

David Hockney (b. 1937)

- Born in Bradford, went to Bradford Grammar School and Bradford College of Art. He was born with synaesthesia and sees colours in response to music. At the Royal College of Art he met R. B. Kitaj
- 1961 *Young Contemporaries* exhibition announcing the arrival of British Pop art. His early work shows expressionist elements similar to some Francis Bacon. He exhibited alongside Peter Blake (born 1932), Patrick Caulfield and Allen Jones. He met Ossie Clarke and Andy Warhol.
- He featured in Ken Russell's *Pop Goes the Weasel* with Pauline Boty (pronounced 'boat-ee')
- Hockney had his first one-man show when he was 26 in 1963, and by 1970 (or 1971) the Whitechapel Gallery in London had organized the first of several major retrospectives.
- He moved to Los Angeles in 1964, London 1968-73 and then Paris 1973-75. He produced 1967 paintings *A Bigger Splash* and *A Lawn Being Sprinkled*. Los Angeles again in 1978 rented then bought the canyon house and extended it. He also bought a beach house in Malibu. He moved between New York, London and Paris before settling in California in 1982.
- He was openly gay and painted many celebratory works. In 1964 he met the model

Peter Schlesinger and was romantically involved. In California he switched from oils to acrylic using smooth, flat and brilliant colours.

- He made prints, took photographs and stage design work for Glyndebourne, La Scala and the Metropolitan Opera House in New York.
- From 1968 he painted portraits of friends just under life size. David Hockney, *Mr and Mrs Clark and Percy*, 1970–71, Tate
- In the early 1980s he produced a series of photo collages which he called 'joiners'. First using Polaroid and then 35mm. An early work was a portrait of his mother. As he took photographs from different angles the resulting work is related to Cubism. His aim was to discuss the way human vision works.
- In 1976 he created a portfolio of 20 etchings based on themes in a poem by Wallace Stephens. In 1985 he designed the cover page for *Vogue*.
- In 1985 he used a computer program that enabled him to sketch directly on the screen.
- In the 1990s he returned to Yorkshire every three months to see his mother. Who died in 1999. From 1997 he started to capture the local surroundings, some from memory. By 2005 he was painting *en plein air*. He created large paintings from multiple smaller canvases, 9 or 15 placed together.
- In June 2007, Hockney's largest painting, *Bigger Trees Near Water*, which measures 15 feet by 40 feet, was hung in the Royal Academy's largest gallery in its annual Summer Exhibition. It uses 50 canvases painted over five winter months.
- In October 2006, the National Portrait Gallery in London organized one of the largest ever displays of Hockney's portraiture work, including 150 paintings, drawings, prints, sketchbooks, and photocollages from over five decades.
- Since 2009 he has painted hundreds of portraits of friends using iPad and iPhone *Brushes*.
- In 2011 he visited Yosemite to paint on his iPad.
- From 21 January 2012 to 9 April 2012, the Royal Academy presented *A Bigger Picture*, which included more than 150 works, many of which take entire walls in the gallery's brightly lit rooms. The exhibition was dedicated to landscapes, especially trees and tree tunnels. The exhibition attracted more than half a million visitors, making it one of the Academy's most successful shows ever.
- Notes from a talk by Ray Warburton:
 - *Tea Painting in an Illusionistic Style*, 1961, Hockney painted the series three years before Warhol's Brillo box (first exhibited 1964), but Hockney regarded the style as 'too barren'.
 - Walt Whitman was gay and to hide it he used code which Hockney also uses although Hockney never hides his gayness. For example, substituting initial letters for their place in the alphabet, Cliff Richards becomes 318.
 - Hockney decided to become versatile after seeing Picasso in 1960.
 - He was always a figurative artist which troubled him.

- *California Art Collectors*, 1964 shows Hockney poking fun at the pretentiousness of American art collectors.
- *Picture of a Hollywood Swimming Pool*, 1964, in America he switched from oil to acrylic.
- *Beverly Hills Housewife*, 1966
- *Art Collectors (Fred and Marcia Weisman)*, 1968, the woman's expression mimics the head on the totem pole. They disliked the painting.
- *Christopher Isherwood and Don Bachardy*, 1968
- Peter Schlesinger was his lover but they split up.
- *Still Life on a Glass Table*, 1971, shows objects owned by Schlesinger. Many critics described it as 'his masterpiece'.
- Many pool paintings are empty of people and things suggesting an inner loneliness even though he was a very sociable person.
- *Bigger Trees near Warter*, 1971
- *My Mother*, 1982
- *Homage to Picasso*, 1973 and *Artist and Model*, 1973, were painted when Picasso died.
- *Pool and Steps*, 1971 is Ray's favourite as it is so deep, desolate and 'heart breaking'.
- Hockney was a friend of Kitaj (pronounced 'Kit-eye') and he gave Hockney the advice 'just be yourself'.



BRITISH ART SINCE 1950

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2. Pop Art
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DAVID HOCKNEY (b. 1937)

- **David Hockney** (b. 1937) is an English painter, draughtsman, printmaker, stage designer and photographer. An important contributor to the Pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th century.
- He was born and educated in Bradford followed by the Royal College of Art in London, where he met R. B. Kitaj.
- At the Royal College of Art, Hockney featured in the exhibition *Young Contemporaries*—alongside Peter Blake—that announced the arrival of British Pop art. He was associated with the movement, but his early works display expressionist elements, similar to some works by Francis Bacon. When the RCA said it would not let him graduate in 1962, Hockney drew the sketch *The Diploma* in protest. He had refused to write an essay required for the final examination, saying he should be assessed solely on his artworks. Recognising his talent and growing reputation, the RCA changed its regulations and awarded the diploma.
- Hockney lives in Bridlington, East Riding of Yorkshire, and Kensington, London. He maintains two residences in California, where he lived on and off for over 30 years: one in Nichols Canyon, Los Angeles, and an office and archives on Santa Monica Boulevard in West Hollywood.
- The most famous *Young Contemporaries* show was that of 1961, when British Pop

art first appeared in force in the work of Derek Boshier, David Hockney, Allen Jones, Ron Kitaj, and Peter Phillips, all students or former students at the RCA.

Chronology

- 1937 born in Bradford, Yorkshire, the son of Kenneth and Laura and the fourth of five children (Paul, Philip, Margaret, David and John)
- 1953-57 at Bradford School of Art he learns traditional figure drawing, portraits and landscapes. He sells, *Portrait of My Father* in 1957 at Leeds Art Gallery.
- 1957-59, a conscientious objector, like his father, he works as a hospital orderly.
- 1959, Royal College of Art where he meets R. B. Kitaj, Allen Jones and Peter Caulfield. Visiting artists include Francis Bacon, Richard Hamilton and Peter Blake.
- 1960-61 he sees a major Picasso exhibition at the Tate. Takes part in Young Contemporaries exhibition (1960) and wins John Moore's prize. Meets the person who is to become his deal, John Kasmin and his model Mo McDermott. Reads Walt Whitman. Visits New York and Curator of prints at MoMA buys two of his prints. Begins 16 etchings for *A Rake's Progress*.
- 1962, exhibits at the Young Contemporaries, becomes friends with designer Ossie Clark. Visits Florence, Rome and Berlin. Graduates from the royal College of Art with a gold medal after he forces the rules to be changed to allow him to graduate with writing an essay. Moves to Notting Hill, London.
- 1963, begins double-figure domestic scene paintings. Has his first solo exhibition at Kasmin's gallery and it is a sell-out. He begins to lead a very active social and public life and is often mentioned in the press. Travels to Egypt on a Sunday Times drawing commission. Wins prize at 3rd Paris Biennale. Goes to New York and meets Andy Warhol and Dennis Hopper.
- 1964 visits Los Angeles and meets Christopher Isherwood. Begins using acrylic paint and taking Polaroid photographs. Works on stylized Southern Californian landscapes and his first swimming pool paintings. Teaches at the University of Iowa. Visits the Grand Canyon and travels to New York for his first American exhibition. He receives good reviews and sells every paintings. Returns to London.
- 1965 teaches at the University of Colorado. Drives back to Los Angeles to work on a series of six colour lithographs. Drives to New York and returns to London by liner.
- 1966, travels to Beirut and draws for etchings relating to poems by C.R. Cavafy. Designs the revival of Ubu Roi, London's Royal Court Theatre. Returns to Los Angeles to teach drawing at UCLA. He meets Peter Schlesinger who becomes his lover and favourite model. Paints *Beverly Hills Housewife*. Works of painting reflections in water.
- 1967, teaches at UCLA and paints *A Bigger Splash* and *A Lawn Being Sprinkled* in which he devises new ways of representing water. Returns to London and travels to France and Italy with Schlesinger and experiments with watercolour. Wins first prize in the John Moore's exhibition with *Peter Getting Out of Nick's Pool*. Buys a

35mm camera and increasingly uses photography as an aide memoire.

- 1968, lives half the year in Santa Monica. Works on a series of large double portraits. Returns to London, travels in Europe and meets Richard Hamilton and Allen Jones in Cornwall. Schlesinger comes to London and moves in with Hockney and studies at the Slade. They both stay with Tony Richardson in St Tropez. Hockney photographs reflections in the pool and paints four works based on them.
- 1969, works on double portraits and etchings for Six Fairy Tales from the Brothers Grimm. Holidays with Schlesinger in the South of France. Takes photographs and makes drawings in Vichy. He is best man at the wedding of Ossie Clark and Celia Birtwell and begins drawings for *Mr and Mrs Clark and Percy*.
- 1970, Hockney's first retrospective at the Whitechapel Art Gallery, aged 33. Makes various trips to Europe, New York and Los Angeles. Paints *Le Parc des Sources*, *Vichy*. Begins *Mr and Mrs Clark and Percy* described by Hockney as the painting that comes closest to naturalism. Makes his first photographic 'joiner' to overcome the limitations of wide-angle lenses.
- 1971, completes *Mr and Mrs Clark and Percy* after a year's work which is shown at the national Portrait Gallery. He travels to Morocco and paints *Sur la Terrasse* of Schlesinger at Marrakesh. Travels to New York where he meets Robert Mapplethorpe and Los Angeles. Jack Hazan makes a documentary of Hockney over the next three years. Hockney takes his parents on holiday to the Lake District. Later in the year travels to Carennac in the Lot where he ends his relationship with Schlesinger, makes a number of drawings and seven paintings in two months some of which deal with absence. Travels to Hawaii, Japan and South East Asia.
- 1972, works on *Portrait of an Artist* of Schlesinger at the edge of a pool and John St Clair swimming underwater. Travels to New York to see the painting exhibited and then Baden-Baden, Nice, Calvi (Corsica) and produces many sketches.
- 1973, works in California. Picasso dies and Hockney produces a series of works inspired by the artist. Rents a villa near Lucca and travels round northern Italy. Many friends visits and he produces a series of drawings. He moves to Paris where he produces highly finished academic drawings of Celia Birtwell. Experiments with new printing techniques and produces *The Weather Series*.
- 1974, after a decade of using acrylic paint he switches back to oil again. Hazan's film *A Bigger Splash* is released. He begins a relationship with Gregory Evans.
- 1975, during a visit of his parents he begins *My Parents and Myself* which he eventually abandons. He designs a production of Igor Stravinsky's *The Rake's Progress* for Glyndebourne Festival Opera. In November he packs his studio in Paris and moves to London.
- 1976, he drives from New York to Los Angeles with Gregory Evans. He works extensively with photographs and makes a series of academic lithographs to train his eye. Travels to Australia and New Zealand with Gregory Evans. reads Wallace Stevens's poem *The Man with the Blue Guitar* (1936). His autobiography *David Hockney* by David Hockney is published.

