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THE WHITECHAPEL ART GALLERY

# PATRICK HERON



WAG/PUB/21254 (ii)

**The Whitechapel Art Gallery**

High Street, London E1

21 June - 16 July 1972

# PATRICK HERON

**Recent paintings** and selected earlier canvases

## **Acknowledgements**

The Trustees of the Whitechapel Art Gallery would like to thank Mr Alan Bowness for writing the introduction to the catalogue. They are also indebted to Mr Leslie Waddington for his contribution to the making of this catalogue.

Their thanks also to Miss Katharine Bride Heron, Mr and Mrs Alistair McAlpine, Miss Janet Mighell and Mr David Warwick, and again to Mr Bowness, for kindly lending works for the exhibition.

## Introduction

by Alan Bowness

One is told increasingly these days that painting is dead, overtaken by the rapidly developing new media that have proliferated in the twentieth century. But to a historian like myself this is a most improbable notion, for why should an activity that has been practised for millennia suddenly disappear in the 1970s? The fact is that painting remains, as it has always been, a difficult activity; that its tempo fluctuates, and we are passing through a period when the pace is slow. There is nothing particularly disturbing about this. The early twentieth century saw such a rapid development in the expressive language of painting once it had been freed from the task of representation, that it is hardly surprising if the rest of the century is needed to absorb these discoveries.

So I think we are wrong to look for the same kind of artist at work in the later part of the century that we found at the beginning, and perhaps the fact that we are expecting a certain pattern of artistic development can only have a deleterious effect upon the artist himself. If for example we take any of the great makers of modern art – Matisse or Picasso, Mondrian or Duchamp – we can point with exactitude to a brief historical moment when they produced a group of works that revolutionised art. It was a moment when they also established themselves as major artists, superior to their contemporaries, and the equal to great figures in the immediate past. Everything that follows such supreme moments must inevitably appear as a decline, or at best a repetition, a desperate maintaining of the standard set. In the nature of things you cannot do better, and whether one gives up altogether (Duchamp) or makes the practice of painting a compulsive obsession (Picasso) seems not to matter very much.

I have the suspicion that the grand gestures possible fifty and more years ago can't be made today. The revolutions of modern art have been institutionalised, so that we live in a state of permanent revolution where the word has lost its meaning. All the painter can do is to apprise the current situation, and act: which means, he must get on with his painting, however difficult and impossible this may seem. His field of action is likely to be circumscribed, which does not make it any less universal. The possibilities before him are certain to be restricted, which does not make them less worth investigating.

As far as the public is concerned, the painter of the later twentieth century is as likely to slowly impose his personality on his contemporaries as he is to suddenly break-through. That moment of break-through will continue to exist, as it must mark an essential stage in any artist's development. But I expect there to be a growing awareness about the stature of certain artists, a realisation that what may have seemed peripheral, even light-weight, in fact has a relevance and a fundamental seriousness which may surprise us.

It seems possible that this may be happening now in Patrick Heron's case. The evidence lies in the series of paintings made in the last three or four years. There was a fortuitous interruption in Heron's artistic development, when a serious accident in the summer of 1967 made it impossible for him to paint for a time. When he started again, he could work only on a small scale, and during 1968 painted little but gouaches. In retrospect, this was particularly valuable, because it resulted in an intensive period of research into compositional possibilities, and the emergence of certain new shapes and patterns. The rigidity of some of the earlier canvases disappeared before a fluency that was immediately obvious when Heron returned to the larger scale.

And of course the paintings are much bigger than before, partly in reaction against the time when only restricted work was possible. There is an excitement generated which I find very exhilarating, a boldness about the way these large areas are handled. The shapes of the canvases are not so different from what we have been accustomed to in Heron's work, but the scale is new, and this means that formerly congested elements in a composition can now expand and be stretched out across a wider arena. Space itself plays a larger part: in *DARK RED, SCARLET AND VENETIAN; FEBRUARY 1972* for example, everything is piled up on one side. In other pictures, things happen in the corners, or along the edges – busy areas that contrast with the open spaces elsewhere.

Colour remains the dominant interest, but there is less insistence on it than in the past, and clearly now composition, form, even line are equally the concern of the painter. There is no ground in the paintings:

shapes are held suspended across the surface, colours are made to advance and recede in a constantly changing relationship. The meeting place of one coloured area with another has a new importance, and one is now aware that the edges form a line that twists and turns, describing a new kind of shape. Drawing assumes again that crucial rôle it played in Heron's very early work. Altogether there seems to me to be a much greater richness in the new pictures: they have gained in complexity without losing their directness and simplicity. They show a direction in which this kind of art can fruitfully move, at a moment when, as we have seen, there is a tendency to feel that all lines of progress have been tried and found exhausted.

This isn't the time or place for a retrospective of Patrick Heron's work, and the emphasis in the exhibition is firmly placed on the new paintings. But the Whitechapel Gallery is large, and there was room for more than just the most recent work. For several reasons I suggested to the artist that he show a group of paintings done in 1957-58. These have not been seen in London since they were first exhibited (and not all of them were). At that time they met with about as *derisory* a reception as any twentieth-century British artist has had to face. Bands of colour were not in 1957 the pictorial cliché they later became: on the contrary these were paintings of a remarkable originality and beauty as at least a few perceptive artists and critics were able to recognise. But in general the reaction was one of bewilderment, mixed with disappointment, that anyone with Heron's talents and reputation should suddenly move in this particular direction. In fact, it wasn't a sudden move – there had even been a brief proto-abstract period in 1953 – but it did certainly mark a decisive and historical shift from the French orientated earlier work to paintings that consciously reacted to the challenge that the new American painting represented.

At the time one was told that Heron was simply following Rothko. Now if this means that he was exceptionally quick to appreciate Rothko's quality and his importance, it is true, and there are indeed a few pictures which show the absorption of this influence. But the striped paintings of 1957 and the open paintings that immediately succeeded them are not really like Rothko at all, and the American paintings they do now recall are later in date. Speaking as someone who has known them from the time that they were painted, they seem to me to have got better year by year, assuming an authority that comes with age. I am inclined to claim now that Heron's paintings of 1957-58 are a major statement by a major British artist, and they occupy in the context of their time a situation analogous to William Scott's black and white pictures of 1954, or, to go further back into the past, Ben Nicholson's white reliefs of 1936.

It might be thought that this assessment of the striped paintings as Heron's break-through contradicts what was said at the beginning of this short introduction, and the design of the exhibition, setting the new work against a specially chosen group of early pictures, is in fact meant to test the very assumption made there. The artist runs the risk of being told that the new work is a falling-off, exactly as he was told in 1957-58. I don't believe this is true at all, but it seems a risk worth taking, even if only to be proved right long after the event. The two groups of painting must be essentially different in character, coming as they do at quite different stages in the artist's career. Certainly the early pictures do mark the artist's personal break-through, and this has given them a kind of talismanic quality that they will never lose. But I believe that Heron has the temperament and the intelligence to build on what he has achieved, without either rejecting it or diminishing it by repetition. He is exceptionally articulate about painting – as his own notes in this catalogue make very clear – and he understands better than anyone perhaps the social and historical situation in which the modern artist finds himself. (Thus the temptation to play the part of representative, which he does superlatively well, but which I think he should resist.)

An artist today faces a problem of survival; by this I do not mean that he should stretch a thin talent over a lifetime when everything has been said in a few years, but that he must, consciously or unconsciously, evolve an art that has in it the possibilities of fruitful and continuing development. Many of the best painters at work in England today are, like Heron, doing just this. It cannot be easy for them when they are expected to conform to the now outdated early twentieth century pattern of sudden emergence in a blaze of genius, followed by a long period of decline. I hope however that this exhibition will be seen to prove the contrary, and more generous, proposition.

