DAVID HOCKNEY

Edited by Chris Stephens and Andrew Wilson

With contributions by Ian Alteveer, Meredith A. Brown,
Martin Hammer, Helen Little, Marco Livingstone,
David Alan Mellor, Didier Ottinger

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FOREWORD

David Hockney is one of the towering figures in the current art scene and of the last half century and more. Since his celebrated early debut on the public stage at the *Young Contemporaries* exhibition in 1961 he has commanded both critical and popular attention to a degree unlike any of his contemporaries and matched, you might say, only by an artist like his beloved Picasso. When still a student he recognised he could do away with the notion of a particular style and, over sixty years, his work has been extraordinarily varied not only in its appearance but also in what it is made of. He secured a reputation as a talented printmaker alongside one as a groundbreaking painter and draughtsman, but to that range of talents he has, over the years, added photography, stage design, video and digital picture-making, not to mention art theory and writing.

So, when I was appointed director of Tate Britain in summer 2015, I was thrilled to hear that one of the first projects I would oversee would be a major retrospective of David Hockney's art. In 2009 we opened Nottingham Contemporary with an exhibition of Hockney's work of the 1960s and it is wonderful, now, to be able to witness this most extensive presentation of David's prodigious and hugely varied art, and its more fulsome celebration of his extraordinary achievement. In recent years there have been several opportunities to see David's latest work, most notably at the Royal Academy in 2012 where the fruits of almost a decade of painting the landscape of the Yorkshire Wolds were seen alongside his groundbreaking use of new media: drawings from his iPhone, then the iPad, and the multi-screen videos, which returned to the cubist-inspired depiction of the world that had underpinned his photographic work and painting of the 1980s. One of the great excitements of our present exhibition is to see that recent body of work created in Yorkshire, and those made since in Hollywood, as part of a rich continuum running back to Hockney's first iconic images that he made during the 1960s and 1970s.

It seems especially appropriate for such an extensive career survey to be mounted at Tate Britain. David's relationship with the Tate covers the extent of his career. It was to Millbank that he naturally gravitated when he visited London in 1958, and he remembers the impact of the great Cookham *Resurrection* by Stanley Spencer, whose work he knew from Leeds City Art Gallery. The magnificent Picasso exhibition that filled almost the entire building in 1960 has long been credited as a foundational influence on Hockney's view of the way an artist might think about himself and about his work. Viewing again and again the span of Picasso's career from his teenage years through to the latest series of variations on Velásquez's *Las Meninas*, Hockney realised that he need not adhere to the established idea of an artist's singular style. Tate acquired Hockney's portrait of Celia Birtwell and Ossie Clark – *Mr and Mrs Clark and Percy* – shortly after it was completed in 1971 and it has since been regularly recognised as one of Britain's best-loved paintings. With the purchase of *The Bigger Splash* in 1981, Tate now had two of Hockney's most recognised masterpieces. The relationship with the Tate has not always been so positive, however. Hockney's dogged loyalty to representational painting through the 1970s led to his public critique of the establishment's preference for non-figurative art of various forms, a position encapsulated in a headline in the *Observer* in 1979: 'No Joy at the Tate'. While Hockney aimed his frustration at Tate director Sir Norman Reid, Reid's successor, Alan Bowness, received a long letter from Hockney in 1982 which represented one of his most extensive explanations for his fascination with what he saw as the inadequate medium of photography. Hockney's great fiftieth birthday retrospective, originated by Los Angeles County Museum of Art, travelled to the Tate Gallery in 1988 and since then we have been delighted to collaborate on a number of projects, not least David's selection from our unrivalled collection of Turner watercolours in 2007, and his generous gift to the collection of the enormous *Bigger Trees Near Warter Or/Ou Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique* 2007, his biggest painting to date, and the earlier, unfinished portrait of *Wayne Sleep and George Lawson* 1972–5. Already, *Bigger Trees* has been lent to a number of exhibitions across several continents.

David Hockney has been increasingly prolific as the years have progressed and it is a privilege and a thrill for us to be able to show for the first time how such classic early works as *We Two Boys Together Clinging* 1961, *A Bigger Splash* and *Mrs and Mrs Clark and Percy* can be seen as a part of a trajectory that takes in the works of subsequent decades and continues right up to the latest developments that have unfurled since his return to California in 2013. Over the years he has gone off in what has often seemed, at the time, to be unexpected directions but it is extraordinary now to see how all of those new initiatives can be positioned within a consistent practice. At the heart of everything that Hockney has made has been a concern with the nature of picture-making, with the challenge that he has set himself to explore the ways in which one might try to capture the real world of time and space, feelings and emotions, on a two-dimensional surface. At times camp and ironic, Hockney's art is ultimately always sincere and profoundly human because in all of the various ways in which he has experimented with turning the perceived world into pictures, he has always maintained at the heart of his conception of perception and representation the necessary central theme of human relationships.

We have been extremely fortunate to have had David Hockney's full-hearted support for this exhibition, despite his famous desire to always look forward and not back. His contribution to all aspects of the exhibition has been crucial while he has also been extremely generous in allowing the curatorial team to shape the show as they saw fit. From the beginning, the structure and timing of the show benefited from the advice of Hockney's long-time colleague Gregory Evans and we are very grateful to him, as we are to Hockney's studio manager Jean-Pierre Gonçalves da Lima, and to the other members of his team for the help and support they have given the curators and other colleagues.

It is a reflection, I think, of the importance and timeliness of this exhibition that we are able to share it with two partners as prestigious as the Centre Pompidou, Paris, and The Metropolitan Museum of Art, New York. In consultation with the artist, the exhibition has been developed by Tate curators Chris Stephens and Andrew Wilson, assisted by Helen Little. The exhibition is testament to their exceptional knowledge and commitment to Hockney's work and its artistic contexts, and they join me in expressing gratitude to the many colleagues across Tate who have made the exhibition a success. They have worked in close collaboration with Didier Ottinger in Paris and Ian Alteveer in New York, along with their teams, and we are grateful to them for their collegial partnership. This catalogue will become the legacy of the exhibition, and we are indebted to Ian Alteveer, Meredith A. Brown, Martin Hammer, Marco Livingstone, David Alan Mellor and Didier Ottinger for their insightful essays, to A Practice for Everyday Life for their elegant design and to Roanne Marner and Judith Severne and for skilfully managing the production of this ambitious publication.

It almost goes without saying that an exhibition of this stature is reliant on the great generosity of many collectors, both public and private. We thank them all for agreeing to part with their treasured works for what will be a significant amount of time. We also offer our sincere gratitude to the Blavatnik Family Foundation for their sponsorship and enthusiasm for the exhibition at Tate Britain, as well as to those generous individuals who form our David Hockney Exhibition Supporters Circle, which includes Lydia and Manfred Gorvy, The Mead Family Foundation, The Rothschild Foundation, Ivor Braka, Peter Dubens, Hazlitt Holland-Hibbert, Lyndsey Ingram Ltd, and Offer and Mika Waterman. We would also like to thank Tate Patrons and Tate International Council for their support, as well as recognising the invaluable support of our media partner *The Telegraph*. Finally, we would like to thank the Department for Culture, Media and Sport for the support they provide through the provision of Government Indemnity and to the Arts Council for administering that scheme.

Alex Farquharson
Director, Tate Britain

SPONSOR'S FOREWORD

I am delighted, on behalf of my Family Foundation, to be able to help in bringing this remarkable exhibition to life, and I congratulate Tate most warmly on their achievement. It is historic, and unique.

I have long been a great admirer of David Hockney's work, and I recognize his immense contribution to British and international art. This exhibition is a proper tribute to his exceptional talents, and his lasting impact.

Len Blavatnik
Chairman, Blavatnik Family Foundation

The Blavatnik Family Foundation supports leading educational, scientific, cultural, and charitable institutions throughout the world. The Foundation is headed by Len Blavatnik, an American industrialist and philanthropist and Chairman of Access Industries, a privately held US industrial group with global interests in natural resources, media, technology, and real estate.

ACKNOWLEDGEMENTS

We would like to thank, first and foremost, David Hockney for his warm engagement with this project from beginning to end. It has been an extraordinary experience for us to work with some of the most iconic works of art of the last sixty years while watching new ideas formulate and new works emerge. David's energy and focus have been an inspiration for us both. We have also greatly appreciated the generosity, advice, support and experience of David's team: Gregory Evans gave us crucial guidance and encouragement at an early stage and has supported us throughout, as has Jean-Pierre Gonçalves da Lima who has sensitively smoothed our interactions with the studio; Jonathan Wilkinson has been hugely helpful with the digital works, Shannan Kelly, Julie Green, Jonathan Mills, George Snyder and Greg Rose have worked very hard on our behalf and we thank them and everybody at Hockney Studio.

As always we are deeply indebted to all of the lenders, public and private, who entrust their precious works of art to our care. For their help with loans and wise counsel we would like to thank those that represent David Hockney: David Juda at Annely Juda Fine Art, Peter Goulds, Kimberley Davis, Elizabeth East and Lisa Jann at L.A. Louver, and Douglas Baxter at Pace. For help with securing loans and advice we are also grateful to Penny Day at Bonham's, Francis Outred at Christies, Barbara Adams, Abigail Asher at Guggenheim Asher Associates, Oliver Barker and Tom Eddison at Sotheby's, Stephanie Barron, Celia Birtwell, Steven Blum, Federica Bonacasa, Ivor Braka, Rupert Burgess, Simon Capstick-Dale, Sophie Clark, Melanie Clore, Jill Constantine at the Arts Council Collection, Paul & Tammy Cornwall-Jones, Edith Devaney, Stephan Diederich at the Museum Ludwig, Lindy Dufferin, Julie Dyer, Diana Eccles at the British Council, Patrick Elliott at the Scottish National Gallery of Modern Art, Chris Eykyn, David Franklin, Larry Gagosian, Adam Gahlin, Ryan Gander, Paul Gray at the Richard Gray Gallery, James Holland-Hibbert, Sarah Howgate, John Kasmin, Jane Kasmin, Paul Kasmin, Anders Kold, Thomas Lighton, Marco Livingstone, Geoff Lowsley, Nick Maclean, Simon Maidment, Sandy Nairne, Jonathan Novak, Kelly Pecore at SNS Fine Arts, Sandra Penketh at National Museums Liverpool, Stephen Platzman, Sandra Poole, Timothy Prus, Andrew Renton at the National Museums of Wales, Piers Secunda, Harry Smith at Gurr Johns, Chris Stavroudis, Robin Vousden, Offer Waterman, Beat Wismer at the Kunstpalast Museum, Düsseldorf, and Henry Wyndham.

The presentation of the video works in the exhibition has been especially challenging and we are very grateful for the help and advice of Mark Wayman and the team at ADi Audiovisual and to Ian Baugh at Panasonic. At the Tate end we are very grateful to Tina Weidner and Jack McConchie and the Time-Based Media team. For the analogue aspects of the exhibition we have been fortunate, as ever, to work with Jenny Batchelor and Gillian Wilson, Rosie Freemantle, Rebecca Hellen and Adrian Moore, Andy Shiel, Juleigh Gordon-Orr, Mikei Hall, Kwai Lau, Liam Tebbs and all the installation team. Thank you, too, to John Palmer at Albermarle Graphics.

We are grateful to Penelope Curtis for programming this landmark exhibition, to Alex Farquharson for seeing it through, and to Nick Serota for his invaluable support and advice on the shape and development of the project. As always we have been supported by talented colleagues across Tate and would like to thank them all for their enthusiastic engagement with this project. Gillian Buttimer, Sionaigh Durrant, Tara Feshitan, Carolyn Kerr, Anna Jones and Lorna Robertson have supported us in all sorts of ways, as always, and the exhibition literally would not have come together were it not for the extraordinary efforts of Kiko Noda.

The exhibition has benefited profoundly from our collaboration with the Centre Pompidou and The Metropolitan Museum of Art. We would like to thank warmly our curatorial colleagues Didier Ottinger and Ian Alteveer, and also: Marie Sarre, Maud Desseignes, Isabelle Hivernat and Yvon Figueras in Paris; and Meredith A. Brown, Aileen Chuk, Martha Deese, Pari Stave, Quincey Houghton and Sheena Wagstaff in New York.

We would like to thank all the contributors to the catalogue, A Practice for Everyday Life for their beautiful design and, at Tate Publishing, Judith Severne, Roanne Marner, Roz Young and Jane Ace for seeing the book through a series of challenges with great sensitivity.

Finally, every aspect of this project has profited from the diligent work and the intelligent and sensitive curatorial skills of Helen Little.

Chris Stephens
Andrew Wilson

PLAY WITHIN A PLAY

David Hockney may be the best-known and best-loved artist of our time. Bright, bold and affirmative, his work reaches audiences otherwise largely untouched by high art; he has made some of the most memorable painted images of the last century; and he himself has been something of an icon, recognisable enough to have had a waxwork replica displayed at Madame Tussaud's in London. His work over six decades has been prolific and various, encompassing not just painting, drawing and printmaking but also theatre design, photography, video, and digital images generated on a range of technologies. His use of digital drawing apps on the iPhone and iPad was anticipated in a project around an early computer graphics program, an experiment which was immediately followed by Hockney making prints using a photocopier and faxed drawings.[1] A variety of technologies, old and new, have helped stimulate a development that at times has felt disordered, if not random, but which can be seen in retrospect to have a greater logic and a singular trajectory based on a major line of enquiry.

Underlying the evident light-heartedness and good cheer of most of Hockney's art has been a serious intellectual and aesthetic question. Throughout his career he has investigated the nature of visual perception and explored the pleasures and problems of trying to translate the world of time and space into a two-dimensional image. He wrote recently: 'The history of pictures begins in the caves and ends, at the moment, with an iPad. Who knows where it will go next? But one thing is certain, the pictorial problems will always be there – the difficulties of depicting the world in two dimensions are permanent. Meaning you never solve them.'[2] That has not stopped him from trying to solve those problems, questioning the nature of seeing as a prelude to an interrogation of issues of representation. In asking how one can translate the external world in a manner that approximates to the way the human being sees and understands it, he has challenged the protocols of painting. Most notably, he has questioned the usefulness of the one-point perspective that dominated representational painting from the Renaissance onwards; famously, this has led to a sustained critique of photography, in particular of the belief that the camera's monocular view of the world is more accurate than any other. Hockney's anxiety about the inadequacy of the camera lens's view of the world not only led to his own practice encompassing photography and, later, the moving image, but also to a sustained engagement with the history of art and of picture-making more broadly. In 2001 Hockney published *Secret Knowledge*, in which he proposed that from the early fifteenth century many western artists used optics (mirrors and lenses) to help achieve images that appeared to have a close relationship with the perceived external reality. More recently this argument has been extended to a 'history of pictures'.[3]

One-point perspective, as theorised by Alberti and demonstrated by Brunelleschi, fails to capture both the movement of the object of vision and the movement of the eye, which operates in conjunction with the observer's body and mind to knit together an image of greater complexity in its extension through space and time. So it is that Hockney's critique of the camera has frequently been conducted in parallel with a more affirmative exploration of the theory and practice of cubism. It was, for him, cubism that broke free from the convention of perspective to develop a mode of representing the physical world that allowed for both the three-dimensionality of the perceived object and the fact that the observing eye understood that object through movement and memory rather than static observation. At the beginning of the 1980s, following a profound encounter with the work of Picasso in a major retrospective, Hockney produced a series of paintings that described certain landscapes as experienced bodily in time, specifically those which represented the familiar memories of driving particular routes around the artist's home and studio in Hollywood. These were complemented by a number of works which represented interiors as seen from multiple viewpoints and experienced over time. Contemporaneously, Hockney made his first conscious move into photography as part of his artistic practice. In spring 1982 he made the first of a series of works in which multiple Polaroids of a subject, photographed from different angles and at varying distances, were arranged in a grid to create a composite, multi-viewpoint, temporal image. From these developed a series of photocollages in which, again, a more complex sense of space and the element of time were incorporated into portraits and, especially, into a series of images recording an event across time. Twenty-eight years later, Hockney extended this composite imaging to video, mounting multiple cameras on a vehicle to record the journey through a particular terrain, or in the studio to create ensemble figurative works in which troupes of dancers or jugglers demonstrate their skills in time and space.

Picasso has frequently been cited as a seminal influence upon Hockney at an early moment in his career. In 1960, during his first year at the Royal College of Art (RCA), Hockney visited an enormous Picasso exhibition at the Tate Gallery. What he took away from that, he later said, was the realisation that an artist need not stick to a single, signature style, that style was an element which could be consciously chosen or dispensed with to be replaced by another, and that several styles could come together in a single work. He played explicitly with this notion in a group of paintings that he dubbed *Demonstrations of Versatility*, suggesting that each had been executed using a different style, and the combination of different modes of representation within one composition became a characteristic

The Great Wall 2000 (detail)
Colour laser copies on 18 panels,
overall 244 × 2195

A Visit with Christopher & Don, Santa Monica Canyon 1984
Oil paint on 2 canvases, overall 183 × 610

Life Painting for a Diploma 1962
Oil paint, charcoal on paper on canvas 180 × 180

Life Painting for Myself 1962
Oil paint on canvas 122 × 91.5

Accident Caused by a Flaw in the Canvas 1963
Oil paint on canvas 61 × 61

of Hockney's work of the early 1960s. This was most strikingly demonstrated by two works made in his final year at the RCA. Required to make a certain number of life paintings, Hockney parodied the convention of the unattractive female model that he observed in the college life-room by rendering in paint a photograph of a body-builder that he had appropriated from the gay cult magazine *Physique Pictorial*; a fragment of the magazine's title indicates the source, while anxieties that the figure might be considered insufficiently true to life were offset by the pasting on to the canvas of an exquisite pencil drawing of a human skeleton. He countered this work, ironically titled *Life Painting for a Diploma*, with his *Life Painting for Myself*, a more abstracted representation in which his handsome friend Mo McDermott is shown in several poses, depicted in a manner slightly reminiscent of recent work by Francis Bacon.

This overtly stated playing with notions of style, and the use of images from a non-hierarchical range of sources, were part of a larger intention to signal a kind of self-reflexive knowingness, to announce the artificiality of the artwork and the scene it purports to depict. In differing ways throughout his career, Hockney's art has been, among many other things, about art and the making of art. His challenges to the protocols and etiquette of painting have taken a variety of forms. When first at the RCA, he adopted the language of abstract expressionism, the dominant form of modernist painting at the time, which was often seen as highbrow and intense, and equally often as macho. He quickly subverted it by incorporating text (graffiti from toilet walls as well as poetry) and references to popular youth culture – notably to Cliff Richard – and by forging from this abstract vocabulary an expression of homosexual desire. Hockney made a series of works in which abstract shapes form into phallic symbols, while text alludes to homosexual encounters, romantic and functional. From these developed works in which the sexual references are more overt, notably *Adhesiveness* 1960, which shows two figures in a 69 position (p.227). Hockney entered this work in the 1961 *Young Contemporaries* exhibition – a bold statement at a time when homosexuality remained a criminal offence.

A little later, Hockney produced a series of works which openly challenged the picture's implied claim to represent something outside of itself. In one work of 1963, stencilled figures appear to run across a landscape. For the larger part of the composition, the canvas has been left bare and, at a point where the weave is uneven, one figure has been stencilled at an angle as if falling. The title combines the implied narrative of the painted scene with the physical fabric of the painting itself: *Accident Caused by a Flaw in the Canvas*. This challenge to the viewer's suspension of disbelief continued with *Picture Emphasizing Stillness*, which undermines the conventions by which a static image is accepted as a depiction of movement (p.23). Such works led to Hockney's work being described as 'camp', though one critic who did so, Christopher Finch, noted that his irony and detachment were on occasion – as in the suite of sixteen etchings, *A Rake's Progress* (p.35) – countered by a degree of satirical social comment.[4] There is a cool, playful wittiness about Hockney's art that fits the notion of camp. In a similar vein, Hockney's assault on the conventions of pictorial representation and of high modernism in the 1960s displayed qualities which would later be ascribed to postmodernism: irony, eclecticism, self-reflexivity, parody and pastiche.

A recurring tension in Hockney's art, often played out through these tropes, has been around his relationship to abstraction. He became established at a moment when abstraction dominated western painting, but he was far from alone at opposing that dominance with a new figuration. Early on, as he was subverting the language of British abstract expressionism into something suggestively homoerotic, he also frequently appropriated motifs from more recent abstraction. Among the suite of lithograph prints *A Hollywood Collection* 1965 is an image called *Picture of a Pointless Abstraction Framed under Glass*, and it was as if seeking a purpose for abstraction that Hockney co-opted Kenneth Noland's concentric rings to provide the sun for *The First Marriage*, its subtitle – *A Marriage of Styles* – indicating the centrality of his eclecticism (p.56).[5] This appropriation and parody of abstraction reached new heights in Los Angeles. While the bright sunlight, orthogonal mid-century architecture and wide spaces provided rich encouragement for Hockney's move towards a simpler, more frontal, shallower, flatter mode of expression, his treatment of the sharp-edged grids of the city's office blocks was surely a skit on the grid-like paintings of minimalism (p.71).

Throughout Hockney's move into increasing naturalism, formal qualities remained to the fore, but a clear move into a greater level of abstraction – one of his escape routes from what he later dubbed 'the trap of naturalism' – was seen in 1978 with the *Paper Pool* series (p.17). These works were made by dyeing paper pulp and then assembling it into the image, which presumably encouraged a formalised approach; and while several of the works include diving figures entering the water, a number are strikingly abstract in their composition. Hockney's *Very New Paintings* some fourteen years later exhibit a similar ambiguity between abstraction and representation (p.157). They consist of interlocking patterns of arabesques; there is nothing in them that represents an external subject, and yet Hockney inserts certain forms in such a way that selected areas become suggestive of a receding plane. In playfully

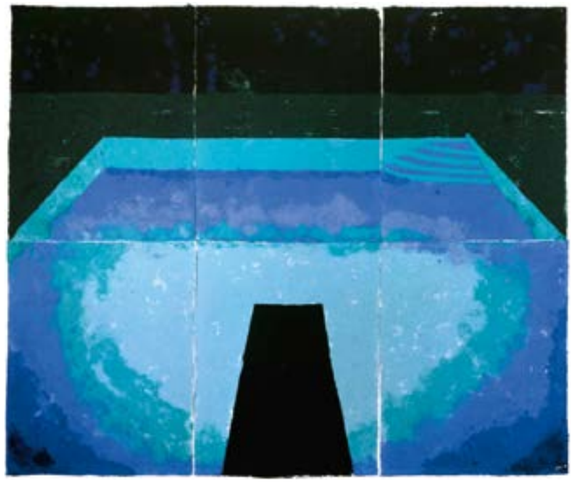
undermining the purism of high modernism, Hockney also focused on tensions between the real and the fictive, the ways in which conventions of depiction and perception could create illusions of space. Throughout, as ever, though seeming to change massively over time, Hockney's art was dealing with issues of art itself.

A key element in the evident, self-reflexive artificiality of Hockney's depictions is theatricality – a staginess in the settings and compositions, if not a performativity amongst his protagonists. In 1963 he made a number of works which use the device of a curtain, either as backdrop, as if in the theatre or a photographer's studio, or as a framing device, apparently pulled back to reveal the scene beyond. As is clear from its title, *Play Within a Play* shows Hockney's interest at this time in repeatedly playing the hard facts of the object before the viewer against pictorial illusions (p.23). A curtain hangs parallel to the picture plane, while the painted floorboards across the lower part of the image create the illusion of a space in front. This shallow space is occupied by a chair and a figure whose hands and face press against a pane of glass between him and us. There *is* a real transparent plane, of Perspex, but it is only a few millimetres away from the canvas, not the few feet that it appears to be; the figure (Hockney's dealer and friend John Kasmin) is painted on the canvas, as is the chair, while the impression of his skin pressed against the glass is created by paint on the front of the Perspex. It is an image that plays with the viewer's perception of the object in front of them and with the conventions of illusionism in painting. The falsity of the image is signalled, if one looks carefully enough, by the peculiar perspective of the floorboards, some of which would converge just behind the curtain, meaning the room would disappear into itself were the curtain to be raised. In other works, the artificiality of the image was signalled by the inclusion of the work's title as a stencilled label, or by the use of a border of bare canvas that isolates the image.

Hockney appropriated images from a variety of sources, often quoting fairly directly: *Physique Pictorial* continued to provide images of naked or near-naked young men for several works;[6] the building in the first 'Splash' painting – *The Little Splash* – was taken from 'a book about how to build swimming pools', the interior for *The Room, Tarzana* (p.77) from a newspaper advertisement for Macy's department store.[7] Later, Hockney would take photographs specifically to record or resolve certain details of a scene that he was to paint, and even based entire paintings on photographs. He was, after all, one of a generation of artists who were similarly addressing the tensions between painting and photography, realism and naturalism. The almost *trompe-l'oeil* imagery of a work like *Early Morning, Sainte-Maxime* 1968, with the sparkling reflections of the rising sun in the rippling water, might be compared to the contemporaneous super-realist work of, for example, Hockney's fellow expatriate Briton Malcolm Morley, LA-based Vija Celmins, and the German Gerhard Richter.[8]

From around 1966, beginning with his iconic paintings of southern California, and continuing through most of the 1970s, Hockney's painting grew progressively more naturalistic. Even at their coolest in terms of observation and technique, however, his works were always more constructed and more emphatically manufactured than the photo-realist work his peers were making at the time. As well as his dialogue with photography – as source material, as adversary and as a practice to be adopted alongside painting and drawing – Hockney also plundered art history. The idea for *Play Within a Play*, for instance, derived in part from Domenichino's *Apollo Killing the Cyclops* 1616–18, part of the Villa Aldobrandini Frescoes that Hockney saw at the National Gallery. As Hockney's earliest London paintings had taken on the language of abstract practice, so the space and architecture of his work looked back to the early Renaissance: Piero della Francesca's *Nativity* had been the source of the strange canopy under which his *California Art Collector* stands (p.60), and now Fra Angelico's *Annunciation* offered a model for the double portraits of the later 1960s. The extraordinary space of the double portrait of Shirley Goldfarb and Gregory Masurovsky from 1974 (p.19) with the stage-like rooms, their walls parallel and perpendicular to the picture plane, pushed forward close to the perceived surface of the picture, in contrast to the deep receding space on the right hand side, brings to mind the arrangement of space in Piero's *Flagellation*. At the same time, it also recalls the contrasts of interior and exterior, and of shallow and deep space, found in the work of Dutch artists such as Pieter de Hooch. Later, van Gogh would become a key point of reference, through direct quotation, the adoption of sepia in drawing, and in the space, as well as the strong colour, of the Yorkshire landscapes of the 2000s.

