

RICHARD GREEN

PATRICK HERON

Headingley 1920 - 1999 Zennor

Ref: CE 113

1977-1980



Inscribed with the title on the canvas overlap
Oil on canvas: 40 x 60 in / 101.6 x 152.4 cm
Frame size: 42 ³/₄ x 62 ³/₄ in / 108.6 x 159.4 cm
Floated in an oak shadow box frame



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Provenance:

Katherine Heron and Susanna Heron, 2000
Waddington Galleries, London [B34634];
private collection, acquired from the above, November 2002

Documentary:

South Bank Show: Patrick Heron, LWT production, directed by John Read, originally broadcast on 9th February 1986

This painting will be included in the forthcoming catalogue raisonné of the artist's work currently being prepared by Dr Andrew Wilson and The Patrick Heron Trust.

From the late 1960s into the 1970s, Patrick Heron developed what he described as his 'wobbly hard-edge' paintings, referring to the interaction between colours in which he sought to intensify their visual impact by sharpening the boundaries that separated them. The brilliance of Heron's pure, unmixed colours is therefore a result not only of their juxtaposition, but more specifically their precise, irregular division. The jigsaw-like arrangement of asymmetric colour planes in rich violet, dark blue, Venetian red to bright orange, emerald, scarlet and lemon, sets up a vital interplay of dynamic forms whose inconsistent spatial relations, often at the edges of the canvas, suggest movement and energy. Heron also animates the surface with the paint's application, using small watercolour brushes, giving each area an undulant texture which rewards closer looking. In his monograph on the artist, Mel Gooding explains, 'what is true of all the paintings of this entire period...is the variety and delicacy of the painted surfaces, changing from colour to colour within the paintings, registering in texture the different movements of the wrist, catching light like silk, or reflecting it like mother of pearl, saturated and dense in some areas, luminous and shimmering in others. They invite always a shifting physical relation of spectator to surface, a movement into close quarters, a stepping back, a move to right or left: all rewarded by changes of light and colour, magical transformations and sudden changes of emphasis, and by a constant push and pull of the eyes that registers now this colour as forward of that, now behind it, this disc as now a floating form, now a circular aperture to a brilliance or sonority behind the surface.'¹

¹ Mel Gooding, *Patrick Heron*, Phaidon, London 2004, p.201.