- 1977, *Etchings by David Hockney, who was inspired by Wallace Stevens, who was inspired by Pablo Picasso* published as a book. He paints *Self-portrait with Blue Guitar* and *Model with Unfinished Self-portrait*, in which he examines painting as the subject of painting. In an interview with Kitaj he stresses the importance of the human figure in the history of art. Travels to New York to design for Mozart's *The Magic Flute* at Glyndebourne. This takes him almost a year during which he produces no paintings. Returns to London and his new studio.
- 1978, travels to Egypt to finish designs for *The Magic Flute*. Decides to make Los Angeles his permanent residence. In New York he experiments with moulding coloured paper pulp producing 29 Paper Pools. He begins a looser approach to drawing influenced by Van Gogh. A touring retrospective starts and ends at the Tate in 1980. Begins a 20-foot painting of Santa Monica Boulevard using a new type of acrylic paint.
- 1979, his father dies in February. He criticizes the Tate for favouring abstract art. He works on a series of Matisse inspired lithographs and a series of quickly painted portraits using acrylic and bold colours. Designs sets for a triple of three operas at the Metropolitan Opera House (Met) in New York.
- 1980, he sees a Picasso exhibition and travels to London to work on a set design for Covent garden. Influenced by Picasso he quickly produces 16 canvases on music and dance themes. Goes back to Los Angeles where he paints *Nichols Canyon* and *Mulholland Drive*. In New York he works with the Met on three designs.
- 1981, delayed by strikes his triple opera design finally opens to rave reviews. Starts on three more designs for the Met. Travels to China to work on a book, *China Diary*, by Stephen Spender. Hockney buys the house in the Hollywood Hills that he has rented since 1979. He organises an exhibition at the National Gallery, London, *The Artist's Eye*.
- 1982, Ian Falconer goes to live with Hockney in Los Angeles. Pompidou Centre in Paris suggests a photographic exhibition of his work which causes him to reflect on photography. He experiments with Cubism and the picture space using Polaroid composites. He completes 150 works and opens an exhibition in New York called *Drawing with a Camera*. Visits Paris for the Pompidou exhibition and then London with Falconer. Goes to Martha's Vineyard with Gregory Evans and returns to drawing. Makes a photocollage using a Pentax 110 camera. Travels through the American West and creates a photomontage of the Grand Canyon.
- 1983, creates a complex photomontage of his mother and others playing Scrabble. Travels to Japan to speak at a conference. Studies Chinese scrolls and reads *Principles of Chinese Painting* (1959). Draws a series of revealing self-portraits almost every day for six weeks. Gives a lecture at the V&A on photograph arguing for dispensing with the single-point perspective of the Renaissance. An exhibition of his stage sets tours America and Europe.
- 1984, after a break of four years Hockney starts painting again. Paints many

portraits with the model closer to the viewer. Travels to Mexico where he paints and experiments with continuous tone lithography or the Mylar Technique. Spends Christmas in Bradford and produces portraits of his family.

- 1985, works on complex lithographs with Ken Tyler of his drawings. Lectures on his photographic experimentation. Starts using Quantel Paintbox, a computer program, for a BBC programme, *Painting with Light*. Writes an illustrated 41-page essay in French *Vogue*.
- 1986, makes his first home-made prints using an office photocopier. Creates layers of colour by putting the sheet through multiple times. Completes *Pearblossom Hwy* the culmination of his experiments with photocollage. Begins a set design for Wagner's *Tristan und Isolde* for Los Angeles Opera. Elected Associate Member of the Royal Academy.
- 1987, produces paintings of operatic characters. He makes the film *A Day on the Grand Canal with the Emperor of China*. Acquires a colour laser photocopier and begins experimenting producing new works by photocopying existing works and manipulating the image.
- 1988, *David Hockney: A Retrospective* travels from Los Angeles to New York MoMa and the Tate. Hockney threatens to cancel the Tate exhibition because of proposed anti-homosexual legislation in the UK. He returns to paintings including three paintings of chairs inspired by Van Gogh. Produces small portraits of friends and family. Experiments with a fax sending images around the world using the 'telephone for the deaf'.
- 1989, paints Pretty Plant Paintings for friends with Aids. Exhibits faxed works at the São Paulo Biennial. Faxing a 144-sheet image live to Salts Mill, Saltaire, near Bradford.
- 1990, attends a three-day computer conference and using Oasis for Apple Macintosh he creates his first drawing on a computer. Works on a year-long photographic project recording all the visitors to his house. Starts a set design for Chicago and for San Francisco opera houses.
- 1991, begins a set design for the Royal Opera House, Covent Garden. Drives to Chicago to see his opera set.
- 1992, works on the 'Very New Paintings', a semi-abstract style based on his set designs.
- 1993, designs TV sets for Plácido Domingo opera broadcast. Begins 45 small portrait paintings and some drawings. Published in *Dog Days* in 1998. Begins a series of intensely observed portrait drawings of his friends. Publishes the second part of his autobiography.
- 1994, oversees a revival of an opera at Glyndebourne. Continues large format drawings of family and friends which are exhibited at Saltaire and then New York and Los Angeles.
- 1995, *David Hockney: A Drawing Retrospective* opens in Hamburg and then the Royal Academy and Los Angeles. Paints 'Painting as Performance' a series that

changes according to computer-controlled lighting. Produced digital photographic composition.

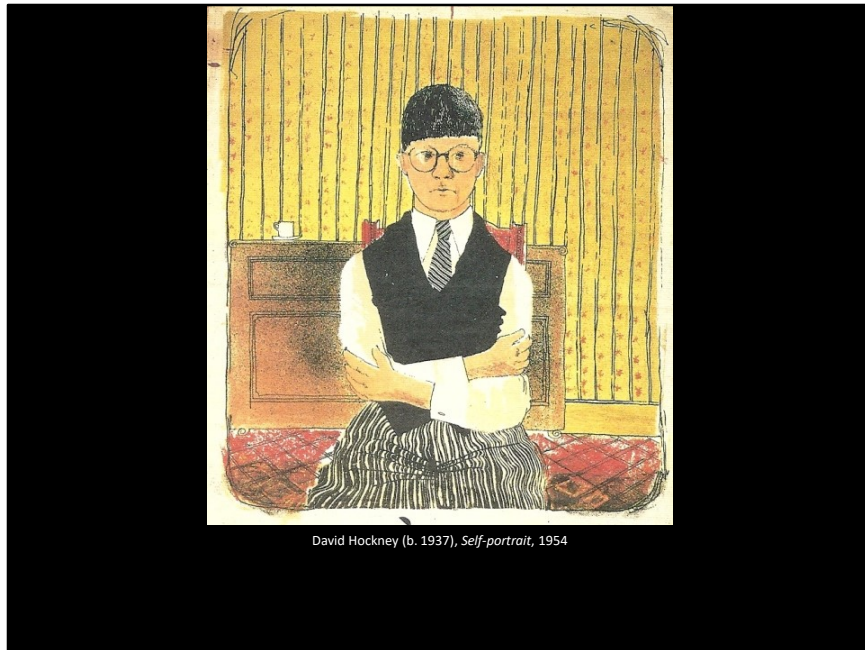
- 1996, in Yorkshire he paints family and friends that are exhibited in Salt Mills, Saltaire. In Holland he sees a Vermeer retrospective and the vibrant colour and controlled lighting inspire him to create a series of flower studies and portraits.
- 1997, New still lifes and portraits with a Fauvist palette are exhibited. Made a Companion of Honour by the Queen. Drives across Yorkshire to see a friend who is dying. This results in a series of landscapes in oils using a rich palette. In Los Angeles he paints Salt Mills and Yorkshire landscapes from memory.
- 1998, Continues painting Yorkshire landscapes. Paints *A Bigger Grand Canyon* using 60 canvases. Paints *A Closer Grand canyon* based on 96 panel paintings based on drawings and memory. Experiments with new etching techniques.
- 1999, Hockney's mother dies. Exhibitions in Paris and Germany. Hockney sees *Portraits by Ingres: Images of an Epoch*, at the National Gallery in London. Convinced that Ingres used a camera lucida to obtain accurate likenesses of people he met, Hockney begins experimenting with the tool himself and he begins the first of 280 portrait drawings. Begins to research the way the Old Masters represented the world so accurately and discovers they used mirrors and lenses.
- 2000, begins to write a book on the lost techniques of the Old Masters. When invited to take inspiration from the National Gallery he paints portraits of the ward2001. ers.
- 2001, Hockney's book *Secret Knowledge: Rediscovering the lost techniques of the Old Masters* is published. During the summer Hockney travels to England, Germany, Italy and Belgium. Makes a documentary on the use of optical devices. Retrospectives are held in Germany and Los Angeles.
- 2002, works with the Met on a revival. Sees an exhibition of Chinese painting. Begins to use watercolour. Travels to London and spends almost a year in England. He sits for Lucien Freud for the first time. He sees Thomas Girtin and the Art of Watercolour at Tate Britain. In search of northern light he travels to the Norwegian fjords and Iceland, creating watercolours and sketchbooks. His second commission to paint Glyndebourne's chairman inspires a series of portraits in watercolour of friends from life. Also produces quickly observed portrait drawings in pen and ink.
- 2003, exhibitions of portraits in London and Norwegian landscapes and portraits in Norway. Returns to Los Angeles and continues to work in watercolour. Receives an honorary degree in Florence.
- 2004, travels in Spain and France producing watercolour landscapes. Spends time in Yorkshire with his sister Margaret. He produces 36 watercolour landscapes. His work is exhibited in New York and he curates the Royal Academy Summer Exhibition with Allen Jones. *Hockney's Pictures* is published.
- 2005, a new series of almost life-size single and double portraits painted directly onto canvas with no pre-drawing. His Yorkshire landscapes are exhibited in Los Angeles. He returns to Bridlington to paint the landscape in oil *en plein air*.

Continues to paint portraits. Visits Germany and returns to Yorkshire to paint autumn landscapes in Yorkshire.

- 2006, attends *David Hockney Portraits* in Boston, Los Angeles and London. Works on large-scale landscapes in Yorkshire using multiple canvases.
- 2007, he paints the largest painting he has ever made, based on 50 separate canvases painted outdoors and formed one giant painting measuring 15 x 40 feet titled *Bigger Trees Near Warter*. He curates an exhibition at the Tate on Turner's watercolours. Returns to Los Angeles for an opera revival.
- 2008, Yorkshire landscapes continue to inspire him and ten are exhibited in Chicago. He begins to use a camera and large-format prints to assist in the assembly of these massive works. An assistant photographs them to assemble a small reproduction that he can use while painting.
- 2009, exhibits ink-jet printed computer drawings in Los Angeles and London. Visits an exhibition of his work in Germany before returning to England to paint. Exhibits in New York and Nottingham.
- 2012, the Royal Academy presents *A Bigger Picture* with over 150 works, 50 produced on an iPad.
- 2013, *David Hockney: A Bigger Exhibition* opens in San Francisco.
- 2014, *Hockney, Printmaker*, opens at Dulwich Picture Gallery.