The portrait of Goldfarb and Masurosvky is revealing. It is one of several works from the 1970s which Hockney failed to complete as he lost faith in what he later dubbed 'the trap of naturalism'. Hockney announced the artificiality of this scene in an especially evident way. The two figures occupy two separate spaces; we see them by virtue of the opening up of the 'fourth wall' of the scene, like a theatre set. Here, however, he has also removed one of the other walls so that, as well as getting a view of the interior impossible in real life, the viewer also sees through to the garden beyond. The purported house is in fact an artificial platform that seems



Midnight Pool (Paper Pool 10) 1978
Coloured and pressed paper pulp 183 × 217

Early Morning, Sainte-Maxime 1968
Acrylic paint on canvas 122 × 152.5

to sit on a bed of gravel. It was, perhaps, the complex tension between an illusionistic realism and a declarative fiction that was the cause of Hockney's struggle with this work. By 1977, having recently looked back with regret at the 'somewhat photo-realist' pictures of the late 1960s (he wondered whether *Early Morning, Sainte-Maxime* was 'the worst picture I did'), he seems to have found a way forward through a renewed commitment to making art generated from the imagination.[9]

It is striking that at that moment during the 1970s when Hockney's development seemed to be stuck, his route out of the crisis was through a sequence of images that reflected on art and in which layers of associations and interrelations produce a complex intertextual matrix. An encounter with Wallace Stevens's poem *The Man with the Blue Guitar*, itself inspired by Picasso's 1903 *The Old Guitarist*, led to a series of drawings and etchings, *The Blue Guitar* (p.214). The poem is a reflection on the role of the imagination, and the images are appropriately not illustrational so much as loosely associative. Hockney's re-engagement with Picasso was not enacted solely through Stevens's poem; his imagery consists largely of Picasso references and the prints were made using the etching technique that Aldo Crommelynck had developed with Picasso himself. This interconnectedness extended into two related canvases. *Self-Portrait with Blue Guitar* shows a curtain drawn back to reveal Hockney working at a table, surrounded by abstract, simplified or suggestive devices (p.26). One, an abstract criss-cross patterning, turns out to have derived from the bed-cover in another painting, *Model with Unfinished Self-Portrait*, in which Hockney's boyfriend Gregory Evans is depicted asleep on the couch (p.27). Behind him what might appear to be an image of the artist at work is, in fact, the canvas of *Self-Portrait with Blue Guitar*. But what is painted in that incomplete work and what is 'real' in this second work is uncertain, as the blue curtain – which appears to be a depiction of the painted curtain on the right-hand side of the *Self-Portrait* – also extends to cover the edge of another canvas which has its back to us.

The group of images can be seen as a description of relationships – of Hockney and Evans, Hockney and Picasso, Hockney and Stevens and Picasso – but also of painting and reality, reality and illusion, space and the flat object. At a moment in art history when many were proclaiming the death of painting, Hockney seems to have revitalised his own practice by addressing the very basics of that art.

The Blue Guitar suite and the two related oils were included in the 1977 Hayward Annual, a survey of contemporary British art practice that provided a platform for Hockney to speak on conceptual and minimalist art. Drawn into an attack on such practice by the popular TV journalist Fyfe Robertson, who accused artists such as Bob Law, Barry Flanagan and Stuart Brisley of making 'phoney art', Hockney asserted: 'It seems to me that if you make pictures there should be something there on the canvas.'[10] Hockney positioned his attack in relation to audiences and accessibility, writing later:

> People want meaning in life. That's a desperate need and images can help…Unfortunately, there is within modern art a contempt for people…the idea that ordinary people are ignorant, art isn't for them…This is all hogwash… I do want to make a picture that has meaning for a lot of people. I think the idea of making pictures for twenty-five people in the art world is crazy and ridiculous. It should be stopped.[11]

Hockney's strident comments led him to be sidelined as a reactionary. While the populism and anti-progressive nature of his statement might support such a response, his position also aligned with a growing current in contemporary practice. The year before, his friend R.B. Kitaj had prefaced his selection of works for the Arts Council collection: 'Hockney likes to quote the line from Auden's long poem *Letter to Lord Byron* which reads "To me Art's subject is the human clay".'

So the exhibition *The Human Clay* (1976) associated Hockney, despite his peripatetic life, with a loose group of artists that Kitaj dubbed 'The School of London'. It appeared, perhaps, something of a rearguard action by artists whose careers had been established in the 1950s and 1960s – but they would soon be recuperated into a more mainline history as painting, including representational painting, was reappraised in the early 1980s.

This was shown most clearly in the exhibition *A New Spirit in Painting* at the Royal Academy, London, in 1981, which was not a survey of an emerging tendency but an anthology of three generations of painters whose work seemed vital at that moment. Not only was Hockney represented – principally by his new Los Angeles landscapes, including the monumental *Mulholland Drive: The Road to the Studio* 1980 (p.143) – but so too were the late works of Picasso, of which he was a vocal champion.

The association of Hockney with this revival in painting is significant because his position in art history was (and continues to be) problematic. There can be few artists of his stature who have so consistently remained outside the dominant historical narratives. This is despite the profusion of

Shirley Goldfarb & Gregory Masurovsky 1974
Acrylic paint on canvas 114.5 × 213.5

Photograph of a Photograph with Photograph of Painting and Motif. July 10th 1995
Digital inkjet print 89 × 112

writing on his art. He himself has provided incredibly prolific commentaries on his work, producing substantial books that combine autobiography with the development of his art, as well as several collections of interviews, or essays by others based on dialogues with the artist. The Hockney literature has, then, been dominated by his own voice and his own view of his art and its development, and this has naturally served to isolate it from broader accounts. This isolation was further compounded, even early on, by the problem of positioning him in relation to wider artistic developments.[12]

It was in relation to pop art that Hockney's work of the early 1960s was most commonly positioned, and, despite his early and repeated renunciation of the label, this has remained the one wider context in which he consistently appears. Even these references have become rarer as a new generation has reassessed the movement.[13] But, set outside of pop and rejecting the modernist teleology by parodying its central tenets, Hockney became a singular figure. As a consequence he does not comfortably fit the classic modernist trajectory from impressionism to abstraction even if the new figuration of the 1960s is seen as part of that evolution. For those more recent critics and historians who might celebrate an art that critically refused the formalism of modernism, one senses there is something too light about Hockney. Take, for example, Thomas Crow's rather sarcastic characterisation of 'Hockney's embodiment of the northern Englishman in paradise: his *A Bigger Splash* of 1967 returns to the more accessible precedents of De Kooning and Franz Kline, turning the broad, expressive movement of the loaded brush into a souvenir of exuberantly chlorinated tourism.'[14]

During his first LA period, in the late 1960s, Hockney made his immediate world and his personal visual experience the main subject of his art. Consequently, his work – especially his drawings made while travelling – became dominated by boys, beaches and luxury hotels. However serious Hockney's concerns as an artist, it is clear that for some the pool at the Chateau Marmont or the boardwalk at Fire Island compare awkwardly with, say, Richter's contemplations on political violence or Celmins's images of weapons and military aircraft. Similarly, the cool, thin virtuoso paint work of the LA paintings might be said to lack the rigour or quasi-conceptual nature of Ed Ruscha's photographic treatment of the same southern Californian urban landscape. For some, Hockney can be positioned as yet another singular British artist, Robert Rosenblum writing that, from New York, 'British twentieth-century art can seem so quirky and unpredictable that even some of its most famous imports to the United States after 1945 – Bacon, Sutherland, Hockney, Gilbert & George – seem thoroughly out of joint with mainline art history'.[15] Even Robert Hughes's admiration of Hockney's achievement, in a review of the retrospective which coincided with the resurgence of painting in the 1980s, seemed a little qualified: 'To think of Hockney', he wrote, 'is to think of pictorial skill and a total indifference (in the work, at least) to the dark side of human experience. Does the latter make him a less serious painter? Of course not.'[16]

Apart from one portrait, the paintings Hockney showed in *A New Spirit* were landscapes, attempts to represent across a flat surface his experience of driving between his house and studio in Hollywood, the twisting terrain of the canyons and of Mulholland Drive, which runs across the ridge of the Hollywood Hills. Since that time, his art – whether in painting, graphics, photography or video – has dealt almost exclusively with his own life and immediate environment. The interior of his house, the garden, visiting friends, his own face, local landscapes (whether the roads of Hollywood or the woods and fields of east Yorkshire) have recurred at different moments, being addressed in different modes of expression and using different media and technologies. Hockney has worked in series, his enquiring mind pursuing each new idea swiftly and with enthusiasm. Thus, this narrow repertoire of familiar motifs has occasionally been interrupted by, say, the abstract *Very New Paintings*, paintings of the Grand Canyon or a video of jugglers performing in the studio.

In repeatedly returning to the familiar, Hockney has enabled himself to focus more on the mode of representation and the issues raised. A key theme has been his questioning of the conventions of pictorial perspective. His critique of Brunelleschi's one-point system, which for Hockney dehumanised the process of seeing and its representation, has coincided with his admiration both for the flux of Picasso's cubist idea and for the temporal narrative underlying Chinese scroll paintings. Hockney has set Chinese painting against monocular western perspective, seeing in it an art which mimics the lived, temporal experience through an image which can never be seen in its entirety at a single moment. In a sense, one might see him positing a binary opposition of, on the one hand, what he believes to be western art's historic dependence on optics and, on the other, an oriental use of the imagination and intuition to interpret the observed world into two dimensions. His destabilising of conventional perspective was made most evident in his 1975 rendition of Hogarth's *Kerby*, which demonstrates the pitfalls of pictorial perspective by showing how a picture can appear 'correct' even when its figures manage to occupy two distinct spaces at once (p.28).

Hockney's dismissal of the rules of perspective allowed, of course, for a more subjective interpretation of a scene and its spatial qualities. From the multi-perspectival rendition of his living room in the 1980s, through his landscapes of the early 2000s, to the works of 2015, steeply rising ground planes and moving points of view have been recurring ideas. Hockney is fascinated by perspectival tricks, such as can be seen in Palladio's Teatro Olimpico in Vicenza, but a key influence on this aspect of his art has undoubtedly been his own work in the theatre.

Hockney first engaged with theatre design when he conceived sets for a revival of Alfred Jarry's *Ubu Roi* at London's Royal Court Theatre in 1966 (p.104). In 1974 he was commissioned to design a production of Stravinsky's opera *The Rake's Progress*, to be presented at Glyndebourne the following summer. This turned out to be the first of a series of opera designs which freed up his painting, prompting more intense concentration on issues of space, illusion and artifice. Just as *The Rake's Progress* encouraged his thinking about perspective, a triple bill of early twentieth-century pieces at the Metropolitan Opera House, New York, in 1980 inspired a whole group of paintings. Working with spaces that would be illusionistic while including real people, and which would contain events spread out across time, clearly had a lasting impact on Hockney's art. In conjunction with Chinese painting, it affected such works as *Mulholland Drive*, which is intended to be read in time. The tension between a pitched foreground plane and a deeper space beyond would appear in some abstract works of the 1990s, and the landscapes of Colorado and Yorkshire that appeared at the end of that decade, while the deep space of the manipulated digital photographic drawings that he made in 2015 clearly relates back to his theatre work.

Engaging with the theatre brought to the fore Hockney's concern for the spectator. Out of his theatrical designs came an unusual, immersive work. The abstract painting *Snails Space with Vari-lites, 'Painting as Performance'* 1995–6 spread from the wall to the floor, becoming an enveloping environment for the viewer whose sensory experience was further extended by the addition of a changing lighting scheme that drew out different planes and aspects of the three-dimensional painting. At the same time as *Snails Space* other works continue to play on the relationship between photography, painting and motif within a staged setting that prioritises issues of space and spectatorship alongside reproduction and representation (p.19). Again, we see Hockney engaged in a multi-layered matrix of images, images of images and so on. That the question of spectatorship remains a central concern of Hockney's is reflected in his view on virtual reality which, he recently asserted, will not succeed 'because there is no body' at the centre of it. In the work of art's acknowledgement of its own objecthood and inauthenticity lies a recognition of the viewer as a partner complicit in the consensual deceit of the pictorial.

It is perhaps not surprising that Hockney has not been readily positioned historically, given that he set out to critique the terms around which such histories are constructed. At the same time, what the present exhibition reveals is the consistency – even across a hugely diverse body of work – with which he has challenged those conventions and explored the ways and means by which the real world of time and space might be translated into two dimensions. Underpinning both the sensitivity of his observation and his insistence on the centrality of an embodied spectator is Hockney's profound humanism.

Chris Stephens

Picture Emphasizing Stillness 1962
Oil paint and transfer lettering on canvas 157.5 × 183
[Not exhibited, London]

Play Within a Play 1963
Oil paint on canvas with Plexiglas 183 × 183

Portrait Surrounded by Artistic Devices 1965
Acrylic paint on canvas 152.5 × 183

Rubber Ring Floating in a Swimming Pool 1971
Acrylic paint on canvas 91 × 122

Self-Portrait with Blue Guitar 1977
Oil paint on canvas 152.5 × 188
[Not exhibited, London]

Model with Unfinished Self-Portrait 1977
Oil paint on canvas 152.5 × 152.5

Kerby (After Hogarth) Useful Knowledge 1975
Oil paint on canvas 183 × 152.5

4 Blue Stools 2014
Photographic drawing printed on paper,
mounted on Dibond 108 × 176.5

DEMONSTRATIONS OF VERSATILITY

During the period 1960–2, while a student at London's Royal College of Art, David Hockney produced a body of work that dealt increasingly with propagandising his homosexuality. Highly experimental and often quoting incongruous styles, pictorial conventions and concepts of space, Hockney's new mode of self-referential depiction developed quickly in his painting. In contrast to the still conservative social attitudes towards sexuality, class and behaviour of those years, he was able to harness the language of the dominant abstract painting of the time and subvert its high-art values by associating it with the world around him. Famously, its inclusion of graffiti drew him to the emergent pop art. At the same time, these works represented a courageous gay art at a time when homosexuality was illegal.

While American abstract expressionism became a principal focus for many young painters in London art schools around 1960, it was the work of an older generation of British avant-garde artists – specifically Roger Hilton and Alan Davie – that had a more decisive effect on the development of Hockney's art at this time. A small group of oil paintings he made at the end of his first year at the RCA suggests that it was through encountering Davie's free-flowing, spontaneous canvases of the late 1940s and 1950s at Wakefield Art Gallery in 1958 that Hockney felt able to experiment with the modern language of abstraction.[1] The splashy and scrawled ovoid forms set against the white ground of Hockney's *Tyger Painting No.2* 1960 (p.37), for example, correspond to those in Davie's *Glory* from 1957; as in Davie's canvases, the emergence of symbols and text allowed a figurative interest to remain under the surface. Similarly, like Davie, Hockney also included the title of his picture hand-written like graffiti. His urgently scrawled 'tyger' in black paint and other less obvious words and letters that float over the white ground – such as the elongated 'e' centre left – insist on the individuality of the artist's hand and on the construction of a pictorial message that can be read by the viewer without conforming to the conventions of figuration and illusionism. Literary subjects inspired by such poets as Arthur Rimbaud, Constantine Cavafy and Walt Whitman emerge in Hockney's art from this period. Taking its title from William Blake's famous poem 'The Tyger' (1794), the emerging form towards the bottom of the composition that looks like the head of a guitar demonstrates how Hockney found it possible, in the tradition of Picasso (whose exhibition at the Tate Gallery Hockney visited eight times that year) to incorporate musical and literary symbolism into a new pictorial register.

Hockney began to further blur the distinctions between abstract and representational painting by employing cryptic codes, schematic figures, phallic shapes and freehand writing to convey the theme of sex and love. The cultural historian Dick Hebdige went on to establish the tensions of such subversive implications in his text *Subculture: The Meaning of Style* (1979) by observing how the novelist Jean Genet, motivated by his time in prison, proclaimed his homosexuality using expressive forms and signs of forbidden identity and value, employing style as a form of refusal to elevate crime into his art. 'Like Genet…we are intrigued by the most mundane objects,' Hebdige wrote, 'which none the less, like the tube of Vaseline, take on a symbolic dimension, becoming a form of stigmata, tokens of a self-imposed exile.'[2] The earliest of Hockney's coming-out works in which he directly introduced personal sexual matters has been cited as the small but powerful *Queer* 1960, made before the artist came out to his friends at the RCA and in which he declares the title as a point of identification and reference.[3] Subsequently, and with greater scale, the dry surface, drips and gestural brushwork of *Shame* 1960 continue his methodology of finding images through the act of painting (p.38). Yet from a number of increasingly discernible references across its surface – the large grey phallic shape that opens up the picture plane and stands as the closest object to the viewer and the word SHAME written directly above it in white against the white background – more recognisable imagery begins to emerge that references the artist's outlawed sexuality. The heart-shaped figure top right, the face of which anticipates Hockney's self-portrait in the etching *Myself and My Heroes* 1961, reaches out towards the grey phallus. Despite the indication that his sexuality was shameful, whether Hockney's titling of this work is 'an ironic celebration or a guilty admission'[4] is open to interpretation.

The theme of a series of four Love paintings made between 1960 and 1961 is the loving relationships between men, both real and imaginary. Introducing child-like scrawled figures set against highly textured surfaces adorned with graffiti, Hockney decided to number them from one to four as an ironic comment on the fashion for titling abstract paintings by number – the American painter Jackson Pollock providing an earlier example of this, which Hockney would have encountered in London in 1959. In *The Third Love Painting* 1960 a figure gives the impression of reaching towards a large phallic shape set against a background covered with scribbled phrases – some taken from the lavatory walls of the Earl's Court Underground station – including the lines 'ring me anytime at home' and 'come on david admit it' (p.39). The addition of the closing lines from Walt Whitman's poem 'When I Heard at the Close of the Day' (1860) provides a contrast between dignified love and illicit couplings.

In the summer of 1960, and having seen the recent work of Jean Dubuffet and Francis Bacon, who both had solo exhibitions in London that year, Hockney began to leave parts of his

Alan Davie
Glory 1957
Oil paint on canvas 172.7 × 213.3

Doll Boy 1960–1
Oil paint on canvas 122 × 99

paintings with different degrees of finish so that bare canvas and matt areas coexist with thickly worked patches of paint which he started to mix with sand.[5] Schematised male bodies, identified conceptually by numbers coded to correspond to letters of the alphabet, are situated in areas of spatial ambiguity, offering recognisable representation while retaining the formal contrasts of texture and brushwork. Coinciding with an issue of the RCA magazine *Ark* which called for an art that captured public interest through direct confrontation with life, *The Cha Cha That Was Danced in the Early Hours of 24th March 1961* depicts an actual event in which a fellow male student danced for Hockney's entertainment, his gyrating body set against adjoining abstract rectangles and a large area of bare canvas (p.43); the inclusion of a mirror reflects this moment of private fantasy into reality. As Hockney grew more unabashed by his sexuality, boyfriends and crushes begin to appear as principal figures in more direct and complex examinations of male subjects. *The Most Beautiful Boy in the World* 1961 (p.41) presents Hockney's fellow RCA student Peter Crutch, his pink body turned towards the viewer veiled by a baby doll dress. He is surrounded by loaded motifs – words like 'love', 'Peter' 'D.B' (Doll Boy) and '69', musical notes and a large heart, as well as a large rectangle above the figure's head which represents the side of an Alka-Seltzer carton.

In another series Hockney explores male desire through the relationship between two figures. In *We Two Boys Together Clinging* 1961 the heads of two boys are highly articulated while their rectangular bodies, entwined by black zig-zag lines, suggest phallic shapes with stick-like legs (p.40). The left figure is kissing the right, which is moving, while the expression of the right figure is harder to describe. Between them is painted the word 'never'. The left-hand figure has been identified as the artist ('4.8') and the right is '3.18' (Cliff Richard, the singer on whom Hockney had a crush) but also '16.3' which refers again to Peter Crutch.

In his most sexually explicit painting, *Cleaning Teeth, Early Evening (10PM) W11* 1962, two figures with fearsome teeth and lustful eyes formed by concentric circles are seen enjoying mutual fellatio (p.45). The larger creature is blood-red, the smaller one blue and chained to whatever it is they are lying on. The tubes of Colgate toothpaste that replace their genitals add a decidedly comic effect to a work that would have been shocking and violent.

In 1961 Hockney exhibited *Doll Boy* 1960–1 (p.33), *The Third Love Painting* and the first two 'Tea Paintings' in the *Young Contemporaries* exhibition, which brought the work of students at the Royal College of Art – including Barry Bates, Patrick Caulfield, Allen Jones, R.B. Kitaj and Peter Phillips – to a wider public attention, as well as to that of the press who were quick to situate them in the canon of pop art. 'It is too late now to abandon the term "pop art" for the type of painting that recently came out of the Royal College of Art', the *Times* reported in July 1962.[6] Drawing on the group's connection to the city, the new visual language of graffiti and the imagery of mass communication, the critic and curator Lawrence Alloway offered a more complex observation, writing in the exhibition catalogue: 'For these artists the creative act is nourished on the urban environment they have always lived in…The impact of popular art is present, but checked by puzzles and paradoxes about the play of signs at different levels of signification in their work, which combines real objects, same size representation, sketchy notation, painting and writing.'[7] Keen to distance himself from the pop label, in the 1962 *Young Contemporaries* exhibition Hockney exhibited four paintings under the title 'Demonstrations of Versatility', employing a variety of styles to critique conventions of artistic expression and debunk the idea of an autograph style. Playing with the different realities offered by painting, they were titled *Demonstration of Versatility – A Grand Procession of Dignitaries in the Semi-Egyptian Style* 1961 (p.47); *Demonstration of Versatility – Tea Painting in an Illusionistic Style* 1961 (p.42); *Demonstration of Versatility – Figure in a Flat Style* 1961 and *Demonstration of Versatility – Painting in a Scenic Style* 1962. As he later described in a conversation with the American artist Larry Rivers, 'I deliberately set out to prove I could do four entirely different sorts of picture like Picasso. They all had a sub-title and each was in a different style, Egyptian, illusionistic, flat – but looking at them later I realized the attitude is basically the same and you come to see yourself there a bit.'[8] In *A Grand Procession,* the biggest canvas Hockney had ever attempted and completed after the artist's first trip to America, three distinguished figures marked 1st, 2nd and 3rd walk towards the left down a sloped bank of black across the bottom of the picture constructed as a stage. Hockney had studied the flatness as well as the combination of figures and hieroglyphics in Egyptian wall paintings, and his inclusion of the tassels of a pelmet, visible across the top of the picture, suggests a theatre curtain, which in later paintings become a chief device to question illusionism. Also known as 'The Third Tea Painting', *Tea Painting in an Illusionistic Style* is the third painting Hockney made of packets of Typhoo Tea, a parody of abstract expressionism featuring a Bacon-esque figure seated within the confines of a narrow cubicle. Employing a shaped canvas encourages a *trompe-l'oeil* impression and stresses both the object quality of the painting and the fully functioning object of a Typhoo tea packet with its lid open. Similarly, the self-portrait *Figure in a Flat Style* 1961 employs two conjoined canvases, the smaller one placed on top the other and supported by two wooden batons, suggesting both the legs of an easel and parts of a male figure. Finally, *Painting in a Scenic Style*, a landscape painting, mixes a geological diagram of stratification with the abstract language of the Situation painter Bernard Cohen. A later version of this painting, *Flight Into Italy – Swiss Landscape* 1962, records a cramped and hurried journey through Switzerland in the back of a van when Hockney was only vaguely aware of the shapes of the mountains flashing past (p.46). The painting incorporates different modes of representation of the same subject; one mountain, painted from a photograph with precise realism, recalls Hockney's glimpse of one peak that stood out for him.

