

# RICHARD GREEN

PATRICK HERON

Headingley 1920 - 1999 Zennor

Ref: CC 218

*Theme Dissolving - Ice-Green with Scarlet and Purple : June 1969*



Signed, dated and inscribed on the reverse: *PATRICK HERON /  
THEME DISSOLVING - ICE-GREEN / WITH SCARLET  
AND PURPLE : / JUNE 1969*

Gouache: 23 ¼ x 30 ⅝ in / 59.1 x 77.8 cm

Frame size: 30 ¼ x 37 ¾ in / 76.8 x 95.9 cm

In a waxed and coloured asymmetric frame



Artworks are sold subject to our Terms and Conditions of Sale; copies are available upon request

[www.richardgreen.com](http://www.richardgreen.com)

# RICHARD GREEN

*Provenance:*

Comtesse Miranda de Toulouse-Lautrec (1934-2024), Versailles & Roussac, acquired through Waddington Galleries, London in 1970

In December 1969, a few months after painting the present work, Heron wrote an essay for *Studio International*, entitled 'Colour In My Painting: 1969', in which he illuminated his recent practice and recurrent obsession with space and sensation in colour: 'The contemplation of pure colour holds pleasures too numerous to name here; in fact there is an intense elation in allowing awareness of colour to flood the mind.' For Heron, complexity of spatial illusion could be increased by making the linear frontier of two colours meeting 'irregular, freely drawn, intuitively arrived at... The only rule I follow while painting is this: I always allow my hand to surprise me.'<sup>1</sup>

While many of the forms are familiar from earlier in the decade, such as sun-like discs and harbour shapes, Heron's painting at this time is remarkable for its variety of dynamic interaction. *Theme Dissolving - Ice-Green with Scarlet and Purple : June 1969* reveals the unprecedented freedom of the artist's forms in all their sensuous wonder. The shimmering, oceanic ice green flows across the greater part of the paper into coves, creating lagoons like a complex coastal headland seen from above. Brilliant configurations of saturated colour, in vibrant red, orange, purple and dark blue, form from the edges and corners of the work to meet the radiant ground, softly fraying and dissolving at the edges in the most delightful ways, creating new, beautifully visceral forms, like exquisite patterns of lace.

Writing on the significant change of direction in the gouaches, Mel Gooding writes, 'the fluidity of the medium seemed to lead Heron's visual imagination into the contemplation of new pictorial possibilities.'<sup>2</sup>

---

<sup>1</sup> Patrick Heron, 'Colour In My Painting: 1969', *Studio International*, December 1969.

<sup>2</sup> Mel Gooding, *Patrick Heron*, Phaidon, London 1994 (reprinted 2004), p.194.