## Notes on my painting : 1953-1972

by Patrick Heron

'... the "explanations" I have just written down have for the most part only just occurred to me – *because* I am having to write something about my painting. Yet the linguistic form one's thoughts take, if one has been requested to *write*, does somehow take on the character of "theories" – as though the ideas expressed ... preceded the paintings they are in fact an attempt to comment on. All I can say to this is that it often takes me weeks or months to come to the point of accepting what I have painted. The only rule I follow while painting is this : I always allow my hand to surprise me (the lines of all the frontiers in my recent paintings are drawn-in in a matter of a few seconds) ; also, I always follow impulse – for instance in the choice of colours ; deliberation is fruitless. But this does not mean that every act connected with the painting of the picture is not deliberate : it is.'

The above paragraph comes from my article, COLOUR IN MY PAINTING : 1969 (Studio International, December 1969). It really is mysterious how one's words written about painting tend to become a substitute, in some people's minds, for the pictorial experience itself. So, if one still talks or writes occasionally about one's paintings it is always in the hope that what one is saying in words will actually release people from the word-bound concepts of language itself, opening up for them instead the purely visual experience of the eye, which words can *evoke* but never *define*. I wish my words about painting to militate against mere verbal consciousness. Too much painting to-day arises out of verbal consciousness : too much painting springs out of and is dictated by a conceptual consciousness which is verbal in origin and utterly unintuitive. If my own paintings were not, for better or worse, hopelessly spontaneous and 'unprogrammed', as the Americans would say, I could possibly talk intelligently about them before they were painted. As it is, whatever I am able to say, it is always a comment made *in retrospect*. 'In painting one proceeds intuitively, never knowing which way things are going to go. Even an account such as the one I have given here is only possible in retrospect', as I said in the article already quoted from.

To begin by going back some way – I organised an exhibition at the Hanover Gallery, in July 1953, to which I gave the name SPACE IN COLOUR. In the catalogue Introduction I wrote :

'In painting, space and form are not actual, as they are in sculpture, but illusory. Painting, indeed, is essentially an art of illusion, and

"pictorial science" is simply that accumulated knowledge which enables the painter to control this illusion ... But the secret of good painting ... lies in its adjustment of an inescapable dualism : on the one hand there is the illusion, indeed the *sensation*, of depth ; and on the other there is the physical reality of the flat picture-surface. Good painting creates an experience which *contains* both. It creates a sensation of voluminous spatial reality which is so intimately bound up with the flatnesses of the design at the surface that it may be said to exist only in terms of such pictorial flatness ... contemplation of the "empty" ... flatnesses in a painting ... yields a twofold experience at one and the same instant : one enjoys the opaque, gritty, scratched, uneven ... pigment as an object, as a fashioned entity, possessing a life of its own ... but, also, one's eye passes through and beyond this painted surface, the separate shapes dovetailed, and finds that illusion of a spatial configuration which ... is a permanently vital feature of pictorial art. The eye *sinks* through the surface ... But now to the second half of my thesis : colour. Colour is the utterly indispensable means for realising the various species of pictorial space ... The imaginative, intuitive re-creation of form ... is only conceivable in terms of a vibrant picture surface. And this vibration is colour. Pictorial space ... is an illusion of depth *behind* the actual canvas. It may also be a projection – of plane or mass – apparently in front of the canvas. But the existence of pictorial space implies the partial obliteration of the canvas's surface from our consciousness. This is the role of colour : to push back or bring forward the required section of the design. The advance or recession of different colours in juxtaposition is a physical property of colour : it is a physical impossibility to paint shapes on a surface, using different colours ... and avoid the illusion of the recession of parts of that surface. Colour is therefore as powerful an agent of spatial expression as drawing. Indeed, one "draws" with flat washes of colour, as often as not, and not with line at all ... Spatial colour is, however, a grammar : the language of space in colour can doubtless be made to express anything ... in the consciousness of man.'

All of which is probably rather obvious now ; pretty basic, in fact. Looking back, though, I still find this SPACE IN COLOUR statement holds up as far as I'm concerned. Meanwhile, it was necessary to declare over and over again that *colour* had become my

most passionate and persistent concern. For instance, writing about my colour stripe paintings, which date from March 1957 (they were apparently the first overtly abstract colour stripe paintings to be made anywhere). I said, in a statement in 'Architecture and Building' magazine, October 1958:

'My main interest, in my painting, has always been in colour, space and light . . . and space in colour is *the subject* of my painting to-day to the exclusion of everything else. But the space must never be *too deep*, or the colour too flat. Each painting has to adjust depth to surface in a new and unique manner.'

Or again, in A NOTE ON MY PAINTING: 1962 (this was written for the catalogue of my exhibition at the Lienhard Gallery in Zurich in January 1963 and was reprinted in 'Art International'):

'For a very long time, now, I have realised that my over-riding interest is *colour*. Colour is both the subject and the means; the form and the content; the image and the meaning, in my painting to-day . . . It is obvious that colour is now the *only* direction in which painting can travel. Painting has still a continent left to explore, in the direction of colour (and in no other direction) . . . It seems obvious to me that we are still only at the beginning of our discovery and enjoyment of the superbly exciting facts of the world of colour. One reels at the colour possibilities now; the varied and contrasting intensities, opacities, transparencies; the seeming density and weight, warmth, coolness, vibrancy; or the superbly inert "dull" colours – such as the marvellously uneventful expanses of the surface of an old green door in the sunlight. Or the terrific zing of a violet vibration . . . a violent violet flower, with five petals, suspended against the receptive furry green of leaves in a greenhouse!

My most recent attempt (I don't apologise for these quotes from myself: it would be silly to re-write passages which still make the points I wish to make) to be explicit about my own practise where colour is concerned was in COLOUR IN MY PAINTING: 1969, from which I quoted at the beginning of these NOTES. There I said that . . . "Because painting is exclusively concerned with *the seen*, as distinct from *the known*, pictorial space and pictorial colour are virtually synonymous. That is to say, for the human eye there is no space without its colour; and no colour that does not create its own space. When you open your eyes, the texture of the entire visual field (which opening them reveals to you) consists of one thing; and that thing is *colour*. Variations in this colour texture (which sight reveals to us) are indications that *form* exists: but colour is there first, in that it is the medium through which form is communicated visually. And so, in manipulating colour, painting is organizing the very stuff of which sight or vision consists."

And again:

'Ten years ago I used to feel that I was not "designing" a canvas so much as allowing varied quantities of colour to come to terms with each other. The soft-edged colour-areas existed not so much in their own right, as formal shapes; instead, they came into being (or so it seemed) in order to *accommodate* colour as such: I had the feeling that "colour determines the actual shapes, or areas, which balance one another . . . in my painting". Since 1962, however, the defining frontiers which divide one area of colour from the next in my canvases have become increasingly sharp and precise, until to-day they are very tightly drawn indeed. Still, the interest which had progressively compelled me . . . to sharpen these frontiers was not, at the time . . . a *conscious* interest in design or format or form or in any sense in the *shapes* which my areas assumed; it was simply an obsession with the interaction of colours, one upon another. 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 – and this was clear to me years before Huxley made mescaline famous; personally I am not in the least interested in what is now loosely known as psychedelic colour – the sensational and hallucinatory nature of which couldn't be more opposed to the calm actuality of the colour I value in painting. I dislike intensely the filmy, essentially unsubstantial, transparent, veil-like revolving vapours of "colour" now universally associated with "the psychedelic". The sensation of space I value is one generated by plain opaque surfaces placed at a measurable distance before my face; thus, the contemplation of colour I refer to is something which heightens my accurate awareness of my own physical position in relation to such surfaces, and to my actual physical environment.'