During his time at the RCA, Hockney deliberately brought himself into contact with as large a number of influences as possible. As portrayed in the ambitious series of etchings *A Rake's Progress* 1961–3, his pictures from this period, full of technical and pictorial ideas and innovative subject matter, capture his ongoing interest in human life, landscapes of foreign lands, and places and situations real and imagined. As he summed up in his statement for the catalogue of the *Image in Progress* exhibition at the Grabowski Gallery in the summer of 1962, 'I paint what I like, when I like, and where I like, with occasional nostalgic journeys.'[9]

Helen Little

The Arrival, from *A Rake's Progress* 1961–3
Etching on paper 39.4 × 57.2

Love Painting 1960
Oil paint on board 91 × 60

Tyger Painting No.2 1960
Oil paint on board 101.5 × 63.5

Shame 1960
Oil paint on board 127 × 101.5

The Third Love Painting 1960
Oil paint on board 119 × 119

We Two Boys Together Clinging 1961
Oil paint on board 122 × 152.5

The Most Beautiful Boy in the World 1961
Oil paint on canvas 178 × 100

Tea Painting in an Illusionistic Style 1961
Oil paint on canvas 232.5 × 83

The Cha Cha That Was Danced
in the Early Hours of 24th March 1961
Oil paint on canvas 172.5 × 153.5

My Brother is only Seventeen 1962
Oil paint and mixed media on board 151 × 75

Cleaning Teeth, Early Evening (10PM) W11 1962
Oil paint on canvas 183 × 122

Flight into Italy – Swiss Landscape 1962
Oil paint on canvas 183 × 183

A Grand Procession of Dignitaries in the Semi-Egyptian Style 1961
Oil paint on canvas 214 × 367
[Not exhibited, London]

PICTURES WITH PEOPLE IN

Some time after leaving the Royal College of Art, David Hockney observed of his work: 'I had found that anything could become a subject of a painting: a poem, something you see, an idea you suddenly have, something you feel – anything was material you could use. That in itself made me feel free.'[1] The paintings made in his final year at the Royal College after he had returned from his first visit to New York in July 1961 with newly blond hair and renewed ambition for his work provide evidence for his visually curious mind and roving intelligence. This freedom to paint whatever subject he liked went hand in hand with the manner in which he approached every painting in any way he chose. Hockney's method was to embrace many styles, sometimes creating in the same work a collage of different languages of painting. Following Hockney's first solo exhibition, *Pictures with People In*, at the Kasmin Gallery in 1963, the American critic Gene Baro observed how he used

> the consciousness of style as an element separable from content, as a thing applied… Hockney's style, as it develops, is a pastiche of styles. The paintings achieve a synthesis – of form, of feeling, of comment – by quotation and placement. In short, the subject of Hockney's paintings is relationship among images, arbitrarily stated but sometimes needing to seem casual or accidental. Frequently, the paintings court an air of innocence. Sometimes they appear to spoof art itself.[2]

The *Demonstrations of Versatility* that Hockney exhibited in 1962 acted as a clear statement for this approach. *A Grand Procession of Dignitaries in the Semi-Egyptian Style* 1961 (p.47), for example, is constructed from a multiplicity of sources: stylistic (whether ancient art or the painting of his near contemporaries as well as, more generally, different voices of representation); literary (the broad subject for this particular painting was suggested by Constantine Cavafy's 1904 poem 'Waiting for the Barbarians'); and academic (in terms of its reinvigoration of the genre of history painting – the others in the series address still life, portraiture and landscape painting). But fundamentally this is a painting that prioritises imagination over observation.

Although the *Demonstrations of Versatility* put a marker down for Hockney, with the paintings that follow there is the clear difference that observation – looking – was to form the principal basis for his painting, more than imagination. In the summer 1962 issue of *Ark*, the school magazine of the RCA, the painter Richard Smith described Hockney's work as being about subjects that were known and had been experienced by him: 'The figures *are* portraits; events portrayed *did* happen; someone *did* dance the cha-cha at three in the morning. A curtain of fantasy is drawn between the spectator and the painter, but the curtain is part of the structure which is as essential as Bardot's towel.'[3] As Smith's additional comment – 'for painters needing a myth-loaded imagery, twentieth-century painting is not too hot a source'[4] – makes clear, for Hockney the mythic now resided in his own experiences. Imagination was not wholly jettisoned but instead became part of the ambiguity he sought; like Bardot's towel, the curtain motif that he was to explore at this time was the fig leaf to fantasy as much as it was to a play of illusion.

The First Marriage 1962 (p.56) and *The Second Marriage* 1963 continue the thematic of the *Demonstrations of Versatility* as, to use the subtitle of the first painting, *A Marriage of Styles*. Where *The First Marriage* stands compositionally as a development from *A Grand Procession* (p.47), *The Second Marriage* creates a shaped canvas of a room by adopting the same use of isometric projection as Hockney had in *Tea Painting in an Illusionistic Style* (p.42). However, there are significant differences: where *A Grand Procession* derived from a desire to paint a large figure-subject, *The First Marriage* essentially arose from Hockney glimpsing his friend Jeff Goodman in the Pergamon Museum in Berlin next to an Egyptian sculpture. Its subject is the domestic relationship made strange, realised as a result of observation. This strangeness (Hockney describes the link between Goodman and the sculpture as 'tenuous'[5]) is heightened by the lack of contact with the viewer. Both figures look fixedly to the left of the painting at something we cannot know. They are painted in different styles – the man semi-naturalistically in a suit, his wife more sketchily. To the right of them is a palm tree framing an expanse of raw canvas disrupted at their left by a gothic window suggestive of a church (and signifying matrimony), abstract passages reminiscent of paintings by Bernard Cohen and a target-like sun referring to the concentric rings of a painting by Kenneth Noland. As with *A Grand Procession*, the raw canvas defines the space of the image – as Hockney explains, 'There is no real perspective in *The First Marriage* as perspective implies illusion, and I left a great deal of the canvas "bare" to stop the spectator, who, sensing the bare canvas, senses little illusion or intrusion into its surface.'[6] This tension about the space that the image inhabits is further underpinned by Hockney's use of 'tonking' on the areas of white paint that make up the trunk of the palm tree and the ground – perhaps desert sand – on which the figures are positioned. Tonking is a way of soaking the oil out of areas of paint by laying newspaper over it, often leading, as here, to a reverse printing of the newsprint on the paint – another quite particular intrusion of reality into the picture.

The Second Marriage 1963
Oil paint, gouache and printed wallpaper on canvas
197.5 × 228.5

Installation view of Kenneth Noland's exhibition
at the Kasmin Gallery, London, 1968

Two Men in a Shower 1963
Oil paint on canvas 152.5 × 152.5

Domestic Scene, Notting Hill 1963
Oil paint on canvas 183 × 183

Domestic Scene, Broadchalke, Wilts 1963
Oil paint on canvas 183 × 183

The Second Marriage is very different from this – and the related *Man in a Museum (or You're in the Wrong Movie)* 1962 (p.57) – because of the illusionism provided by the shaped canvas that consists of the three walls and floor for the sitting room in which the two figures are placed side by side on a sofa. Despite the isometric perspective set up here, the painting shifts between areas of flatness and the illusion of recessive space. The modelled figures and the effect of the table in front of them confirm the area suggested by the shaped canvas, a form of perspectival theatrical space. The mosaic floor, the interior walls depicted as pattern or left black are, like the curtains, flat cut-outs – yet the curtain rail is itself depicted as a tubular rod. This highlights Hockney's need to make pictorial images that court ambiguity: by making them both about reality and the projection of that reality through illusion, he shows how the literal and the imaginative – the form of the painting and what paint communicates – can exist as one alongside the reality of printed wallpaper torn to reveal the painted curtain hanging 'behind' it. Writing about the *Marriage* paintings in an article in *Cambridge Opinion*, Hockney was at pains to delineate the differences in the two paintings, between the flat figures lacking in 'illusionary "form"' of the first painting and the way in which, he said, 'the whole [second] picture has an illusionary form, by nature of its shape and sections alone. The head of the bride has volume, although her shoes are shown perfectly flat and stand on the bottom of the picture – making it flat.'[7] Such inconsistencies between a flat or modelled illusion of space and objects – further indicated by the numbering of the two figures and the two glasses on the low table in front of them – consistently points to the artificiality of the pictorial image Hockney is constructing. Three years earlier Hockney had introduced words and numbers into his painting to parody abstraction and point to its figurative or signifying potential. Here the use of numbers is to point to the source of the painting (or elements of it) in photographic illustration – the head of the woman not having been observed in a museum but instead lifted from a photograph found in a book on the sculpture of ancient Egypt. Hockney's painting remains declarative of a shifting of register between the different representational codes he uses and their tension with the idea of the painting being a real object.

What is common to the *Marriage* paintings and *Man in a Museum* is that they are all portraits of relationships between couples – a theme that Hockney would continue to mine through 1963, predominantly in a series of domestic interiors. Some of these would be shown in *Paintings with People In*. This group of paintings includes *Domestic Scene, Notting Hill* 1963; *Domestic Scene, Broadchalke, Wilts* 1963; *Two Men in a Shower* 1963; and *Domestic Scene, Los Angeles* 1963 (p.59). Each picture is – like *A Grand Procession* and *The First Marriage* – composed on a ground of raw canvas onto which the figures and scene are placed. The paintings' overall sense of flatness, which the raw canvas indicates for the viewer, is reinforced by sections that are flat, diagrammatic or more or less abstract, but is also disrupted by localised areas where a contrasting illusion of recessive space or a modelled object is suggested.

The real space of the canvas weave becomes the stage for a play of human relationships. These are all pictures of male couples. If many of Hockney's paintings of a few years earlier bravely trumpeted homosexual desire – specifically his own desire and fantasy – these are all paintings that by their very domesticity normalise that desire into images of companionship and commitment. The aggressive oral sex of *Cleaning Teeth, Early Evening (10PM) W11* 1962 (p.45) is exchanged for the relaxed and caring attachment of one man soaping the back of another in a shower, or of two men having a tea-time conversation. The coding of the earlier paintings allowed for the identities of those portrayed to be both hidden yet also deciphered. Here, the subjects are not identified as such but are present solely to communicate images of intimacy. We know from later accounts, however, that the figures in *Domestic Scene, Notting Hill* are his friends Mo McDermott and Ossie Clark, pictured in Hockney's apartment in Powis Terrace; and those in *Domestic Scene, Broadchalke, Wilts* are Joe Tilson and Peter Phillips having tea in a house rented by the ballet critic Richard Buckle in the same village as Cecil Beaton's home. Significantly, the source for the figures in *Domestic Scene, Los Angeles* and also *Two Men in a Shower* were photographs from *Physique Pictorial*, augmented by drawings of Mo in Hockney's newly installed shower at Powis Terrace.[8]

Such specific anecdotal details are, however, largely irrelevant for this group of paintings that show intimacy in a more generalised way than earlier (or later with his celebrated double portraits from the late 1960s). Their genesis resides in observation – whether they are drawn and painted from life, or incorporate additional elements drawn from photographic sources – but the finished paintings are about a way of looking at the world and the ways in which the resulting pictorialisation communicates the subject. This continues in Hockney's first Californian paintings of the following year, such as *California Art Collector* (p.60). The environment that frames each *Domestic Scene* is pictured selectively as a matter of props rather than walls and wallpaper. As he later wrote: 'When you walk into a room you don't notice everything at once and, depending on your taste, there is a descending order in

which you observe things…Consequently, I ignored the walls and I didn't paint the floor or anything I considered wasn't important.'[9] This is about experience and emotion rather than the depiction of two figures inhabiting the same space, even though the light source knits the disparate compositional elements together. The elements that Hockney considered 'important' in this and related paintings are positioned on the otherwise raw canvas as signs, and are each painted in distinctive ways: the chintz armchair is painted as flat pattern (as in *Domestic Scene, Los Angeles* and *California Art Collector*), the light bulbs are painted as an outline diagram with comic-book light rays emitting from them, the figures and the vase of tulips (standing in for the figure of the artist[10]) are painted in the same casual brushy way, and the bed is barely described with the lamp standing behind it, but with Mo – the naked figure – seemingly standing on it. The figures – one naked, one clothed – barely connect and the seated figure sits with his back to Mo and faces a window we only know to be there from the curtain that flaps down to frame his head, and from its being the light source for the few shadows that create a tension with the flat space of the canvas.

The curtain here indicates the existence of the window and so of the light that models what Hockney pictures. In many ways the dominant feature of most of his paintings from 1963 was the curtain, and though it frames the passage of light, it frames, too, the stage of Hockney's domestic scenes as a theatre of representation that holds the painting up as real object formed from artifice. Just as the play of light gives solidity and a sense of reality to form, the curtain also announces such pictorial effects to be part and parcel of the play of illusion that is at the heart of the magic of picture making – not so much a marriage of styles but a play of pictorial conventions. The curtain thus crucially emphasises the ways in which Hockney presents conflicting or parallel types of reality as ways of looking at the world. As one critic, writing about the 1963 Kasmin exhibition, realised: 'The general effect is one of ambiguity, neither the painting itself, nor the painting within the painting is strictly realistic even though stylistic differences underline their separateness. Where does the viewer stand, is he really more real than either?'[11]

Commenting at the time, Hockney suggested about his painting: 'You have all the scope of an abstract painter and the added interest of what your figures are doing.'[12] On 30 December, following his show at Kasmin, Hockney flew out to New York and from there travelled in February to Los Angeles for the first time. The fantasy image he had fashioned from the photographs of Bob Mizer's *Physique Pictorial* in *Domestic Scene, Los Angeles* and *Two Men in a Shower* could now be replaced by the realities of Pershing Square, grids of glass office buildings glinting in the hot clear sun that also shone down on swimming pools and sunbathers. California was, as he described to John Kasmin a few days after arriving in Los Angeles, 'the promised land'. If the hotel he had stayed in during an assignment in Egypt the previous year for the *Sunday Times* seemed to suggest Hollywood,[13] now he was in the California of Hollywood – a place of pictures and dreams made real.

Although Hockney was immediately entranced by the effects of bright light on the architecture and pools of California, the majority of the paintings he finished in his first year in California and Iowa (where he taught for some months in 1964) continued the themes he had explored in London the previous year. *The Actor* 1964, for instance, explicitly extends a theatricalised presentation of a domestic scene – though here there is only one figure, the actor of the title, who is depicted as an ancient Egyptian sculpture (derived from a sculpture of Akhenaton) positioned on a raised and curtained stage among a group of props (p.61). The stage is described as a solid form through the use of perspective, and though the props – a vase of flowers, a cushion, a rock, a sofa – are each rendered as three-dimensional, they exude a cut-out, artificial, detached quality that is akin to the flatnesses of *The Hypnotist* of the previous year (p.58). Both paintings are not so much about illusion – we are not taken in, necessarily – but about stagecraft. The use of the curtain motif frames and indicates this but is also much more a compositional device to incorporate pictorially different planes or flatnesses of distance within the same painting.

For the exhibition *New Generation: 1964* at the Whitechapel Art Gallery, Hockney showed a group of curtain paintings from 1963, about which he stated: 'I think my pictures divide into two distinct groups. One group being the pictures that started from, and are about, some "technical" device (i.e. curtain pictures) and the other group being really dramas, usually with two figures. Occasionally these groups overlap in one picture.'[14] When he was teaching in Iowa in 1964 – and again for a few months the following year in Colorado – this division in his work still stood, but greater emphasis was being given to the 'technical' over the 'dramatic'. The 'technical' can be identified in the painting *Cubist Boy with Colourful Tree* (a figure pulling back a curtain) or, indeed, in those landscape paintings that continue the stylisation found in *Flight into Italy – Swiss Landscape* (p.46). These landscape paintings include *Iowa* and *Arizona* (p.62), both of which were produced in Iowa, and *Rocky Mountains and Tired Indians* (p.63) and *English Garden*, which were painted in Colorado in 1965 alongside the sequence of still life paintings: *A Less Realistic Still Life*, *A Realistic Still Life* and *A More Realistic Still Life*. All of these paintings continue to represent their subjects with just a few components or props and many present their subject with a degree of staginess. However, what is reinforced in the California paintings from 1966 with regards to his figure paintings is exemplified by the shift that can be seen by comparing *California Art Collector* with a painting like *Portrait of Nick Wilder*. In the former a figure painting derived from observation is provided with a 'technical' setting – in different ways continuing the strategy of the *Domestic Scene* paintings or *The Second Marriage*. The later painting shows how in California Hockney started to change his way of looking at the world. Paintings like *The Hypnotist*, born of imagination and 'technical' devices, were pushed to one side in favour of paintings that relied increasingly on observation – and in ways that would lead, through the introduction of perspective at the end of the 1960s, to a thorough exploration of the 'technical' device of naturalism through into the mid-1970s.

Andrew Wilson

Cubist Boy with Colourful Tree 1964
Acrylic paint on canvas 166.5 × 166.5

The First Marriage (A Marriage of Styles I) 1962
Oil paint on canvas 183 × 214

Man in a Museum (or You're in the Wrong Movie) 1962
Oil paint on canvas 153 × 153

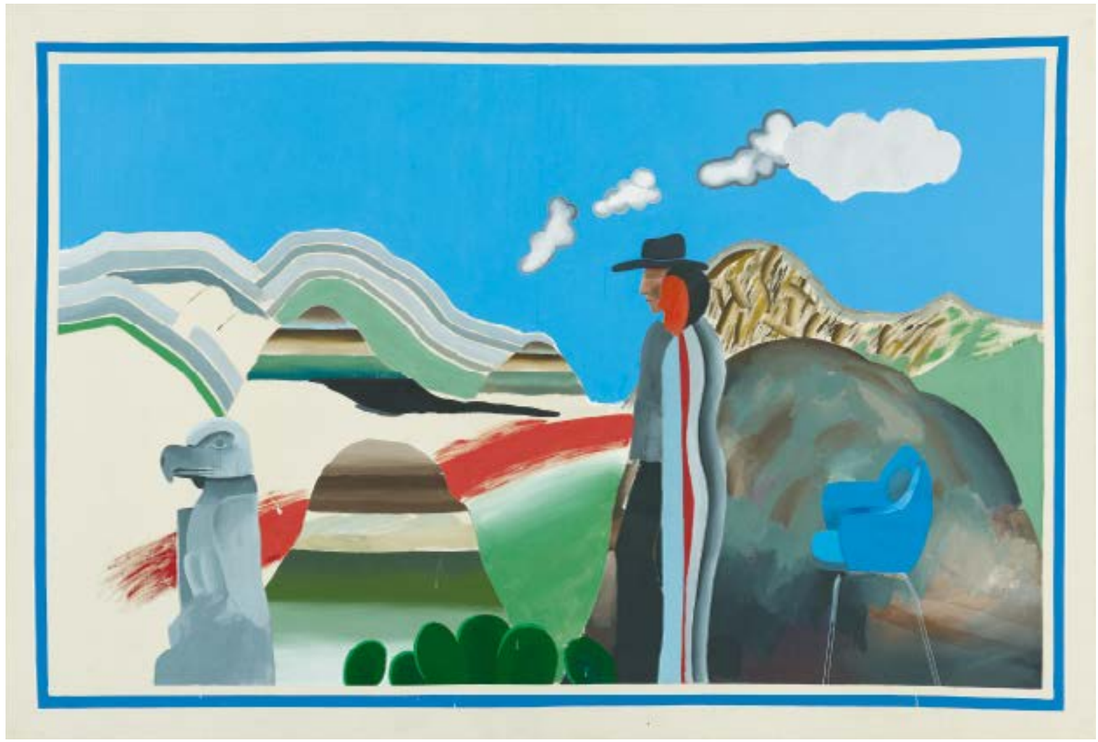
The Hypnotist 1963
Oil paint on canvas 214 × 214

Domestic Scene, Los Angeles 1963
Oil paint on canvas 153 × 153

California Art Collector 1964
Acrylic paint on canvas 157 × 183

The Actor 1964
Acrylic paint on canvas 166.5 × 167.5

Arizona 1964
Acrylic paint on canvas 153 × 153



Rocky Mountains and Tired Indians 1965
Acrylic paint on canvas 170 × 253

SUNBATHER

The Swimming Lesson 1965
Oil paint on canvas 61 × 61

Wilshire Boulevard, Los Angeles 1964
Acrylic paint on canvas 91.5 × 61

Jean Dubuffet
Nimble Free Hand to the Rescue 1964
Acrylic paint on canvas 149.9 × 207

Between 1964 and 1968 David Hockney, more than anyone, defined a visual identity for Los Angeles. 'There were no paintings of Los Angeles,' he recalled later, continuing:

> People then didn't even know what it looked like. And when I was there, they were still finishing up some of the freeways. I remember seeing, within the first week, a ramp of freeway going into the air, and I suddenly thought: 'My God, this place needs its Piranesi; Los Angeles could have a Piranesi, so here I am!'[1]

In fact, the city image he created was less contingent than that formative impression might have suggested, and more luxurious and sensuous than the nascent freeways. He found sharp-edged, solid, rectilinear forms in the low-rise mid-century modern houses of a city whose clarity was enhanced by the brilliant Californian sunlight, the ordered ranks of sprinklers on the city's lawns, and the uniform grids of the high-rise office blocks. Dispassionate observation and an almost incident-free acrylic paint surface ensure the coolness of these scenes, though it is an orderliness interrupted by a human presence – the reclining body of a fit young man or the energetic splash arising from a dive into a pool.

Southern California had been on Hockney's mind before he ever saw it. In particular, through literature and photography it had provided a backdrop for his sexual imagination. Before his arrival there in January 1964, he knew Los Angeles through John Rechy's novel *City of Night*.[2] Hockney had a particular visual sense of Los Angeles through the photographs of Bob Mizer, the founder of *Physique Pictorial*, the magazine that offered homoerotic imagery thinly disguised by physical culture poses and storylines that injected a peculiarly domestic dimension. Hockney had already borrowed two figures from the photostory 'Cruel Stepbrothers', a homo-erotic treatment of Cinderella, for *Domestic Scene: Los Angeles*, a work completed back in London before he travelled to California (p.59). Soon after arriving, Hockney headed to Mizer's studio in a seedy part of downtown LA and bought a pile of the photographs which were sold individually.[3] The first of a sequence of three paintings of a boy in a grey-tiled shower derived from one of these as did one of Hockney's first pool paintings, *The Swimming Lesson*. As Hockney would later note: 'I was drawn towards California, which I didn't know…because I sensed the place would excite me. No doubt it had a lot to do with sex.'[4] After all, according to Edmund White: 'the beach communities in California after the Second World War were the nurseries of modern homosexuality'.[5]

A small pool surrounded by pseudo-Greek statues was a feature of the small, domestic setting that housed Mizer's operation. Private domestic swimming pools were virtually unheard of in 1960s Britain and so would have epitomised the exoticism and eroticism of Hockney's new environment. Soon after his arrival, he had written home to his dealer and friend John Kasmin: 'Arrived in the promised land 2 days ago. The world's most beautiful city is here – L.A. The temperature is 76˚ and I'm sat on the beach. You must come here.' The images on the postcard included fresh oranges and a sandy Pacific beach with the slogan 'Greetings from California "Playground of the Nation"'.[6] The idea of Hockney's LA as a kind of Eden and of him as a modern-day Gauguin amongst the natives has recently been proposed: Thomas Crow has written that, like Gauguin, Hockney 'followed a parallel path of integrating his erotic objects into sinuous, brightly-hued patterns of Symbolist virtuosity'.[7] Hockney is ever the voyeur, and his place-image of Los Angeles is that of an outsider, idealised and exoticised. It is certainly a more idealised place than the underworld of hustlers, drag queens and dope-heads described by Rechy. We might see a hint at the secret assignations and shady deals of *City of Night* in the two figures in *Wilshire Boulevard, Los Angeles* and this may in turn alert us to the possibility of further coded meanings in Hockney's apparently cool and innocuous images of the city.

Hockney's vision is also defined by formal and technical concerns. The artificiality of his compositions is repeatedly highlighted by the device of a border, a strip of bare canvas around the image isolated in the centre, which echoes the format of a photograph, particularly a Polaroid with its white border. Thus, the image – whether of a pool, a lawn or a building – evidently sits on the canvas, assertively refusing to be read as an illusionistic space. These are formal exercises and can be seen in terms of an ongoing dialogue with abstraction. Ironically, the centring of the image in the field of the canvas accords with Clement Greenberg's insistence on the importance of a centralised, symmetrical composition in current abstraction. A playful parody of current abstract practice has also been seen in the images themselves. The title of *A Bigger Splash* 1967, the third in a series – its precursors were *The Little Splash* and *The Splash*, in that order – invited comparison with the paintings of abstract expressionists whose mode of painting was often characterised as splashing the paint on. If the abstract painter's gesture, captured in a single ejaculation, was an embodiment of emotional and psychological immediacy and authenticity, then Hockney's laborious rendering of a splash using a small brush over several days is surely a parodic subversion of that belief. In the same vein, Hockney's studies of modernist office blocks have been seen as commentaries on the sterility of contemporary minimalist art and its insistence on the precise regularity

of the grid. As art historian Andrew Causey has pointed out, if the 'grid is modern art's will to silence' (as Rosalind Krauss would have it), then one might see a noisy interruption of that silence in Hockney's synthesis of that form with an external object – the building – and the intrusion of disruptive sensuous elements such as, in Rechy's terms, the 'phallic palm-trees with sunbleached pubic hair'.[8]

The evocativeness of Hockney's imagery distracts the viewer from the way the pictures operate semiologically. Hockney's buildings are not, in fact, descriptive beyond the most fundamental level – rather, they function as signs for buildings. Most strikingly, his depictions of water and the ever-changing fall of light through its moving surface do not really look like water but act as signs for water. They too, of course, embody references to recent art history. In the early pool paintings, for instance, the intricately entangled lines enclosing irregular shapes of differing shades of blue owe as much to Jean Dubuffet's *Hourloupe* paintings (p.66) as they do to the behaviour of swimming pool waters. Similarly, the mode of representing water that Hockney developed from those – in such works as *Peter Getting Out of Nick's Pool* and, especially, *Sunbather* (pp.72, 73) – gives a nod surely to the recent abstract work of Bridget Riley. While in the earlier paintings the *Hourloupe* waters provide a setting for the sensually described boys who swim, float and stand in it, in *Sunbather* Hockney zones the painting so that the object of his desire appears to contemplate the abstract composition below him.

