray paint, collage and Perspex - indicative of his unique abstract style. Works like *Abstract in Black, White and Mahogany* (1965-66) witness a return to painting in his constructed reliefs which from then would dominate his practice, enhancing the interplay between clear structural organisation and an emphasis on linear outlines.

Hazlitt Holland-Hibbert and Frankie Rossi Art Projects bring together a selection of works from the original show to create a time capsule into a career-defining moment for both Pasmore and Heron. Through their abstractions that broke geographical boundaries, the exhibition ultimately provides a special insight into two of the most innovative modern British artists in an era where their work was never more in harmony.

The exhibition will be accompanied by a catalogue which will feature two essays by Herbert Read and Alan Bowness from the original Biennial catalogue, as well as a new essay by the Director of the Holburne Museum, Chris Stephens.



Left: Victor Pasmore, *Brown Development No. 3*, 1964. Oil and wood on plastic, 60 x 60 inches © Estate of Victor Pasmore. All rights reserved DACS 2024.

Right: Patrick Heron, *Big Red Horizontal with Ultramarine: 1964, 1964*. Oil on canvas, 60 x 84 inches © Patrick Heron Trust. All rights reserved, DACS 2024.

Notes to Editors

Hazlitt Holland-Hibbert

Hazlitt Holland-Hibbert is among the leading specialists in Modern and Contemporary British art. Based in London, with an office in New York, the gallery focuses solely on British artists with an international reputation, such as Frank Auerbach, Francis Bacon, Pauline Boty, Patrick Caulfield, Lucian Freud, Barbara Hepworth, Patrick Heron, David Hockney, Howard Hodgkin, Leon Kossoff, Henry Moore, Ben Nicholson, Eduardo Paolozzi, Bridget Riley and Richard Smith.

The gallery participates in major international fairs, including Frieze Masters, TEFAF New York and Art Basel. In recent years, the gallery has held exhibitions of the artists Euan Uglow, Frank Auerbach, Howard Hodgkin, Eduardo Paolozzi, Bridget Riley, Peter Lanyon, Barbara Hepworth, David Hockney, Henry Moore, Ben Nicholson, Howard Hodgkin and Gerald Laing.

Frankie Rossi Art Projects

Frankie Rossi Art Projects is a partnership set up together with John Erle Drax and Geoffrey Parton. Established in 2023, they are the sole, worldwide representative of Frank Auerbach.

Exhibition Details

VIII Sao Paolo Biennial Great Britain 1965, Revisited. Victor Pasmore | Patrick Heron.

7 November 2024 – 31 January 2025

Monday – Friday 10am – 6pm

Saturday – 11am – 5pm (closed Bank Holidays)

Credit Line: VIII Sao Paolo Biennial Great Britain 1965, *Revisited*. Victor Pasmore | Patrick Heron is presented at Hazlitt Holland-Hibbert in collaboration with Frankie Rossi Art Projects, 7 November 2024 - 31 January 2025.

Location:

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