Becoming more specific, in terms of my painting itself, I went on:

'Early in 1957, when painting my first horizontal and vertical colour-stripe paintings, the reason why the stripes sufficed, as the formal vehicle of the colour, was precisely that they were so very uncomplicated *as shapes*. I realised that the emptier the general format was, the more exclusive the concentration upon the experience of colour itself. With stripes one was free to deal *only* with the interaction between varying *quantities* of varied colours, measured as expanses or areas. One was unconsciously resisting, perhaps, being side-tracked at that stage by the more complex interactions which are set up along the frontiers of colour-areas when those frontiers are themselves more complex in character than the relatively straight lines which separated the bands or stripes in my 1957 stripe paintings . . .'

'All sensation of colour is relative. I mean by this that it is not until there is more than one colour in the visual field that we can be fully aware of either or any of the colours involved. If I stand only eighteen inches away from a fifteen-foot canvas that is uniformly covered in a



single shade of red, say, my vision being entirely monopolised by red I shall cease within a matter of seconds to be *fully conscious* of that red: the redness of that red will not be restored until a fragment of *another* colour is allowed to intrude, setting up a reaction. It is in this interaction between differing colours that our full awareness of any of them lies. So the meeting-lines between areas of colour are utterly crucial to our apprehension of the actual hue of those areas: the linear character of these frontiers cannot avoid changing our sensation of the colour of those areas. Hence a jagged line separating two reds will make them cooler or hotter, pinker or more orange, than a smoothly looping or rippling line. *The line changes the colour of the colours on either side of it.* This being so, it follows that it is the *linear* character that I give to the frontiers between colour-areas that finally determines the apparent colour of my colours. This must be the reason why I have found myself increasingly indulging, since about 1962, in ever sharper and more complex linear frontiers between my colour-areas – because I had already raised those colours to an undiluted maximum chromatic intensity by that date: yet despite this fact – that by 1962 my colours were as bright and strong in themselves as it was physically possible to make them – my works since then have appeared to get steadily more brilliant in hue yet again. And this is attributable, firstly, to the increased sharpness of the frontiers . . . and, secondly, to their *linear* nature: to their “drawing” in fact. And that drawing is spontaneous and unplanned. Perhaps I am the first “wobbly hard-edge” painter? Complexity of the spatial illusion generated along the frontier where two colours meet is also enormously increased if the linear character of those frontiers is irregular, freely drawn, intuitively arrived at. I have always been intrigued by observing the way in which first the colour on one side and then the colour on the other side of a common, but irregularly drawn frontier dividing them, seems to come in front. As your eye moves along such a frontier the spatial positions of the colour-areas alternate – according, however, to the nature of the loops in that frontier, rather than to any change in the colours – since these do not change.

To come finally to another aspect – in TWO CULTURES (“Studio International”, December 1970) I wrote:

‘I have myself always believed – through a decade of spray-guns and rollers and other methods of applying paint so that it was clinically impersonal, literally dead flat in quality – in the hand-stroked, hand-scribbled, hand-scrubbed application of paint: putting paint on a flat surface with a brush is just about the greatest possible pleasure I know. But no two artists can overlap in their nervous brush-writing. Further, hand-done paintwork – meaning the covering of areas, large and small, in paintings – is an infinitely powerful and subtle means for giving a colour-area its precise spatial function: you can manipulate

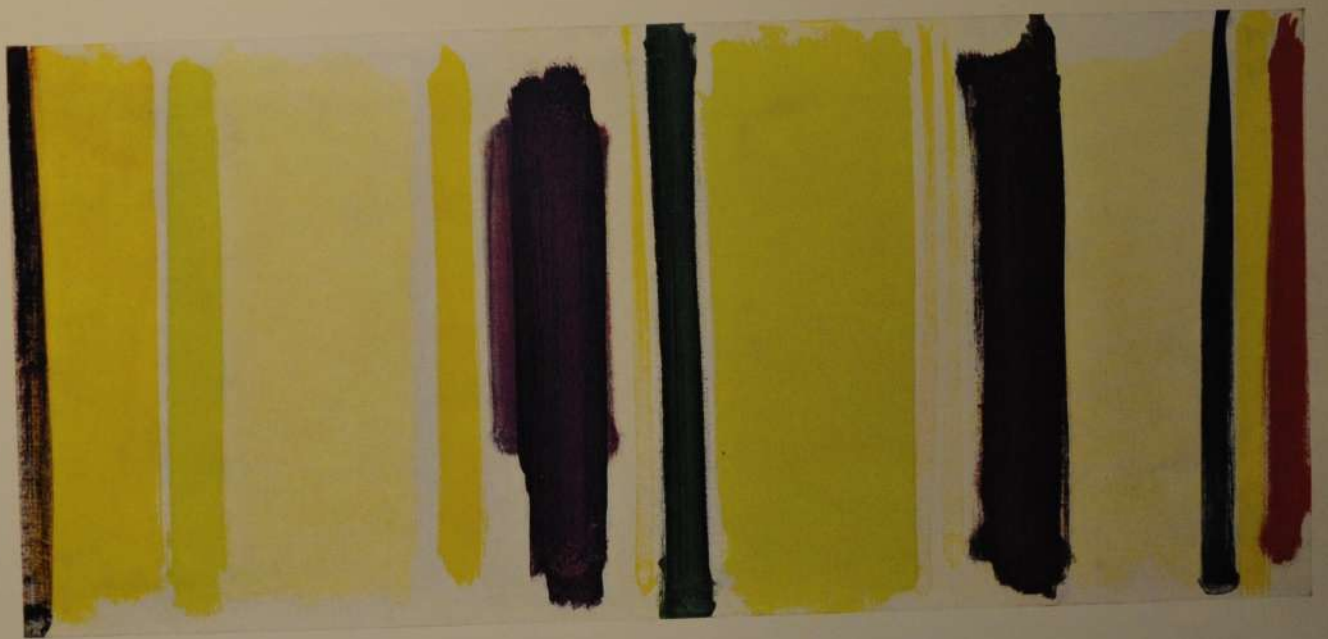
space in dozens of different ways by the varied ways in which you paint-out an identical area-shape with an identical colour-mixture. The mere *brush-work* of an area endows it with differing kinds of space-creating power. You can weave it thick and tight, dense and opaque, in mutually self-obliterating heavy loops, for instance, which force the plastic plane which we sense in the skin of colour *back on to* the canvas – back right through it perhaps. Or the pigment can be semi-transparent, more lightly and rapidly applied, full of nervous flicking movements which seem to pick up the colour-area as if it were a blanket and hold it (illusionistically of course) a fraction of an inch in front of the actual surface of the canvas. The actual scribble of the application can be infinitely varied; and can have (*must have*) a thousand differing effects, laterally, as a formal force influencing the *apparent* shape of all adjacent area-shapes in the painting. There is the incredible pull or push one can exert upon a flat area-shape by the way one’s brush – yes, *brush* – churns a uniform colour-mixture in an adjacent area. Again, one may find one has induced a sort of life or vibration, in itself pretty unanalysable, in an apparently flatly painted, apparently uniformly smooth paint-area by a paint application which vanishes when dry, except that the brush-scribbles remain semi-visible in relief only . . . my fifteen-foot canvases, involving sixty or more square feet of a single colour, were painted (in oil paint) from end to end with small Japanese water-colour brushes. But one doesn’t hand-paint for the sake of the “hand-done”; one merely knows that surfaces worked in this way can – in fact they must – register a different nuance of spatial evocation and movement in every single square millimetre . . .’

## Catalogue

Oil paintings on canvas

Note - Not all the paintings listed will necessarily be hung.  
Eight gouaches are also exhibited in the small gallery.