Critics have commented on the absence of social context in Hockney's paintings, especially those of Los Angeles. His Edenic image of a city defined by showers, pools and white-bottomed boys, it has been argued, denied the realities of contemporary LA In August 1965, for instance, rioting in Watts, a poor African-American district of the city, had exposed racial and social tensions, becoming the cause of great soul-searching within the metropolitan area. In fact, following his initial visit to Los Angeles in 1964, Hockney spent much of 1965 and the first part of 1966 elsewhere – teaching in Colorado, travelling to New York, Beirut and London, before returning to teach drawing at University of California Los Angeles (UCLA) in summer 1966. Regardless, there is a satirical edge to several paintings that he made in or of California which might cause one to reconsider all of that body of work. His first work following his initial visit to California had been a satire inspired by his visits to several collectors in the company of his gallerist John Kasmin: *California Art Collector* depicts a woman surrounded by ancient carving and the sculpture of William Turnbull, familiar to a British audience and then highly fashionable in America, marking her as defined more by fashion than by discernment (p.60). These same components reappeared in *Beverly Hills Housewife* 1966–7, Hockney's portrait of collector Betty Freeman, in which she stands in her set-like home as inanimate as the stuffed animal head on the wall, sandwiched between the Turnbull sculpture and Corbusier chaise longue. The stage-like depiction of the architecture reinforces the sense that Freeman and her collection are caught in a static drama. Hockney returned to the same idea in 1968 when he again portrayed collectors, this time Fred and Marcia Weisman (p.84). The two protagonists, another Turnbull, a Henry Moore bronze and a Native American totem pole are arranged around and within an unrealistically small pavilion like actors taking position across a stage. These seem to be scenes of stasis and disinterest as if the animate and inanimate elements are all artefacts.

One of the recurring features of Hockney's work of 1966–7 is his attempt to represent the transparency of glass and water, the latter of course posing the challenge of transience as well as transparency. The triumvirate of Splashes and another of sprinkler paintings – the multiple sprays of *A Lawn Being Sprinkled* and then two compositions of two single sprinklers – marked the high point of this research (p.76). Despite these attempts at a kind of realism, the works continued to be predominantly about the tension between representation and artifice. The last painting Hockney made before a trip to Europe did, however, mark a move towards the greater naturalism that would characterise his work of the later 1960s and the beginning of the 1970s. *The Room, Tarzana* (p.77) shows a young man – Hockney's new boyfriend Peter Schlesinger – dressed only in T-shirt and socks, lying on a bed in a pose that has been compared to both François Boucher's *Reclining Girl (Mademoiselle O'Murphy)* 1751 and Gauguin's *Manao Tupapaü (Spirit of the Dead Watching)* 1892,[9] in a bedroom interior derived from a Macy's department store advertisement. The photographic source provides a greater sense of three-dimensional space compared to the arrangement of flat horizontal planes on which works like *Sunbather* and *A Bigger Splash* (p.74) were based. But what really sets this work apart is the light that falls diagonally across the scene from the open window on the right-hand side. *The Room, Tarzana* announced a new direction in Hockney's art also in the domesticity of its imagery. Hockney spoke, in retrospect, of his early work as a kind of homosexual propaganda, alluding as it did to secret crushes and clandestine assignations arranged through the subculture of toilet-wall graffiti. Like the imagined event in *Domestic Scene, Los Angeles* (p.59), the picture of Schlesinger lying on the bed brings that gay imagery into the contemporary home.

A progressive normalising of gay domesticity is first seen here, and would reach its highpoint perhaps in Hockney's double portraits, in which queer relationships are presented like traditional marriages.[10]

That Hockney's paintings defined an image of southern California was demonstrated by the use of *A Bigger Splash* on the cover of Reyner Banham's study of the city, *Los Angeles: The Architecture of Four Ecologies*, first published in 1971. At the same time, critic David Thompson described such pictures as 'like a great cube with nothing in it but crystal-clear air and light'. Whether an interior, a pool or a lawn, for Hockney 'the box of clear light remains the real subject, the thing that catches your attention and keeps you looking'.[11] Hockney's paintings of Los Angeles are mostly very far from representations of actual scenes or sites. Rather, they are defined by formal concerns both in terms of the geometry of the compositions and of the flatness of the image as it sits on the canvas. As much as they are descriptions of real spaces observed in time, as suggested by the movement of water, they might be thought of in formal terms – akin to the abstract compositions of the likes of Kenneth Noland – which just happen to make reference to recognisable external subjects.

Chris Stephens

Beverly Hills Housewife 1966–7
Acrylic paint on 2 canvases, overall 183 × 366

Man in Shower in Beverly Hills 1964
Acrylic paint on canvas 167.5 × 167

Medical Building 1966
Acrylic paint on canvas 183 × 122

Peter Getting Out of Nick's Pool 1966
Acrylic paint on canvas 152 × 152

Sunbather 1966
Acrylic paint on canvas 183 × 183

A Bigger Splash 1967
Acrylic paint on canvas 242.5 × 244

Savings and Loan Building 1967
Acrylic paint on canvas 122 × 122

A Lawn Being Sprinkled 1967
Acrylic paint on canvas 153 × 153

The Room, Tarzana 1967
Acrylic paint on canvas 244 × 244

TOWARDS NATURALISM

Towards the end of the 1960s, naturalistic representations of the human figure became a key ingredient in Hockney's visual language. Having employed drawing as a medium for observing the world around him as directly as possible – most notably in his pen and ink line drawings and luxuriant portraits of friends executed in coloured pencil – Hockney's painting also became increasingly occupied with images made with a direct and emotional response to people and places as he saw them. 'To me,' he later contended, 'moving into more naturalism was a freedom. I thought, if I want to, I could paint a portrait; this is what I meant by freedom.'[1] This development coincided with the publication in *Artforum* of the critic Michael Fried's essay 'Art and Objecthood' (1967), in which he rejected the 'theatricality' of the experience of viewing art in relation to that which exists autonomously in the surrounding world. As a result, Hockney abandoned his contemporaries' continuing adherence to the modernist paradigm of flatness, choosing instead to re-examine older art historical conventions of appearances and one-point perspective, as his hero Picasso had accomplished in his neoclassical paintings of the 1920s.[2]

This position also coincided with Hockney's purchase, in 1967, of a 35mm Pentax camera. Since 1964 he had used a Polaroid as an aide-mémoire, compiling photo albums as a visual diary of motifs and snapshots which often found their way into his composite paintings. The Pentax offered greater subtleties in light, focus and format, and Hockney in turn used these to develop paintings with a greater illusion of space and depth. In 1968 this led to a brief series of landscapes made directly from such photographs, characterised by a strong photorealist appearance. As he described:

> Taking photographs quite seriously did have an effect on some paintings. *Early Morning, Sainte-Maxime* [1968; p.17], *L'Arbois, Sainte-Maxime* [1968] and *Parking Privé* [1968] were all based on photographs I had taken and from which I worked. I did a drawing for *L'Arbois, Sainte-Maxime* from the motif, but I also worked from photographs, and that in a way was when the naturalism in the pictures began to get stronger. At the time this wasn't a disturbing thing at all. In America, it was the period when photo-realism was becoming known, and I was slightly interested in it. I wasn't interested in the techniques at all; I never used their technique of projecting a colour slide on to the canvas, so that you're really reproducing a photograph. I just drew the photographs out freehand. It was similar to using a photograph from *Physique Pictorial*, doing an interpretation of a photograph. In photo-realism the subject matter is not the actual objects represented on the canvas, it's a flat photograph of those objects.[3]

Hockney quickly rejected this brief 'excess' of naturalism – derived from replicating photographic space like a camera obscura – in favour of images constructed from a combination of photographs and life drawing. As well as their layers of observation and time, he had already begun to invest his pictures with a closer examination of light and shadow that amplified their three-dimensional space, as demonstrated in *The Room, Tarzana* 1967.

This approach formed the crux of the carefully staged double portraits that became Hockney's principle occupation for the decade after 1968. Here, couples and friends are depicted in their homes, combining informal poses and settings with the grandeur and formality of traditional portraiture. Near life-sized, seven by ten feet, they evoke in the real space of the viewer the presence of their subjects, who in turn invite us to take the place of the artist and become a participant in their private world. Almost all of them are painted in acrylic, a material that dries quickly and cannot be scraped off the canvas, thus demanding a greater degree of planning and meticulous application, resulting in a slower process and a greater capacity for scrutiny and observation. Hockney worked from photographic studies to sketch out overall compositions but, ever distrustful of the camera's ability to capture what the eye can see, preferred to paint his figures from life. As he described:

> Things like weight and volume are very hard to get from a photograph. You don't get the information you need to be able to do the line. You could draw in another way from a photograph or you could draw it imaginatively, you could really interpret it, but if I was trying to draw you now I would find it a lot better to have you there rather than for me to take a photograph. I can often tell when drawings are done from photographs, because you can tell what they miss out, what the camera misses out: usually weight and volume.[4]

Double figures – both real and imaginary – had already featured in Hockney's work. In *The Last of England?* 1961 he reinvented Ford Madox Brown's nineteenth-century image of emigration by casting himself and his imaginary 'doll boy' forced into exile by homophobic England. In another depiction of experiential relationships, *Domestic Scene, Notting Hill* 1963, a nude life drawing of his model Mo McDermott is juxtaposed with a portrayal of Ossie Clark seated in profile in his armchair (p.52). After the decriminalisation of homosexuality in 1967, the male nude – which he had employed to represent homosexual desire – gradually disappeared from Hockney's painted portraits. Drawn to the psychological and emotional

L'Arbois, Sainte-Maxime 1968
Acrylic paint on canvas 112 × 152.5

The Room, Manchester Street 1967
Acrylic paint on canvas 244 × 244

The Last of England? 1961
Oil paint on canvas with gold mount 51 × 51

implications of two figures within enclosed settings, in the following years Hockney instead worked directly from a circle of friends and acquaintances to capture their intimate and often complex relationships. *Christopher Isherwood and Don Bachardy* 1968 was the first in which Hockney deliberately set out to paint a 'double portrait' (p.85). In an earlier print he made of the couple dressed in bathrobes, Bachardy, seated right, looks across to his left at Isherwood who in turn looks straight at the artist/viewer. The painting reverses this triangulation, Hockney having observed from his life studies of the couple that Isherwood tended to look at Bachardy while the artist worked, and the shutters behind the figures push their bodies to the front of the picture plane to further emphasise the drama. Everything in the painting directs our gaze towards Bachardy – from Isherwood himself, whose head turns towards him in profile, to the position of Isherwood's crossed leg and the careful placement of fruit and vegetables in the foreground which take on a sexual meaning.

In *American Collectors (Fred & Marcia Weisman)* 1968, the space between the figures and the separate directions of their gazes create tension and psychological charge (p.84). A wry portrait of the superficiality of the Hollywood arts scene, it presents the contemporary art collectors as isolated figures inhabiting separate spaces of the canvas in the sculpture garden of their modernist Los Angeles home. Depicting works by the British artists Henry Moore and William Turnbull, Hockney places his portrait as another work in the Weismans's collection. As Nanette Aldred argues, Hockney's portraits from this period insinuate the artist and his relationship with the sitters into complex emotional dramas.[5] Indeed, Hockney's paintings of relationships came to a climax with the highly emotional conversation piece *Portrait of an Artist (Pool with Two Figures)* 1972 (p.88). Carefully poised between public and private, it discloses the artist's then deteriorating relationship with Peter Schlesinger. Having previously been depicted naked in a number of intimate scenarios, Peter here appears introspective and remote both from the viewer and from the distorted swimmer whom he looks down upon. Having shot the figure using a multi-exposure camera, Hockney worked from sequential composite photographs which enabled him to study it in more detail. In contrast to the naturalistic rendering of the landscape, the pool and figure are carefully patterned and de-contextually abstracted. It is, as one observer describes, 'as if the standing boy is staring deep into a perfect picture, thoroughly seduced yet fully aware of its utter inaccessibility.'[6]

Other double portraits that employ Renaissance pictorial conventions and one-point perspective recall religious annunciations; as Hockney recalled, 'there's always somebody who looks permanent and somebody who looks like a kind of visitor'.[7] This is most explicit in the print *Henry and Christopher* 1967, in which Hockney adorns the figures with halos. Similarly, in the painting *Henry Geldzahler and Christopher Scott* 1969 the composition is arranged akin to religious altarpieces, with three vertical sections providing separate enclosures for the figures (p.86). 'What I wanted to do, what I was struggling to do,' Hockney later said, 'was to make a very clear space, a space you felt clear in. That's what deeply attracts me to Piero, why he interests me so much more than Caravaggio; this clarity in his space that seems so real.'[8] Here the vanishing point in the window just above Geldzahler's head emits a radiant glow that surrounds his seated body; Geldzahler's gaze is directed at the artist, while Scott looks on from the side, akin to an angel dressed in a raincoat.

In contrast to this precisionist modernist view of New York, the effects of painting *contre-jour* and capturing the effects of the subdued London light became the centre point of the ambitious and unconventional marriage portrait *Mr and Mrs Clark and Percy* 1970–1 which demanded more photographic studies than ever before. Here the figures of Hockney's favourite sitters – the designers Ossie Clark and his new wife Celia Birtwell – are depicted in their bedroom in Notting Hill, separated by the large open window and surrounded by objects of personal significance, inviting comparison to Thomas Gainsborough's *Mr and Mrs Andrews* c.1750. Hockney described how this particular work came to both perfect and defy his ambitions:

> this is the painting that comes closest to naturalism; I use the word naturalism as opposed to realism. The figures are nearly life-sized; it's difficult painting figures like that and it was quite a struggle. They posed for a long time, both Ossie and Celia. Ossie was painted many, many times; I took it out and put it in, out and in. I probably painted the head alone twelve times; drawn and painted and then completely removed, and then put in, again and again. You can see that the paint gets thicker and thicker there.[9]

Hockney abandoned double portraits after 1972 following his repainting of *Portrait of an Artist (Pool with Two Figures)* using an alternative model for Peter, and starting but being unable to finish *George Lawson and Wayne Sleep* 1972–5, which remains incomplete.

Moving away from the technical trap of naturalism, a series of still lifes and landscapes enabled Hockney to exploit the qualities of acrylic paint to achieve naturalistic rendering of water, glass and transparency. Painted after his first trip to Japan in 1971, *Mt. Fuji and Flowers* references the delicate, dripping washes of colour field painting, while rendering the white flowers in the foreground in a hard-edged style (p.90). The image itself is also a composite: Hockney never saw Mount Fuji and worked from a postcard of it and a flower-arrangement manual rather than direct observation – an ironic response to the commercial culture he found in Japan, which contradicted his expectations of oriental tranquillity and unspoiled nature. Marking a return to oil paint, *Contre-Jour in the French Style – Against the Day dans le Style-Français* 1974 takes a view from a window in the Louvre, painted in part in the French pointillist style, bringing together his interest in flatness and depth, inside and outside, naturalism and artifice (p.91).

Hockney returned to the subject of human behaviour – this time in oil – several years later in *My Parents* 1977, a subtle exploration of family relationships painted a year before his father's death (p.93). Based on a previously destroyed version with a self-portrait reflected in the dressing-room mirror, the painting here includes a spectral image of the artist in the form of a postcard of Piero della Francesca's *Baptism of Christ* 1450s and a detail from Fra Angelico's *Dream of the Deacon Justinian* 1439–42 – the raised curtain apparently reflected back from the wall of the artist's studio. Hockney described this version as quite different in conception to other double portraits. 'There's no room, they're just on a canvas. I feel quite free again, and now I've got lots of other pictures I want to do, and I just want to go and invent them.'[10]

As one of the last portraits of this period to delineate figures and objects and their illusory relationship in space, *Looking at Pictures on a Screen* 1977 presents Henry Geldzahler inspecting a series of reproductions of works of art in Hockney's studio (p.92). This theme of looking at a picture of looking at pictures became the basis for an argument that Hockney and his friend R.B. Kitaj made against what they perceived to be a neglect of figurative painting. Writing in the *New Review* that year, they noted: 'It's always figures that look at pictures. It's nothing else. There's always a little mirror there.'[11] As Tim Barringer writes on Hockney's return to the subject of the double portrait in the 2000s, unlike his contemporaries Lucian Freud and Frank Auerbach, whose portraits distort the human form, Hockney's technique is by contrast, 'one of bodily seduction and intimate psychological engagement'.[12]

Helen Little

Thomas Gainsborough
Mr and Mrs Andrews c.1750
Oil paint on canvas 70 × 119.5

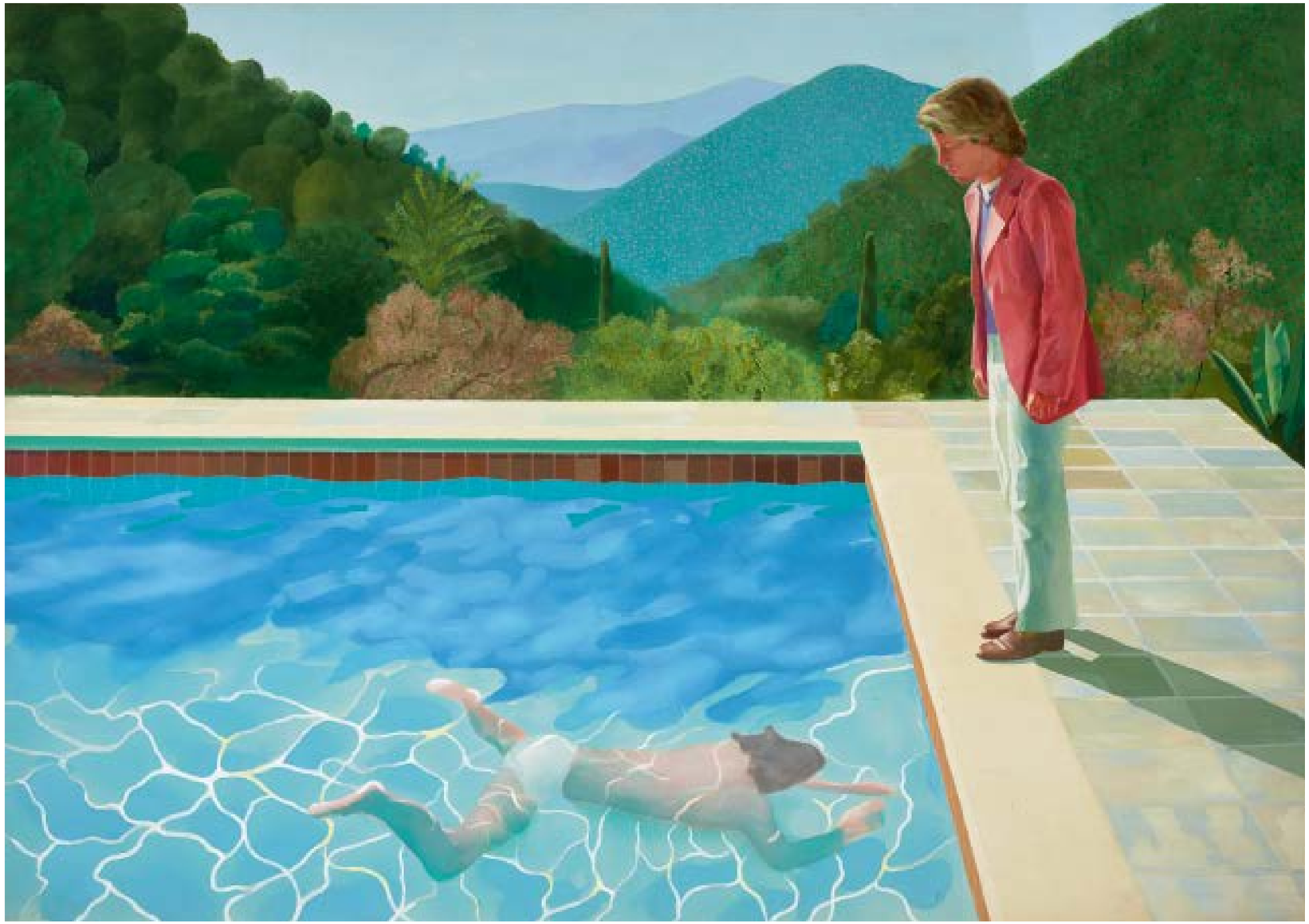
American Collectors (Fred & Marcia Weisman) 1968
Acrylic paint on canvas 214 × 305

Christopher Isherwood and Don Bachardy 1968
Acrylic paint on canvas 212 × 303.5

Henry Geldzahler and Christopher Scott 1969
Acrylic paint on canvas 213.5 × 305

Mr and Mrs Clark and Percy 1970–1
Acrylic paint on canvas 213.5 × 305

Portrait of an Artist (Pool with Two Figures) 1972
Acrylic paint on canvas 213.5 × 305

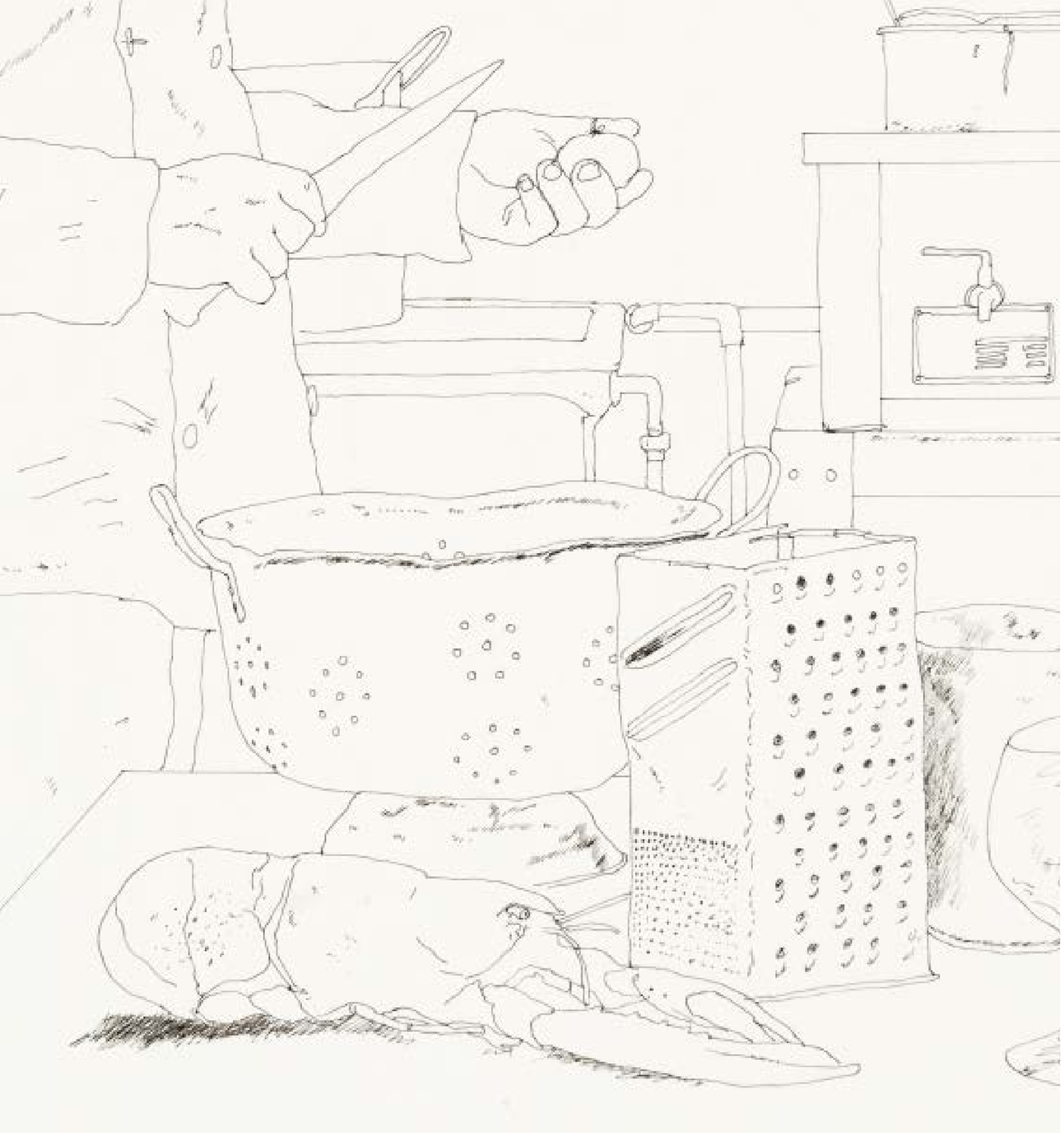


Mt. Fuji and Flowers 1972
Acrylic paint on canvas 153 × 122

Contre-Jour in the French Style –
Against the Day dans le Style-Français 1974
Oil paint on canvas 183 × 183

Looking at Pictures on a Screen 1977
Oil paint on canvas 188 × 188

My Parents 1977
Oil paint on canvas 183 × 183



CLOSE LOOKING

Throughout his career, drawing has underpinned Hockney's art. Pencil, charcoal, pen and ink, sepia, crayon and pastel on paper were extended in the twenty-first century with the advent of digital drawing in Photoshop and apps on the Apple iPhone and iPad. In the early 1980s, when Hockney produced images through the assembly of Polaroid photographs, he exhibited them under the title *Drawing with a Camera*. Throughout his career, Hockney extended his drawing activity into printmaking – etching, lithography, screenprinting, photocopy, fax and then laserjet prints of digital images. The sporadic trail of self-portraits that have dotted Hockney's career can be traced back to his school days; his innate facility in drawing encouraged his ambitions to be an artist, and it his brilliance with a pencil first got him noticed at the Royal College of Art. When he needed to show his proficiency for his final diploma, it was one of the virtuoso drawings of a skeleton from his first year that Hockney pasted onto the canvas alongside a painted body-builder appropriated from *Physique Pictorial* magazine (p.14).

