

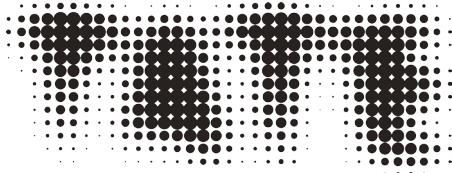
# DAVID HOCKNEY

9 February – 29 May 2017

## Large Print Guide



Please return to exhibition entrance





# Contents

Room 1	Page 3
Room 2	Page 9
Room 3	Page 14
Room 4	Page 18
Room 5	Page 22
Room 6	Page 28
Room 7	Page 42
Room 8	Page 47
Room 9	Page 52
Room 10	Page 56
Room 11	Page 60
Room 12	Page 63
Find out more	Page 71

# Introduction

## DAVID HOCKNEY: 60 YEARS OF WORK

David Hockney (born 1937) is one of the most popular and widely recognised artists of our time. After first coming to public attention in 1961, while still a student at the Royal College of Art, he went on to produce some of the best-known paintings of the 1960s.

This exhibition, a survey of almost sixty years of Hockney's art, offers the first opportunity to see those classic early paintings alongside subsequent work in a variety of media. It spans from paintings made as a student in London through 1960s Los Angeles, the reorientation of his practice in painting and photography in the 1980s, a decade of Yorkshire landscapes, and on to the newest works made since his return to California in 2013.

From beginning to end, running through all the different types and periods of work is Hockney's principal obsession with the challenge of representation: how do we see the world, and how can that world of time and space be captured in two dimensions? The exhibition is largely arranged chronologically but the first room presents works from different periods which exemplify the ways in which Hockney has played with the conventions of picture-making.

# Room 1

## Play Within a Play

Hockney has frequently made work which questions the conventions of picture-making, challenging the protocols of perspective, for example, or highlighting the assumptions required for a viewer to read a picture. That is to say that many of his pictures are about making and looking at pictures.

## Work labels and extended captions

Anti clockwise starting from the right of entrance

### Portrait Surrounded by Artistic Devices

1965

Acrylic paint on canvas

Arts Council Collection, Southbank Centre, London

X62855

The title highlights that all art depends upon artificial devices, illusionary tools and conventions that the viewer and the artist conspire to accept as descriptive of something real. Here a conventional figure sits encircled by bits of abstract art appropriated from the work of Paul Cézanne and Kenneth Noland, among others.

### Play Within a Play

1963



Oil paint on canvas with Plexiglas

Private collection c/o Connery & Associates

X58948

Based on a photograph of the artist's friend, John Kasmin, pressing himself against the glass door of his gallery, this work plays with ideas of reality and illusion. The figure stands in front of a curtain in an impossibly shallow space; while he and the backdrop are painted directly on the canvas, the points where

his body touches the glass are made with paint on a 'glass' panel mounted on the painting: what appears real is an illusion; what appears to be an illusion is actually there.

### Kerby (After Hogarth) Useful Knowledge

1975

Oil paint on canvas

The Museum of Modern Art, New York. Gift of the artist,  
J. Kasmin

and the Advisory Committee Fund, 1977

X58949

The convention of one-point perspective has long been a concern for Hockney who embraced cubism's ability to describe a subject better through its introduction of an element of time and movement. Here he remade an image by William Hogarth which shows how perspective can make a scene look realistic while allowing impossible things to occur, typified by the distant figure of a man lighting his pipe from a candle in the foreground.

### Rubber Ring Floating in a Swimming Pool

1971

Acrylic paint on canvas

Private collection

X60423

Hockney has often played satirically with abstract art. Here the red circle on aquamarine recalls the work of several abstract painters of the late 1960s. In fact this image is a close recreation of a photograph of a floating rubber ring as indicated by the depiction of the pool's stone surround and the bubbles of its water inlet.

### Model with Unfinished Self-Portrait

1977

Oil paint on canvas

Private collection c/o Eykyn Maclean, X58951



Hockney has made numerous works which take the process of picture making as their subject. Here Hockney's boyfriend is shown asleep in the studio; the figure in the background is not Hockney but a canvas depicting the artist; yet, the curtain which is part of that unfinished painting seems also to extend across the edge of another work with its back towards the viewer.

### 4 Blue Stools

2014

Photographic drawing printed on paper,  
mounted on Dibond

Collection of the artist

X64634

Hockney used digital photography, stitching hundreds of images together, to create a scene which, like Kerby, initially appears realistic but is gradually revealed to be impossible both in terms of the exaggerated recession of the space and because several figures appear more than once.