- 1 BLACK AND WHITE VERTICAL ONE: MARCH 1956**  
72 x 36in, 183 x 91cm  
Exhibited: Redfern, June 1956
- 2 SCARLET VERTICALS: MARCH 1957**  
40 x 50in, 102 x 120cm  
Exhibited: Redfern *Metavisual*, April 1957; Galerie Creuze, Paris,  
October 1957
- 3 RED HORIZON: MARCH 1957**  
72 x 36in, 183 x 91cm  
Exhibited: Redfern *Metavisual*, April 1957; Premio Lissone, Milan 1957
- 4 BLUE HORIZON: MARCH 1957**  
72 x 36in, 183 x 91cm  
Exhibited: Redfern *Metavisual*, April 1957; Galerie Creuze, Paris,  
October 1957
- 5 HORIZONTALS: MARCH 1957**  
48 x 22in, 122 x 56cm  
Exhibited: Redfern *Metavisual*, April 1957  
Collection: Alan Bowness
- 6 VERTICAL LIGHT: MARCH 1957**  
22 x 48in, 56 x 122cm  
Exhibited: Redfern, February 1958  
Formerly collection: Barbara Neil
- 7 VERTICAL BANDS: MARCH 1957**  
30 x 48in, 76 x 122cm  
Exhibited: Redfern, February 1958  
Collection: Richard Warwick
- 8 RED GROUND: MAY 1957**  
72 x 36in, 183 x 91cm  
Exhibited: Redfern, February 1958
- 9 INCANDESCENT SKIES (YELLOW AND ROSE):  
DECEMBER 1957**  
72 x 36in, 183 x 91cm  
Exhibited: Redfern, February 1958
- 10 RED LAYERS WITH BLUE AND YELLOW: DECEMBER 1957**  
72 x 36in, 183 x 91cm  
Exhibited: Redfern, February 1958
- 11 HORIZONTAL STRIPE PAINTING: NOVEMBER 1957 -  
JANUARY 1958**  
110 x 60in, 279 x 152cm  
Commissioned by the late E.C. Gregory for London offices of  
Percy Lund Humphries and installed in February 1958  
Exhibited: Tate Gallery, 1970
- 12 CADMIUM SCARLET: JANUARY 1958**  
72 x 42in, 183 x 107cm  
Exhibited: Redfern, February 1958