In the early 1960s, Hockney's drawings swiftly developed from virtuoso observations of real objects to images that were more suggestive, if still based on actual things, and then to more imaginative subjects and more expressive treatments. These echoed developments in his painting but also, perhaps, fed into the painted works. The speed and more provisional nature of drawing allowed him to test ideas, exploring the possibilities of unconventional compositions and a lack of finish. Frequently we might see the drawings as rehearsals for painting – not studies for specific works necessarily, but a place where ideas and modes of expression were being tested: the broad gestures that he adapted from abstract expressionism; the incorporation of graffiti and other text as part of the image; and an apparent naivety in the figure style. A challenge to established notions of composition, which had characterised both traditional painting and recent abstraction, was one of the characteristics of the work that Hockney developed at the RCA with his contemporaries, particularly R.B. Kitaj. The idea of a painting with a single, cohesive composition that reached to the four edges of the canvas was displaced by works made up of multiple smaller images, or pictures in which the motif sat isolated in an otherwise empty field, often off-centre or askew.

Drawing also provided a forum for Hockney to express his whimsical sense of humour. This might be seen in works of pure invention or in others based on observation of actual events or scenes. Around 1962, for instance, he made a number of drawings of figures of power in uniform or ceremonial dress – colonial governors and so on (p.102) – whose over-decorated posturing satirised such traditional authority in ways that would be echoed more widely throughout British culture of the 1960s. Others played with the language of pictures; in *Man Running Towards a Bit of Blue* 1963, a figure appears to be racing towards an area of blue crayon which might claim to be the sky just as reasonably as the patch of green claims to be the ground (p.103). Frequently Hockney highlights the artifice of a picture and the protocols that the viewer accepts in reading an image in representational terms.

In California in the mid-1960s, echoing the developments in his painting, Hockney started drawing with a distinctively crisp line, straight and rectilinear in the numerous architectural studies that he made, but equally suited to the minimal description of the male body – especially the buttocks in a series of nudes. Hockney developed a mode of drawing with exquisite economy that would lead to one of the great bodies of work of his career – the drawings in pen and ink made in the late 1960s and much of the 1970s. These include still-life groups, interiors and exterior views, but it is the many figure studies that he made, clothed and nude, that are most remarkable. In these Hockney captures not just the form of the body, its attire and setting, but the personality of the sitter and a sense of time by somehow creating the momentary impression of an arrested movement. It seems almost as if this new mode of working coincided with and was encouraged by his relationship with the beautiful Peter Schlesinger, whom he met in 1966, but he was equally adept at capturing the essence of others, not least a later boyfriend, Gregory Evans, and friends like John Kasmin and Henry Geldzahler. Alongside these pen and ink line drawings, Hockney also worked in crayon, addressing similar subjects with a vigorously applied and richly textured medium that creates a sense of depth and form in almost opposite ways.

Many of the drawings seem to reflect a life of privileged leisure and comfort – fashionable interiors, hotel rooms, poolsides. This is primarily because when he was at home, Hockney – always a committed hard-worker – would be painting in the studio. It was when travelling or on holiday that he would draw. Some of the drawings therefore depict exotic locations like Riviera balconies or Kyoto gardens, while others seem to reflect the humour and stimulus of unfamiliar surroundings – empty lobbies, over-elaborate bedsteads, fresh fruit and vegetables. In some, a kind of humour derives simply from the placement of the image on the page – spare and off-centre, for example (p.98). Typically, Hockney captures the essence both of a situation and of the details within it. So, for instance, a still life drawn while on holiday at Carennac in southern France captures both the character of the glass and bottle and the feeling of being on vacation, relaxing with a coffee

Shell Garage, Luxor 1963
Crayon on paper 31 × 49

Henry, Seventh Avenue 1972
Crayon on paper 43 × 35.5

Elephant Foot Stool 1968
Crayon on paper 35.5 × 43

Chair and Shirt 1972
Acrylic paint on canvas 183 × 183

and a good book. Conversely, recurring themes include those of emptiness and absent presences: clothes and other accoutrements stand for their absent owners while empty chairs conjure a sense of the loneliness of travel. They have also been seen to reflect the deep depression that Hockney experienced following his split from Schlesinger in 1971. This probably encouraged the prolific production of drawings in the early 1970s as it led to a somewhat itinerant existence: Hockney travelled to New York, Japan and South-East Asia, Germany, and various parts of France and Italy before settling in Paris in autumn 1973, where he would remain for two years. There he produced a series of highly worked academic portraits of friends, especially Celia Birtwell, using a new, softer style.

Though these naturalistic drawings – including a group in sepia after Hockney was struck by van Gogh's use of the medium for drawing (including *Mother, Bradford, 19 Feb 1978*; p.119) – would continue to appear until 1978, his work for the stage and his suite of etchings *The Blue Guitar* (p.214) stimulated quite different kinds of graphic work. His drawing style became broader and looser, more abstract again, and he embraced different media, including watercolour, during a trip to China with Stephen Spender (p.118). But there was a flurry of self-portraits made during September 1983, mostly in the early mornings, and these have been seen as reflections not just of Hockney's consciousness of his own ageing but also of the emerging horror of AIDS which was ravaging the gay community in America, including many of his friends (p.119).

For Hockney, drawing is an adjunct of sustained and committed looking. You cannot produce a drawing of something without carefully scrutinising it, close to, broadly, over time, in contrast, he would say, to the taking of a photograph. Drawing is a means by which he learnt about the world and about materials and people. In the late 1990s he became fascinated with the historic use of lens and prisms – optics – in the capturing of external appearances on paper. Hockney had been obsessed with the tiny portrait drawings he saw in a major Ingres exhibition which he repeatedly visited in London in early 1999, and – noting similarities between Ingres's drawings and others by Andy Warhol that had been made with the help of a projected slide – he concluded that Ingres must have used a camera lucida. Hockney embarked on a series of portraits using a similar process, producing several hundred drawings (pp.120–1). Almost all were portraits, though there were one or two others – a sharply foreshortened violin, for example – borrowing not only the camera lucida from Ingres but also, on occasion, the use of white crayon or some other colour as well as hard pencil. The results could at times be rather cold, but the best had all the sensitivity and acute observation of his earlier drawings. He was also insistent that his argument that artists since the Renaissance had widely employed optics was not an accusation of cheating, stating at one point: 'Let me say here that optics do not make marks, only the artist's hand can do that.'[1]

In 2007 Hockney was introduced to Photoshop, a program that allowed him to draw directly into the computer. Able to change tools and colour quickly, he could make an image that could be created as a multiple – but not through a process of reproduction. 'What you are really doing is drawing in a printing machine', he observed, insofar as the image drawn and the image printed using this method are one and the same, as opposed to a traditional print which is made from another original image or through some process of transferral.[2] Shortly afterwards, he discovered the possibility of making images on his new Apple iPhone using an app called Brushes. With the new device he could generate an image by drawing on the screen with his thumb, the technology allowing him a varied palette and a range of marks of different breadths and densities. Apple's introduction of the iPad in 2010 allowed him to work in the same way but on a larger scale, affording a greater level of intricacy and delicacy. Here was a technology that allowed Hockney to produce images with the immediacy of drawing and using similar skills, but which produced an image as much akin to a painting as to a drawing (pp.194–5). Again the images reflected the impromptu nature of the medium, being largely of people close to hand – assistants, friends and visitors, and incidental details of everyday life (the artist's slippers, the view out of the window, an ashtray, the plug socket in the corner of the room). Initially Hockney shared the iPad drawings just by emailing them to friends. Later, the realisation that they could be printed out – and on a large scale – led him to produce images for exhibition on the wall. A key revelation of the iPad drawing stemmed from the fact that the machine records the process of the image's production so that Hockney could play back a picture's evolution and, for the first time, see how he worked. To the casual observer what is revealed by watching a drawing gradually develop is, precisely, the close looking that drawing necessitates and the ways in which the process of drawing is a process of creating the illusion of space, light and movement.

Chris Stephens

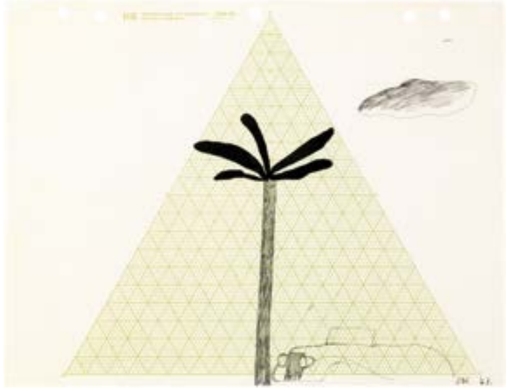
Self-Portrait 1954
Graphite on paper 38.1 × 27.9

Study for Doll Boy 1960
Charcoal on paper 40.4 × 51.2

Fuck (Cunt) 1961
Ink on paper 40.6 × 50.8

Colonial Governor 1962
Graphite, crayon and ink on paper 34.1 × 25.6

Man in a Cloak 1963
Ink on paper 31.7 × 25.4



The Great Pyramid with Palm Tree and Car 1963
Graphite and ink on paper 21.5 × 27.5

Landscape and Man 1963
Crayon, coloured pencil and graphite
on paper 31.8 × 25.7

Man Running Towards a Bit of Blue 1963
Pencil and crayon on paper 63.5 × 52.1

Ubu's House: a stage design for Ubu Roi 1966
Crayon on paper 36.8 × 50

Place des Canons, Beirut 1966
Crayon and graphite on paper 40.6 × 49.5

Hotel Beirut 1966
Graphite and coloured pencil on paper 50.8 × 40.3

Peter 1966
Graphite, crayon and ink on 2 sheets of paper,
overall 29.2 × 64.8

Christopher Isherwood's House, Santa Monica 1966
Ink on paper 25.2 × 31.5

1059 Balboa Blvd. 1967
Crayon on paper 35.5 × 43

Drawing for 'Glass Table with Objects' 1969
Graphite, crayon and gouache on paper 35.3 × 43

Peter Feeling Not Too Good 1967
Ink on paper 35 × 43

Kasmin in Bed in his Chateau in Carennac 1967
Ink on paper 43.2 × 35.6

W.H. Auden II 1968
Ink on paper 43 × 35.5

Peter Langan in his Kitchen at Odins 1969
Ink on paper 43 × 35.5

Ossie Wearing a Fairisle Sweater 1970
Crayon on paper 43.2 × 35.6

Onions 1970
Crayon on paper 35.5 × 43

Window, Grand Hotel, Vittel 1970
Crayon on paper 43.1 × 35.5

A Pepper and Three Pencils 1970
Crayon on paper 35.5 × 43

Mark Glazebrook 1970
Ink on paper 43.2 × 35.6

Vichy Water and 'Howard's End', Carennac 1970
Ink on paper 35.5 × 43

Chairs, Mahmounia Hotel, Marrakesh 1971
Crayon on paper 35.5 × 43.2

Kyoto 1971
Crayon on paper 35.5 × 43

The Artist's Mother 1972
Ink on paper 43.2 × 35.3

Celia in a Black Dress with White Flowers 1972
Crayon on paper 43 × 35.5

The Artist's Father 1972
Ink on paper 43.2 × 35.6

Dr Eugene Lamb, Lucca 1973
Crayon on paper 60 × 51

Andy, Paris 1974
Graphite and crayon on paper 64.8 × 49.5

Ron Kitaj Outside the Academy of Fine Arts, Vienna 1975
Ink on paper 43 × 35.5

Kasmin Reading the Udaipur Guide 1977
Ink on paper 48.5 × 61

Gregory Sitting on Base of Column 1975
Ink on paper 35.6 × 27.9

Study of Water, Phoenix, Arizona 1976
Crayon on paper 45.4 × 50

The Luxor Hotel 1978
Crayon on paper 35.5 × 43

Mountains and Trees, Kweilin 1981
Watercolour on paper 35.5 × 43.1

Mother, Bradford, 19th Feb, 1978
Ink on paper 35 × 27.5

Self-Portrait. 30th Sept. 1983
Charcoal on paper 76.6 × 56.9

Colin St. John Wilson. London. 3rd June 1999
Graphite and crayon on paper using a camera lucida 38.1 × 48.5

Laura Huston. London. 22nd June 1999
Graphite and crayon on paper
using a camera lucida 38.1 × 28.2

Lindy. Marchioness of Dufferin and
Ava. London. 17th June 1999
Graphite on paper using a camera lucida 38.1 × 42.8

Gregory Evans. Los Angeles. 18th September 1999
Graphite and gouache on paper using a camera lucida 56.5 × 38.1

A BIGGER PHOTOGRAPHY

Unfinished Painting in Finished Photograph(s) April 2nd 1982
Composite Polaroid 63 × 76

Lucas Samaras
Photo-Transformation, 30 November 1973
Instant colour print 7.5 × 7.5

Although Hockney had long used photography – both by others and his own snapshots – as source material, studies, and aides-mémoire for his painting practice, he did not consider the modern medium's single-point perspective or its instantaneous quality as sufficient means to represent the world. 'I mean,' he once said, 'photography is all right if you don't mind looking at the world from the point of view of a paralyzed Cyclops – *for a split second*. But that's not what it's like to live in the world, or to convey the experience of living in the world.'[1] Never one to eschew technological innovations, however, and inspired by the ability to produce a nearly instant picture with a Polaroid camera, Hockney began to experiment with photographic collage early in 1982, combining photographs taken one after the other into an overall image. These Polaroid 'joiners', as Hockney termed his photocollages, and the Pentax 110 single-lens reflex and 35 mm Nikon snapshots that followed, allowed Hockney to circumvent what he saw as photography's great limitations and create photographic work that explored key elements of his painting practice in new ways – namely depictions of time, motion and shifting relationship to space that fundamentally questioned both the nature of perspective and the position of the viewer.

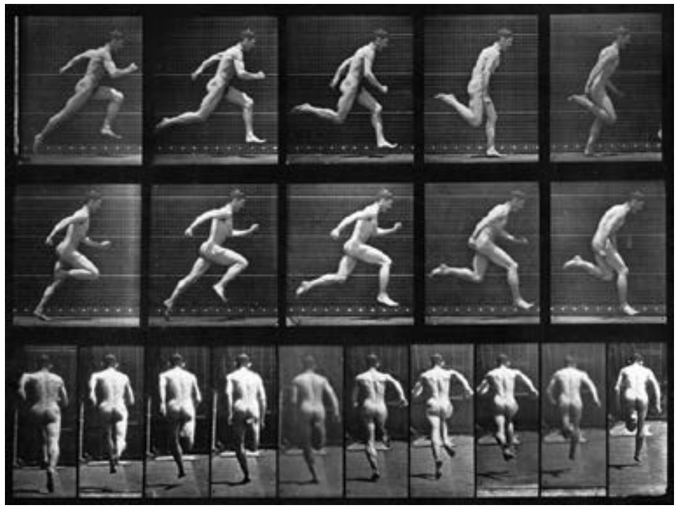
The trigger for Hockney in his turn to photography was the presence of some unexposed packs of film that he put into his Polaroid SX-70 camera to experiment in re-picturing the living room and terrace of his Hollywood Hills home (a scene he had recently painted). Intrigued by the way the resulting images using the Polaroid square format captured movement through the space, he committed himself to this new experimentation for the next several months. Other artists had toyed with Polaroid film's inherent possibilities before Hockney picked up his SX-70 camera in 1982, most notably his contemporary Lucas Samaras, whose groundbreaking series of *Auto Polaroids* (1969–71) and *Photo-Transformations* (1973–6) exploited the film's unique negative-free printing and malleable emulsion through alterations to the surface of individual photographs. Samaras made some four hundred works, many of them self-portraits, wherein he took a photograph, then applied vibrant patterns of colourful ink by hand to the image's surface or used his fingers or a stylus to smear, gouge and otherwise manipulate the instant print's wet emulsion as the photograph developed. The resulting images are strikingly abstract. Hockney's photographic experimentation, in contrast, left the photo's surface and developing process alone. Instead, his innovation was to reinvigorate the photomontage, combining dozens of successive photographs taken from methodically varying angles into one large, overall composition.

Although not the first artist to create Polaroid collages (Joyce Neimanas made collages from SX-70 prints in 1980), Hockney was certainly the most prolific, making some 140 Polaroid works in a matter of months. As he explained to Paul Joyce in July 1982: 'I was at the camera day and night…The joiners were much closer to the way that we actually look at things, closer to the truth of experience. Within a week they had developed amazingly.'[2] The time Hockney devoted to these collages was reflected in the work itself. Through the sheer volume of individual square Polaroid pictures placed together into one scene and the nature of the photographic process itself, Hockney's photocollages had the ability to present time and motion as they unfolded, an exciting prospect for the artist and one that duplicated an important aspect of painting:

> It seemed that these pictures had added a new dimension to photography. I wanted to put time into the photograph more obviously than just in the evidence that my hand pressed the shutter and there it was…A good painting has real ambiguities which you never get to grips with, and that's what's so tantalizing. You keep looking back. A single-eyed photograph can't have that quality. When you look back, it's the same. But even though I'd made those joiners I still kept looking at them days later…There is a movement going on which keeps changing. It's a very complicated process.[3]

In *Gregory Swimming, Los Angeles, March 31st 1982*, Hockney arranged 120 Polaroid images into a large rectangle (p.130). The white borders of one picture lined up with the next to create an overall grid, a mosaic of light dancing across the blue surface of Hockney's swimming pool. The figure of Gregory repeats in square after square, each photo presenting a unit of time and capturing a single moment as his body moves through the water, swimming clockwise in the oval pool. As the *New York Times* critic noted, 'Gregory's progress across the pool is made tangible by Hockney's camera, much as if Muybridge had made motion studies underwater'[4] (p.126). The collective effect, achieved through the structure of the grid and the continuous elements of water, light and the blue surface of the pool, is indeed one of motion and direction but not of sequence.[5] Unlike earlier photographic representations of motion, there is no clear start or end to Gregory's progress across the pool.[6] Rather, the eye wanders freely over the grid, registering the individual prints while cohering them into a whole.

Revisiting the same motifs and subjects that populate his drawings and paintings, many of Hockney's Polaroid joiners are portraits of his friends and favoured models: Don Bachardy



Eadweard Muybridge
Animal Locomotion, vol.1, pl.68, 1887
Collotype

Paint Trolley, L.A., 1985
Photographic collage 101.5 × 152.5

and Christopher Isherwood (*Don + Christopher, Los Angeles, 6th March 1982*; p.128), John Kasmin (*Kasmin, Los Angeles, 12th March 1982*; p.129), Celia Birtwell (*Celia, Los Angeles, April 10th 1982*; p.133) and Billy and Audrey Wilder. In *Billy & Audrey Wilder, Los Angeles, April 1982,* Hockney's interest in depicting motion can be seen, for example, in the multiple iterations of the sitters' hands and faces – a sort of visual stutter that reads like stop-motion photography of Billy bringing a small sculpture to his eyes and Audrey moving her cigarette towards her face (p.132). The dizzying effect of this repetition is intensified by the white edges of the Polaroid pictures. The grid they create forces a break in the overall image and reinforces both the flat surface of the picture plane and the assembled nature of the image itself. Joining together multiple photographs taken from different angles but experienced simultaneously, Hockney explained, makes 'it obvious that it is a constructed picture, that it is not the view you would see immediately'.[7]

Hockney's photographic 'joiners' provided the artist with a new technique for addressing his ongoing concern with the issue of perception and his engagement with cubist perspective as a means to represent in two dimensions the world we experience in three. His deliberate evocation of cubism's spatial characteristics – in the depiction of a subject from multiple viewpoints simultaneously – underscores the nature of visual experience as a composite of shifting vantages and advancing time.[8] Bothered by the edges of pictures in general and the white borders of the Polaroids in particular (he felt they were too reminiscent of the view out of a window frame), by mid-May 1982 Hockney stopped using instant photography and turned to a Pentax 110 and a 35 mm Nikon camera to continue his photographic experiment.[9] These new photocollages introduced the added element of memory to their construction, as Hockney had to mentally track his progress as he photographed, then reconstitute the scene after picking up the prints from the developer.

The reassembly of these borderless photographs helped Hockney to better approximate the complicated, multiple viewpoints of the human observer in what has been termed a 'post-cubist' collage technique and to solve what he and (in his view) Picasso and Braque saw as 'the flaw in photography': its one-point perspective and inability to capture motion or duration.[10] In *Paint Trolley, L.A., 1985* for example, the perspective appears reversed as the box of animal crackers is visible from all sides (p.126), while in *The Scrabble Game, Jan 1, 1983*, time and motion are captured through the repeated faces, captured ephemeral gestures and changing tiles on the Scrabble board (p.135). Moreover, Hockney used these photocollages to settle another problem he had attempted to resolve in paint: the distance between the subject of the work and the reality of the viewer.[11] He began to overtly insert himself into the composition, acknowledging his presence as viewer in a playful manner. The tips of his brogues peak into the foreground of *My Mother, Bolton Abbey, Yorkshire, Nov. 1982* and his red and black socked feet shuffle along the bottom of *Walking in the Zen Garden at Ryoanji Temple, Kyoto, Feb 21, 1983* (pp.134, 137).

Furthermore, with the inevitable rectilinear format of the Polaroid joiners gone, Hockney could freely assemble a scene, allowing its shape to expand organically with no fixed boundaries. This aspect of the process made the photocollages especially suited to the representation of vast landscapes. As Hockney explained: 'I had always felt the one thing a photograph could not do was give you a feeling of space' but 'the moment I began to realise you could alter perspective in photography…the first thing I did was go and photograph an unphotographable thing: the Grand Canyon.'[12] In *Grand Canyon with Foot, Arizona, October 1982* the great expanse of the canyon extends out as the foot of the artist grounds the viewer on the ledge above the canyon, dramatising the thrilling experience of standing at the edge of this great American landscape (p.136).

As he continued to experiment with photography, Hockney's photocollages became larger and more complex, reaching their zenith in 1986 with *Pearblossom Hwy.* (p.138). After nine days using some 650 rolls of film, Hockney assembled hundreds of richly coloured photographs into a collage of an intersection on a road that leads from Los Angeles to Las Vegas. Although the work appears immediately comprehensible as an open space in the desert, close inspection reveals that each of the hundreds of individual photographs is taken from a unique angle, equally detailed and in focus. The scene appears real, as though one is standing at that intersection, yet Hockney meticulously constructed it from memory; because of the multiplicity of viewpoints, it is a scene impossible to experience in life. With *Pearblossom Hwy.* Hockney created a painting with photography. It was the final 'joiner' of his photocollage experimentation, a four year period that, in the words of one critic at the time felt 'like a dive into uncharted waters, full of risk, excitement and promise'.[13]

Meredith A. Brown

Don + Christopher, Los Angeles, 6th March 1982
Composite Polaroid 80 × 59

Kasmin, Los Angeles, 12th March 1982
Composite Polaroid 106 × 75.5

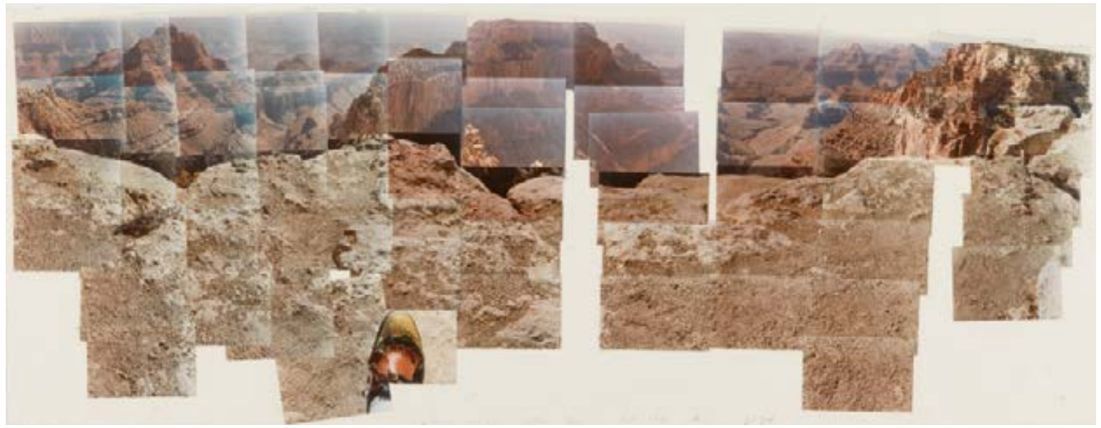
Gregory Swimming, Los Angeles,
March 31st 1982
Composite Polaroid 70.5 × 130

Billy + Audrey Wilder, Los Angeles, April 1982
Composite Polaroid 117 × 112

Celia, Los Angeles, April 10th 1982
Composite Polaroid 46 × 76

My Mother, Bolton Abbey, Yorkshire, Nov. 1982
Photographic collage 121 × 70

The Scrabble Game, Jan 1, 1983
Photographic collage 99 × 147.5



Grand Canyon with Foot, Arizona, Oct. 1982
Photographic collage 62 × 141

Walking in the Zen Garden at the Ryoanji Temple, Kyoto, Feb. 1983
Photographic collage 101.5 × 159

Pearblossom Hwy., 11–18th April 1986 #1
Photographic collage 119 × 163

EXPERIENCES OF SPACE

The profound changes that David Hockney's art underwent at the start of the 1980s, as he struggled to escape the particular restrictions of naturalistic representation, resulted from a number of factors. Changes in media played their role (at this time he experimented with new acrylic paints, paper pulp, photography and drawing with brushes), as did his re-encounter with Picasso and discovery of Chinese scroll painting, but the consistent motor for change through the late 1970s and into the 1980s was his experience of designing for the stage.