# Room 2

## Demonstrations of Versatility

During the period 1960–62 while studying at the Royal College of Art, Hockney came into contact with a range of influences. The works in this room capture his early interest in human relationships, landscapes and places or situations real and imagined.

Initially, Hockney experimented with abstraction, making a small group of free-flowing paintings in which symbols of personal desire began to emerge. As his interest in different pictorial conventions and concepts of space developed, he employed graffiti, cryptic codes, phallic shapes and freehand writing to suggest themes of sex and love. Here, child-like scrawled bodies, identified by numbers corresponding to letters of the alphabet, are situated in areas of spatial ambiguity, offering recognisable representation while drawing attention to formal qualities such as texture and brushwork.

Hockney showed four paintings under the title 'Demonstrations of Versatility' in the 1962 Young Contemporaries exhibition. Playing with different realities and modes of representation, they assert Hockney's declaration that style can be consciously chosen or dispensed with and several styles included in a single work. As he noted, 'I deliberately set out to prove I could do four entirely different sorts of picture like Picasso.'

## Work labels

Clockwise starting from the left

### Love Painting

1960

Oil paint on board

Private collection, UK

X58955

### Tyger Painting No. 2

1960

Oil paint on board

Private collection

X63781

### Shame

1960

Oil paint on board

Private collection

X63782

### The Third Love Painting

1960

Oil paint on board

Tate. Purchased with assistance from the Art Fund, the Friends of the Tate Gallery, the American Fund for the Tate Gallery and a group of donors 1991

T06468

We Two Boys Together Clinging

3

1961

Oil paint on board

Arts Council Collection, Southbank Centre, London

X58956

The Most Beautiful Boy in the World

1961

Oil paint on canvas

Private collection c/o Eykyn Maclean

X58957

Tea Painting in an Illusionistic Style

4

1961

Oil paint on canvas

Tate. Purchased with assistance from the Art Fund 1996

T07075

The Cha Cha That Was Danced in the Early Hours of 24th

March

1961

Oil paint on canvas

Private collection

X63779

Cleaning Teeth, Early Evening (10pm) W11

1962

Oil paint on canvas

Astrup Fearnley Collection, Oslo

X58959

5

Flight into Italy – Swiss Landscape

1962

Oil paint on canvas

Museum Kunstpalast, Düsseldorf

X58962

My Brother is Only Seventeen

1962

Oil paint and mixed media on board

Royal College of Art, London

X58958

# Room 3

## Paintings with People in

In the two years between leaving the Royal College of Art and his first visit to Los Angeles in 1964, Hockney's painting started to swing from an art of imagination, of plays with the artistic conventions of abstraction and representation, towards an art that would be more observational. His subject matter remained broad, as did his continued quotation of artistic styles.

His first exhibition, *Paintings with People In*, at the Kasmin Gallery in London in 1963 signalled the shift in Hockney's art and focused on a series of paintings titled Domestic Scenes. Where the paintings of 1961 had celebrated gay desire, these portraits of relationships between couples, by their very domesticity, normalise that desire into images of companionship.

Illusion and artifice remained a strong feature of his work of this period, typified by paintings including a curtain. The curtain frames the passage of light, identifying the stage of Hockney's painting as a theatre of representation. In February 1964 Hockney first visited Los Angeles, which – through Hollywood – was a place of pictures and dreams made real. It was, as he described it at the time, his 'promised land'.

## Work labels and extended captions

Clockwise starting from the left

Man in a Museum (or You're in the Wrong Movie)

1962

Oil paint on canvas

British Council Collection

X58969

The First Marriage (A Marriage of Styles I)

6

1962

Oil paint on canvas

Tate. Presented by the Friends of the Tate Gallery 1963

T00596

Arizona

1964

Acrylic paint on canvas

Private collection

X61797

Rocky Mountains and Tired Indians

1965

Acrylic paint on canvas

Scottish National Gallery of Modern Art, Edinburgh

X58975

California Art Collector

1964

Acrylic paint on canvas

Private collection, New York

X59012

7

The Actor

1964

Acrylic paint on canvas

Ar fenthyg gan / Lent by Amgueddfa Cymru – National Museum

Wales

X58973

The Hypnotist

1963

Oil paint on canvas

Private collection

X62351

8

Domestic Scene, Los Angeles

1963

Oil paint on canvas

Private collection

X58972

# Room 4

## Sunbather

From 1964 Hockney lived in the Santa Monica area of Los Angeles and set out to paint that city. He loved its open spaces, where he found a clarity and geometry in the modernist lines of office blocks, the mid-century designs of the houses, and the pattern of sprinklers on people's lawns.