References

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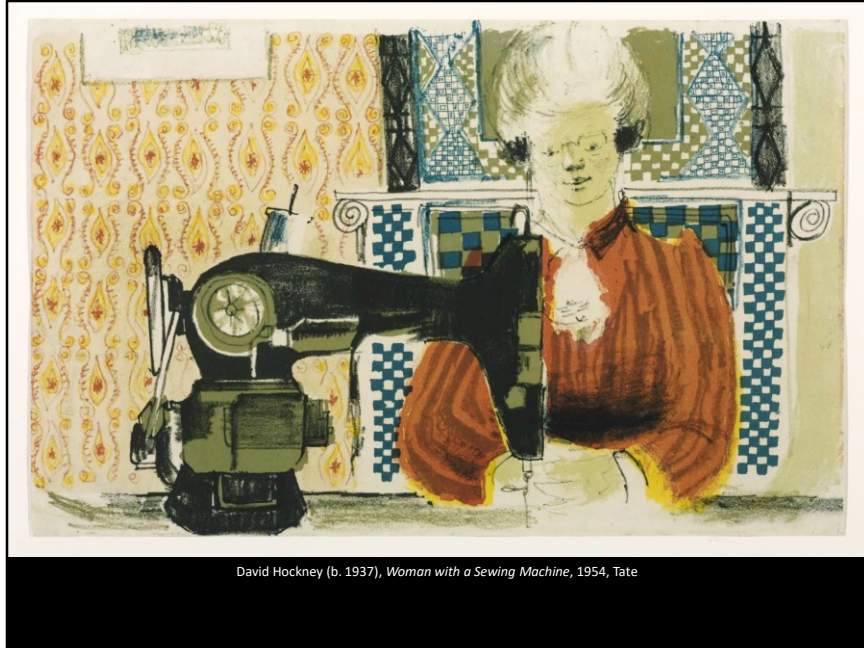


David Hockney (b. 1937), *Self-portrait*, 1954

- Hockney painted this when he was 17.
- Hockney was born in Bradford, Yorkshire 9 July 1937, the son of Kenneth and Laura and the fourth of five children (Paul, Philip, Margaret, David and John).
- David went to Bradford Grammar School, Bradford College of Art (1953-57) and the Royal College of Art in London. While still a student at the Royal College of Art, Hockney was featured in the exhibition *Young Contemporaries*, alongside Peter Blake, that announced the arrival of British Pop Art. He became associated with the movement, but his early works also display expressionist elements, not dissimilar to certain works by Francis Bacon.

References

<http://poulwebb.blogspot.co.uk/2010/12/david-hockney-self-portraits.html>



David Hockney (b. 1937), *Woman with a Sewing Machine*, 1954, Tate

- *Woman with a Sewing Machine* is one of David Hockney's earliest prints. It is a lithograph in six coloured inks (red, yellow, blue, green, pink and black) on off-white, wove, machine-made paper. It depicts a bespectacled woman, shown half-length and apparently sitting at her sewing table. The foreground is dominated by an old-fashioned sewing machine. The woman is not working but posing, looking out towards the viewer with her hands neatly clasped on the table. She is dressed primly in a striped red blouse with a lace collar and her grey hair is arranged in an extravagant bouffant. The composition, which accentuates flatness over the illusion of space, offers instead areas of detailed and diverse patterning and colour in the background: a design of yellow swirls on the wall-paper, and a fireplace surround adorned with tiles in checked patterns of white, blue and green that creates a partial frame around the sitter.
- Hockney said, '**I was interested in everything at first ... It was thrilling after being at the Grammar School, to be at a school where I knew I would enjoy everything they asked me to do. I loved it all and I used to spend twelve hours a day in the art school. For four years I spent twelve hours a day there every day.**'

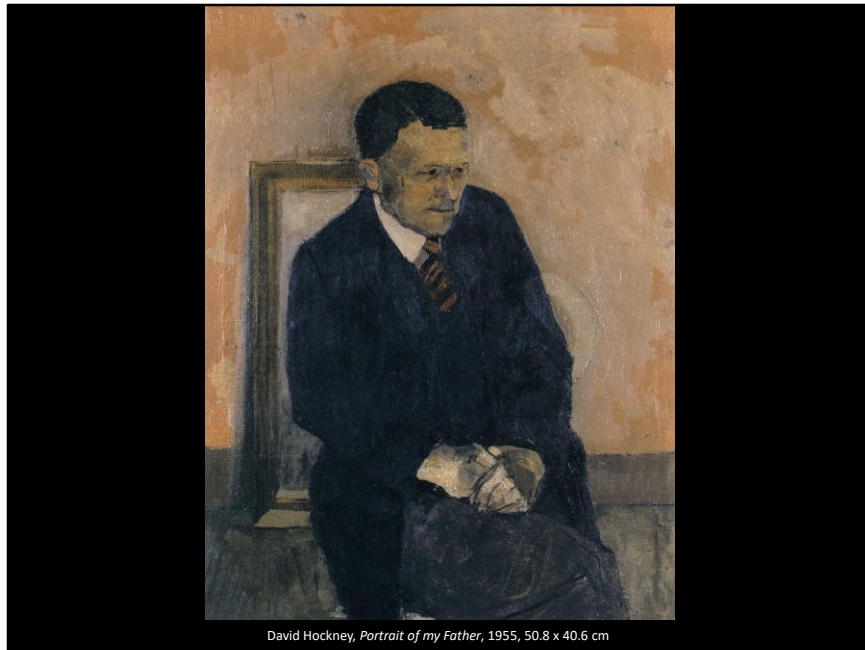
- His mother Laura Hockney, who lived until she was 98, encouraged her son as a schoolboy. Deceptively frail and often in a wheelchair she was a tough Bradfordian who saw all her children succeed. David's older brother Paul became mayor of Bradford. He was a Liberal Democrat councillor in Bradford's music hall-sounding suburb of Idle, who wore union jack socks and started a long tradition of inventively jazzing up the city's image.
- Two brothers emigrated to Australia and one is now running three engineering factories. His sister Margaret became a nurse and then ran a herbalist in Bridlington. Laura decided to retire to seaside resort of Bridlington so David spent some time there in later years.
- Laura was a Methodist and the solid centre of family life. She worked as a shop assistant but looking after all five children became a full-time job. She saw all of her children win scholarships to grammar school.
- She was the subject of many of David's drawings and photocollages. She often visited him in California and got on well with his friends. She and David kept in constant contact by phone.

Notes

- He went to the Royal College of Art where he met R. B. Kitaj. He featured in the exhibition *Young Contemporaries* alongside Peter Blake. The most famous *Young Contemporaries* show was that of **1961**, when British Pop art first appeared in force in the work of David Hockney, Allen Jones and Ron Kitaj all students or former students at the RCA.

References

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- <https://www.theguardian.com/news/1999/may/19/guardianobituaries.martinwainwright>



David Hockney, *Portrait of my Father*, 1955, 50.8 x 40.6 cm

- Exhibits and sells *Portrait of my Father* at the 1957 Yorkshire Artists Exhibition at Leeds Art Gallery.
- David's father Kenneth was a talented amateur artist who ran an accountancy business in Bradford. He was a conscientious objector during WWII and spent a lot of his spare free campaigning for social justice and writing to world leaders.
- He died, aged 74, 20 years before his wife Laura.



David Hockney (b. 1937), *We Two Boys Together Clinging*, 1961, 121.9 x 152.4cm, oil on board, Arts Council

- This painting was completed towards the end of Hockney's second year at the Royal College of Art at a time when homosexuality was still illegal in England. The painting derives its imagery from a poem of the same title by the nineteenth-century American writer, Walt Whitman: two lines of the poem have been scribbled on the right-hand side to offer a commentary on the men's activities. The painting also references a newspaper clipping detailing a climbing accident ('Two Boys Cling to Cliff all Night'), which Hockney interpreted as an allusion to his idol, Cliff Richard.
- The two protagonists in this painting are seen exchanging a passionate embrace and kiss in front of a lavatory wall covered in graffiti. The use of an untutored or child-like style was suggested to Hockney by the work of the French artist Jean Dubuffet. Like the graffiti, this style gives the painting a crudity and vigour but also shrouds the identity of the artist in mock-anonymity.
- A pioneer of the British Pop Art movement in the early 1960s alongside Richard Hamilton, David Hockney gained recognition for his semi-abstract paintings on the theme of homosexual love before it was decriminalized in England in 1967. In *We*

Two Boys Clinging Together (1961), red-painted couples embrace one other while floating amidst fragments from a Walt Whitman poem.

- *Two Boys Together Clinging* was inspired by a work by the 19th-century poet Walt Whitman. The painting references a newspaper clipping detailing a climbing accident – "Two Boys Cling to Cliff All Night".

Notes

Walt Whitman (1819-1892) poem from *Leaves of Grass* (1900)

We Two Boys Together Clinging

We two boys together clinging,

*One the other never leaving, Up and down the roads going—North and South
excursions making,*

Power enjoying—elbows stretching—fingers clutching,

Arm'd and fearless—eating, drinking, sleeping, loving,

No law less than ourselves owning—sailing, soldiering, thieving, threatening,

*Misers, menials, priests alarming—air breathing, water drinking, on the turf or
the sea-beach dancing,*

Cities wrenching, ease scorning, statutes mocking, feebleness chasing,

Fulfilling our foray.

References

- <https://www.theguardian.com/artanddesign/2013/oct/11/david-hockney-artist-gay-liverpool-walker-gallery>



David Hockney, *A Rake's Progress*, 1961-63
 David Hockney, *Receiving the Inheritance*

- Hockney was often inspired the works of the Old Masters. One example, from 1961-63 when he first visited New York is his take on William Hogarth's *A Rake's Progress*. Hogarth told the tale of an aristocrat who wasted his wealth and ended up in Bedlam. Hockney tells the story of himself finding his way in New York until he ran out of money. He made 16 etchings and aquatints printed in two colours, red and black.
- One of the etchings shows him selling a print, he in fact sold two prints, to **William S. Lieberman**, then Curator of Prints at the Museum of Modern Art in New York.
- *Receiving the Inheritance*, shows Hockney on this trip offering a \$20 artwork to Liebermann of the MoMA, who comes back with a **stingy \$18 offer**.
- From 1963 Hockney was represented by the influential art dealer John Kasmin. In the same year he visited New York, making contact with Andy Warhol. A later visit to California, where he lived for many years, inspired him to make a series of paintings of swimming pools using the comparatively new Acrylic medium and rendered in a highly realistic style using vibrant colours.



David Hockney (b. 1937), *Peter Getting Out of Nick's Pool*, 1966, Walker Art Gallery

- After moving to California at the end of 1963, Hockney began painting scenes of the sensual and uninhibited life of athletic young men, depicting swimming pools, palm trees, and perpetual sunshine.
- The Walker owns the spectacular *Peter Getting Out of Nick's Pool*, which shows the naked Peter Schlesinger doing just that. It won Hockney the 1967 John Moores painting prize, and on show are photographs of a delighted Hockney receiving his winning cheque. Hockney by then was already making a name for himself, but it was still an important award.
- Schlesinger posed not in a pool but leaning against the back of his MG sports car. He says that is why the legs are only half painted. The painting is based on a Polaroid photograph and the outer border is unprimed canvas, 'to make the picture look more like a painting'. In other words Hockney was drawing attention to the artificial nature of picture production and that it is just coloured pigments on canvas.
- To depict the reflection of light on the window and in the water he follows the conventions of comics and advertisements, using parallel or rope-like wiggly lines over strong, flat colours. Masking tape was used to create the straight lines

in the scene.

- Schlesinger is believed to be Hockney's first true love. They met in 1966 when 18-year-old Schlesinger was studying drawing at the University of California and Hockney was 28, fell in love, and moved to London where they spent many years in the company of the most famous personalities of the swinging capital.
- Nick is Nicholas Wilder, Los Angeles's leading contemporary art dealer (1965-79) and a painter who died of AIDS in 1989 aged 51.
- Two-thirds of Hockney's American friends died of AIDS which he said, in a recent interview, shook him to the core.

Notes

- **In 1966** the English football team won against West Germany at the World Cup Final in Wembley. 144 people, including 116 children, die in the Aberfan disaster when a colliery waste tip slides down a mountain in Wales. Ian Brady and Myra Hindley were sentenced to life imprisonment for the brutal Moors Murders. Tom Stoppard's first play *Rosencrantz and Guildenstern are Dead* premieres. The Cultural Revolution was launched in China in order to bring Chinese culture and society in line with communist ideals. It was also, however, an attempt by Mao Zedong to regain control of the country after the mistakes of the Great Leap Forward.