Opera opened up a new experience of space that, even if determined by the limitations and restrictions of staging, always acknowledged the involvement and emotional response of the audience. The stage – figured through the motif of the curtain – offered Hockney a means of highlighting the illusions and artifice of pictorial convention that had been at the heart of his work since the early 1960s. However, by the mid-1970s he acknowledged that he was trapped by the principles of an increasingly academic naturalism that was in thrall to depictions governed by one-point perspective. In a celebrated 1977 interview with the British art critic Peter Fuller, Hockney repeatedly described the struggles he faced as an artist ensnared in the trap of naturalism, but aware of the need to question any supposed truth that naturalism held out. 'I see my own painting, continually, as a struggle. I do not think I have found any real solutions yet. Other people might think I have: I don't. I'm determined to try.'[1] One solution to this situation had been indicated by his painting *Kerby (After Hogarth) Useful Knowledge* 1975, the model for which was a frontispiece by Hogarth to a pamphlet on perspective produced by the eighteenth-century artist Joshua Kirby (p.28). The print is a catalogue of mistakes, a satire on false perspective. However, though Hockney recognised the power of this image to shatter an ideal of fixed space, he was still, even in the 1977 interview, uncertain how to proceed. Referring to his painting and Hogarth's original, he stated: 'It's fantastic: I must find out something from it. And it does work: even in the painting, it works. You still believe a kind of space, though it's all wrong. I don't know how to develop from this yet.'[2] However, as the new decade dawned, it was apparent that these 'mistakes' were opportunities for showing the world as it might be experienced. Perspective is an artistic convention like any other, but one that tended, Hockney came to realise, more and more to keep the viewer outside the picture. The literalism of one-point perspective led to the portrayal of space from which the viewer, moving around the painting, would feel detached. Hockney's use of photography as a compositional tool throughout the 1970s had underscored the degree to which his understanding of naturalism – constructed from perspective and the play of light – resulted in the picturing of frozen time.

The paintings that immediately followed *Kerby*, such as *Invented Man Revealing Still Life* 1975, are suggestive of the questions he was seeking to resolve surrounding the artificiality of depiction. His aim was to discover how he might use observation to create an image that is close to the sensations of a felt experience of looking. However, these are paintings that pose the problem rather than suggest a solution. The use of a curtain (quoted from Fra Angelico's *Dream of the Deacon Justinian* 1439–42), the bare areas of canvas and the use of different depictive styles all mark a renewal of the concerns that had been found in paintings of the early 1960s such as *Cubist Boy with Colourful Tree* 1964 (p.55). Yet, despite his return to depicting different kinds of non-unified space in *Invented Man Revealing Still Life* and *Self-Portrait with Blue Guitar* 1977 (p.26), he could not yet find a way of moving on from naturalism as he understood it. After *My Parents* and *Looking at Pictures on a Screen* (pp.92, 93), in 1978 he tried a new kind of painting.

The unfinished *Santa Monica Blvd.* 1978–80 was essentially a large seven- by twenty-foot horizontal painting of the street outside his studio. Its hot colour derived both from the new acrylic paints he had started to use (they had originally been intended for film animation) and from the experience of designing *The Magic Flute* in 1977–8. The designs for the opera – set in an imaginary Egypt – in a sense depicted perspective, and it was against perspective that Hockney struggled in painting the street. This was effectively one painting made up of individual scenes that would ordinarily be glimpsed from a car, and his frustration with the painting was his inability to break away from naturalism and perspective – the eye did not move across the painting and the viewer was still held in one spot outside the painting. As he realised: 'Perspective takes away the body of the viewer. You have a fixed point, you have no movement; in short, you are not there really. That is the problem…For something to be seen, it has to be looked at by somebody and any true and real depiction should be an account of the experience of that looking.'[3]

What this highlighted was that 'the experience of that looking', the involvement of the viewer in the painting, could only be achieved by breaking free of perspective. That same year, with his new acrylic paints, he produced *Canyon Painting* 1978 (p.148). Ostensibly this was a means to test the qualities of the new paint, but what resulted was not a view of a landscape but

Santa Monica Blvd. 1978–80
Acrylic paint on canvas 218 × 610

Mulholland Drive: The Road to the Studio 1980
Acrylic paint on canvas 218.5 × 617

Still from the film directed by
Philip Haas and written by David Hockney
A Day on the Grand Canal with the Emperor of China or: Surface Is Illusion and So Is Depth 1988

The Sea at Malibu 1988
Oil paint on canvas 91.5 × 122

The Road to Malibu 1988
Oil paint on 3 canvases, overall 61 × 244

many views of and from it. The painting depicted a movement through different spaces; and that is what the eye saw and the viewer became involved in. The new high-keyed fauvist colour came from the new paints, but the confidence to think in terms of colour rather than line was a result of Hockney's experience of using coloured paper pulp for his *Paper Pools* and related works just a few months earlier (p.17). The freedom and variety of mark making – descriptive and decorative, denoting space, material and experience – was also an effect of not being tied to perspectival naturalism and allowing the painting to reflect the layers of memory and invention that went into it.

Hockney spent much of 1980 designing *Parade*, the French Triple Bill for the Metropolitan Opera House, New York – made up of the ballet *Parade*, and two short operas: *Les Mamelles de Tirésias* and *L'Enfant et les sortilèges*. Where the *Magic Flute* designs were embodied by perspective, these different designs carried the spirit of cubism, of different realities – or views of reality – held on the stage. They are also marked by an unfettered exuberance of line and colour. Hockney referred to the first drawings for the project as 'French Marks', explaining that the 'beautiful marks' of Picasso, Dufy and Matisse in some sense were reflected in the music of Satie, Poulenc and Ravel. 'So I did a number of drawings using brushes, letting my arm flow free, exploring ways of bringing together French painting and music.'[4] These 'French Marks' recall the variety of mark in *Canyon Painting*, but also the changes to his way of drawing that had been brought about by his using a reed pen for a group of large portraits from 1979. More fundamentally, the 'French Marks' laid the ground for the enthusiasm that overtook Hockney after he had seen the huge retrospective of Picasso at the Museum of Modern Art in New York in June 1980. The result of this was a burst of energy and a group of sixteen paintings on the theme of music and dance suggested by *Parade*. A vibrancy of colour, however, was clearest in the designs associated with the garden in *L'Enfant et les sortilèges*, their physicality enhanced by being lit with coloured light; through these designs Hockney acknowledged that 'a physical colour is a physical thrill'.[5]

On his return to California in August 1980, Hockney replaced *Santa Monica Blvd.* with a canvas seven feet by twenty feet and resolved to paint Los Angeles in a new way. Since the summer of 1979 he had lived not in the city but in a new home in the Hollywood Hills, keeping his studio on Santa Monica Boulevard. The drive between home and studio led him to experience the landscape in a wholly unexpected way. The grids of the city contrasted with the winding roads to the Hills, and it is this sense of a switching movement through the landscape that Hockney sought to capture in the three paintings that resulted and which built in different ways on the language of *Canyon Painting – Mulholland Drive: The Road to the Studio* and the two smaller paintings *Outpost Drive, Hollywood* and *Nichols Canyon* (pp.143, 150, 151). Living in the Hills meant that the grid – as much as the hold that perspective had on him – was diminished. The colours reflect the French Triple Bill – the motif of *Ravel's Garden* appears in all three paintings – but the space is a distillation of the opportunities opened up first by *Kerby*, alongside his renewed understanding of cubism. As with earlier paintings, flatnesses collide with the illusion of spatial depth – the diagrammatic (the rendering of the street grid of Burbank at the top edge of *Mulholland Drive* and *Outpost Drive, Hollywood* for instance, deriving from road maps of the area) contrasts with the three-dimensional rendering of houses or tennis courts. But above all, these are paintings that the eye dances through, drawn by a sensuousness of line and colour so that edges of viewpoints fold into and across each other.

These paintings were shown together for the first time at the Royal Academy exhibition *A New Spirit in Painting* (1981), which also included a group of late paintings by Picasso. Indeed, the development from the landscape paintings and the related *Hollywood Hills House* 1981–2 to *A Visit with Christopher & Don, Santa Monica Canyon* 1984 and the later painting of his house *Large Interior, Los Angeles, 1988* (pp.149, 13, 152), was informed by Hockney's continuing engagement with the work of Picasso, alongside his single-minded investigation of photographic experiment throughout 1981–2, as much as by his 1984 discovery of Chinese scroll painting. *Hollywood Hills House* was painted first from memory in London, then completed in California, and folds together interior and exterior space across three abutting canvases to form a guide to the house from living room to terrace and garden. The flattened upended boards of the terrace suggest a markedly different visual space to that of the box-like living room.

The eye moves through and around *Hollywood Hills House*, as it does with *A Visit with Christopher and Don, Santa Monica Canyon*. The later painting deftly brings together a fragmented layering of seven interlocking views of Santa Monica Canyon from different positions first outside and then inside the house. This was one way in which Hockney could create a painting 'where the viewer's eye could be made to move in a certain way, stop in certain places, move on, and in so doing, reconstruct the space across time for itself'.[6] The multiplicity of different kinds of perspectival spaces was a direct result of what he had learnt from his photocollages, which constructed an extended sense of time alongside a movement through space, providing different views of the same subject. *Large*

Interior, Los Angeles builds on this idea and, unlike the box view of his living room in *Hollywood Hills House*, Hockney flattens and fragments the space, opening it up to create a pictorial unity without keeping at arm's length the viewer, who can then move in, through and around the objects and spaces depicted through a reverse perspective that implies moving past and around an object – whether, chair, table, counter-top or out to the terrace.

This sense of seeing a room or a landscape from many different vantage points had been confirmed for Hockney when, in 1984, he made a number of visits to the Metropolitan Museum of New York and was introduced for the first time to Chinese scroll painting such as *A Day on the Grand Canal with the Emperor of China* 1690. These visits followed Hockney's chance encounter with George Rowley's 1947 book *The Principles of Chinese Painting*, from which he realised that such painting amounted to an attack on the western straitjacket of perspective. Hockney understood these scroll paintings to place the viewer *in* the painting, not outside it; as the painting was revealed length by length, the viewer effectively walked through the landscape. As Rowley explained, Chinese scroll paintings 're-worked the early principles of time and suggested a space through which one might wander and a space which implied more space beyond the picture frame. We restricted space to a single vista as though seen through an open door; they suggested the unlimited space of nature as though they had stepped through that open door and had known the sudden breath-taking experience of space extending in every direction and infinitely into the sky.'[7] Such ideas confirmed the shift in Hockney's painting that he had first signalled with *Mulholland Drive: The Road to the Studio* and his subsequent photocollages, and which together directly fed into subsequent paintings starting with *A Visit with Christopher & Don* and culminating four years later with *Large Interior, Los Angeles, 1988* (p.152).

In 1988 Hockney bought a beach house in Malibu, less than an hour's drive from his home in the Hollywood Hills. *The Road to Malibu* 1988 (p.144) describes the journey between the two houses using many of the motifs he had used in 1980 in *Nichols Canyon* and *Mulholland Drive*. However, there is a clear difference: here, space is not flattened to the extent that it was in the earlier paintings, but treated as flowing space made up of a series of views that fold into each other, rather like a sequence of hills and valleys, and yet also play on relative distance. Elements of the painting exist in deep space, other areas in flat space, seeming near and far, all underpinned by the principle of his use of reverse perspective. These ideas had already fed back into his opera designs, for instance for *Tristan und Isolde* in 1987 (p.162), where the shifting perspectives and use of variable lighting was a direct bid to encourage the audience to feel directly involved in the opera and 'the space of the drama'.[8] *Pacific Coast Highway and Santa Monica* 1990 is organised as a sequence of stage flats or planes, each describing different qualities of space and looking – and, despite the title, the journey for the eyes of the viewer is very different here when compared to the earlier journey paintings (p.155). The background view of Santa Monica from the hills is suggestive both of conventional and reverse perspective, the purple hills of the next plane punctuating the main plane which describes the Pacific Coast Highway moving through a sequence of hills and valleys rendered in a patchwork of graphic painterly styles. To either side of this plane are two triangular shapes, almost like curtains, underscoring the theatricalised landscape, along with a strip of the highway at the base of the painting, not unlike a stage. For Hockney this particular landscape became the site for his *Wagner Drive* that he performed privately for his friends, choreographing a musical programme from his car hi-fi system to marry with the landscape he was driving through towards the setting sun.

Hockney spent long periods at Malibu at the end of the 1980s, in a studio that only allowed him to work on a relatively small scale. If most of the paintings he made there were small in size, their subject was anything but. Facing out to sea from the deck of the house, he would look at an always changing landscape, as he described at the time: 'Here I am on the edge of the largest swimming pool in the world – the Pacific Ocean. Beyond me is nothing but sea…Studying the movement of the water sends one into a profound meditative state. When you live this close to the sea…it is not the horizon line which dominates, but the close movement of the water itself…endlessly changing, endlessly fascinating.'[9] With their high horizon lines (or even lack of horizon), what the Malibu paintings of this period addressed was an immersive looking into deep space, a slowness, a drawing out of time that over twenty years later would form the basis for his video works of the four seasons enacted at Woldgate Woods in 2010 and 2011 (pp.188–9). Paintings such as *The Sea at Malibu* 1988, which presents the deck as a stage pushed into the mountainous and engulfing sea, or the sequence of paintings from 1989 that position domestic tranquillity immediately adjacent to a landscape of wild seas (p.144), revel in the fluctuations of deep and shallow space that informed his final opera designs in the late 1980s and through to the early 1990s (*Tristan und Isolde*, first performed 1987; *Turandot*, first performed 1992; *Die Frau ohne Schatten*, first performed 1992).

After he had finished designing the last of these operas, Hockney returned to Malibu and started on a series of paintings that fused all these spatial ideas together to create a language that, although formally abstract, was suggestive of landscape. Hockney believed that the forms of the paintings – French curves, serpentine lines, swirls, tunnels, planes and cones – were a direct result of his being situated at Malibu, between the forces of mountains and ocean. Their character, however, was informed by his most recent opera designs and by the way in which a sophisticated use of lighting can fundamentally change how an image may be perceived spatially: each of the *Very New Paintings* was painted through a layering of glazes, Hockney working wet on wet at times, at others painting over slightly tacky paint, or even scraping through. Although abstract, the geometries that Hockney was exploring would go on to inform his paintings of the Grand Canyon later in the decade and his first paintings of Yorkshire. The narratives contained within each painting are what the viewer brings to it in terms of their movement into and through its depicted and suggested surfaces and spaces. With these paintings, Hockney believed that he was starting to find a way to represent three and four dimensions, space and movement – as well as emotion – on the flat surface of two dimensions, which itself can only be an idea that encompasses representation and abstraction as one. The absurdities proposed by *Kerby* had come alive. 'The viewer roams around in these pictures and once the eye begins to look and see, it is forced to go on a journey and it can come back by a different route, or start somewhere else and make another one. I realized the forms were coming from my surroundings, my feelings and that they had sexual overtones because of my feelings at that time. It all seemed to connect.'[10]

Andrew Wilson

Ravel's Garden with Night Glow
from *L'Enfant et les sortilèges* 1980
Oil paint on canvas 152.5 × 183

Canyon Painting 1978
Acrylic paint on canvas 152.5 × 152.5

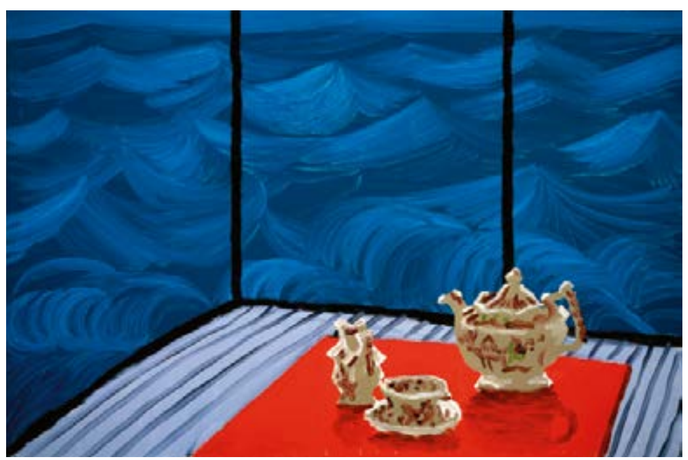
Hollywood Hills House 1981–2
Oil paint, charcoal, collage on 3 canvases,
overall 152.5 × 305

Outpost Drive, Hollywood 1980
Acrylic paint on canvas 152.5 × 152.5

Nichols Canyon 1980
Acrylic on canvas 213.5 × 152.5

Large Interior, Los Angeles, 1988
Oil paint, ink on cut-and-pasted paper,
on canvas 183.5 × 305.5

Breakfast at Malibu, Wednesday, 1989
Oil paint on canvas 61 × 91.5



Breakfast at Malibu, Sunday, 1989
Oil paint on canvas 61 × 91.5

Pacific Coast Highway and Santa Monica 1990
Oil paint on canvas 198 × 305

The Other Side 1990–3
Oil paint on 2 canvases, overall 183 × 335

The Eleventh V.N. Painting 1992
Oil paint on canvas 61 × 91.5

The Twenty-Sixth V.N. Painting 1992
Oil paint on canvas 61 × 91.5

EXPERIENCES OF PLACE

A Bigger Grand Canyon 1998
Oil paint on 60 canvases, overall 207 × 744

Garrowby Hill 1998
Oil paint on canvas 152.5 × 193

Towards the end of the twentieth century, David Hockney made several groups of paintings – some more numerous than others – that dealt with the question of space in a different way than previously. These can be seen as a synthesis of lessons learnt from his work in the theatre, from his photo-collages of the early 1980s and from his cubist-inspired LA landscapes of the same period. Using actually observed landscapes, he sought to describe in paint the physical and visual experience of being in and moving through wide, open, deep spaces, bringing together a dynamic point of view, multiple perspectives and horizons.

Despite that multiplicity and dynamism, the subjects and the compositions differed from those works from 1980 like *Mulholland Drive: The Road to the Studio* or *Nichols Canyon* (pp.143, 151) in appearing to depict a view from a specific, elevated vantage point. They also differed in that, with the exception of a few paintings of his Hollywood house and garden, the subjects were rural. While those earlier Los Angeles pictures described a car journey, mimicking the back and forth of the winding roads of the Hollywood Hills with a patchwork of glimpsed urban and rural details, the new works offered commanding views of open countryside. As well as introducing a new engagement with nature, Hockney was willing to accept commentators' association of the works with a new spirituality, if not religiosity, in his art.

In 1997 Hockney found himself spending more time in Yorkshire than had been usual for many years. He regularly visited his mother, who had settled in the seaside town of Bridlington in a quiet corner of the county. Another reason for his more frequent and longer stays was his friendship with Jonathan Silver, whose terminal illness led Hockney to remain for an extended period. While staying in Bridlington he would frequently drive westwards to visit Silver near York, a journey that took him through a landscape of his youth and offered him remarkably wide views that became familiar through repetition. To the east of the ancient city of York lies an expansive plain until the road rises dramatically up onto the Yorkshire Wolds, chalk hills that run just inland from the North Sea. While the eastward drive back to Bridlington would take Hockney winding up the steep hill at Garrowby, the outward journey towards York offered vistas far into the distance and extensively across the plain. This was not a landscape that had received much attention from art history.

The title of *The Road across the Wolds* invites comparison with *Mulholland Drive*. The difference is that in this new space the route that Hockney follows in his car is one that is laid out in front of him before he then travels through it (p.164). But his is not a simple depiction of that view; as it has multiple horizons deriving from his multi-perspectival approach to a landscape as seen by a driver. This is a representation of landscape that is at once a wider, multiple view and an immersive, temporal experience, the skyline being pushed so close to the top edge of the canvas that it almost disappears. In later works of this period the horizon would disappear entirely.

Though it was noted at the time that this landscape was far from a wilderness, Hockney himself highlighted the fact that it was largely unpopulated: 'Not many people live here…no main road runs through this part of the country.' Nevertheless, it was a landscape defined by human activity, the product of centuries of husbandry – a biblical term, Hockney observed – and he acknowledged a relationship between the seasonal cycle of the farmed landscape and the death of his friend.[1] Shortly after the first Yorkshire landscapes, some of which he completed back in Los Angeles, Hockney addressed another location – a very different landscape but in whose depiction, nonetheless, he used common formal devices and, perhaps, found similar spiritual recompense.

In June 1997, while driving from Santa Fe to Los Angeles, Hockney had admired the vast spaces of the American west. This stimulated an idea to make 'some sort of big landscape of the West. Big spaces: that was getting into my head.'[2] As early as 1985 he had given an exhibition the title *Wider Perspectives Are Needed Now* and, looking back, he saw his instinctive response to LA – 'the most spacey city in the world' – as having been determined by his 'agoraphilia'.[3] This stimulus, which had found its first outlet in the paintings of East Yorkshire, converged with that of a retrospective exhibition of Thomas Moran (1837–1926), another Yorkshire émigré. There Hockney was not only reminded of the enormous paintings Moran had made of the Grand Canyon but also saw an early advertising poster for the Santa Fe railroad which described the Grand Canyon as 'the despair of the painter'. This challenge to painting's capacity to capture the sublime vastness of that landscape served as a reminder to Hockney that the camera was, to his mind, especially inadequate when faced with such huge spaces. That was why he had dedicated several of his photocollages to the subject. Painted from the largest of the photographic pieces, *Grand Canyon with Ledge, Arizona Oct. 1982, Collage #2, Made May 1986* (p.174), his first painting of the canyon was made on sixty individual canvases, the grid pattern of which reinforces the multi-perspectival approach. This was followed by the even larger, ninety-six-canvas *A Closer Grand Canyon* as well as a series of smaller paintings of the same subject. The use of multiple smaller canvases was expedient as it avoided the problem Hockney had encountered with

Mulholland Drive, which had proved too large to move once it had been unrolled and stretched at the Los Angeles County Museum of Art. However, the fact that he retained the idea even for these smaller pictures confirms that the grid was always part of the artist's intention.

The Grand Canyon, Hockney observed when these landscapes were first shown, is 'the biggest space you can look out over that has an edge'.[4] This sense of an edge, a foreground platform in the realm of the spectator in contrast to the distant landscape beyond, is one of the formal elements that tie the Yorkshire and Grand Canyon paintings together. In the view from Powell Point there is at the bottom a plane, populated with scrubby bushes, that recedes from the viewer's position; a rolling golden field, peppered with bails of wheat, serves the same visual function in *Road Across the Wolds*. Whatever their relationship to the observed reality of those places, these motifs directly echo similar illusionistic planes in the *Very New Paintings* of 1992 (p.157). In these, which had grown out of Hockney's recent work for the stage, he undermined the apparent flatness of the abstract compositions by creating a sense of spatial recession by the introduction of what appear to be objects on a horizontal plane. This he had taken a step further with his *Snails Space with Vari-lites, 'Painting as Performance'* 1995–6, in which the abstract compositions were extended across the floor and actual three-dimensional objects were added to set illusion against reality.

One might see this body of work reaching a conclusion with paintings Hockney made of his Hollywood garden, easily identified by the distinctive blue of the house and terrace and the fecund banana palms that surround the swimming pool.

1 inch Scale Model, Act III, Final Version from 'Tristan und Isolde' 1987
Acrylic paint, gouache, sand, plaster and foamcore 157.5 × 109 × 96.5 (model)

That these were painted in London indicates the degree to which their formal and spatial relations outweigh the accuracy of a view painted before the motif. The tension between foreground and deeper space in *Red Pots in the Garden* (p.169) relates such works to the Yorkshire and Grand Canyon landscapes, while the multiple perspectives look forward to the paintings he would make of trees, tracks and woods from 2004 onwards.