Even before he arrived, Hockney thought of Los Angeles as 'sexy', its climate encouraging a culture of handsome, athletic young men that the artist had first known through erotic magazines imported to Britain from California.

Questions of depiction continued to absorb him. How could a painter capture the transparent qualities of glass, or of water which was constantly in motion?

With these works, also, Hockney satirised the abstract art that was then dominant: the borders around the paintings emphasise the artificiality of the scenes they depict; the simplified forms become comparable with abstract compositions. Specifically, Hockney's laboriously painted splash might be seen as a dig at the macho spontaneity associated with abstract expressionism, and the seemingly realistic description of office buildings as a skit on the modernist grid that was coming to the fore in minimalist art.

## Work labels and extended captions

Anti clockwise from right

### Sunbather

1966

Acrylic paint on canvas

Museum Ludwig, Cologne / Donation Ludwig

X63291

### Man in Shower in Beverly Hills

1964

Acrylic paint on canvas

Tate. Purchased 1980

T03074

### Savings and Loan Building

1967

Acrylic paint on canvas

Smithsonian American Art Museum. Gift of Nan Tucker McEvoy

X58981

### Medical Building

1966

Acrylic paint on canvas

Ian and Mercedes Stoutzker Collection, London. Promised gift to  
Tate

X42932

9

## A Lawn Being Sprinkled

1967

Acrylic paint on canvas

Lear Family Collection

X60422

## A Bigger Splash

1967

Acrylic paint on canvas

Tate. Purchased 1981

T03254

## Peter Getting Out of Nick's Pool

1966

Acrylic paint on canvas

National Museums Liverpool, Walker Art Gallery.

Presented by Sir John Moores 1968

X58977

10

## The Room, Tarzana

1967

Acrylic paint on canvas

Private collection

X58986

# Room 5

## Towards Naturalism

Towards the end of the 1960s, naturalistic representations of the human figure became a key element in Hockney's work. Drawn to the psychological and emotional implications of two figures within enclosed settings, Hockney worked directly from a circle of friends and acquaintances in a series of double portraits that capture their intimate and often complex relationships. Near life-sized, these carefully staged compositions combine informal poses and settings with the grandeur and formality of traditional portraiture. Almost all these works are painted in acrylic, which dries quickly and cannot be scraped off the canvas, thus demanding a greater degree of planning and meticulous application. This process, with its greater capacity for scrutiny and observation, meant that Hockney could work from photographic studies to sketch out overall compositions but he chose to paint his figures from life.

A series of still lifes and landscapes enabled Hockney to exploit the qualities of acrylic paint to achieve a naturalistic rendering of water, glass and transparency, furthering his interest in the contrasts between flatness and depth, inside and outside, naturalism and artifice.

## Work labels

Anti clockwise from right

American Collectors (Fred & Marcia Weisman)

1968

Acrylic paint on canvas

The Art Institute of Chicago. Restricted gift of Mr and Mrs  
Frederic G. Pick

X58983

American art collectors Fred and Marcia Weisman outside their modernist Los Angeles house with sculptures by British artists Henry Moore and William Turnbull in the garden.

Portrait of an Artist (Pool with Two Figures)

1972



Acrylic paint on canvas

Lewis Collection

X58989

Painted at the time of their break-up, Hockney's then boyfriend, artist Peter Schlesinger, looks down at the figure of John St Clair, one of Hockney's assistants, swimming underwater.

Henry Geldzahler and Christopher Scott

1969

Acrylic paint on canvas

Collection of Barney A. Ebsworth  
X60425

The figure in the centre is Henry Geldzahler, friend of Hockney and at that time Curator of Contemporary Art at The Metropolitan Museum, New York. His partner, painter Christopher Scott, looks on.

Christopher Isherwood and Don Bachardy  
1968

12

Acrylic paint on canvas  
Private collection  
X63421

English novelist and playwright Christopher Isherwood (right) and his partner, artist Don Bachardy, in their Californian home.

Mr and Mrs Clark and Percy  
1970–1

Acrylic paint on canvas  
Tate. Presented by the Friends of the Tate Gallery 1971  
T01269

Fashion designer Ossie Clark and textile designer Celia Birtwell with their cat in their Notting Hill home shortly after their wedding.

**Contre-Jour in the French Style - Against the Day dans le Style-Français**

1974

Oil paint on canvas

Ludwig Museum – Museum of Contemporary Art, Budapest

X58991

**Mt. Fuji and Flowers**

1972

Acrylic paint on canvas

The Metropolitan Museum of Art, New York.