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David Hockney (b. 1937), *A Bigger Splash*, 1967, 242.5 x 243.9 cm, Tate

- **David Hockney rejects the labelling of his works as “Pop Art”**, his paintings often reference this movement, and one of his favourite subjects is the Californian swimming pool, displaying his love of Los Angeles. It is these paintings that have resulted in his association with the Pop Art movement.
- An unseen figure has apparently just jumped in from the diving board. It was painted in California between April and June 1967 when Hockney was teaching at the University of California. It is a typical Californian cloudless sky and two palm trees rise above a single storey building. An empty director’s chair stands on a pink patio in front of sliding patio doors. The shadow under the chair shows the sun is high it is close to noon. An empty, yellow diving board point diagonally back across the surface of the water towards the empty chair. A thick wide line on the roof of the building emphasizes the location where the person disappeared under the water.
- The composition is based on a photograph of a swimming pool in a book an early drawing by Hockney of some Californian buildings. It is an enlarged version of two earlier paintings, *A Little Splash* (1966) and *The Splash* (1966). The painting is

almost square and is divided in half but a strong, thick blue line representing the edge of the pool. It is a painting of verticals and horizontals broken by the diagonal diving board reflected in the diagonals of the legs of the director's chair. The calm, static scene is broken by the violence of the white splash and Hockney has described his pleasure in taking two weeks to represent an event lasting a second or two.

- It was painted in an early form of acrylic called Liquitex on a white cotton duck canvas, with no underdrawing.
- The palette is limited to cobalt blue, ultramarine blue, raw sienna, burnt sienna, raw umber, Hooker's green, Naples yellow and titanium white.
- The splash was worked on with small brushed over two weeks but the rest of the painting was finished very evenly with a paint roller, in two or three layers. The few details such as the trees, grass, chair, and reflections were then painted over the flat areas.
- The wide border (and central narrow stripe at the pool's edge) are left unpainted. The border creates an effect like a Polaroid photograph.
- When Hockney was asked who jumped in the pool he said, "I don't know actually. It was done from a photograph of a splash. That I haven't taken, but that's what it's commenting on. The stillness of an image. (...) Most of the painting was spent on the splash and the splash lasts two seconds and the building is permanent there. That's what it's about actually. You have to look in at the details."

Notes

- In 1967, Harold Wilson devalued the pound by nearly 15%. The Beatles release *Sergeant Pepper's Lonely Hearts Club Band*, with a record sleeve designed by pop artist, Peter Blake. Che Guevara was hunted down by the CIA, captured and executed in Bolivia.

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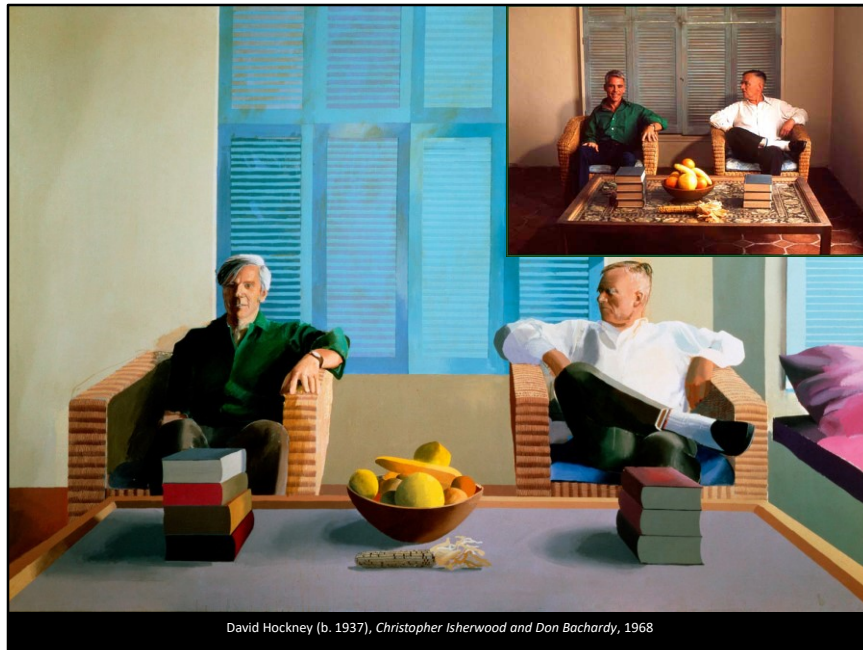
David Hockney (b. 1937), *Beverly Hills Housewife*, 1966-67, 183 x 366 cm

- *Beverly Hills Housewife*, a 12-foot-long acrylic that depicts the collector Betty Freeman standing by her pool in a long hot-pink dress, sold for \$7.9 million at Christie's in New York in 2008, the top lot of the sale and a record price for a Hockney.
- Betty Freeman (1921-2009) was an **American philanthropist**, photographer, author and art collector. She studied music and trained as a **concert pianist six to eight hours a day for twenty years** but eventually she gave up this career to pursue concert managing. Many musical works have been dedicated to her including John Adam's *Nixon in China* (1985-87).
- Freeman is wearing a floor length pink caftan that she kept for the rest of her life and is flanked by a zebra-print Le Corbusier lounge chair on one side and an abstract sculpture on the other. On the wall is a stuffed antelope head, a trophy of her husband Stanley Freeman who was an engineer who enjoyed big-game hunting.
- When she saw the painting she said, "**There is only one thing you can call this painting *Beverly Hills Housewife***", so he did.
- Hockney found the move into naturalism was liberating, 'a freedom'. He said a lot

of painters can't do that; **"a lot of them, like Frank Stella, who told me so, can't draw at all"**.

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David Hockney (b. 1937), *Christopher Isherwood and Don Bachardy*, 1968

- The writer Christopher Isherwood (1904-1986) and the portrait artist Don Bachardy. Isherwood lived in California and was a friend of Truman Capote (1924-1984) and Aldous Huxley (1894-1963). On Valentine's Day 1953, at the age of 48, he met Don Bachardy (b. 1934) who was 18 on the beach at Santa Monica. In this painting Isherwood was 64 and Bachardy 34. Bachardy became a well-known portrait painter and he and Isherwood lived together for the rest of his life.
- Capote was an American novelist, screenwriter, playwright, and actor whose work includes *Breakfast at Tiffany's* (1958).
- Huxley wrote *Brave New World* (1932) and *Eyeless in Gaza* (1936).
- David Freedberg in *The Power of Images* wrote, "People are sexually aroused by pictures and sculptures; they break pictures and sculptures; they mutilate them, kiss them, cry before them, and go on journeys to them; they are calmed by them, stirred by them and incited to revolt. They give thanks by means of them, expect to be elevated by them, and are moved to the highest levels of empathy and fear". Hockney added, **"And the point is, all these things didn't just happen in the past: it's still true today....and if the "art world" retreats from them, it becomes a**

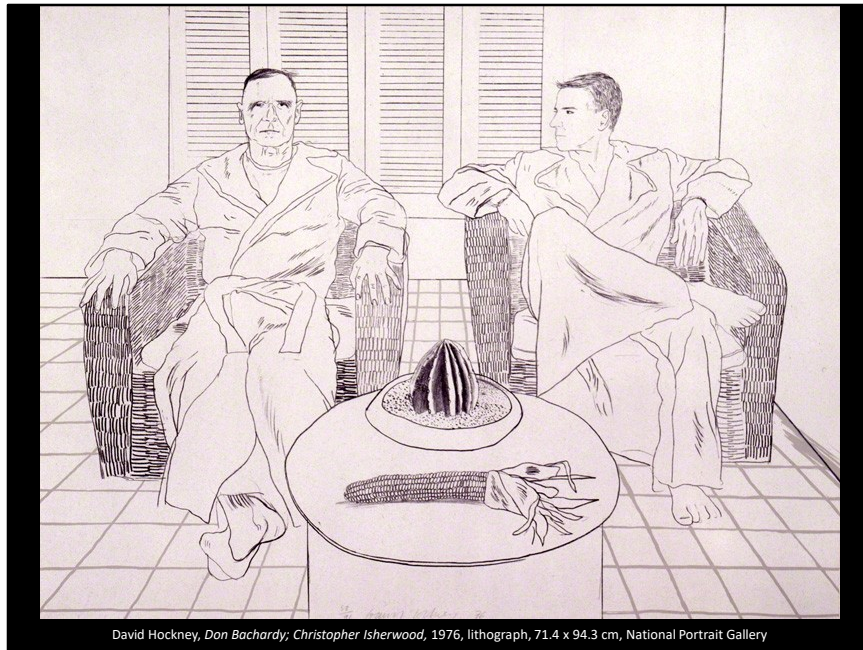
minor activity."

Notes

- **In 1968** Enoch Powell gave his 'Rivers of Blood' speech in opposition to anti-discrimination legislation and immigration from the commonwealth. Civil unrest escalates in France as student protesters, joined by striking workers, clash with the police. The Prague Spring took place in Czechoslovakia, where political liberalisation was achieved for a few months before the country was invaded by the Soviet Union.

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David Hockney, *Don Bachardy; Christopher Isherwood*, 1976, lithograph, 71.4 x 94.3 cm, National Portrait Gallery

- Hockney has skilfully moved between many media—**oils, acrylics, lithography, etchings, watercolours, Polaroid, photocollage, computer images and drawing**. He has a **profound love of drawing** and has drawn many portraits and many people believe he will be remembered for his portraits on paper. Hockney frequently quotes a Chinese drawing master who said that drawing derives from three senses; **the hand, the heart and the eye**. Hockney is a natural artist who takes **pleasure in recording people** and events in virtually any medium. Hockney has admitted that all his work, like that of much of Picasso's work, is driven by the **spirit of research and experimentation**.
- In these line drawings we see the strength of his natural technique. When he **'takes a line for a walk'** (an expression used by Paul Klee) it is without hesitation, correction or fussiness. He creates figures, volume and space with the **simplest of lines**. His line creates personality from the sparsest of means.

Notes

- **In 1976**, Harold Wilson unexpectedly resigned as Prime Minister and was replaced

by Leonard James Callaghan. The first commercial Concorde flights were made, operated by British Airways and Air France. The National Theatre opened on the South Bank in London. North Vietnam invaded and overpowered South Vietnam, reunifying the country as the Socialist Republic of Vietnam under communist rule. 240,000 people die in the Tangshan Earthquake in China; one of the greatest death tolls from an earthquake in history. Mao Zedong died and the 'Gang of Four' attempted to seize power.

- "Drawing is taking a line for a walk", Paul Klee



David Hockney, 'A Black Cat Leaping, The Boy Who Left Home to Learn Fear', *Six Fairy Tales from the Brothers Grimm*, 1969

- The book was originally published in 1970 by the British Royal Academy of Arts and reissued in 2012, features Hockney's drawings for *The Little Sea Hare*, *Fundevogel*, *Rapunzel*, *The Boy Who Left Home to Learn Fear*, *Old Rinkrank*, and *Rumpelstilzchen*.
- This is an old German fairy story about a boy who wants to learn to shudder. After many adventures which do not make him afraid he spends three nights in a haunted castle which earns him the hand of the king's daughter. She is annoyed by his continual complaining about not being able to shudder that one night she throws a bucket of cold water on him while he is asleep. He shudders but complains that he still does not understand fear. Richard Wagner wrote to a friend explaining that Siegfried was based on the character as he begins fearless and wishes to learn fear from his foster father Mime.