VERTICAL LIGHT: MARCH 1957

RED GROUND - MAY 1957



INCANDESCENT SKIES (YELLOW AND ROSE) - DECEMBER 1957





RED LAYERS WITH BLUE AND YELLOW, DECEMBER 1957

HORIZONTAL STRIPE PAINTING  
NOVEMBER 1957 - JANUARY 1958



LUX ETERNA - MAY-JUNE 1958

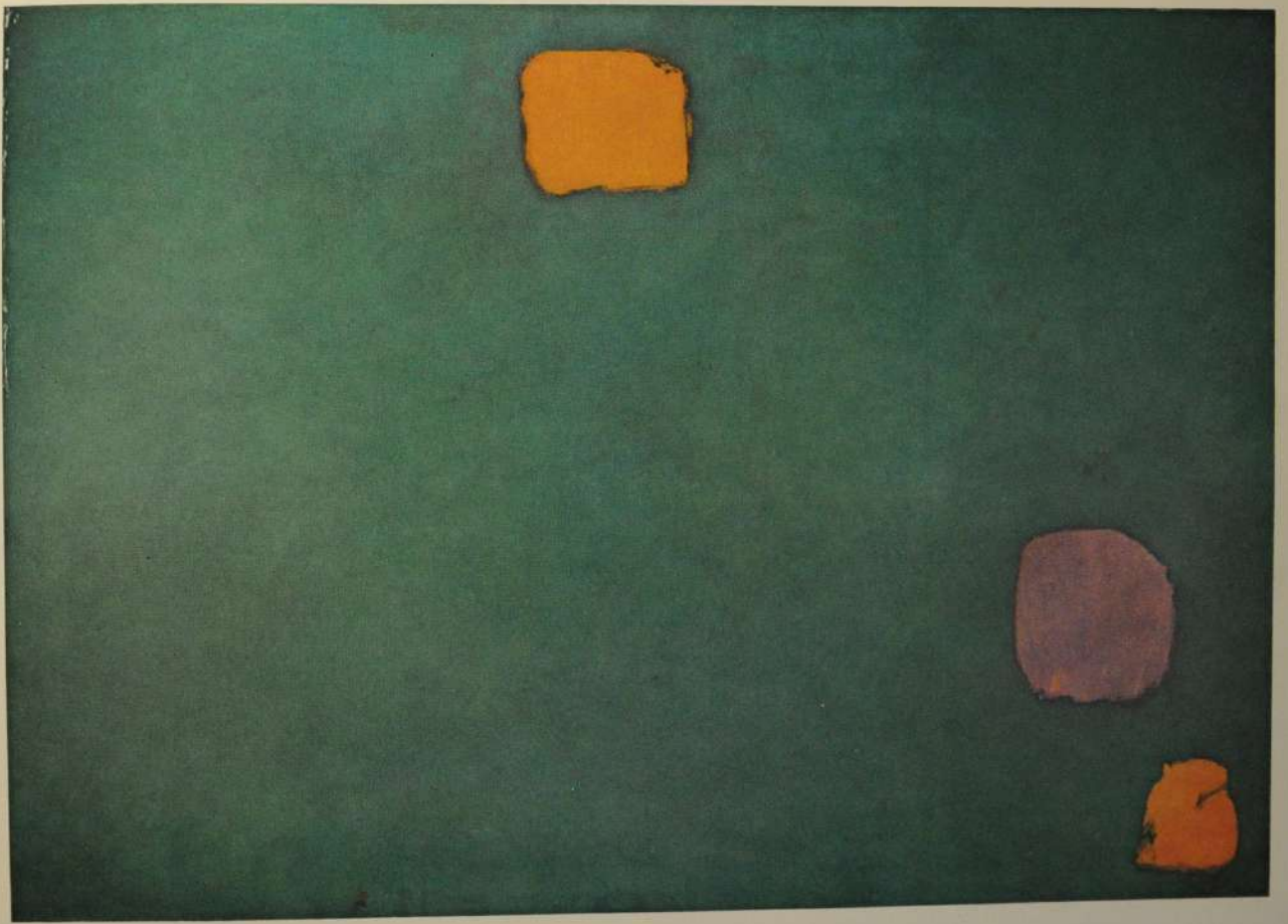


BROWN GROUND WITH SOFT RED AND GREEN : AUGUST 1958 - JULY 1959





BIG GREEN WITH REDS AND VIOLET DECEMBER 1962



YELLOWS AND REDS WITH VIOLET EDGE - APRIL 1965



DARK PURPLE AND CERULEUM - MAY 1965



ORANGE IN DEEP CADMIUM WITH VENETIAN: 1969



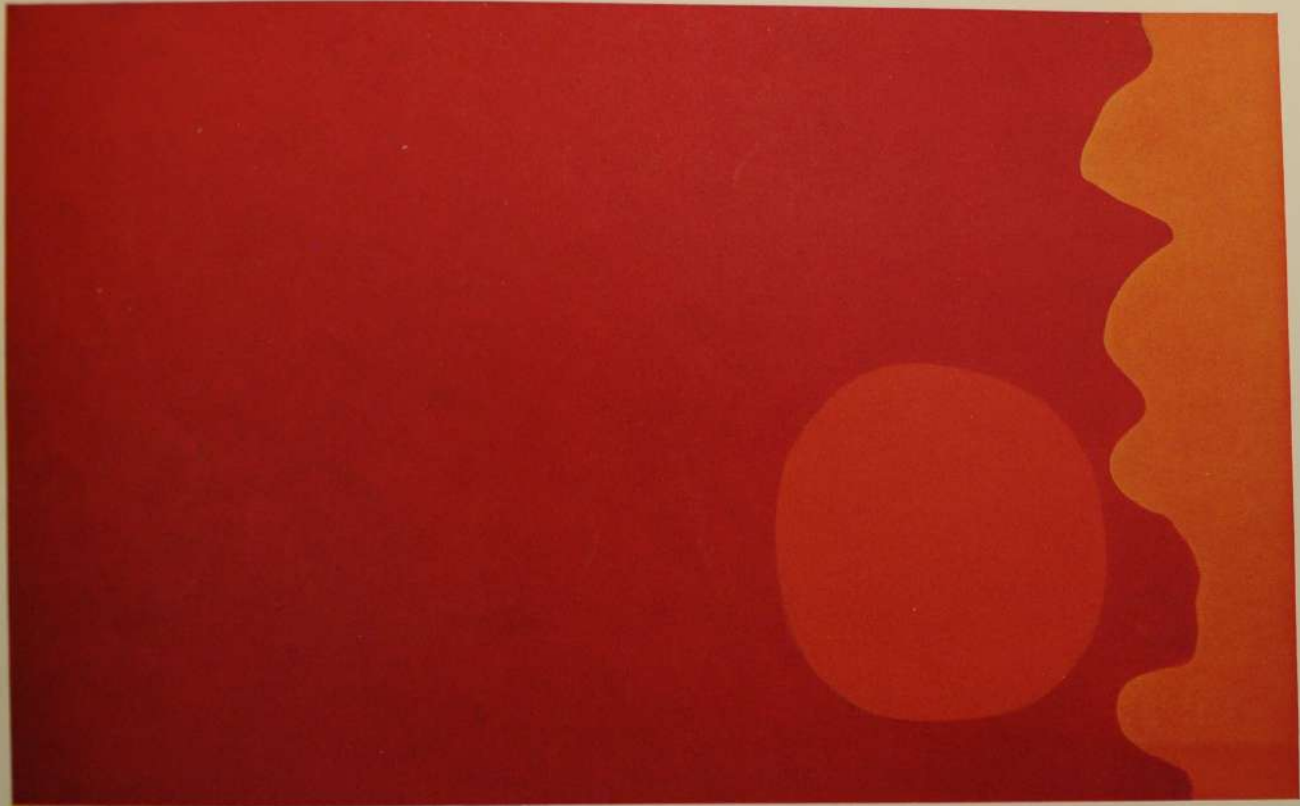
CADMIUM WITH VIOLET, SCARLET, EMERALD, LEMON AND VENETIAN : 1969



DARK RED WITH VENETIAN, VIOLET AND TWO SCARLETS : 1969



SCARLET IN RED WITH ORANGE: 1963



SQUARE RED WITH SCARLET, EMERALD AND ORANGE: 1969

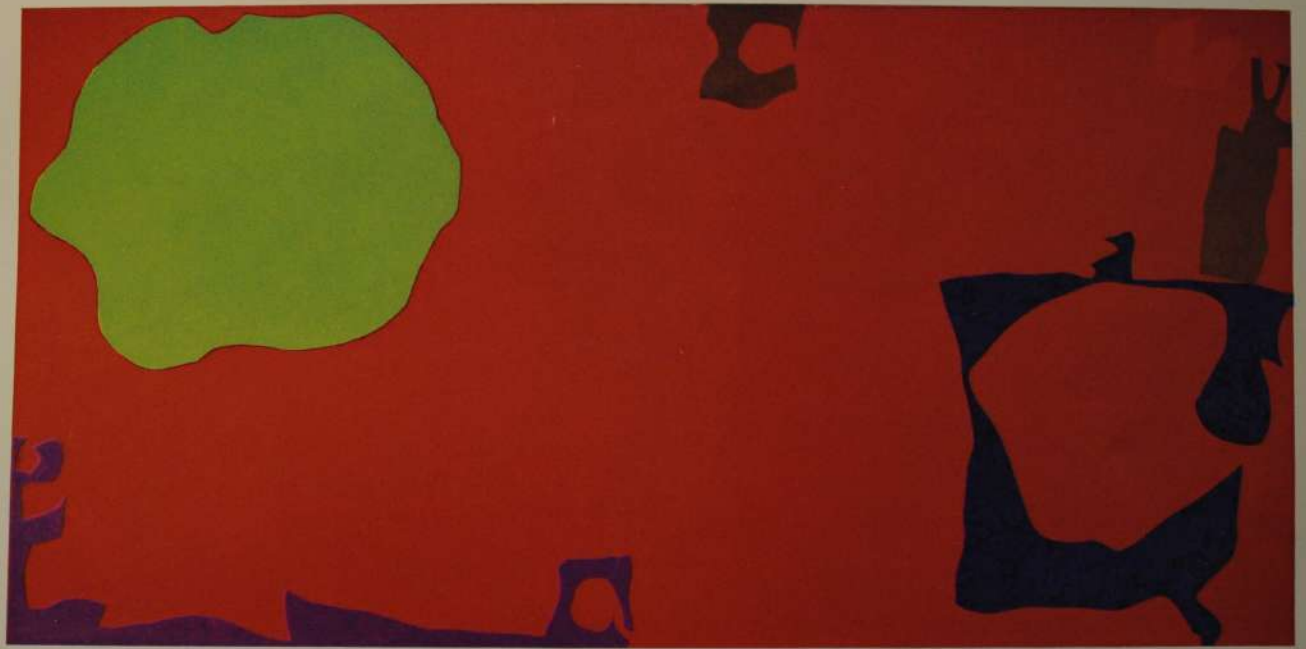


HUMBOLDT VERTICAL ONE - EMERALD IN REDS - FEBRUARY 1970



DARK RED, SCARLET AND VENETIAN : FEBRUARY 1972





EMERALD IN DARK RED WITH VIOLET AND BLUE: FEBRUARY 1972



- 13 LUX ETERNA : MAY-JUNE 1958**  
72 x 36in, 183 x 91cm  
Exhibited : Tate Gallery, CAS, July 1958
- 14 VERTICAL BANDS : 1958 - 1959**  
22 x 48in, 56 x 122cm  
Collection : Janet Mighell
- 15 BROWN GROUND WITH SOFT RED AND GREEN :  
AUGUST 1958 - JULY 1959**  
60 x 84in, 152 x 214cm  
Exhibited : Bertha Schaefer, New York, April 1960
- 16 RED IN RED : SEPTEMBER 1961**  
48 x 30in, 122 x 76cm  
Exhibited : Waddington 1961; Leinhard, Zürich, 1963
- 17 BIG GREEN WITH REDS AND VIOLET : DECEMBER 1962**  
60 x 84in, 152 x 214cm  
Exhibited : Waddington, March 1963; National Gallery of Art,  
Washington DC, November 1970
- 18 TWO VERMILIONS, ORANGE AND RED : SEPTEMBER 1964**  
60 x 84in, 152 x 214cm  
Exhibited : VIII Bienal de São Paulo, Brazil, 1965
- 19 YELLOWS AND REDS WITH VIOLET EDGE : APRIL 1965**  
60 x 66in, 152 x 167cm  
Exhibited : Bertha Schaefer, New York, October 1965  
Collection : Katharine Bride Heron
- 20 DARK PURPLE AND CERULEUM : MAY 1965**  
60 x 84in, 152 x 214cm  
Exhibited : Bertha Schaefer, New York, October 1965
- 21 TWO YELLOWS AND WHITE : JULY 1966**  
48 x 60in, 122 x 152cm
- 22 FOUR REDS WITH WHITE : APRIL 1968**  
60 x 72in, 152 x 183cm
- 23 ORANGE IN DEEP CADMIUM WITH VENETIAN : 1969**  
82 x 132in, 208 x 335cm  
Exhibited : Waddington, January 1970; National Gallery of Art,  
Washington DC, November 1970  
Collection : Mr and Mrs Alistair McAlpine
- 24 EMERALD AND SCARLET WITH LEMON AND DEEP RED :  
1969**  
78 x 108in, 198 x 274cm
- 25 CADMIUM WITH VIOLET, SCARLET, EMERALD, LEMON  
AND VENETIAN : 1969**  
78 x 156in, 198 x 396cm  
Exhibited : Waddington, January 1970  
Collection : Mr and Mrs Alistair McAlpine
- 26 DARK RED WITH VENETIAN, VIOLET AND TWO  
SCARLETS : 1969**  
78 x 156in, 198 x 396cm  
Exhibited : Waddington, January 1970  
Collection : Mr and Mrs Alistair McAlpine
- 27 SCARLET IN RED WITH ORANGE : 1969**  
82 x 132in, 208 x 335cm  
Exhibited : Waddington, January 1970
- 28 SQUARE RED WITH SCARLET, EMERALD AND ORANGE :  
1969**  
60 x 60in, 152 x 152cm
- 29 RUMBOLD VERTICAL ONE : EMERALD IN REDS :  
FEBRUARY 1970**  
84 x 48in, 214 x 122cm
- 30 RUMBOLD VERTICAL FOUR : GREEN IN GREEN WITH  
BLUE AND RED : SEPTEMBER 1970**  
84 x 48in, 214 x 122cm
- 31 BIG RUMBOLD RED : DECEMBER 1970**  
78½ x 108½in, 199 x 275cm  
Collection : Mr and Mrs Alistair McAlpine
- 32 BIG RUMBOLD ORANGE : DECEMBER 1970**  
78½ x 108½in, 199 x 275cm
- 33 DARK RED, SCARLET AND VENETIAN : FEBRUARY 1972**  
78 x 108in, 198 x 274cm
- 34 EMERALD IN DARK RED WITH VIOLET AND BLUE :  
FEBRUARY 1972**  
78 x 156in, 198 x 396cm
- 35 COMPLICATED GREEN AND VIOLET : MARCH 1972**  
72 x 120in, 183 x 305cm
- 36 BLUE SQUARE WITH REDS, ORANGE, PURPLE AND  