Purchase, Mrs Arthur Hays Sulzberger Gift, 1972

X58990

13

**My Parents**

1977

Oil paint on canvas

Tate. Purchased 1981

T03255

The artist's parents, Kenneth and Laura Hockney.

**Looking at Pictures on a Screen**

1977

Oil paint on canvas

The Miles and Shirley Fiterman Foundation

X58992

Henry Geldzahler studying reproductions of historic paintings in Hockney's studio.

# Room 6

# Close Looking

From the beginning Hockney's ability at drawing has provided the bedrock for his art. The earliest work here, a self-portrait, was made when he was a teenager. For Hockney, drawing is primarily a way of looking more intently.

Many of the drawings in this room – in pen and ink and in coloured crayon – are from the late 1960s and 1970s. At this time, Hockney developed a way of working that enabled him to capture the essence of a scene with the most economical of means: a few lines express the character of a sitter; one or two items conjure the feeling of a place or a moment in time.

Because Hockney tends to make drawings when away from the studio, many reflect his travels and include friends and boyfriends in exotic places, the loneliness of hotel rooms or the pleasures of a lazy lunch.

In the 1990s, Hockney proposed that many artists since the Renaissance had used optics as aids to depiction. He made a series of drawings using a camera lucida, a device which transfers the observed object to enable the artist to draw it with optical accuracy.

## Work labels and extended captions

Clockwise from left

### Landscape and Man

1963

Crayon, coloured pencil and graphite on paper

Paul Kasmin, New York

X61979

### Colonial Governor

1962

Graphite, crayon and ink on paper

Private collection

X64973

### Ubu's House: a stage design for Ubu Roi

1966

Crayon on paper

Private collection, London

X63437

### Man in a Cloak

1963

Coloured pencil on paper

Private collection

X63784

**The Great Pyramid with Palm Tree and Car**

1963

Graphite and ink on paper

Private collection, London

X63438

**Peter Feeling Not Too Good**

1967

Ink on paper

Collection Sabina Fliri, London

X62350

**Peter**

1966

Graphite, crayon and ink on two sheets of paper

Private collection, London. Promised gift to the British Museum,

Department of Prints and Drawings

X61981

**Dr Eugene Lamb, Lucca**

1973

Crayon on paper

Private collection, London

X62073

**The Artist's Father**

1972

Ink on paper

The David Hockney Foundation

X62075

**Peter Langan in his Kitchen at Odins**

1969

Ink on paper

Private collection

X61995

**Ron Kitaj Outside the Academy of Fine Arts, Vienna**

1975

Ink on paper

Private collection

X62077

**Gregory Sitting on Base of Column**

1975

Ink on paper

The David Hockney Foundation

X63847

**Ossie Wearing a Fairisle Sweater**

1970

Crayon on paper

Private collection, London

X62062

**Study of Water, Phoenix, Arizona**

1976

Crayon on paper

Private collection

X62078

**The Luxor Hotel**

1978

Crayon on paper

Private collection

X62080

**Mark Glazebrook**

1970

Ink on paper

Mrs Mark Glazebrook

X61999

Kasmin Reading the Udaipur Guide

1977

Ink on paper

Collection of Mandy and Cliff Einstein

X62081

A Pepper and Three Pencils

1970

Crayon on paper

From the collection of Victor Constantiner, New York

X62060

The Artist's Mother

1972

Ink on paper

Tate. Presented by Klaus Anschel in memory of his wife Gerty

2004

T11897

Andy, Paris 1974

1974

Graphite and crayon on paper

The Hecksher Family Collection

X63439

Mother, Bradford, 19th Feb, 1978

1978

Ink on paper

Collection of the artist

X62082

**Celia in a Black Dress with White Flowers**

1972

Crayon on paper

From the collection of Victor Constantiner, New York

X62069

**Self-Portrait. 30th Sept.**

1983

Charcoal on paper

National Portrait Gallery, London. Given by David Hockney, 1999

X62083

**Laura Huston. London.**

22nd June 1999

1999

Graphite and crayon on paper using a camera lucida

The David Hockney Foundation

X64420

14

**Colin St. John Wilson. London. 3rd June 1999**

1999

Graphite and crayon on paper using a camera lucida  
The David Hockney Foundation  
X64418