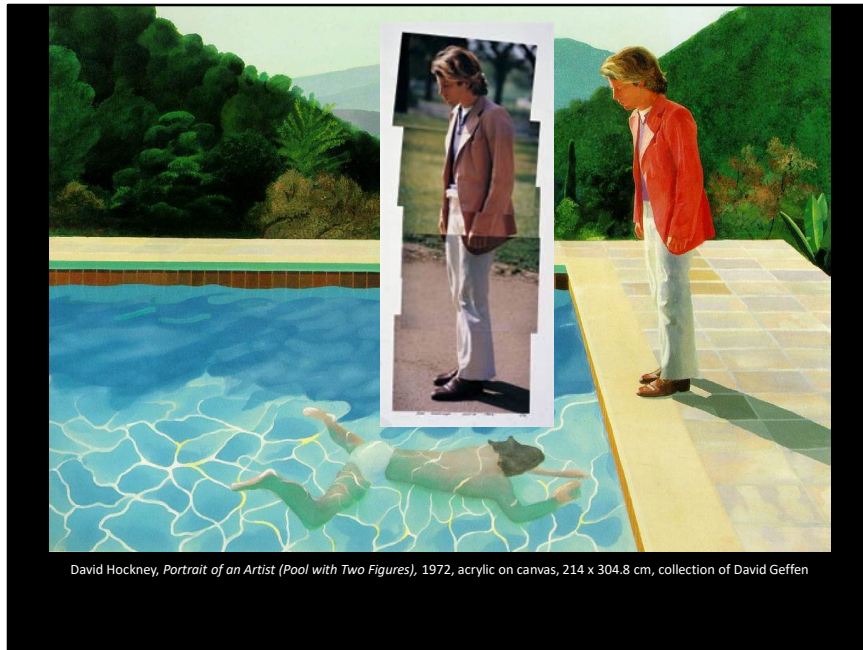


David Hockney (b. 1937), *Pool and Steps*, 1971

- There is an air of loneliness. We see an empty pool with Schlesinger's sandals by the side. Hockney experimented with a staining technique used by other artists. It involves mixing acrylic with detergent and water and using the mixture to stain the canvas.

References

- <http://architizer.com/blog/hockneys-cool-depictions-of-so-cal-modernism/>



David Hockney, *Portrait of an Artist (Pool with Two Figures)*, 1972, acrylic on canvas, 214 x 304.8 cm, collection of David Geffen

- On the right is Peter Schlesinger in a red suit. The pool is indicated using two shades of blue and a mosaic of white lines. The middle distance is a lush green fading to a light blue in the far distance, and example of aerial perspective.
- The canvas is divided into two with geometric shapes below and verdant nature above with the figure a vertical line combining the two but with a bright red contrasting with the green.
- The painting arose from Hockney noticing two photographs, one of a swimmer under water in a Hollywood pool and the other of Schlesinger looking at the floor. In 1971 he sketched the two combined but abandoned it and then in 1972 a new series of photographs of the swimmer was taken in the south of France and this provided the solution enabling Hockney to complete the canvas in a few days.

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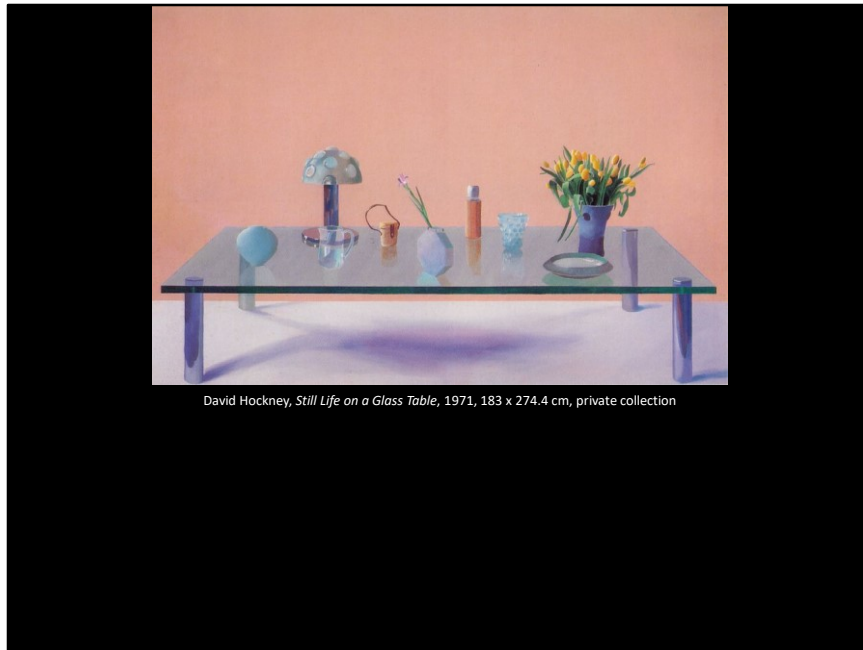


David Hockney, *Rubber Ring Floating In a Swimming Pool*, 1971, acrylic on canvas

- I am showing this as it could, at first glance, be an abstract painting. In fact, it is a copy of a Polaroid photograph Hockney took from the side of a pool looking down at a red rubber ring. Hockney said, 'It's almost copied from it.' It shows Hockney experimenting with and playing with the ideas of abstraction and modernism.
- In the 1960s abstraction began to dominate everything and it felt like the only way to go. This painting represents the furthest Hockney travelled down the route of abstraction.

References

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David Hockney (b. 1937), *Still Life on a Glass Table*, 1971, 183 x 274.4 cm, private collection

- Many of Hockney's California paintings have an air of loneliness, pool are deserted and are missing the paraphernalia of swimming.
- In 1967 he made an early sketch of *A Glass Table with Glass Objects* perhaps as an exploration of representing transparency.
- This 1971 is a technical masterpiece, 'a virtuoso display' (Marco Livingstone) in which he confidently handles the refraction of light through glass and the reflections of the light yet he maintains a feeling of the solidity of the table and the objects carefully positioned on it.
- Various friends of Hockney have pointed out that all the objects on the table either belonged to or were loved by Peter Schlesinger his partner. In summer 1966, while teaching at UCLA he met Peter Schlesinger, an art student who posed for paintings and drawings, and with whom he was romantically involved. In 1971, while living in London, Schlesinger met Eric Boman a young Swedish illustrator and fashion designer. When they eventually broke up Hockney was distraught and, on his journey back from Spain, he stopped in a hotel in which a friend, Wayne Sleep, the ballet dancer, was staying. Hockney was in such a state that during the night there

was a earthquake that shook the hotel but Hockney never noticed.

References

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David Hockney (b. 1937), *Mr and Mrs Clark and Percy*, 1970–71, Tate
Fashion designers Celia Birtwell and Ossie Clark

- Birtwell he has been a muse for Hockney since 1968, and features in many of his paintings including this one, one of Hockney's most celebrated and one of the most viewed paintings in the Tate Britain gallery. In 2005, it featured on the Today programme's shortlist of the Greatest Painting in Britain.
- Celia and Ossie had two sons together but their marriage broke up in 1973 and Celia left the fashion industry to bring up her two sons while teaching in London.
- "*Celia is a droll observer. Her work is always lively and 'pretty'.*" (David Hockney)
- It is a direct reference to Gainsborough's *Mr and Mrs Andrews* (c. 1752). In Gainsborough's painting, as John Berger has pointed out, it is both a portrait of a married couple and a man with his property which includes his wife sitting dutifully at his side. Hockney has reversed the convention by having the woman standing and the man sitting. The Clark's identity is constructed not through property but through their clothes and the tasteful interior design. Celia was a celebrated fabric designer and Ossie a fashion designer both well known in the London fashion world during the sixties.

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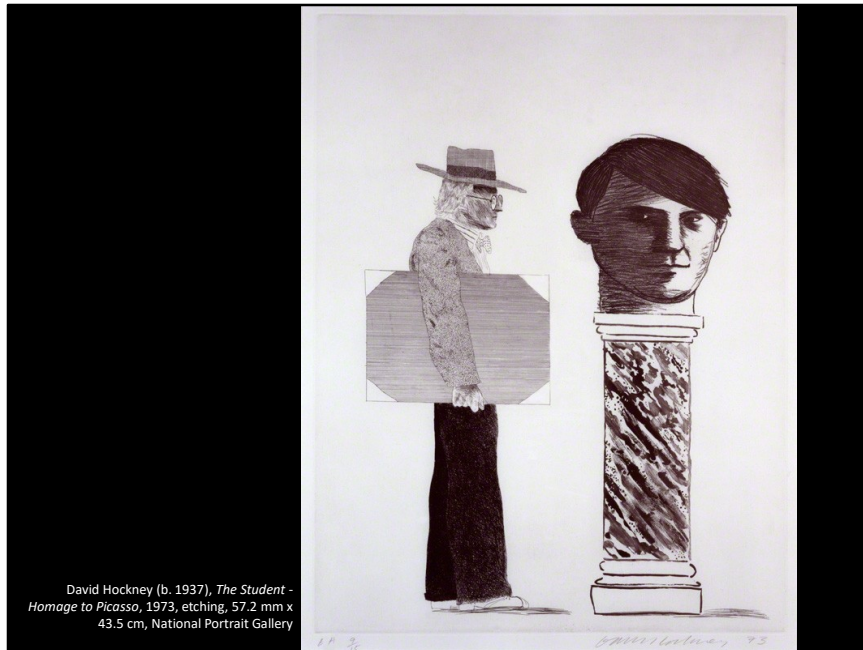


David Hockney (b. 1937), *Celia, Nude*, 1975, coloured crayon on paper, 64.8 × 49.8 cm, Richard Gray Gallery

- Celia Birtwell (b. 1941), is a British textile designer and fashion designer, known for her distinctive bold, romantic and feminine designs, which is influenced by Picasso, Matisse and from the classical world. She was well known for her prints which epitomised the 1960s/70s. After a period away from the limelight, she has returned to fashion.
- We will see her recent portrait by Hockney later.

References

- https://en.wikipedia.org/wiki/Celia_Birtwell



David Hockney (b. 1937), *The Student - Homage to Picasso*, 1973, etching, 57.2 mm x 43.5 cm, National Portrait Gallery

- *The Student - Homage to Picasso* and Hockney has shown himself, portfolio under his arm, contemplating a large head of Picasso mounted on a plinth.
- This was painted in 1973 when Hockney was 36. He shows himself with a portfolio under his arm contemplating a bust of Picasso.
- Pablo Picasso died on 8 April 1973 in Mougins, France, while he and his wife Jacqueline entertained friends for dinner. Jacqueline Roque prevented his children Claude and Paloma from attending the funeral. Devastated and lonely after the death of Picasso, Jacqueline Roque killed herself by gunshot in 1986 when she was 59 years old.

References

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David Hockney (b. 1937), *Artist and Model*, 1973-74, etching, 57.5 x 44 cm, Art Fund

- Run of 100 plus 23 proofs printed by Crommelynck, Paris. One sold at Christie's in 2008 for \$18,750
- Hockney portrays himself as the artist's model. His nakedness expresses his vulnerability, but also places him in context with a theme used again and again by Picasso.