GREEN : APRIL 1972**  
60 x 60in, 152 x 152cm
- 37 BIG COBALT VIOLET : MAY 1972**  
82 x 180in, 208 x 457cm

## Biographical notes

1920: Born at Leeds  
1925-30: Lived at St Ives, Cornwall  
1937-39: Studied part-time at the Slade School  
1945-47: Eight articles published in *New English Weekly*. Commissioned to give a series of talks on contemporary painting on BBC Third Programme  
1947-50: Art critic to the *New Statesman and Nation*  
1953-56: Taught painting at the Central School of Arts and Crafts, London  
1965: Published a volume of art criticism: *THE CHANGING FORMS OF ART* (Routledge and Kegan Paul, London; Noonday Press, New York)  
1956: Moved to Eagles Nest, Zennor, four miles west of St Ives, on the north coast of Cornwall  
1965-58: London correspondent to *Arts* (New York); resigned in 1958 and stopped writing  
1965: Awarded Silver Medal at VIII Bienal de São Paulo, Brazil. Lectured in São Paulo, Rio de Janeiro and Brasília  
1966: Published *THE ASCENDANCY OF LONDON IN THE SIXTIES* in *Studio International*, December  
1967: Visited Australia, lecturing in Perth and Sydney. Visited Mexico City  
1968: Published *A KIND OF CULTURAL IMPERIALISM?* in *Studio International*, February  
1969: Published *COLOUR IN MY PAINTING*: 1969 in *Studio International*, December  
1970: Published *TWO CULTURES* in *Studio International*, December  
1971: Published *MURDER OF THE ART SCHOOLS* in *The Guardian*, 12 October

## One-man exhibitions

1947: Redfern Gallery, London  
1947: Downing's Bookshop, St. Ives, Cornwall  
1948: Redfern Gallery, London  
1950: Redfern Gallery, London  
1950: Bristol City Art Gallery – a five-man exhibition  
1951: Redfern Gallery, London  
1952: Wakefield City Art Gallery: A Retrospective Exhibition of 73 paintings opened by Sir Herbert Read; also shown at Leeds University; Halifax Museum; Scarborough; Ferens Art Gallery, Hull; and the Midland Group Gallery, Nottingham  
1953: São Paulo 2nd Bienal, Brazil; showed 12 paintings  
1953: Lady Margaret Hall, Oxford  
1954: Redfern Gallery, London  
1955: Simon Quinn Gallery, Huddersfield  
1956: Redfern Gallery, London  
1958: Redfern Gallery, London  
1959: Waddington Galleries, London; 'Four English Middle Generation Painters' – with Frost, Hilton, Wynter  
1960: Bertha Schaefer Gallery, New York  
1960: Waddington Galleries, London  
1962: Bertha Schaefer Gallery, New York  
1962: Grinnell College, Grinnell, Iowa  
1963: Galerie Charles Lienhard, Zurich  
1963: Waddington Galleries, London  
1964: Waddington Galleries, London  
1965: Waddington Galleries, London; 'Four English Middle Generation Painters' – with Frost, Hilton, Wynter  
1965: With Wynter at Hume Tower, Edinburgh  
1965: Bertha Schaefer Gallery, New York  
1965: São Paulo Bienal VIII, Brazil (together with Victor Pasmore, represented Great Britain; this exhibition between December, 1965 and May, 1967 was touring – visiting Rio de Janeiro, Buenos Aires, Santiago, Lima and Caracas)  
1967: Dawson Gallery, Dublin  
1967: Waddington Galleries, London  
1967: Richard Demarco Gallery, Edinburgh; a retrospective exhibition of 84 paintings  
1967: Kunstnerens Hus, Oslo; a retrospective exhibition of 30 paintings  
1968: Museum of Modern Art, Oxford; a retrospective exhibition of 50 works from 1957-1968  
1968: Bear Lane Gallery, Oxford; gouaches and prints  
1968: Waddington Galleries, London; new gouaches  
1970: Waddington Galleries, London, January; new large canvases  
1970: Waddington Galleries, London, July; screen prints  
1970: Waddington Fine Arts, Montreal; paintings and gouaches  
1970: Rudy Komon Gallery, Sydney; Crossley Gallery, Melbourne; Mazelow Gallery, Toronto