Lindy. Marchioness of Dufferin and Ava. London. 17th June  
1999  
1999

Graphite on paper using a camera lucida  
The David Hockney Foundation  
X64421

Gregory Evans. Los Angeles. 18th September 1999  
1999

Graphite and gouache on paper using a camera lucida  
The David Hockney Foundation  
X64419

Mountains and Trees, Kweilin  
1981  
Watercolour with gum on paper  
Collection of the artist  
X26198

Onions  
1970  
Crayon on paper  
Private collection, London

X62000

**Chairs, Mahmounia Hotel, Marrakesh**

1971

Crayon on paper

The Whitworth, The University of Manchester

X62064

**Christopher Isherwood's House, Santa Monica**

1966

Ink on paper

Private collection, London

X61986

**Vichy Water and 'Howard's End', Carennac**

1970

Ink on paper

Private collection

X61998

**Kyoto**

1971

Crayon on paper

Mr and Mrs Giuseppe Eskenazi

X62066

**Kasmin in Bed in his Chateau in Carennac**

1967

Ink on paper

Paul Kasmin, New York

X63100

**W.H. Auden II**

1968

Ink on paper

Private collection

X61992

**Hotel Beirut**

1966

Graphite and coloured pencil on paper

Lent by the Metropolitan Museum of Art, Bequest of  
William S. Lieberman, 2005 (2007.49.50)

X61983

**Place des Canons, Beirut**

1966

Crayon and graphite on paper

Private collection, London

X61984

**Window, Grand Hotel, Vittel**

1970

Crayon on paper

Private collection

X62063

**1059 Balboa Blvd.**

1967

Crayon on paper

Private collection, London

X61989

**Drawing for 'Glass Table with Objects'**

1969

Graphite, crayon and gouache on paper

Tate. Presented by Klaus Anschel in memory of his wife Gerty

1997

T07296

**Man Running Towards a Bit of Blue**

1963

Graphite and crayon on paper

Victoria and Albert Museum, London

X61978

**Study for Dollboy**

1960

Charcoal on paper

Tate. Presented by Klaus Anschel in memory of his wife Gerty

2004

T11898

Fuck (Cunt)

1961

Ink on paper

The David Hockney Foundation

X63432

Self-Portrait

1954

Graphite on paper

The David Hockney Foundation

X63430

For Hockney, the single-point perspective of photography could not communicate the experience of looking and living in the world. He described conventional photography as akin to 'looking at the world from the point of view of a paralyzed Cyclops – for a split second.' In contrast, he sought to create a photography that could accommodate different viewpoints as well as time and movement.

Hockney's solution to this 'flaw in photography' was bound up with his renewed interest in cubism and the work of Picasso (he made many visits to the 1980 retrospective of Picasso at the Museum of Modern Art, New York). At first he used Polaroid film to create gridded multifaceted images that encourage the eye to experience each subject as it builds from its fragments of different viewpoints. In a matter of months he made 140 Polaroid works, but was ultimately dissatisfied with the effect of the borders on each Polaroid, so turned to 35mm film. Collages assembled from these borderless photographs allowed him to better approximate the complicated, multiple viewpoints for which he had been striving.

Through photography, Hockney revisited motifs and subjects used for his painting, from portraits and encounters to landscape and still life.

# Room 7

## A Bigger Photography

## Work labels

Anti clockwise starting from right

Billy + Audrey Wilder, Los Angeles, April 1982

1982

Composite Polaroid

Collection of the artist

X60427

Kasmin, Los Angeles, 28th March 1982

1982

Composite Polaroid

Collection of the artist

X58998

Don + Christopher, Los Angeles, 6th March 1982

1982

Composite Polaroid

Collection of the artist

X61518

Celia, Los Angeles, April 10th 1982

1982

Composite Polaroid

Collection of the artist

X60429

Ω 15

**Gregory Swimming, Los Angeles, March 31st 1982**

1982

Composite Polaroid

Collection of the artist

X60440

**Grand Canyon with Foot, Arizona, Oct. 1982**

1982

Photographic collage

Collection of the artist

X60441

**My Mother, Bolton Abbey, Yorkshire, Nov. 1982**

1982

Photographic collage

Collection of the artist

X58993

**Walking in the Zen Garden at the Ryoanji Temple, Kyoto, Feb.**

1983

1983

Photographic collage

Collection of the artist

X58996

The Scrabble Game, Jan 1, 1983

1983

Photographic collage

Collection of the artist

X58995

Ω 16

Pearblossom Hwy. – 11-18th April 1986 #1

1986

Photographic collage

The J. Paul Getty Museum, Los Angeles

X58952

# Room 8

# Experiences of Space

Through the 1980s and 1990s Hockney's paintings focused on the experience of looking. The freedom and variety of markmaking within his paintings of this period – descriptive and decorative, denoting space, material and experience – reflect the layers of memory and invention within them.