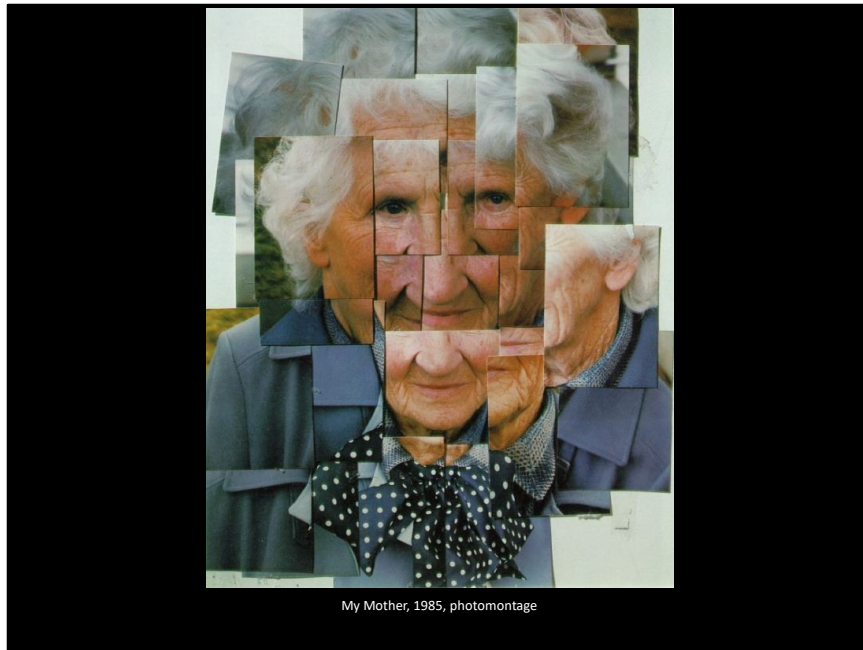


David Hockney (b. 1937), *My Parents*, 1977, 182.9 x 182.9 cm, Tate

- His mother sits posing patiently and attentively for her son while his father has lost interest and is reading a book. It was painted a year before his father's death. There are other books on the shelf including a book on Chardin. In the mirror we can see one of Hockney's own painting and a Renaissance painting. Hockney worked from photographs and sketches from life.
- His parents were strong minded individuals. His mother was religious and, unusually for the time, a vegetarian. His father was an anti-war campaigner and a fierce opponent of smoking. Like an Old Master painting it is filled with symbols and clues about the sitters.

Notes

In 1977, in celebration of her 25th year as Queen, Elizabeth II toured the British Isles and there were 4,000 street parties in London alone. Elvis Presley died of a heart attack aged 42.



My Mother, 1985, photomontage

- Experimenting with photography in the mid-1970s, Hockney went on to create his famous photocollages with Polaroids and snapshot prints arranged in a grid formation, pushing the two-dimensionality of photography to the limit, fragmenting the monocular vision of the camera and activating the viewer in the process. A versatile artist, Hockney has produced work in almost every medium—including full-scale opera set designs, prints, and drawings using cutting-edge technology such as fax machines, laser photocopiers, computers, and even iPhones and iPads.
- In the early 1980s Hockney began producing photocollages, Polaroid, and later 35mm, prints arranged like a patchwork quilt to create a composite image. An early photomontage was of his mother and because the photographs were taken from different angles and at different times it has an element of Cubism.
- The discovery of 'joiners' happened accidentally. Hockney never liked the distortions produced by a wide-angle lens so when he was taking Polaroids of a living room and terrace in Los Angeles he took many small photographs and glued them together.



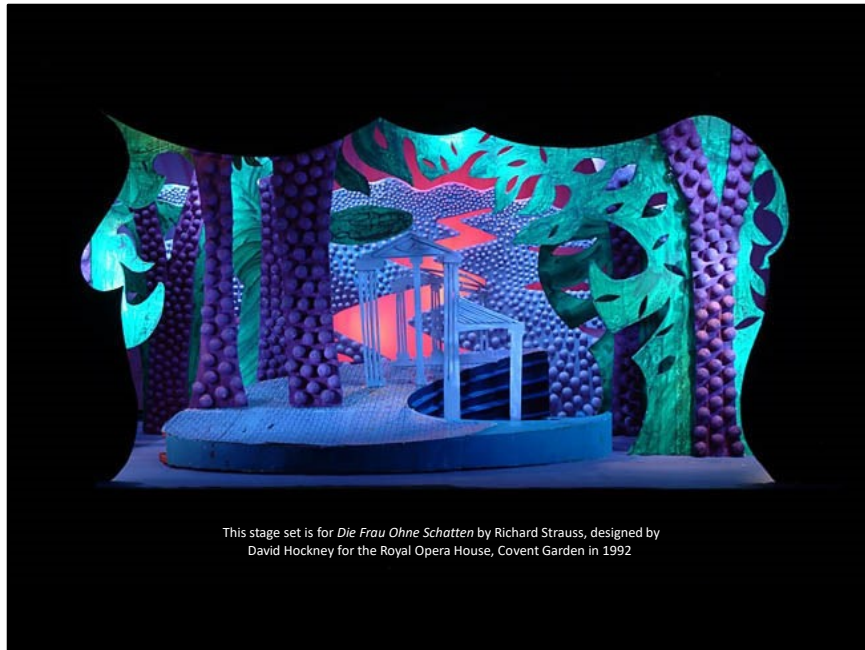
David Hockney (b. 1937), *Pearblossom Highway*, 11th-18th April 1986 (Second Version), 1986, 181.6 x 271.8 cm, J. Paul Getty Museum, Los Angeles

- “‘Pearblossom Highway’ shows a crossroads in a very wide open space, which you only get a sense of in the western United States. . . . [The] picture was not just about a crossroads, but about us driving around. I’d had three days of driving and being the passenger. The driver and the passenger see the road in different ways. When you drive you read all the road signs, but when you’re the passenger, you don’t, you can decide to look where you want. And the picture dealt with that: on the right-hand side of the road it’s as if you’re the driver, reading traffic signs to tell you what to do and so on, and on the left-hand side it’s as if you’re a passenger going along the road more slowly, looking all around. So the picture is about driving without the car being in it.
- Thus David Hockney described the circumstances leading to the creation of this photomontage of the scenic Pearblossom Highway north of Los Angeles. His detailed collage reveals the more mundane observations of a road trip. The littered cans and bottles and the meandering line where the pavement ends and the sand begins point to the interruption of the desert landscape by the roads cutting through it and the imprint of careless travellers.” (Getty Museum)

- Originally the picture was meant to illustrate a story for *Vanity Fair*. Hockney searched for a suitable location to illustrate 'the monotony of the highway'. He was looking for a crossroads and found this location and spent 10 days taking about 800 photographs. In the end he conceived it too big and *Vanity Fair* never used it but Hockney was pleased with the end result. Although the perspective looks conventional not a single photograph was taken from a conventional viewpoint. He started taking photographs of the stop sign on a step ladder. Every photograph is taken close to the object shown. His photographer friends say it is a painting and Hockney says it is a photograph although he admits that like a painting he could adjust it. For example, the sky is made of some 200 photographs and he could decide on the shade of blue to use. He also moved the trees around. When he first did collages he called it 'drawing with a camera'.
-

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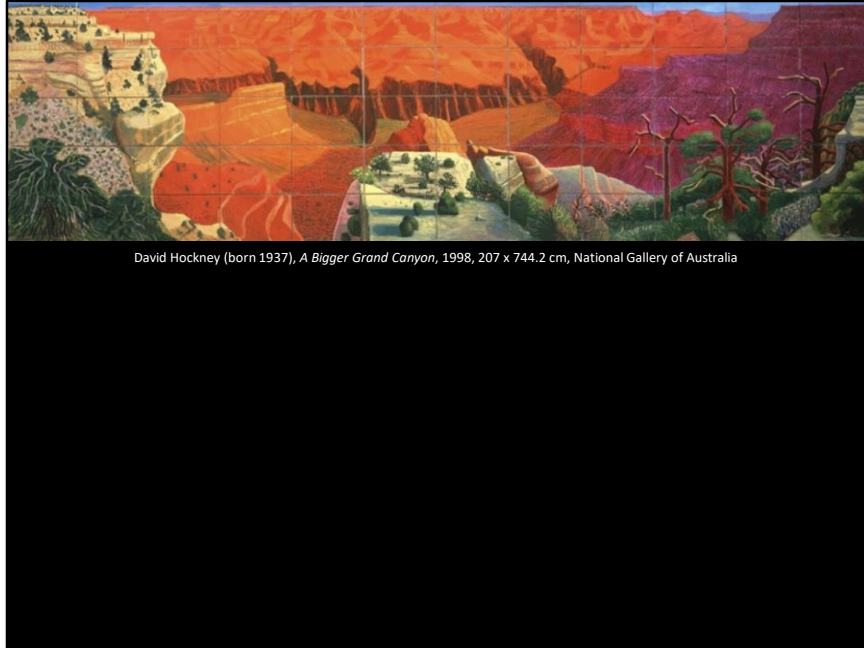
This stage set is for *Die Frau Ohne Schatten* (*The Woman Without a Shadow*, 1911-15/6) by Richard Strauss, designed by Hockney for the Royal Opera House, Covent Garden in 1992.

- The librettist, Hugo von Hofmannstahl, described *Die Frau ohne Schatten* to Strauss as a "magic fairy tale". Its basic subject matter is female infertility. The woman without a shadow of the title is the Empress, the daughter of the master of the spirit world; having married the Emperor, she finds herself neither a spirit nor a human, and so unable to bear children.
- Hockney is an opera lover and has designed a number of sets including *The Magic Flute* at Glynbourne in 1978, Stravinsky at the Metropolitan Opera, Wagner's *Tristan und Isolde* in Los Angeles, Puccini's *Turandot* in San Francisco and this set at Covent Garden. Tragically, given his love of music, he has been afflicted with deafness. Hockney suffered a stroke in 2012 which initially affected his speech but he said that as soon as he found he could still draw and paint he did not mind. "I wasn't speaking that much then but I thought, so long as I can draw and paint I'm okay, I'm all right," he said. "I don't have to talk much anyway." "I just thought if I can't speak I can speak in another way - draw, just draw."

- He has designed many stage sets including:
 - 1975, Igor Stravinsky's *The Rake's Progress* for Glyndebourne Festival Opera.
 - 1978, Mozart's *The Magic Flute* at Glyndebourne
 - 1980, French triple bill, *Parade, Les Mamelles de Tiresias, L'Enfant et les Sortilèges*
 - 1981, Stravinsky triple bill
 - 1987, Richard Wagner, *Tristan and Isolde*, Los Angeles
 - 1992-93, Giacomo Puccini, *Turandot*, Chicago and San Francisco
 - 1992-93, Richard Strauss, *Die Frau Ohne Schatten*, ROH, Los Angeles, Melbourne
 - 1994, oversees a revival of an opera at Glyndebourne
 - 2002, works with the Met on a revival.