## Mixed exhibitions

1949: *Salon de Mai*, Paris  
1950: *Aspects of British Art*, Institute of Contemporary Arts, London  
1951: *Sixty Paintings for '51*, Arts Council, London (Festival of Britain)  
1951-52: Three British Council Exhibitions: Western USA; Canada; and Sweden  
1953: *Space in Colour*, Hanover Gallery, London, exhibition devised, named and selected by Patrick Heron; *British Watercolours and Drawings of the XXth Century*, a British Council exhibition at the Brooklyn Museum, New York  
1954: *British Painting and Sculpture, 1954*, Whitechapel Art Gallery, London  
1954-55: *British Art 1900-1950*, a British Council exhibition in Copenhagen and Oslo (see catalogue frontispiece)  
1955: *International Exhibition of Painting*, Valencia, Venezuela  
1955-56: *Six British Painters from Cornwall*, a Canadian touring exhibition to Montreal, Vancouver, Hamilton, Toronto, Winnipeg, etc  
1956: Sir Herbert Read's 'Critic's Choice', Arthur Tooth and Son, London  
1956: *Statements*, Institute of Contemporary Arts, London  
1956: *Recent Abstract Painting*, Whitworth Art Gallery, Manchester  
1957: *Peinture Anglaise Contemporaine*, touring exhibition to Musée des Beaux Arts, Liège, Galerie Perron, Geneva; and Brussels  
1957: *La Peinture Britannique Contemporaine*; exhibition organised by Eric Newton for British Section of AICA at Salle Balzac, Paris  
1957: *Dimensions—British Abstract Art 1948-57*, organised by Lawrence Alloway at the O'Hana Gallery, London  
1957: Premio Lissone, Milan  
1957: *Metavisual, Tachist, Abstract*, exhibition at the Redfern Gallery, London  
1958: *Abstract Impressionism*, Arts Council Exhibition at Nottingham and London organised by Lawrence Alloway  
1958: *British Guggenheim Award Paintings*, Whitechapel Art Gallery, London  
1958: *The Religious Theme*, Tate Gallery—Contemporary Art Society  
1958: *British Abstract Painting*, Auckland City Art Gallery, New Zealand  
1959: John Moores' Liverpool Exhibition II: (Main Prize)  
1959: *Eleven British Painters*, group show of painters from Cornwall at Jefferson Place Gallery, Washington DC  
1959: Tunisia: a British Council exhibition

1960: *British Guggenheim Award Paintings*, RWS Gallery, London  
1961: *13 Brittiska Konstnärer*, Stockholm  
1961: *Carnegie International*, Pittsburgh  
1961: University of Nebraska Annual  
1961: *Watercolour International*, Brooklyn Museum, New York  
1962: *Arte Britanica na Seculo XX*, a British Council exhibition in Lisbon, Oporto, Coimbra  
1962: *Six Painters*, Waddington Galleries, London  
1962: *Contemporary British Gouaches*, a British Council exhibition in Europe  
1962-63: *British Art To-day*, San Francisco Museum of Art, Dallas Museum for Contemporary Arts, Santa Barbara Museum of Art  
1963: *British Painting in the Sixties*, Tate Gallery—Contemporary Art Society  
1963-64: *Contemporary British Painting*, British Council exhibition touring Canada, also shown at the Louisiana Gallery, Copenhagen  
1964: *Painting and Sculpture of a Decade: 54-64*, Calouste Gulbenkian Foundation, Tate Gallery  
1967: *Recent British Painting*, Peter Stuyvesant Foundation, Tate Gallery (touring S. Africa and Australia)  
1970: *British Painting and Sculpture 1960-1970*, at the National Gallery of Art, Washington DC, exhibition organised by the Tate Gallery and the British Council

## Paintings in public collections

Tate Gallery, London  
British Council, London  
Arts Council of Great Britain, London  
Victoria and Albert Museum, London  
Peter Stuyvesant Foundation, London  
Calouste Gulbenkian Foundation, London  
British Museum, London  
National Portrait Gallery, London  
Contemporary Art Society, London  
Broadcasting House (BBC), London  
Shell Mex Ltd., London  
Aberdeen Art Gallery  
Cecil Higgins Art Gallery, Bedford  
Bristol City Art Gallery  
Bishop Otter College, Chichester  
National Museum of Wales, Cardiff  
Townar Art Gallery, Eastbourne  
Exeter Art Gallery  
Cornwall House, Exeter University  
Abbot Hall Art Gallery, Kendal  
Leeds City Art Gallery  
Leicester County Council Education Committee  
Rutherford Collection, City Art Gallery, Manchester  
Hatton Art Gallery, Newcastle University  
C.E.M.A. Northern Ireland  
Norwich Art Gallery  
Merton College, Oxford  
Pembroke College, Oxford  
New College, Oxford  
St John's College, Oxford  
Lady Margaret Hall, Oxford  
Nuffield College, Oxford  
Oldham Art Gallery  
Plymouth City Art Gallery  
Southampton Art Gallery  
University of Stirling  
Wakefield City Art Gallery  
University of Warwick  
Brooklyn Museum, New York  
Smith College Museum of Art, Northampton, Mass.  
Toledo Museum of Art, Ohio  
Albright-Knox Art Gallery, Buffalo, NY  
University of Michigan Museum of Art, Ann Arbor  
Toronto Art Gallery  
London Art Gallery, London, Ontario  
Montreal Museum of Fine Art  
Musée d'Art Contemporain, Montreal  
Vancouver Art Gallery  
National Gallery of W. Australia, Perth  
Power Collection, Sydney  
Boymans Museum, Rotterdam

## Selected publications

in which work is reproduced

- 1950: *Contemporary British Art* (Penguin) by Sir Herbert Read
- 1952: Catalogue (4 plates in colour) for Patrick Heron Retrospective Exhibition at Wakefield City Art Gallery: 'Introduction' by Basil Taylor
- 1961: *Quadrum II*; (A.D.A.C. Brussels): Patrick Heron (3 illustrations) by J.P. Hodin
- 1963: Catalogue to Patrick Heron exhibition at Galerie Charles Leinhard, Zurich, in January 1963. Contents: an Introduction by J.P. Hodin; A NOTE ON MY PAINTING: 1962 by Patrick Heron; and 7 illustrations
- 1965: Catalogue to Victor Pasmore — Patrick Heron exhibition at VIII Bienal de São Paulo: Heron section contains introduction by Alan Bowness, 3 colour reproductions and 2 in black and white (British Council publication)
- 1965: *Private View* (Nelson): Bryan Robertson, John Russell, Lord Snowdon: 5 plates in colour
- 1967: *Patrick Heron: the development of a painter* by Ronald Alley, with 6 colour-plates and 12 in black and white. *Studio International* July/August
- 1967: Catalogue to Patrick Heron Retrospective Exhibition at the Richard Demarco Gallery, Edinburgh: Introduction by Robert Hughes: 9 colour reproductions and 24 in black and white
- 1968: *On Patrick Heron's Striped Paintings* by Alan Bowness in catalogue of Patrick Heron Retrospective Exhibition at Museum of Modern Art, Oxford, May (3 plates in colour)
- 1970: *EM46: Patrick Heron Retrospective* by Edward Meneeley and Christopher de Marigny. Published by ESM Documentations, New York, consisting of 87 colour-transparencies of works by the painter (35 mm) and text
- 1970: Catalogue for British Painting and Sculpture 1960-70: an exhibition organised by the Tate Gallery and the British Council at the National Gallery of Art, Washington, DC: four plates in black and white

## Selected reviews

Hugh Gordon Porteus: *New English Weekly*, 23 October 1947

David Sylvester: *Patrick Heron*, *Art News and Review*, 6 May 1950

Sir Philip Hendy: *Britain Today* (British Council), February 1952

Sir Herbert Read: Speech to open Patrick Heron Retrospective Exhibition, Wakefield City Art Gallery, 5 April 1952

Unsigned: Review of *Space in Colour* exhibition selected by Patrick Heron, *The Times*, 20 July 1953

Eric Newton: *Space in Colour — Mr Heron's Anthology* *Manchester Guardian*, 11 July 1953

Colin MacInnes: *Patrick Heron Exhibition at the Redfern Gallery*, BBC *The Critics*, May 1954

Alan Bowness: *Form and Content*, *The Observer*, 11 September 1955

Raymond Mortimer: *Art Critics in a Fix and a Painter on Some Modern Masters*, *Sunday Times*, 18 September 1955

Basil Taylor: *The Painter as Critic*, BBC Third Programme, 14 September 1955

Unsigned: *Painter as Critic*, *Times Literary Supplement*, 6 July 1958

Unsigned: *Two Reception Rooms* (mural panel illustrated and a note by the artist included), *Architecture and Building*, October 1958

Unsigned: *The Spectrum on Canvas: Mr Patrick Heron's New Paintings*, *The Times*, 28 February 1958