The post-cubist space that he created during this period was applied to landscapes and interior scenes of his new home in the Hollywood Hills. Landscape became the subject for paintings that were about moving through the terrain, the winding roads of Nichols Canyon and Outpost Drive being routes from his hilltop home to his studio. In these works flatness collides with illusion of spatial depth. But above all, these are paintings through which the eye dances, drawn by a sensuousness of line and colour where edges of viewpoints fold into and across each other.

Hockney's painting describes the complexities of space and there was an interchange at this period between his designs for operas and his painting. One tool he exploited was reverse perspective, which in his stage designs was intended to make the audience feel directly involved in the production by exploiting fluctuations of deep and shallow space.

## Work labels

Clockwise starting from left

Outpost Drive, Hollywood

1980

Acrylic paint on canvas

Leslee & David Rogath

X60497

Canyon Painting

1978

Acrylic paint on canvas

Private collection

X59001

Breakfast at Malibu, Wednesday, 1989

1989

Oil paint on canvas

The Robert A. Rowan Collection

X60493

Breakfast at Malibu, Sunday, 1989

1989

Oil paint on canvas

Collection Michael L. Gordon

X60494

Pacific Coast Highway and Santa Monica

1990

Oil paint on canvas

Private collection, USA

X59009

Large Interior, Los Angeles, 1988

1988

Oil paint, ink and paper on canvas

The Metropolitan Museum of Art, New York. Purchase,  
Natasha Gelman Gift, in honor of William S. Lieberman, 1989  
(1989.279)

X59004

18

The Other Side

1990-3

Oil paint on two canvases

Salt's Mill, Saltaire, Bradford

X60905

The Twenty-Sixth V.N. Painting

1992

Oil paint on canvas

Collection of David C. Bohnett

X59006

The Eleventh V.N. Painting

1992

Oil paint on canvas

The David Hockney Foundation

X59005

Ω 19

Hollywood Hills House

1981-2

Oil paint, charcoal, and collage on three canvases

Walker Art Center, Minneapolis. Gift of Penny and Mike

Winton, 1983

X59003

Nichols Canyon

1980

Acrylic paint on canvas

Private collection

X61519

Ω 17

# Room 9

## Experiences of Place

In the late 1990s Hockney produced paintings of the landscapes of East Yorkshire and the Grand Canyon, and of his house and garden in the Hollywood Hills.

He was spending more time in Yorkshire and produced several works based on the drive from his mother's seaside home to York, where he would visit his dying friend Jonathan Silver. He used multiple viewpoints to create a sense of his movement through the landscape, in particular up and down Garrowby Hill which rises from the Plain of York to the higher Wolds.

Hockney also determined to paint the vast spaces of the American landscape. When he saw the Grand Canyon described as 'the despair of the painter' he could not resist the challenge, capturing the view with multiple perspectives.

In depicting such places Hockney created an illusion of depth by the use of a foreground plain on which were arrayed objects, whether bails of wheat or small desert bushes. These derived directly from the abstract forms in his 'very new paintings' of a few years earlier (in the previous room) which themselves had been influenced by his stage work.

## Work labels

Clockwise starting from the left

The Road across the Wolds

1997

Oil paint on canvas

Mrs Margaret Silver

X59010

20

21

9 Canvas Study of the Grand Canyon

1998

Oil paint on nine canvases

Richard and Carolyn Dewey

X60498

15 Canvas Study of the Grand Canyon

1998

Oil paint on 15 canvases

Collection of Ron Burkle

X64306

Going Up Garrowby Hill

2000

Oil paint on canvas

Private collection, Topanga, California

X59008

**Colorado River**

1998

Oil paint on 15 canvases

Private collection, USA, courtesy Richard Gray Gallery

X63983

**Red Pots in the Garden**

2000

Oil paint on canvas

Private collection, courtesy Guggenheim Asher Associates

X60500

# Room 10

## The Wolds

In 2006 Hockney returned to his native Yorkshire to paint the changing light, space and landscape of the Wolds. Works such as *The Road to Thwing* 2006 and *A Closer Winter Tunnel, February – March* 2006 show that Hockney was painting outside on larger canvases, sometimes moving between several before assembling them to create the effect of a single image.

His move to a warehouse studio in Bridlington enabled him to create ever more complex and expansive pictures and begin exploring computer-generated images to aid their production.