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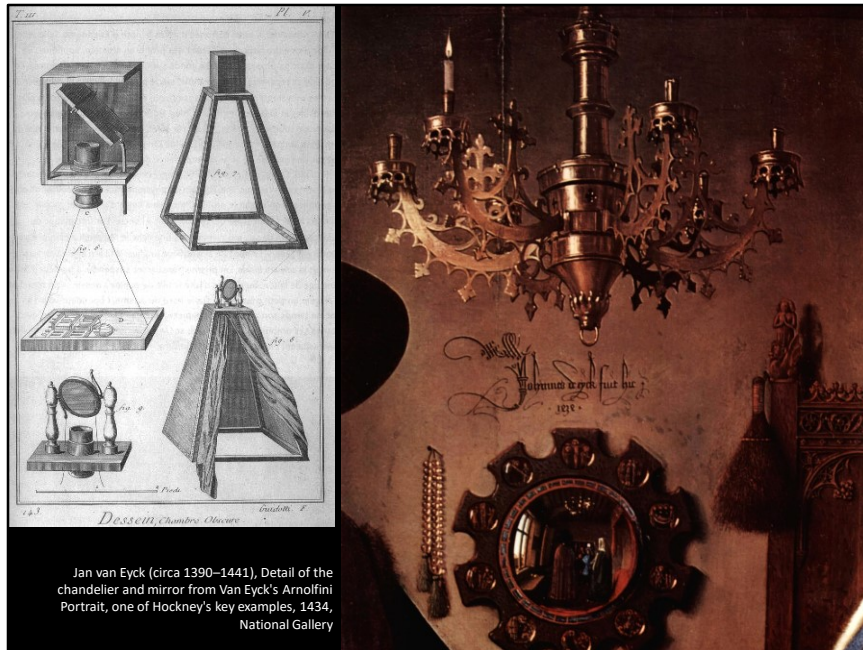
David Hockney (b. 1937), *A Bigger Grand Canyon*, 1998, 207 x 744.2 cm, National Gallery of Australia

- “In 1982 David Hockney took a series of photographs of the Grand Canyon that he placed together to form a collage. Hockney returned to the Grand Canyon theme in 1986, producing a large-scale photo-collage of sixty photographs; and again in 1997, when he painted *A composition for a bigger Grand Canyon*.
- Hockney began work on the National Gallery of Australia’s *A bigger Grand Canyon* in February 1998. The painting is a culminating statement about the depiction and experience of space. By using different views taken over a period of time, Hockney refers to Cubism, where a subject is depicted from multiple viewpoints; to Chinese scroll painting, where different time sequences and landscape elements come together to form an apparent whole; and to his own set designs for opera.
- With its many viewpoints and shifting timeframe, *A bigger Grand Canyon* suggests what it is like to be in a landscape, to travel around it, to view tiny details as well as dramatic vistas, to see changing light and to trample the earth underfoot. The large format and extravagant colour has also been related to the spectacle of Hollywood and to representations of the sublime.” (National Gallery of Australia)

- “Hockney began photographing the Grand Canyon in 1982, aiming "to photograph the unphotographable. Which is to say, space. [T]here is no question that the thrill of standing on that rim of the Grand Canyon is spatial. It is the biggest space you can look out over that has an edge." Not many artists attempt to paint *The Grand Canyon*. One reason is that it is so large, no indicator of depth, distance, or scale can convey it. The other is that the nineteenth-century painter Thomas Moran produced what is considered by many to be the definitive version: a spectacular, monumental canvas so detailed, so complete, and so naturalistic that it set an unsurpassable standard. Unfazed by this precedent and directly inspired by Moran's nineteenth-century view, ("intrigued to see how another artist grappled with representing the same vast, heroic space" according to the National Museum of American Art) Hockney produced *A Bigger Grand Canyon* - which is even larger than Moran's canvas. Sixty small canvases join together to create one large view representing just a portion of the canyon. Hockney is poking gentle fun at tourists with cameras, artists with easels, and the absurdity of attempting to map a three-dimensional experience onto a two-dimensional plane.” (The Art Story)

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Jan van Eyck (circa 1390–1441), Detail of the chandelier and mirror from Van Eyck's Arnolfini Portrait, one of Hockney's key examples, 1434, National Gallery

- 2001, Hockney's book *Secret Knowledge: Rediscovering the lost techniques of the Old Masters* is published. During the summer Hockney travels to England, Germany, Italy and Belgium. Makes a documentary on the use of optical devices. Retrospectives are held in Germany and Los Angeles.
- Part of Hockney's work involved collaboration with Charles Falco, a condensed matter physicist and an expert in optics. While the use of optical aids would generally enhance accuracy, Falco calculated the types of distortion that would result from specific optical devices; Hockney and Falco argued that such errors could in fact be found in the work of some of the Old Masters. Hockney saw a sudden rise in realism around 1420. Falco made the suggestion that it coincided with the use of concave mirrors to project images.
- The 1929 Encyclopedia Britannica contained an extensive article on the camera obscura and cited Leon Battista Alberti as the first documented user of the device as early as 1437.
- In *Secret Knowledge*, Hockney argues that early Renaissance artists such as Jan van Eyck and Lorenzo Lotto used concave mirrors; as evidence, he points to the

chandelier in Van Eyck's Arnolfini Portrait, the ear in Van Eyck's portrait of Cardinal Albergati, and the carpet in Lotto's Husband and Wife. Hockney suggests that later artists, beginning with Caravaggio, used convex mirrors as well, to achieve a large field of view.

- Counter arguments include, artists did not need to use instruments with examples of artists that did not use instruments, errors in the calculation of distortions produced by mirrors, and the inadequacy of surviving glassware to produce realistic images. All the counter arguments have been countered.

Chronology

2002, works with the Met on a revival. Sees an exhibition of Chinese painting. Begins to use watercolour. Travels to London and spends almost a year in England. He sits for Lucien Freud for the first time. He sees Thomas Girtin and the Art of Watercolour at Tate Britain. In search of northern light he travels to the Norwegian fjords and Iceland, creating watercolours and sketchbooks. His second commission to paint Glyndebourne's chairman inspires a series of portraits in watercolour of friends from life. Also produces quickly observed portrait drawings in pen and ink.

2003, exhibitions of portraits in London and Norwegian landscapes and portraits in Norway. Returns to Los Angeles and continues to work in watercolour. Receives an honorary degree in Florence.

2004, travels in Spain and France producing watercolour landscapes. Spends time in Yorkshire with his sister Margaret. He produces 36 watercolour landscapes. His work is exhibited in New York and he curates the Royal Academy Summer Exhibition with Allen Jones. *Hockney's Pictures* is published.

2005, a new series of almost life-size single and double portraits painted directly onto canvas with no pre-drawing. His Yorkshire landscapes are exhibited in Los Angeles. He returns to Bridlington to paint the landscape in oil *en plein air*. Continues to paint portraits. Visits Germany and returns to Yorkshire to paint autumn landscapes in Yorkshire.

2006, attends *David Hockney Portraits* in Boston, Los Angeles and London. Works on large-scale landscapes in Yorkshire using multiple canvases.



David Hockney, *Bigger Trees Near Warter Or/Ou Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique*, 2007, 457.2 x 1219.2 cm

- 2007, he paints the largest painting he has ever made, based on 50 separate canvases painted outdoors and formed one giant painting measuring 15 x 40 feet titled *Bigger Trees Near Warter*. He curates an exhibition at the Tate on Turner's watercolours. Returns to Los Angeles for an opera revival.
- Tate,
 - 'Bigger Trees Near Warter' is David Hockney's largest work to date. It measures more than four and a half by twelve metres. The painting is made up of fifty panels joined together to form a whole. Its subject returns Hockney to his native Yorkshire with a view of a landscape near Warter, west of Bridlington, just before the arrival of spring when the trees are coming into leaf. In the shallow foreground space a copse of tall trees and some early daffodils stand on slightly raised ground. An imposing sycamore is the composition's central focus. Another, denser copse, painted in pinkish tones, is visible in the background. A road to the extreme left and two buildings to the right of the composition offer signs of human

- habitation. The painting's extensive upper zone is dominated by the intricate but stark pattern created by the trees' overlapping branches, which are clearly delineated against the winter sky.
- Due to its massive scale and technical complexity the painting took Hockney six weeks to complete. Following on from preliminary drawings undertaken out of doors, the artist produced a sketched grid of the entire composition to guide the process. Working in stages, Hockney sought directness and spontaneity by painting *en plein air* ('in the open air'), a method that evokes the practice of innovative, nineteenth-century French landscape painters such as the artists of the Barbizon School and the Impressionists, but inevitably limited the number of canvases he could work on at any one time. As they were worked on the individual panels were photographed and the photographs made into a computer mosaic, to allow the artist to chart progress on the composition as a whole as he only had space to display six to ten canvases together in his small studio in Bridlington. The canvases were variously reworked, transported back and forth from the studio to the site for subtle modifications that would enhance and strengthen the complete composition.
 - Hockney produced *Bigger Trees Near Warter* for the Summer Exhibition of the Royal Academy, London, in 2007, where it occupied the end wall of Gallery III. Following the close of the exhibition, once the rest of the works had been removed, this painting remained in place. Two digital photographic renderings of the work on exactly the same scale as the original were then hung on the two walls flanking it. Presented simultaneously on three walls, the vista seemed to engulf the viewer, creating the effect of a cloister.
 - The painting's alternative title indicates that Hockney saw the conjunction of a method of painting out of doors and in front of the subject (called in French 'sur le motif') with the techniques of (digital) photography as central to his project to produce a landscape painting in oils on a very large scale. The experimental combination of traditional and state-of-the-art methods has characterised much of Hockney's practice over the last twenty-five years. Yet his engagement with the formal and emotive qualities of the landscape itself is also a striking feature of *Bigger Trees Near Warter*.

Chronology

- 2008, Yorkshire landscapes continue to inspire him and ten are exhibited in Chicago. He begins to use a camera and large-format prints to assist in the assembly of these massive works. An assistant photographs them to assemble a small reproduction that he can use while painting.
- 2009, exhibits ink-jet printed computer drawings in Los Angeles and London. Visits

an exhibition of his work in Germany before returning to England to paint. Exhibits in New York and Nottingham.

References

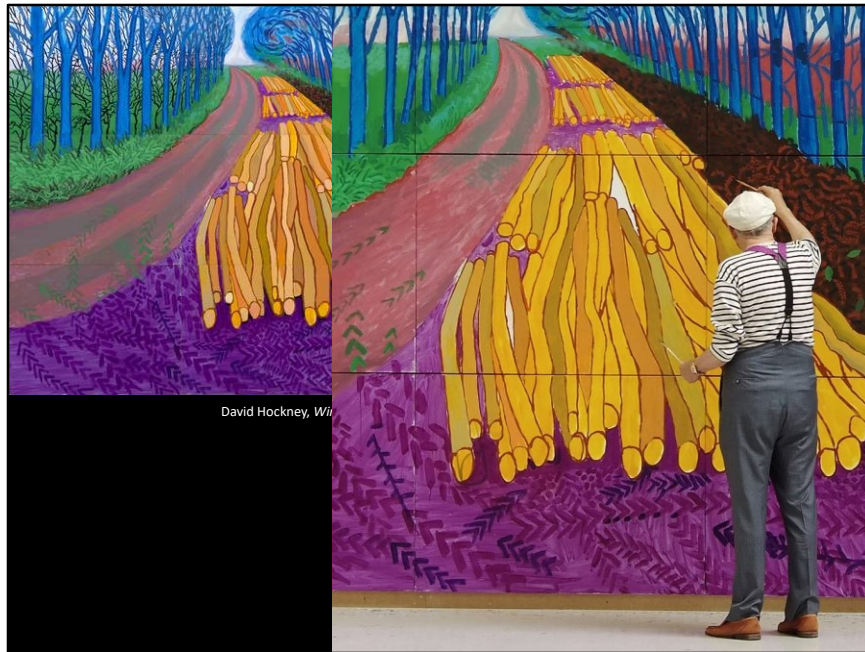
<http://www.tate.org.uk/art/artworks/hockney-bigger-trees-near-warter-or-ou-peinture-sur-le-motif-pour-le-nouvel-age-post-t12887>



David Hockney, *A Bigger Message*, 2010, oil on 30 canvases (36 x 48 in. each) 180 x 288 in. overall

Claude Lorrain (1600–1682), *The Sermon on the Mount*, c. 1656, 171.5 x 259.7 cm, The Frick Collection

- Christ, surrounded by the Twelve Apostles, is shown preaching to the multitude from the wooded summit of Mount Tabor, as described in the Gospel of Matthew (5:1–2): “When he saw the crowds he went up the hill. There he took his seat, and when his disciples had gathered round him he began to address them.”
- The artist has compressed the geography of the Holy Land, placing on the right the distant Mount Lebanon and the Sea of Galilee — with the towns of Tiberias and Nazareth on its shore — and on the left the Dead Sea and the river Jordan.
- The *Sermon on the Mount* is unusual among Claude's landscapes both for its exceptional size and for its large central mass, but in its magical luminosity it is characteristic of his finest achievements.
- Hockney said, ‘I’m not atheist, but I’m not a supporter of any organized religion.’