John Russell: *Heron Aloft*, *Sunday Times*, 13 December 1959

Unsigned: *Preoccupation with Colour Mr Patrick Heron's New Paintings*, *The Times*, 29 November 1960

Stuart Preston: *An English Modern*, *New York Times*, 17 April 1960

Carlyle Burrows: *Heron has Debut*, *New York Herald Tribune*, 17 April 1970

George Dennison: *Month in Review* (illus), *Arts* (NY) April 1960

Patrick Heron: *A NOTE ON MY PAINTING: 1962*, (2 illus), *Art International*, 25 February 1963

Helen Lambert: *UK's Patrick Heron, US's Paul Jenkins*, *New York Herald Tribune* (Paris) 6 March 1963

David Storey: *Towards Colour*, *New Statesman*, 8 March 1963

Norbert Lynton: *London Letter*, *Art International*, 25 April 1963

Unsigned: *Patrick Heron na VIII Bienal* (illus), *Follie de São Paulo*, 6 September 1965

Robert Hughes: *Colour Standing up Alone*, *The Observer*, 14 May 1967

Hilton Kramer: *The American Juggernaut* (a review of Patrick Heron's Studio International article *TWO CULTURES*, *New York Times* and *New York Herald Tribune*, 3 January 1971)

## Commissions and awards

1958: Mural panel (canvas 110 x 60 in.) commissioned by the late E. C. Gregory for a room designed by Trevor Dannatt at the London offices of Percy Lund Humphries Ltd at 12 Bedford Square, London WC1. (Catalogue no. II in present exhibition)

1959: Awarded the Grand Prize of £1000 in the John Moores Liverpool Exhibition II; from a selected entry of 25 British and 25 French painters the award was made by an international jury; Prof. G. C. Argan (Rome University); Prof. A. M. W. J. Hammacher (Director; Rijksmuseum Kröller-Müller, Otterlo, Holland); and Prof. Kurt Martin (Director General, Bayerische Staatsgemäldesammlungen, Munich)

1965: Awarded Silver Medal at VIII Bienal de São Paulo, Brazil



## The Whitechapel Art Gallery

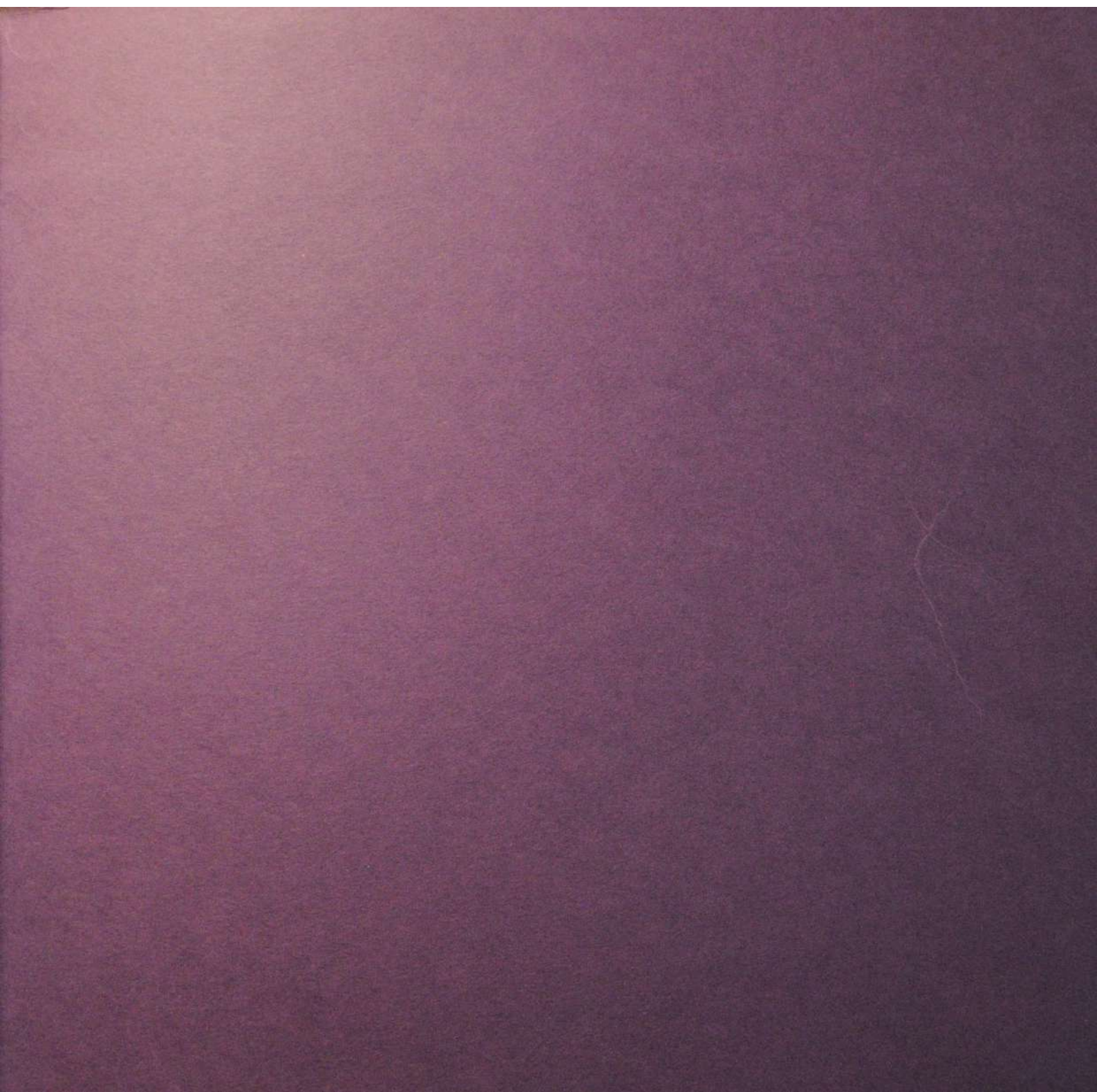
Some of the exhibitions held at  
the Whitechapel Art Gallery since 1948

The Pre-Raphaelites  
Mark Gertler  
18th Century Venice  
W.P.Frith  
J.M.W.Turner  
John Martin  
Barbara Hepworth  
Bearsted Collection  
Piet Mondrian  
Michael Ayrton  
Josef Herman  
Nicholas de Stael  
Charles Howard  
This is Tomorrow  
Merlyn Evans  
George Stubbs  
Bernardo Bellotto  
Sydney Nolan  
S.W.Hayter  
Robert Colquhoun  
Alan Davie  
Jackson Pollock  
Jack Smith  
Kenneth Armitage  
Kasimir Malevich  
Cecil Collins  
Roy de Maistre  
Ceri Richards  
Prunella Clough  
Henry Moore  
Mark Rothko  
Edmond Kapp  
Mark Tobey  
Derek Hill  
Arthur Boyd  
Thelma Hulbert  
Keith Vaughan  
Anthony Caro  
Robert Medley  
Robert Rauschenberg  
New Generation  
Franz Kline

Jasper Johns  
Harold Cohen  
Morris Louis  
Bryan Kneale  
Robert Motherwell  
Richard Smith  
John Craxton  
John Hoyland  
Tim Scott  
Gertrude Hermes  
Ghika  
Phillip King  
Helen Frankenthaler  
Oiticica  
David Hockney  
Robert Graham  
Modern Chairs  
Don Judd  
Douglas Binder  
Kenneth Martin & Mary Martin  
Alexander Hollweg  
Salvador Dali  
Gilbert & George  
Richard Long  
Leon Kossoff  
Systems  
The Pre-Raphaelites



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**PATRICK HERON**