Hockney shares with earlier artists including the Romantics an engagement with the landscape based on memory and observation, but his focus is different. ‘Artists thought the optical projection of nature was verisimilitude, which is what they were aiming for,’ he said, ‘But in the 21st century, I know that is not verisimilitude. Once you know that, when you go out to paint, you’ve got something else to do. I do not think the world looks like photographs. I think it looks a lot more glorious than that.’

## Work labels

Anti clockwise starting from the right

Elderflower Blossom, Kilham, July 2006

2006

Oil paint on two canvases

Private collection courtesy of LA Louver

X60504

The Road to Thwing, July 2006

2006

Oil paint on six canvases

Private collection

X59029

Six Part Study for Bigger Trees

2007

Oil paint on six canvases

Collection of the artist

X60506

A Closer Winter Tunnel, February – March

2006

Oil paint on six canvases

Art Gallery of New South Wales. Purchased with funds provided by Geoff and Vicki Ainsworth, the Florence and William Crosby Bequest and the Art Gallery of New South

Wales Foundation 2007

X62278

Woldgate Woods, 6 & 9 November 2006  
2006

Oil paint on six canvases

Collection of the artist

X62193

22

May Blossom on the Roman Road

2009

Oil paint on eight canvases

Collection of the artist

X60507

23

Hawthorn Blossom near Rudston

2008

Oil paint on two canvases

Mr and Mrs Leonard Riggio

X59020

# Room 11

## The Four Seasons

In 2010 Hockney began making multi-screen video works by fixing a number of cameras (one for each screen in the final work) to the outside of a vehicle which was then driven along the road at Woldgate, near Bridlington, Yorkshire. The result was like a cubist film, showing different aspects of the same scene as perceived by a moving observer.

These videos were originally shown in sequence but later Hockney reconfigured them as an immersive environment. As well as an exploration of the way a subject is seen over time, this work was a celebration of the miracle of the seasons. The experience of spring in 2002, after more than twenty years in seasonless California, had been one of the stimuli for Hockney settling in Yorkshire for about a decade.

The Four Seasons, Woldgate Woods  
(Spring 2011, Summer 2010,  
Autumn 2010, Winter 2010)

2010-11

36 digital videos synchronised and presented on 36 55-inch monitors to comprise a single artwork. 4 min, 21 sec

Collection of the artist

X61633

Ω 24

Room 12

Yorkshire and Hollywood

Hockney's move from Yorkshire back to the Hollywood Hills in 2013 was marked by two different views of the landscape. His last work in Yorkshire was a sequence of 25 charcoal drawings celebrating the arrival of spring at five locations along the singletrack road running between Bridlington and Kilham that had provided him with much of the subject matter for his painting of the previous years. The first works he made on his return to California were two charcoal drawings of his poolside garden at morning and evening.

The last four years have seen an intense diversification of Hockney's practice and the media he has used in his constant search for ways to represent the world of three and four dimensions, emotion and feeling, on a two-dimensional surface. Through arrangements in his studio of furniture and people – family, close friends and assistants – he finds new ways to represent the experience of looking. His art springs from a personal environment, yet, for Hockney, the most important place is the studio, where his consistent questioning and hard looking is manifested in pictures that encompass and transform how we see and respond to the world around us.

## Work labels

Anti clockwise starting to the right

The Arrival of Spring in 2013 (twenty thirteen)

2013

25 drawings, charcoal on paper

The David Hockney Foundation

X59044

25

Pool Garden, Evening

2013

Charcoal on paper

Collection of the artist

X60509

Pool Garden, Morning

2013

Charcoal on paper

Collection of the artist

X60508

Garden 2015

2015

Acrylic paint on canvas

Collection of the artist

X63353

Garden with Blue Terrace

2015

Acrylic paint on canvas

Private collection

X63355

Ω 26

Garden #3

2016

Acrylic paint on canvas

Collection of the artist

X65995

Two Pots on the Terrace

2016

Acrylic paint on canvas

Collection of the artist

X65996

# ipads

Hockney has always welcomed the challenge of picturing transparency. The sheen of glass, passage of light, splash of water, all predominate within his paintings, drawings and photography since the mid-1960s. Something else that has characterised his work from the outset when, as a student, he started printmaking, is his constant desire to master new media.

In 2009 glass and technology came together in his discovery of the iPhone, and the following year the iPad, as a new drawing instrument. On the iPhone he drew on the small back-lit glass screen with the side of his thumb, changing to a stylus with the larger screen of the iPad, to offer a different variety of line and a new luminosity of colour.