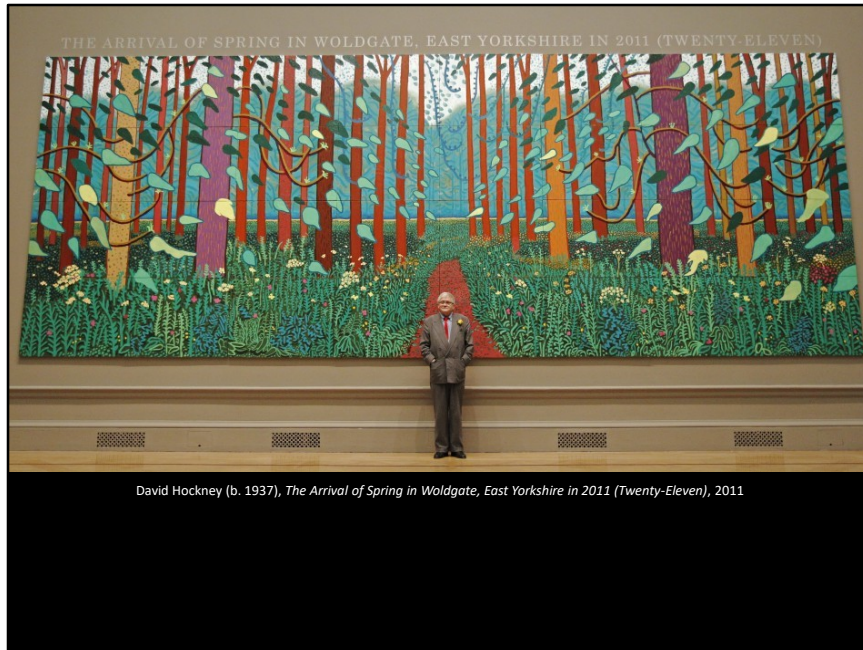
David Hockney, *Winter showdown (Winter Timber)*, 2009, 274.3 x 609.6 cm, oil on 15 canvases, Guggenheim, Bilbao

- 2012, the Royal Academy presents *A Bigger Picture* with over 150 works, 50 produced on an iPad.
- “While many of Hockney's best-known works were inspired by photographs, this work was painted in front of the motif, at the corner of an old Roman road in Yorkshire, near his birthplace. The purple palette renders the landscape contemporary and eternal, like a computer-generated fairytale. It is one of the largest in a series of timber and "totems", as Hockney calls the lone tree stumps depicted in these representations. Throughout his career, Hockney has been interested in returning to tradition in order to examine it, but with an almost scientific detachment that places the viewer off-center. This view, presented across fifteen canvases, has two paths of perspective leading down the two roads through the woods. This means that the visual plane contains two vanishing points, rebuking the one-point perspective that has characterized Western art since the Renaissance. It also transgresses the single perspective of the camera lens, the point of view that has come to define how we see the world in photographs. The painting's two vanishing points lead outward toward us, creating a kind of double

vision that heightens the kaleidoscopic, hallucinatory effect of the piece.” (The Art Story)

References

- <http://www.theartstory.org/artist-hockney-david-artworks.htm>



David Hockney (b. 1937), *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (Twenty-Eleven)*, 2011

- *The Arrival of Spring in Woldgate* consists of 52 works produced on his iPad and printed on paper.
- "When David Hockney pronounced "all the works here were made by himself, personally" of his new exhibition of landscapes at the Royal Academy, he wasn't only taunting Damien Hirst and his younger rivals. He was laying claim to a whole tradition of British and Western art and declaring he had made it his own." (Independent)
- The set of works is breath-taking in its scale and overwhelming in its creativity and joy of life.

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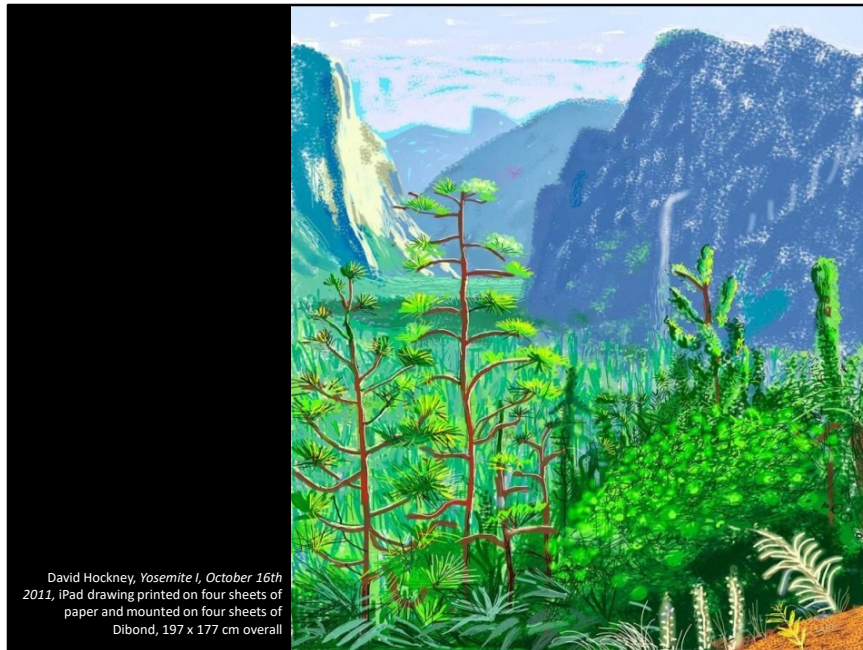


David Hockney, *Woldgate, 6-7 February*, from *The Arrival of Spring in 2013 (twenty thirteen)*, charcoal on paper, 57.5 x 76.8 cm

David Hockney, *Woldgate, 6-7 February*, from *The Arrival of Spring in 2013 (twenty thirteen)*, charcoal on paper, 57.5 x 76.8 cm

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David Hockney, *Yosemite I*, October 16th 2011, iPad drawing printed on four sheets of paper and mounted on four sheets of Dibond, 197 x 177 cm overall

David Hockney, *Yosemite I*, October 16th 2011, iPad drawing printed on four sheets of paper and mounted on four sheets of Dibond, 197 x 177 cm overall
Dibond is made from a polyethylene core sandwiched between two aluminium sheets. It is excellent for digital printing.

- Hockney made more than 20 works on his iPad during visits to Northern California's Yosemite National Park in 2010 and 2011. Hockney loves the versatility of the iPad, "You can set up a palette very, very quickly indeed — quicker than any other medium. It's also an endless sheet of paper, and the colour is literally at your fingertip."

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David Hockney (b. 1937), *Barry Humphries, 26th, 27th, 28th March, 2015*, acrylic on canvas. 21.92 x 91.44 cm

- **David Hockney RA: 82 Portraits and 1 Still-life, 2 July – 2 October, 2016**
- This is one of the paintings at the Royal Academy exhibition. It is a snapshot of those that have crossed his path in the last two years. His subjects – all friends, family and acquaintances – include office staff, fellow artists, curators and gallerists. Each work is the same size, showing his sitter in the same chair, against the same vivid blue background and all were painted in the same time frame of three days. Yet Hockney's virtuoso paint handling allows their differing personalities to leap off the canvas with warmth and immediacy.
- Barry Humphries (b. 1934) is an Australian comedian, actor, satirist, artist, and author. He is best known for writing and playing his on-stage and television alter egos Dame Edna Everage and Sir Les Patterson. He is also a film producer and script writer, a star of London's West End musical theatre, an award-winning writer, and an accomplished landscape painter.



David Hockney (b. 1937), *Edith Devaney, 11th, 12th, 13th February 2016, 2016*

- David Hockney Portrait exhibition, Royal Academy, Summer 2016. Devaney is the exhibition's curator.
- Edith Devaney, one of 82 sitters painted by the artist over two-and-a-half years, says the resulting portrait came as a revelation: 'He has got me ...'. "In an age of the selfie, and endless meaningless portraits ... it's interesting how little we know ourselves," she told the *Observer*.
- I say "a piece" of pop art, as the 82 paintings were all painted as part of a single project, under identical conditions in Hockney's Los Angeles studio, and were intended to be exhibited as a single work. Each portrait was painted in a limited time-frame of three days – what Hockney calls a "20 hour exposure" – on identically sized canvases.

References

<https://www.theguardian.com/artanddesign/2016/may/29/david-hockney-royal-academy-edith-devaney>



David Hockney, *Celia Birtwell*, 31 August - 4 September, 2015

- Birtwell (b. 1941) is a British textile and fashion designer and has been a muse for Hockney since 1968.
- Celia was always the driving force in her business but in 2006, prior to the launch of a successful collaboration with Top Shop, that she decided to retire and hand over to her son and his wife. They built the Celia Birtwell brand into a national icon. In 2011 Celia was awarded a CBE. In 2013 she collaborated with Japanese retail giant, Uniqlo on a couple of collections using vintage & contemporary prints receiving rave reviews around the world.



David Hockney, *Rufus Hale*, 23, 24 25 September, 2015

- Rufus Hale, the eleven year old son of the artist Tacita Dean. Rufus brought a notebook to the sittings and did some drawings of his own while Hockney painted him.
- 'So, what do you think?' asked the great artist, at the end of their three day session, as he showed the lad his portrait. 'You've missed the rubber on the end of my pencil,' he replied.
- When painting this Hockney's thoughts turned to his own self-portrait. Staring at Rufus for many hours, Hockney recalls, his mind turned to his own self-portrait, seated in his house in Bradford in 1954.
- Hockney returned to Los Angeles in the summer of 2013, after eight years living in England, mostly in Bridlington, east Yorkshire. He does not go out much any more because of his deafness. This also means he has no social life and cannot listen to music which he loves. He said recently, "But its fine, I've lots to do, I'm OK."
- At the age of 79, Hockney is tackling a new medium and a new venue: a towering stained-glass window for Westminster Abbey to mark the reign of the Queen, the longest-serving monarch in British history. Having turned down a knighthood in

1990, he revealed to the BBC five years ago that he had been invited to paint a portrait of the Queen, but turned the commission down. “When I was asked, I told them I was very busy painting England actually. Her country.”

- There is a major retrospective of Hockney’s work called ‘**David Hockney**’ at Tate Britain 9 February to 29 May 2017. Tate ‘As he approaches his 80th birthday, Hockney continues to change his style and ways of working, embracing new technologies as he goes. From his portraits and images of Los Angeles swimming pools, through to his drawings and photography, Yorkshire landscapes and most recent paintings – some of which have never been seen before in public – this exhibition shows how the roots of each new direction lay in the work that came before. A once-in-a-lifetime chance to see these unforgettable works together.’ £19.50, free for members.

References

<https://www.theguardian.com/artanddesign/2016/nov/22/david-hockney-to-honour-queen-westminster-abbey-stained-glass-window>



- Next week we look at a number of women artists who produce art that reflects women's lives and experiences, as well as working to change the system for the production and reception of contemporary art.
 - Marina Abramovic (b.1946), *Rhythm 0*, 1974, Performance Art
 - Martha Rosler (b.1943), *Semiotics of the Kitchen*, 1975, black and white video with sound
 - Judy Chicago (b.1939), *The Dinner Party*, 1979, installation. Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, New York
 - Cindy Sherman (b.1954), *Preening in the Kitchen*, 1977, Museum of Modern Art, New York
 - Barbara Kruger (b.1945) *I Shop Therefore I am*, c.1990
 - Tracey Emin (b.1963), *My Bed*, 1998, Saatchi Collection, London
 - Mona Hatoum (b. 1952), *Performance Still*, 2009, Lebanese-born Palestinian artist who lives in London.
 - Helen Chadwick (1953-1996), *Vanitas II*, 1986, cibachrome print, 50.9 mm x 51 cm, NPG, self-portrait with her work *Of Mutability* (1986) in the background

- Sarah Lucas (b. 1962), *Two Fried Eggs and a Kebab*, 1992
- Jenny Saville (b. 1970), *Rosetta 2*