That larger and more extended group of images of Yorkshire would lead to the identification of a strand of landscape painting running through Hockney's career and to the discussion of that line of activity in terms of location rather than form. So the Yorkshire landscapes of the late 1990s came to appear as precursors of those of 2004–13 rather than siblings of the Grand Canyon and Hollywood garden paintings of the same moment. The major presentation at the Royal Academy in 2012, in its attempt to describe a continuous strand of landscapes from 1950s Bradford to twenty-first century East Yorkshire, somewhat obscured the importance of space and its pictorial representation. That is not to deny, however, that one of the key characteristics of Hockney's art has been his ability to capture some of the essentials of a place, a kind of genius loci, from his shorthand representations of Los Angeles culture in the 1960s to the woods of northern England. In addressing landscape subjects, Hockney has, as always, been as affected by artistic precursors as by the places themselves. As Tim Barringer has pointed out, just as the Grand Canyon series must be considered in relation to the iconic works of Moran, so the Yorkshire paintings need to be considered in relation both to the great English landscape painters of the Romantic period, particularly J.M.W. Turner, and to modernists such as the fauves and, especially, Vincent van Gogh.[5]

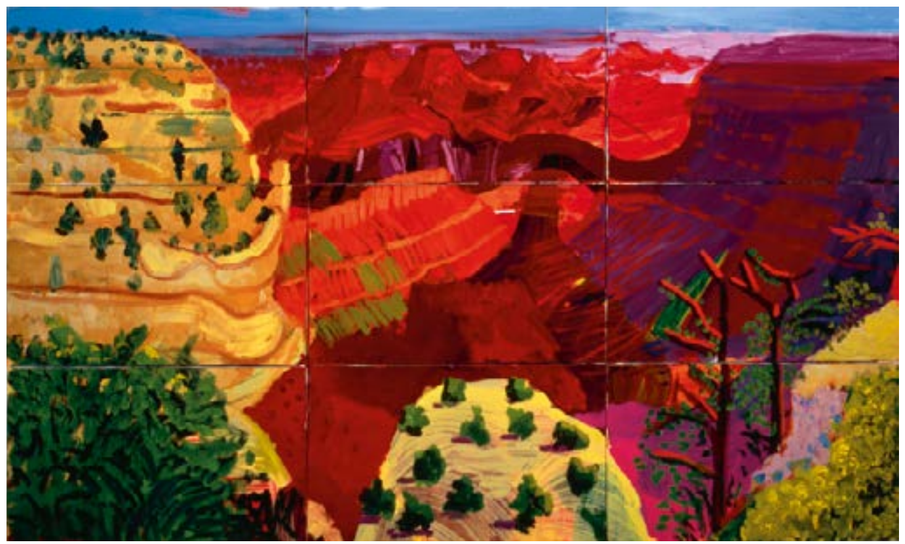
There is a human dimension to Hockney's engagement with the wider spaces of landscape. His approach to space and perspective is always centred around the spectator: it is an embodied view of the world. The works of the late 1990s, however, were positioned in relation to a different register of human experience, beyond the simply physical and visual. In 1998 Lawrence Weschler, one of Hockney's frequent interlocutors, identified the paintings of Yorkshire and the Grand Canyon as extensions of Hockney's subliminal response to a series of deaths among his friends and family, predominantly, but not exclusively, due to the AIDS crisis of the 1980s and early 1990s. 'I am struck', he said to the artist, 'by your response, over the past decade and a half or so, to what has truly been for you a death-permeated, death-haunted world…an almost defiant throwing in the face of death this love of life.' Portraits and paintings of flowers have been related to Hockney's response to the pervasive disease but now, with landscape, Weschler proposed: 'you keep returning to magnificence and awe and – might the proper word be reverence? – as responses to all this devastation.'[6] To hammer home this proposal of a spiritual function for these broad, spatial landscapes, Weschler opens his introduction to these works with a quotation from the futurologist Carl Sagan that Hockney had previously extracted and circulated among friends:

> In some respects, science has far surpassed religion in delivering awe. How is it that hardly any major religion has looked at science and concluded, 'This is better than we thought! The universe is much bigger than our prophets said – grander, more subtle, more elegant. God must be even greater than we imagined'? Instead they say, 'No, no, no! My god is a little god, and I want him to stay that way.' A religion, old or new, that stressed the magnificence of the universe as revealed by modern science might be able to draw forth reserves and reverence and awe hardly tapped by conventional faiths. Sooner or later, such a religion will emerge.[7]

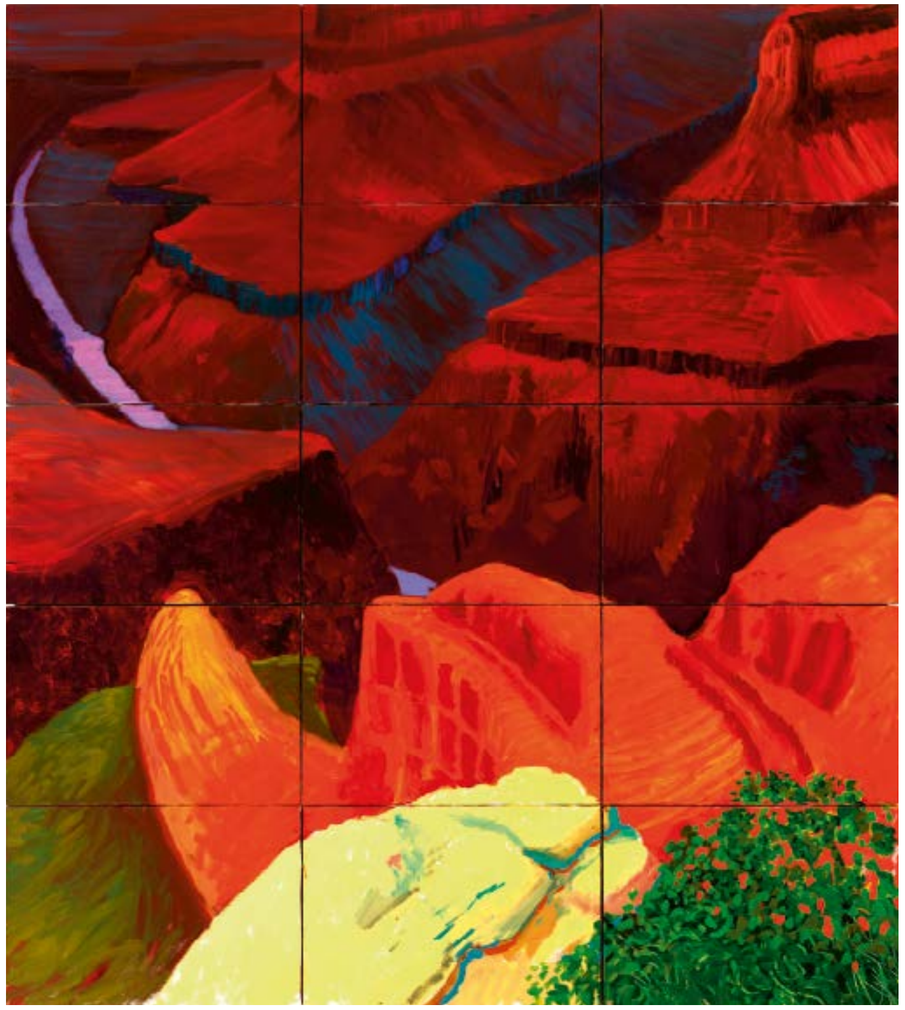
Hockney accepted this idea of reverence and spirituality, responding: 'A friend of mine looked at [the Grand Canyon painting] and said he thought he was on the way to Heaven, as he put it. A very nice thing to say, really. My sister thinks space is God, and I like that.' 'I'm trying to convey the experience of space', he said in the same interview.[8]

Chris Stephens

The Road across the Wolds 1997
Oil paint on canvas 123 × 152.5



9 Canvas Study of the Grand Canyon 1998
Oil paint on 9 canvases, overall 100 × 166



Colorado River 1998
Oil paint on 15 canvases, overall 207 × 184

15 Canvas Study of the Grand Canyon 1998
Oil paint on 15 canvases, overall 169 × 166.5

Going Up Garrowby Hill 2000
Oil paint on canvas 213.5 × 152.5

Red Pots in the Garden 2000
Oil paint on canvas 152.5 × 193

THE WOLDS

Landscape painting became a principal focus for Hockney after 2000, when the artist spent increasingly longer periods away from Los Angeles where he had lived for twenty-five years and eventually settled in the small seaside town of Bridlington, East Yorkshire. There, for the following decade, he focused on painting the infinitely changing agricultural landscape and seasons of the Yorkshire Wolds. He had enjoyed the sunlit landscape of California because of the strong shadows it enabled him to achieve in his painting; returning to the cold northern light of his native Yorkshire, he set himself the challenge of painting in different and often demanding conditions. The Yorkshire Wolds presented him with a pastoral paradise of unspoilt rolling chalk hills that became the source of a series of profound observations of the changing seasons and the ways in which light, space and nature are constantly moving.

Hockney's studies into the art historical uses of optical devices had determined how the camera homogenises the world and discourages active looking. After completing his thesis *Secret Knowledge* (2006) and composing his chronological timeline of optically aided portraiture *The Great Wall* 2000, he proceeded to search for ways to depict the world differently from how the lens views it. By engaging intensively with the landscape associated with his childhood, and by painting outdoors, Hockney placed himself in a longer history of British landscape painters – including Constable and Turner – associated with areas of natural beauty. He believed that the challenges he set himself at this time were shared by these artists of the past: how can you translate the visual experience of the landscape into a picture? And what does the world look like? For Hockney, as for other artists of the English tradition, his engagement with the landscape came from a sense of familiarity with the land, from memory as well as observation. '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.'[1]

The paintings Hockney made between 2006 and 2011 are an extension of these concerns. He set aside the camera and first focused on watercolour, sketching from nature and making medium-sized oil paintings *en plein air*. This was followed by works such as *The Road to Thwing* 2006 (p.177) and *Elderflower Blossom, Kilham, July* 2006 (p.178) – both over 11.5 feet wide – that provided the first indication of the scale of Hockney's ambition to find a way of painting *en plein air* on more expansive canvases, as his experience of Constable's 'six-footers' of 1818–19 in Tate Britain's exhibition that year had problematised.[2] An emerging motif became the 'Tunnel', Hockney's nickname for the tracks leading off country roads flanked by trees and bushes arched over the centre to form a natural leafy roof, painted with heavy foliage in summer and deep snow in winter. *A Closer Winter Tunnel, February–March 2006* is his first multiple canvas painting (p.176): highly charged with the characteristic vibrant colours of the impressionists and fauves, it contains no signs of revision or hesitation, as confirmed by Bruno Wollheim's film documenting the artist drawing the contours of the landscape with a large heavy brush.[3] Comprised of six parts, it was painted entirely outdoors, the artist moving from one canvas to another and assembling the units together to see the overall effect as a single picture. Paradoxically, the challenging process of painting *en plain air* was expedited when Hockney began to employ a digital photographic reproduction technique that allowed him to study, as each work evolved, the assembled image of the painting in the studio prior to each new day's work in the landscape. Bridging the artist's commitment to traditional media and technical innovation, digital aides were employed on a greater scale for the monumental *Bigger Trees Near Warter, Or/Ou Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique* 2007, Hockney's largest ever painting, comprised of over fifty canvases (p.174). Here the title alludes to the technique Hockney used to create the work, a combination of painting out of doors and in front of the subject (called in French *sur le motif*) while also exploiting digital photography and Photoshop to enable him to track the progress of the composition.

Trees had by this time become a crucial motif, presented in a variety of forms – from summer woodlands to the bare branches of winter when they take on a melancholy and isolated sentiment, as recalled in a poignant series of charcoal drawings of rows of felled trees with a haunting presence he titled 'totems'. Like Constable, Hockney talks about trees as human figures in a landscape more complex than architecture. 'People have it all wrong, imagining (winter) to be a time when the world goes all dead,' he said. 'Trees are never more alive than in winter, you can virtually see the life force, thinned but straining, pulsing, the branches stretching palpably, achingly toward the light.'[4] Not following the laws of perspective, and with lines set out in many directions, for Hockney these catchers of space and light incite great spatial thrill, dividing the surface of the land and containing space within them. When covered in leaves, they become containers of light, enabling us to see its qualities as it falls over them. In his 2006 series devoted to the Woldgate Woods, Hockney charted seasonal changes in this specific area of woodland

David Hockney painting *The Road to Thwing, Late Spring*, May 2006

Vincent van Gogh
Wheatfield with Crows 1890
Oil paint on canvas 50.5 × 103

Le Parc des Sources, Vichy 1970
Acrylic paint on canvas 214 × 305

Bigger Trees Near Warter Or/Ou Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique 2007
Oil paint on 50 canvases, overall 457.5 × 1220, and 100 digital prints on paper, overall dimensions variable
Installation view, Tate Britain 2009

Grand Canyon with Ledge, Arizona Oct. 1982, Collage #2, Made May 1986 1982, 1986
Photographic collage 113 × 323

in seven works each made up of six canvases, their three-point perspectives reminiscent of van Gogh's *Wheatfield with Crows* 1890 (p.173). Hockney painted each of them from the same position, standing in the middle of a dirt road just before it branches out into three paths, disappears over a slight rise and then reappears in the distance, in a clearing where the light alters perspective and the perception of depth. Completed in two- or three-day sessions after Hockney set out his equipment, looked carefully and then painted furiously, each picture is unlike any other. The two from May and July are symphonies of luxuriantly fertile greens. *Woldgate Woods 6 & 9 November 2006* is an explosion of vibrant oranges, its ground blanketed by a bed of fallen leaves (p.179). A second November painting is all gauzy light, the crisp vividness of the woods softened to the point of dissolving in the purple-grey fog. For Lawrence Weschler, who contrasts the multiple vanishing points of the Woldgate Woods pictures with the linear one-point perspective of the earlier landscape *Le Parc des Sources, Vichy* 1970, the body of work made in response to East Yorkshire allowed Hockney to tackle the passage of time and make this essential to his depiction of landscape:

> In Woldgate Woods, we are invited to look from side to side as vantages open out in every direction; at least six separate vantages, one for each canvas, but really more than that. Far and away the biggest gesture, the one taking up the most acreage of canvas, which is to say the tree trunk coursing up and down the left side of the combine, seems to recede into insignificance; it is only big because it is nearby, and that's how we register nearby things at the periphery of vision. We feel present before the scene, which is to say, we can sense the time passing.[5]

Formally, the appearance of these large-scale, multi-canvas landscapes brings to mind the fragmented forms of Hockney's photographic collages of the 1980s such as *Pearblossom Hwy., 11–18th April 1986 #1* (p.138) or *Grand Canyon with Ledge, Arizona Oct. 1982, Collage #2 Made May 1986*, their dramatically compressed space and grid-like formation engulfing its viewers and inviting them to move around their space. This effect was experienced by visitors to Tate Britain's 2009 installation of *Bigger Trees Near Warter* 2007 with two full-scale digital photographic renderings of the work hung on the two walls flanking it. Presented simultaneously on three walls, the vista seemed to engulf the viewer, creating the effect of being enveloped and at peace akin to the effect of a cloister. By employing multiple canvases and allowing the gridlines where the edges of each canvas meet to become a visible part of the work, Hockney moves beyond the natural limitations of painting, setting his illusionistic images with their vivid handling of paint against modernist concerns for flatness, the minimal and what the art historian Rosalind Krauss called the 'anti-real'.[6] As Tim Barringer argues, Hockney's Yorkshire landscapes offer a wry commentary on the demise of modernism, 'teasingly juxtaposing his illusionistic images with their saturated Fauvist colours, with a grid-like framework, the most recognisable symbol (in its pure form) of austere experiments in minimalism from Piet Mondrian to Donald Judd and Carl Andre.'[7]

After 2008, Hockney worked like the Romantic landscape painters before him from sketches and increasingly, from memory. His move to a vast new warehouse studio in Bridlington enabled him to create ever more complex and expansive pictures in tandem with his first explorations into computer-generated images, sketching views from his window on his newly acquired Apple iPhone. Painted from memory, with brighter colours and broader outlines from the landscape he had become so intimate with, works such as *Hawthorn Blossom near Rudston* 2008 take on a different, more surreal character from those painted outdoors, their forms, colours and perspectives noticeably simplified as the artist allows his imagination to infiltrate the canvas (p.181). Another, *May Blossom on the Roman Road* 2009 (p.183) was singled out in Hockney's monumental exhibition of landscapes at London's Royal Academy for its curiously ornamental trees and shrubs set beneath an animated sky awash with swirling blue and mauve marks – 'like something out of late van Gogh,' one critic exclaimed, 'they appear to creep and throb, as though imbued with extra-terrestrial life.'[8] In some, Hockney created an immersive composition; a steeply rising ground plane in homage to van Gogh giving the sense of envelopment experienced in the rich undergrowth of a wood in springtime.

Paintings of the natural environment have recurred throughout Hockney's practice in different locations and media. From the early images of Bradford to the panoramic canvases of the 1980s, Hockney's landscapes not only reveal his personal connection with each place but his relentless investigation into the nature of looking, perception and representation. Before Hockney, no one looked at East Yorkshire. His intense connection with this region and the return to his roots to look for something new brought about a sense of artistic renewal as well as a synthesis of ideas about picture making.

Helen Little

A Closer Winter Tunnel, February–March 2006
Oil paint on 6 canvases, overall 183 × 366

The Road to Thwing, July 2006
Oil paint on 6 canvases, overall 183 × 366

Elderflower Blossom, Kilham, July 2006
Oil paint on 2 canvases, overall 122 × 183

Woldgate Woods, 6 & 9 November 2006
Oil paint on 6 canvases, overall 183 × 366

Six Part Study for Bigger Trees 2007
Oil paint on 6 canvases, overall 183 × 366

Hawthorn Blossom near Rudston 2008
Oil paint on 2 canvases, overall 152.5 × 244

More Felled Trees on Woldgate 2008
Oil paint on 2 canvases, overall 152.5 × 244
[Not exhibited, London]

May Blossom on the Roman Road 2009
Oil paint on 8 canvases, overall 183 × 488

FOUR SEASONS

In 2001 David Hockney published *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, a treatise of some three hundred pages exploring the use of optical tools in artmaking since the Renaissance. The book was somewhat controversial among art historians at the time of its publication.[1] Its subject came as no surprise, however, to anyone who had been following Hockney's artistic project over the previous decades. While he is a trained, dedicated painter and gifted draughtsman, Hockney has long been fascinated by technological innovation in art and is a keen adopter of new technologies in his own practice, exploring new machines, new software, new modes of making pictures: 'I love new mediums', he said in 1980. 'I think mediums can turn you on, they can excite you: they always let you do something in a different way, even if you take the same subject'.[2] Indeed, Hockney has devoted his career to treating the same subjects in different ways. The portraits, still lifes and landscapes that have occupied him since his early days at the Royal College of Art have taken new shape as he has reinvented his approach, experimenting with innovative techniques and technologies as they become available (see pp.230–9). At the heart of all these experiments remains Hockney's desire to make pictures that represent the way we perceive the world.

What began as photographic references for paintings in the 1970s turned into an inexhaustible project of hundreds of large Polaroid collages and complicated photographic 'joiners', artworks in their own right, in the early 1980s.[3] Then, in 1988, entranced by the idea of using a telephone line – an audio device – for visual purposes, he started using a fax machine to send drawings to friends and acquaintances all over the world under the name 'The Hollywood Sea Picture Supply Co. Est. 1988'.[4] He continued this multi-page collage practice for over a decade. He also experimented with colour photocopy machines, producing irreproducible prints by running a photocopied drawing through the machine multiple times; he played with the tape and CD players in car stereos, early video production, and nascent computer drawing software. With the introduction of Apple's iPhone, then iPad and the Brushes software application, Hockney enthusiastically embraced digital technology, using his thumb on the touch screen to make hundreds of drawings. As Tim Barringer has argued, this new technology has allowed Hockney to develop novel ways in which to represent the world that remain tied to more traditional modes of artmaking from the history of art. For example, long 'fascinated with changes of scale… he is able to design a landscape on a screen only a few inches square that will emerge satisfactorily from the colour laser printer on imposing sheets of paper over 1.4 m high.' In these iPad drawings Hockney has modernised the practice of such great English landscape painters as J.M.W. Turner, who turned his tiny sketches into monumental painted vistas.[5]

Hockney extended this modernising project in 2010, when he began another technological exploration, this time into the creation of moving images made using high-definition digital video recording (DVR). He and his assistants devised a three-by-three square metal grid onto which they mounted nine DVR cameras, each aimed at a slightly different angle to record the same vista from closely related but crucially different vantages. Once played back on a grid of nine high-definition television screens, the slight overlaps of the multiple viewpoints become apparent as the viewer vicariously moves through the recorded scene. An experiment to more faithfully represent the complex way we see the world, Hockney's digital videos clearly trace their origins to his earliest photocollages with their interest in movement through space, serving as 'activated versions of those Polaroid grids'.[6] Moreover, he sees this digital innovation as profoundly transformative: 'I have become more convinced that we are witnessing a fundamental change in picture making. This has far-reaching consequences for the media and the way we perceive the world.'[7]

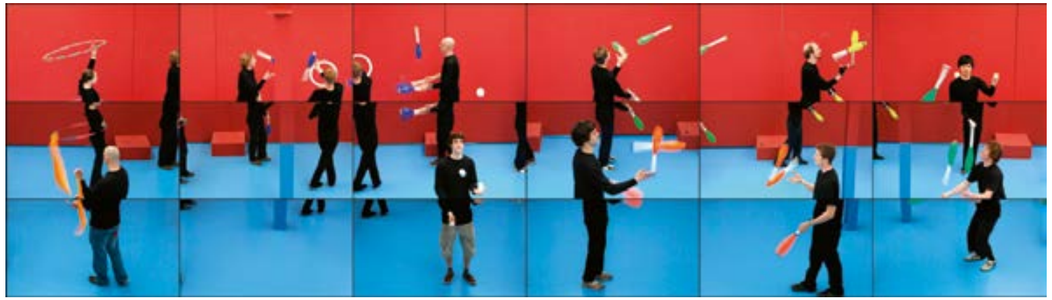
Having returned to his native England from California and settled in a small town in East Yorkshire in 2004, Hockney looked to the beauty of his natural surroundings, the Yorkshire Wolds, and found a subject matter not only for his painting and his iPad drawings but also for this new medium of motion video.[8] With his multi-camera device rigged to the hood of his Land Rover, the artist (with the aid of his technical assistants) drove slowly down a country road lined with trees and bushes that arch over a path cutting through the Woldgate Woods (p.236). Simultaneously and from multiple perspectives, Hockney recorded this same stretch of what he refers to as the 'Tunnel' at various times over the course of a year, capturing the changes of all four seasons in high-definition detail. The resulting installation, *The Four Seasons, Woldgate Woods*, consists of four works, *Spring 2011*, *Summer 2010*, *Autumn 2010* and *Winter 2010* (originally dated in their titles to 18 April 2011, 2 June 2010, 7 November 2010 and 16 November 2010). It is a stunning meditation on seasonal transformation and the themes implied therein: death, rebirth, movement, time (pp.188–9).

Each season is presented on nine video screens. The digital collage is synchronised in terms of timing but visually unaligned, meaning the viewer's eye moves from screen to screen, actively looking, taking in the detail recorded by each camera while understanding the scene as a unified whole. The crisp image enabled by the digital technology creates an immersive, panoramic effect that captures the changing light and vivid colours of the landscape spectacularly. We see, on four walls, the dappled light and lush greens of the rustling leaves in the spring, the road darkened by the full, leafy branches arching overhead in the summer, the warm tones of the changing foliage in autumn, and the bright, white snow-covered landscape of winter. Each season comes to life through the seemingly infinitesimal details of the same stretch of road. In these collaged digital videos, Hockney presents a complex vision of the English countryside as a landscape experienced, not simply seen. 'They are very clear', he has said. 'Everything is in focus, but you have to scan the [entire] picture. There are nine perspectives there. Your eye has to constantly scan, like it does in real life.'[9]

Hockney's DVR video collages of the Yorkshire landscape have been likened to 'a high-def post-Cubist movie'.[10] This description is perhaps most apt for his eighteen-screen, twenty-two-minute 2012 installation, *The Jugglers, 2012*, in which twelve performers, dressed in black, slowly parade around a stage set with a red background and blue floor while trying to keep their brightly coloured pins, balls, and hoops in the air. Filmed like the landscape videos but with fixed DVR cameras, the scene was shot inside Hockney's light-filled studio in such a way that shadows are virtually absent and colours are saturated, creating a hallucinatory effect – the scene has both a heightened sense of reality and an unnaturally flattened space. As the jugglers process to the American military tune 'Stars and Stripes Forever', marching one by one along the foreground then looping towards the back wall, the multiple perspectives of the staggered cameras render their bodies and juggling objects misaligned from one screen to the next. The vibrant, formal experiment once again uses the cubist strategy of presenting multiple perspectives on a single scene, placing the choice of where to look with the viewer.

For Hockney, this cubist vision 'is about our own bodily presence in the world. It's about the world, yes, but ultimately about where we are in it, how we are in it. It's about the kind of perception a human being can have in the midst of living.'[11] By continuing to explore new technologies with which to represent reality, Hockney offers fresh ways of seeing. The dynamic visual engagement required of his multi-screen video works may even have an emancipatory, invigorating effect. For, as the artist has explained, 'with this way of doing it, you are almost forced to be active in your looking, and you have the time to be. And as a result you feel so much more free. Which is another way of saying you feel more alive.'[12]

Meredith A. Brown



The Jugglers, 2012
18 digital videos synchronised and presented on 18 55-inch monitors to comprise a single artwork, sound, 22 min. 18 sec.

Clockwise from top left: *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.

YORKSHIRE AND HOLLYWOOD

In the spring of 2013, David Hockney embarked on a major suite of twenty-five drawings that concluded his observation of the shifting seasonal landscape of the East Yorkshire Wolds. *The Arrival of Spring in 2013 (twenty thirteen)* is made up of five sets of five drawings, each showing spring's arrival at a particular location, as bare trees in January give way to leaves and then by May, to blossom (p.196). Two years earlier he had made the much larger work *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)* – fifty-one iPad drawings and a large oil painting made up of thirty-one canvases – from the same set of motifs found along the single-track road running between Bridlington and Kilham. These new drawings marked not just a shift from the colour and luminosity of the iPad to the play of dark tonalities within charcoal: alongside the joy and celebration of what Hockney has always excitedly called 'Action Week' – when the cow parsley has a spurt of growth and the hawthorn blossom comes out – the 2013 drawings also communicate a strong sense of melancholy. The previous year, not long after he had suffered a minor stroke, he had used charcoal to memorialise the tall tree stump he had called Totem in a group of drawings showing the stump after it had been cut down and daubed with red paint in an act of vandalism. The stump had been the subject of a group of paintings and charcoal drawings in 2009. The day after Hockney had started the fifth drawing in *The Arrival of Spring* sequence, Dominic Elliott, a studio assistant, tragically died at Hockney's home in Bridlington. Stunned and shocked, it was ten days before Hockney felt able to resume the drawing, and a further month before he resolved to finish the sequence and see each motif through to 'Action Week' in May. There is an intensity in the drawings as the spatially complex tracery of bare branches gives way to an abundance of new life as leaves and blossom crowd out the trees' skeletons.

The critic Martin Gayford compared Hockney's use of charcoal to Constable's drawing and its ability to 'hold all the richness of light and the texture of foliage that paintings can, and perhaps even more', adding: 'with a few black lines and smudges of grey, Hockney made light and space. In fact, he actually created numerous different kinds of sun, shade and atmosphere.'[1] It is drawing that underpinned all aspects of Hockney's eight years of observing and revealing the landscape of the Wolds through oil paint and watercolour, iPhone and iPad, and high-definition video – just as it has always been the bedrock of his art – and it is apt that the final work that he made in Yorkshire, its summation, should be in charcoal. The first works he made back in Los Angeles act as a coda to the 2013 *Arrival of Spring*. Rather than capture a cycle of growth and efflorescence, he made two drawings that show the same patch of his pool-side garden in bright morning sun and in the gloaming shadows of the early evening.