Using the iPad became habitual, almost replacing his sketchbook. Hockney continues to engage with his customary range of subjects – portraits and self-portraits, still lifes and landscapes – capturing the beauty of the everyday, most particularly through numerous varied views of his bedroom window in Bridlington. He collapses time and space by emailing images to friends and family, removing distance between the picture, its means of creation and its distribution.

## Work labels

Clockwise starting to the left of the entrance to Room 12

### Selection of iPhone Drawings

2009-11

iPhone drawings

Collection of the artist

X65998

### Selection of iPad Drawings

2010-16

iPad drawings

Collection of the artist

X59045

27

### The Smoking Room

2016

3 iPad drawings composited to comprise a single artwork,  
printed on paper, mounted on Dibond

Collection of the artist

X66159

### The Smoking Room

2016

3 iPad drawing videos synchronised and presented on 3 55-inch monitors to comprise a single artwork

Collection of the artist

X65994

**The Supper**

2016

4 iPad drawings composited to comprise a single artwork,  
printed on paper, mounted on Dibond

Collection of the artist

X66158

**The Supper**

2016

4 iPad drawing videos synchronised and presented on 4 55-  
inch monitors to comprise a single artwork

Collection of the artist

X65992

**The Card Players**

2015

Photographic drawing printed on paper, mounted on Dibond

Collection of the artist

X65993

**Card Players #3**

2014

Acrylic paint on canvas

Collection of the artist

X59051

**Views Through the Artist's Bedroom Window, Bridlington**  
2010-13

iPad drawings on three screens

Collection of the artist

X66160

28

# Exhibition Entrance works

Work labels from right to left

David Hockney born 1937

1219

2012

iPad drawing

Collection of the artist

X59045

David Hockney born 1937

Selection of iPad Drawings

2012

iPad drawings

Collection of the artist

X59045

David Hockney born 1937

The Jugglers, 2012

2012

18 digital videos synchronised and presented on 18 47-inch monitors to comprise a single artwork. 22 min, 18 sec

Collection of the artist

X58946

# Find out more

## MULTIMEDIA GUIDE

A multimedia guide to accompany the exhibition is available to hire at the exhibition entrance. Listen to the artist and Tate curators talk about works in the show.

£4.25 adult

£3.75 concessions

£3 groups of 10 or more

£11 family package

(3-4 people, at least 1 under 18)

## CATALOGUE

An exhibition catalogue is available from Tate shops or at [tate.org.uk/shop](http://tate.org.uk/shop)

## EVENTS

Visit [tate.org.uk](http://tate.org.uk) or call 020 7887 8888 for more information and to book

## CURATOR'S TALK: CHRIS STEPHENS

Monday 20 February 2017

18.30–20.30

Clore Auditorium

£20 (£15 concessions)

## CURATOR'S TOUR: ANDREW WILSON

Monday 20 March 2017

18.30–20.30

In the exhibition

£20 (£15 concessions)

## CURATOR'S TALK: HELEN LITTLE

Monday 10 April 2017

18.30–20.30

Clore Auditorium

£20 (£15 concessions)

## TALK: HOCKNEY IN FOCUS

BIOGRAPHER CHRISTOPHER SIMON SYKES AND CURATOR

CHRIS STEPHENS

Sunday 26 March

17.30–21.00

Clore Auditorium

£85 (concessions available)

## COURSE: DRAWING FROM HOCKNEY

Every Friday, 10 February – 10 March

18.45–20.45

Taylor Digital Studio, £130

Led by digital artist Roz Hall, this course explores the possibilities of digital painting techniques

Curated by Chris Stephens and Andrew Wilson with Helen Little

Graphic design by Tate Design Studio

Lighting by Lightwaves

Exhibition contractors

M&C Designers Ltd

Wall paints kindly supplied by Designers Guild

With thanks to Tate Art Installation Team

Sponsored by

Blavatnik Family Foundation

Media partner

**The Telegraph**

With additional support from The David Hockney Exhibition

Supporters Circle:

Lydia and Manfred Gorvy

The Mead Family Foundation

The Rothschild Foundation

Charles and Tetyana Banner

Ivor Braka

Peter Dubens

Hazlitt Holland-Hibbert

Lyndsey Ingram Ltd

Offer and Mika Waterman

Tate International Council and

Tate Patrons

Photography is not allowed in the exhibition.

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the indemnity. This exhibition is organised collaboratively by Tate Britain, The Centre Pompidou, Paris and The Metropolitan Museum of Art, New York.