Since Hockney moved to his house in the Hollywood Hills in 1979, it has intermittently provided him with a subject for his work – in a way his London homes have not – from *Hollywood Hills House* 1981–2 and *Large Interior, Los Angeles, 1988* to *Red Pots in the Garden* 2000. With his return to California, the soft Yorkshire landscape was replaced as his subject by the spaces of his home and the excitement provided by his studio. The two charcoal drawings of the garden effectively served to ground Hockney in a place of work, a comforting place (p.198). In many respects his subject matter for most of his life has remained his close family, his band of friends and assistants, and places with which he has struck a special bond. Probably the most important of these places is the studio, as it is there that his consistent questioning and hard looking is manifested in pictures that transform how we see the world around us. After the two drawings of the garden, a number of weeks passed before he made a painting of a man sitting on a chair crouching forward, his head in his hands, reminiscent of Vincent van Gogh's painting *Sorrowing Old Man ('At Eternity's Gate')* 1890. This painting, *J-P Gonçalves de Lima, 11th, 12th, 13th July 2013*, shows Hockney's friend and studio manager utterly bereft and grief-stricken – the jazzy zig-zag rug at his feet somehow emphasising his isolation and despair, feelings that Hockney himself felt keenly. After painting the portrait, he described it as a 'Portrait of J-P but really it's a self-portrait'.[2] The picture unlocked something in him, and at the end of August he painted his friend Bing McGilvray, again over three days, on the same seat in the same patch of studio but without the rug. And then from September he started painting portraits, all with the same set-up, all over three or four days, on average one a week, so that by March 2016 he had completed eighty-two portraits.

Since the early 1980s, when Hockney's explorations of the limitations of photography propelled him into finding new ways of picturing the world, he has delighted in extending his picture-making toolbox, developing an intellectual curiosity to master new media. This at first led to an engagement with print media realised in his 'home made prints' of the mid-1980s and his fax prints of the late 1980s; and in 1990 he was introduced to the possibilities of direct digital imaging and bought a still video camera from which he made *40 Snaps of My House, August 1990* – images of his garden, studio and home – followed by the series of portraits, *112 L.A. Visitors* 1990–1. Scanning by moving the camera down the figure, each picture captured the singularity of each sitter, but collectively they clearly state the power and truth of a moving

focus. Many of the works of the last two years have asserted Hockney's point that 'the eye is always moving; if it isn't moving you are dead. When my eye moves the perspective alters according to the way I'm looking, so it's constantly changing; in real life when you are looking at five people there are a thousand perspectives.'[3] Harnessing painting and digital technology together, these pictures continued to be about ways of looking at and picturing the world.

At first Hockney's concentration was on painting. In the spring of 2014 he started to paint groups of figures, standing and sitting, looking at some of the finished portraits hanging in his studio. Figures might be repeated in the same picture, looking both at a wall of portraits and out towards the viewer, or positioned in the studio to emphasise the moving focus of Hockney's eyes. After a short while the group's act of looking at the portraits is exchanged for simply being in the space – some just stand or sit, caught in their own reverie; others interact, talking and bending over. That these paintings are concerned primarily with pictorial space and how groups of people move and position themselves, individually and together, within that space was further emphasised by Hockney's decision to introduce a group of dancers into the studio. At first the figures appeared less as a coherent group of dancers and more as individuals, limbering up, stretching, talking. However, Hockney's invitation was for them to dance in the studio as a group. Holding hands they would move in a circle until he would ask them to stop and for one of them to hold position as he drew, repeating this process until all the dancers had been drawn. Just as the dancers were moving, so in drawing and then painting them Hockney's eyes and body were also moving. These pictures typify Hockney's exploration of movement and how it affects our understanding of pictorial space. The paintings show the movement of the dancers caught by Hockney's moving eyes, and confirmed for him how 'the still picture can have movement because the eye moves'.[4]

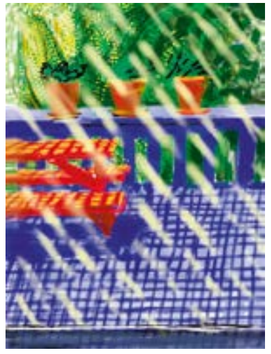
Hockney then exchanged one motif of modern art for another – Henri Matisse's *Dance* 1910 for Paul Cézanne's *The Card Players* 1890–2. His paintings of dancers and card players provided Hockney with a model for thinking about the moving eye and about how he could construct a photographic image that would reflect that principle – an approach that had been realised in a cruder form in his photocollage *Pearblossom Hwy., 11th–18th April 1986 #1* (p.138). For *The Card Players* 2015 (p.203), Hockney took myriad photographs of each of the figures and their props, and then composed the picture on the computer, producing images that represent spaces in which the eye moves and is stimulated to move by the different views each picture encapsulates. As if to act as a signpost to the new sense of pictorial space Hockney had discovered, hanging on the wall behind the card players is an image of the painting *Card Players #3* as well as *Pearblossom Hwy*. This led to works that clearly identify this active pictorial space with the studio. On the walls hang the paintings of *The Group*; the floor has again the same casts of characters standing among empty chairs, arranged in circles and crosses, pointing, talking, gesticulating, sometimes sitting – confounding orthodox perspective space in an utterly real way. One figure in *4 Blue Stools* 2014 reintroduces emotion into the pictorial equation. All of the figures are engaged within the space, and with each other as groups – one figure is walking into the studio from outside, another walks towards the central group of people, one man looks at a painting on the back wall, some of the figures appear more than once – but one figure is utterly alone. Sitting down in a chair to the left edge of the picture, this man has shut the room out. He sits crouched, with his head in his hands, in a direct echo of the portrait *J-P Gonçalves de Lima, 11th, 12th, 13th July 2013*.

Following these works, dubbed 'photographic drawings' by Hockney, he turned once again to his home – his garden and the terrace overlooking his pool. Like the Yorkshire Wolds, this is a location as known and special to him as his family and friends. However, there is a crucial difference. With his paintings of the Yorkshire Wolds, Hockney was engaging both with a subject he had sought out, which he came to understand through the cycle of the seasons, and with a long tradition of British landscape painting. In turning to motifs in his immediate home environment and his studio, the subject of paintings like *Garden with Blue Terrace* 2015 is picture making itself (p.200). Its composition of plunging perspective space might appear directly to reflect the structure underpinning both *Hawthorn Blossom near Rudston* 2008 and *More Felled Trees on Woldgate* 2008 (pp.181, 182). However, like much of Hockney's environment, even the terrace plays with reality, the perspectival recession being itself exaggerated by its construction, which the painting redoubles. In the studio, the stitching together of four iPad drawings of four people as *The Supper* 2016 continues his realisation of new spaces that the recent wallpaper representation of *4 Blue Stools* underscores, making the picturing of space into an environmental experiencing of space that has to include the viewer. If Hockney had been lured to East Yorkshire by the excitement of the cycle of the seasons, his return to the clear light of the Hollywood Hills has shown how he cannot give up in his search for the Bigger Picture – work that encompasses how we see and respond to the world around us.

Andrew Wilson



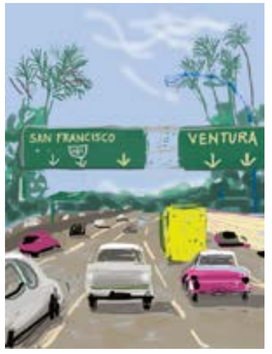


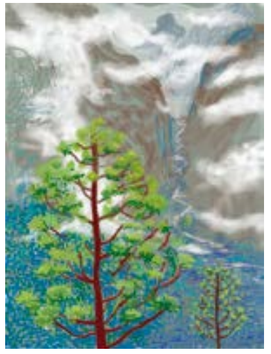














iPad drawings 2010–11

The Arrival of Spring in 2013 (twenty thirteen)
Twenty-five drawings, charcoal on paper, each 57.5 × 76.8

Pool Garden, Morning 2013
Charcoal on paper 76.8 × 57.5

Pool Garden, Evening 2013
Charcoal on paper 76.8 × 57.5

Garden 2015
Acrylic paint on canvas 122 × 183

Garden with Blue Terrace 2015
Acrylic paint on canvas 122 × 183

Card Players #3 2014
Acrylic paint on canvas 183 × 122

The Card Players 2015
Photographic drawing printed on paper,
mounted on Dibond 107 × 107

The Supper 2016
4 iPad drawings composited to comprise a single artwork,
printed on paper, mounted on Dibond, overall 91 × 274

The Smoking Room 2016
3 iPad drawings composited to comprise a single artwork,
printed on paper, mounted on Dibond, overall 91 × 206

ESSAYS

HOCKNEY AS PHILOSOPHICAL PAINTER

Martin Hammer

With his flamboyant appearance and manner, David Hockney seemed to epitomise the fresh, 'swinging' culture emerging in London during the first half of the 1960s. Yet, while the period may be legendary for developments in music and fashion, it also, more obscurely, witnessed significant innovations in the rarefied field of philosophical aesthetics. At this time, the likes of art historian Ernst Gombrich and the young philosopher Richard Wollheim explored ways of thinking that have continued to set the agenda, focusing not so much on the logical definition of terms as on the viewer's experience of pictures as representations. The contention here is that contemporary writings of this stamp offer a valuable context for making sense of Hockney's early artistic practice, and may even, to a degree, have informed his approach.

To test out that idea, let us first of all consider what might be involved in looking attentively at *Portrait Surrounded by Artistic Devices*, a substantial painting that Hockney realised during the first part of 1965 (p.24). Contemplating paintings is, needless to say, a highly personal and subjective affair, conducted over time and in real space when the viewer is confronting the original work. But can we at least itemise some probable ingredients of the experience in this instance? The painting plainly has multiple, competing components, but one immediate focus of attention is likely to be the seated, respectably dressed, thoughtful-looking male protagonist, hardly an obvious embodiment of the youth-obsessed times. He is depicted quite naturalistically, in terms of anatomy, body language and the play of light that is suggested by Hockney's modelling of head and hands. His suit is mainly described in relation to its tweedy texture, with three-dimensional form implied by somewhat exaggerated contours rather than by means of shading. Within the painting as a whole, this figure alone appeals to our involuntary urge to recognise familiar things. In front of him, incongruously, we encounter what seems to be a substantial pile of grey, emphatically solid cylindrical volumes (a conjunction which might cause us to imagine a philosopher contemplating abstract truths). Both man and mound overlap the large flat pink shape which reads, because of the other objects' solid presence, as a receding circular platform, raised a little above the ground plane judging from the break in the blue shadow which falls over it (and which does not correspond in any very literal way to the seated figure who presumably casts it). At the time, this platform-like feature might have triggered associations with the imagery of some worthy individual involved in an interview or performance staged in one of the then novel television studios, which often featured just such a setting.

Other elements in the painting come across as purely abstract. Both figure and pile are framed by the thin, multi-coloured band, arcing above the figure's head, which registers in spatial terms as behind the array of blue and grey shapes hovering above a precise line that traverses the painting horizontally around three quarters of the way up. The band lies likewise behind the flat, frontal brown plane to the right, whose mottled texture evokes wood or marble, and whose ragged outlines suggest a torn collage element attached to the surface. That plane in turn starts to look as though it has been impelled forwards by the red shape diminishing towards the edge, almost like a trace or shadow of motion. Ultimately, however, we have no means to determine the brown element's exact position relative to the man, the pile of cylinders and to the picture plane. Too much contextual information is edited out. What we could say is that the figure comes at one extreme, in referring to the tangible world outside the picture, whereas the line and serried, undefined shapes above it read most literally as articulations of the flat picture surface. All the other elements occupy an intermediate terrain, in that they are clearly spatial in some sense and to that extent belong within the realm of representation, but they do not make allusion to specific extra-pictorial objects.

The harder we look, the more we realise that *Portrait Surrounded by Artistic Devices* manifests a high level of aesthetic self-consciousness, reinforced by the typically deadpan title.

Francis Bacon
Seated Figure 1961
Oil paint on canvas 165.1 × 142.2

Morris Louis
Phi 1960–1
Acrylic paint on canvas 265 × 362

It is as if Hockney separated out the various resources at the painter's disposal – line, form, texture, mark-making, colour, perspective, overlap and so forth – and deployed them, in a manner we could almost describe as didactic, to assemble a pictorial montage, and at the same time to construct a compelling image, enigmatic in a Magrittean way in its unlikely juxtapositions. The painting seems, moreover, to complicate the distinction between painting and drawing, normally understood not just as different media but also as final and preparatory stages in the creative process. Overall, it has something of the appearance of a drawing, in the sense that elements float within the white ground of the canvas, as though this were a sheet of paper, whereas paintings traditionally cover and conceal the support. But it also implies the transposition of a specific drawing, in that the figure in particular is realised with a grisaille palette and with mark-making in the passage describing his suit that suggests the application of pen or pencil rather than brush. In fact, Hockney has identified the source for this element as a study he had produced of his father, though we should be clear that this does not make the painting a portrait as such of his father, as critics have frequently inferred from that piece of information.[1] Rather, the generic suggestion of portraiture invokes the most directly empathetic, even sentimental, dimensions of art, which Hockney then undercuts with the proliferation of formal devices that require of us a more detached scrutiny: the pile of cylinders literally comes between us and the figure.

Another distancing feature of the work is its array of artistic references, beyond the evocation of one of his own drawings. Hockney remarked of this period that 'the "artistic devices" are images and elements of my own and other artists' work and ideas of the time'.[2] In this instance, the figure, the shadow and the pink circular platform make unmistakable allusion to recent work by one of his favourite artists, Francis Bacon, exemplified by *Seated Figure* 1961 (p.209) or contemporary portraits of George Dyer. The serried marks at the top, on the other hand, quote from the recent abstract paintings of Morris Louis (p.209) and Kenneth Noland, currently much in vogue, in which brightly coloured acrylic paint is stained into the canvas and allowed to find its own contours.[3] The foreground pile of cylinders, meanwhile, brings to mind the more historical work of Fernand Léger in particular, and the notion, famously articulated by Paul Cézanne, of treating nature in terms of the cylinder, the sphere and the cone, which was supposed to have laid the foundations for cubism.

One might say that Hockney separated out here the figure and the monochromatic planar structure that are fused within the somewhat academic cubism of a work like Albert Gleizes's *Portrait of Jacques Nayral* 1911. The mottled brown plane at the right of Hockney's image likewise recalls the use of mock wood or marble cut-out elements in many a cubist papier collé, or indeed those paintings by Picasso or Braque that mimic the look of such works. This fictive collage component is adjacent to an actual one, as the imaginary cylinders are in fact painted on a piece of paper, which was then neatly cut out and attached to the canvas.

Overall, then, we may suppose that Hockney was seeking to present an anthology of modern artistic idioms, even if these were normally understood to be antithetical to one another. At the same time, the way the elements are disposed against an underlying white ground triggers associations with the idiom of contemporary magazine advertising such as the Pepsi advertisement illustrated here. *Portrait Surrounded by Artistic Devices* reads, in sum, as a virtual composite of different artistic media – painting, pencil drawing, collage – as well as an exposition of diverse picture-making resources, and as a synthesis of multiple artistic allusions.

These are some of the features a viewer might perceive in *Portrait Surrounded by Artistic Devices*, though they might not see them in that order. And they might well see other things I've not noted, or noticed. But the general point is that what the picture offers is an open opportunity to exercise the eye, the mind, and the imagination – as opposed to, say, highly charged expressive content to which we feel compelled to submit, or formal invention that invites us to register the next stage in the onward march of modernism. The question that arises is this: what motivated Hockney to conceive works of such interactive, even playful character?

In broad terms, we might wish to say that he was making a point of operating in a terrain between the prevailing impulses towards abstraction (notably post-painterly abstraction, recently promoted by Clement Greenberg) and figuration (in the form of pop art), as an assertion of being above the fray, and of feeling no need to choose between dogmatic alternatives. Furthermore, the picture is clearly intended to look at once emphatically contemporary – post-Matissean, one might say – in its economy and faux-naïveté, but also engaged with issues of composition and perspectival space that modernism was supposed to have banished. It includes reference to drawing, increasingly viewed as a somewhat archaic activity, and reclaims a traditional genre, portraiture, at the same time invoking the vernacular imagery of ads and a TV studio.

Such varied associations are kept in play, in mutual opposition, rather than absorbed into some overall, harmonious resolution.

Albert Gleizes
Portrait of Jacques Nayral 1911
Oil paint on canvas 161.9 × 114

Pablo Picasso
Guitar, Gas-jet and Bottle 1913
Oil paint, charcoal, tinted varnish and grit on canvas 70.4 × 55.3

'The Sociables Prefer Pepsi'
Magazine advertisement, 1960

Portrait Surrounded by Artistic Devices appears to insist that paintings generally – but those by Hockney from this period in particular – can be interpreted by the spectator in different, indeed contradictory ways, and that this process is one of the distinctive pleasures they offer. This painting makes the point eloquently, but comparable readings could be elaborated not just for closely related works such as *A Realistic Still Life, A Less Realistic Still Life* and *A More Realistic Still Life* (all 1965), but also for paintings like *California Art Collector* 1964 and *Rocky Mountains and Tired Indians*, painted in summer 1965 (pp.60, 63). Hockney's art was never more knowing and allusive than it was in the mid-1960s.

Can we go beyond the assumption that in works such as these the artist was simply indulging his own clever, ironic sensibility – especially given that the overall look of *Portrait Surrounded by Artistic Devices*, compared with other works, seems more serious than jokey? To qualify that common view, I'd like to argue that Hockney's concerns correlated with other facets of the culture in which he was operating, and of which he was probably conscious, given that he was a more sophisticated, intellectually alert, literary artist than he is usually given credit for. Let us, then, consider further Hockney's strategy of activating the viewer, prompting him or her to exercise a mobile viewpoint, to move from one way of making sense of the picture to another, without becoming locked into a fixed interpretation, seeing configurations on a canvas as also representational, allusive, formal and so on. This may sound postmodernist *avant la lettre*, but, as it happens, just such a versatile mode of spectatorship was characterised in a volume about art which was being widely consumed at this moment, although it has subsequently fallen into neglect. Edgar Wind's *Art and Anarchy* was first published in book form in 1963, as an extension of the arguments put forward in his 1960 Reith lectures on BBC radio. In the second of his talks, on 'Aesthetic Participation', Wind sought to characterise what productive viewing of art might entail in present circumstances. He described the rise of a detached, formalist aesthetic as a symptom of the marginal, insignificant status of art, in comparison with science, which in his view had become increasingly entrenched over recent centuries. Wind went on to discern a negative reflex which had limitations of its own:

> It was to be expected that these extreme refinements would produce a reaction of some violence. And we have that reaction with us today in a new and rather coarse philosophy of art which claims that the failings of the theory of pure art can be cured by simply turning it upside down. In the place of an art of disengagement, which rejoiced in its separation from ordinary life, we are to have an art which completely involves us in real life…Both try to escape, in opposite directions, from the plain and fundamental fact that art is an exercise of the imagination, engaging and detaching us at the same time: it makes us participate in what it presents, and yet presents it as an aesthetic fiction. From that twofold root … art draws its power to enlarge our vision by carrying us beyond the actual, and to deepen our experience by compassion, but it brings with it a persistent oscillation between actual and vicarious experience. Art lives in this realm of ambiguity and suspense, and it is art only as long as the ambiguity is sustained …[4]

The interplay of conflicting sensations described by Wind resonates with the experience of looking at *Portrait Surrounded by Artistic Devices*. One might even surmise that Hockney took an informed interest in the publication, given that his close student friend at the RCA, R.B. Kitaj, had previously been taught and much impressed by Wind when studying at the Ruskin School of Art in Oxford, becoming a fervent admirer of the intellectual traditions associated with the Warburg Institute from which Wind had emerged.[5]

Indeed, *Portrait Surrounded by Artistic Devices* suggests further compatibilities between Warburgian theoretical interests and Hockney's practice. The artist's overtly citational approach is typically connected (by the artist himself, for example) to the impact of the great Picasso exhibition at the Tate Gallery in summer 1960, which demonstrated, he recalled, that style 'is just something you can use, you can be like a magpie, taking what you want'. In the same review from early 1963, Hockney was quoted as follows: 'I want to use different styles, or a vocabulary of styles…I think it part of the technique of painting to be able to adapt yourself to different styles; Picasso can. He knows, I am sure, the real meaning of style, and what can be done with it'.[6] There can be no doubt that Picasso was a catalyst, but more art-theoretical factors may also have been involved. As well as the Picasso show and Wind's 'Art and Anarchy' lectures and articles in the *Listener*, 1960 saw the publication of Ernst Gombrich's *Art and Illusion*, a brilliant demolition of the stock assumption that art comes out of observation of the real world. Gombrich maintains, in a nutshell, that artists do not paint what they see so much as see what they can paint, according to the available artistic resources they have assimilated.

In looking for unlikely affinities between an established, middle-European scholar and a young, bohemian artist, we might note that the book's accessible prose style, rich illustrative matter and focus on core issues around creativity meant that, generally, it was enthusiastically absorbed by art students and artists, as well as by Gomrich's fellow art historians. We have seen how *Portrait Surrounded by Artistic Devices* in effect offers a combination of art and illusion, of aspects that highlight the inherent conventionality and artifice of the pictorial configuration, and of others which compel us to perceive legible imagery or simply form and space in the abstract. But the key argument that Hockney and anyone else would have absorbed from Gombrich was the axiom that 'making comes before matching' in the process of artistic creation: the artist necessarily adapts past and present formulae, genres, techniques, skills and so forth to the tasks of representation, communication and expression.[7] A related idea in *Art and Illusion* is the role of 'trial and error' in both the creation and reception of images. The echoing of that phrase in Hockney's retrospective account of what was involved in the making of his own art may or may not be coincidental.[8]

Gombrich's 'insistence on the tenacity of conventions, on the role of types and stereotypes in art' and his conviction that representation, however naturalistic-looking, is always inflected by style, were bolstered by the evidence of what we nowadays refer to as visual culture. Thus, according to Gombrich, we are 'surrounded and assailed by posters and advertisements, by comics and magazine illustrations', all of which 'rightly viewed, may provide food for thought'.[9] Hockney's wilfully eclectic range of reference, embracing artistic tradition and contemporary visual culture, can be seen to rival that of Gombrich. *Art and Illusion* provided a blueprint for Hockney's sense that diverse artistic languages could be elaborated across different works, as in the *Demonstrations of Versatility* series first exhibited in 1962, or even combined within a single pictorial construction, incorporating contrasting pockets of imagery and stylistic languages, as in *Portrait Surrounded by Artistic Devices*. Another central theme of the book is what Gombrich termed 'the beholder's share', and the multiple ways this is galvanised by works of art. Hockney's art seems, for instance, to confirm and echo Gombrich's observation that 'among the familiar things we can read into pictures, none may be more important than other pictures'.[10]

We may gauge the impact of Gombrich's book in the writings of Richard Wollheim, then an emerging philosopher of art, for whom *Art and Illusion* was a ground-breaking contribution precisely for what we might loosely call its emphasis on the phenomenology of the viewer. However, one limitation was epitomised by Gombrich's title: for Wollheim, the book's actual subject was the relationship between art and naturalism or depiction. 'Illusion' implies that we are taken in and cease to be conscious of the artistic dimensions of the work in question; such a view tends to falsify 'the relation between seeing something as a representation and seeing it as configuration'. There is no reason, Wollheim insists, for seeing these as 'incompatible', as Gombrich did. 'Indeed, does not a great deal of the pleasure, of the depth that is attributed to the visual arts, come from our ability at once to attend to the texture, the line, the composition of a work and to see it as depicting for us a lion, a bowl of fruit …?'[11] The point is consolidated with reference to even very basic activities of mark-making, which inevitably involve the suggestion, or presentation, of fictive space: 'there is no general reason why we should not at one and the same moment see one element in a picture as physically on, and, say, pictorially behind, another.'[12] He observed that 'our experience of the pictorial art of the last twenty years' should have cured us of a 'crude identification of the representational and the figurative'.[13] Wollheim's sense of how we attend to paintings, registering simultaneously and successively their multiple aspects, again corresponds interestingly to the type of viewing Hockney deliberately stages in a work like *Portrait Surrounded by Artistic Devices*. The remarks quoted come from Wollheim's inaugural lecture at University College, London, entitled 'On Drawing an Object', given on 1 December 1964 and published the following year, thus coinciding with our painting. It is relevant perhaps to note that in the early 1960s Wollheim too became a close friend of Kitaj, through whom Hockney, in turn, may well have encountered the man and/or his thinking.[14]

As noted above, *Portrait Surrounded by Artistic Devices* looks somewhat like a depiction of a philosopher surrounded by, and lost in contemplation of, abstract ideas. But in aligning the work with concurrent exercises in aesthetic theorising produced by the likes of Wind, Gombrich and Wollheim, my speculation is that, for all the manifest levity and flirtatiousness of much of his work, Hockney's art in general, but especially in the mid-1960s, can be viewed as philosophical in its fundamental character and ambitions. It may partly have arisen, in other words, from reflection on the question of what art fundamentally is, and of what manifold and contradictory impulses it can articulate and satisfy in the suitably engaged beholder, transcending superficial and merely fashionable divides in art-world discourse between modern and premodern, artistic and vernacular image-making, or between abstraction and figuration. In recent decades, Hockney's intensely intellectual engagement with art and its history has manifested itself in book projects, notably *Secret Knowledge* and the various volumes of conversation, but earlier on it was the paintings themselves that embodied his highly learned conception of art.

WAYS OF LOOKING, AND BEING IN THE BIGGER PICTURE

Andrew Wilson

The idea of achieving verisimilitude in his painting – the 'truth' of 'realism' – is never the point with David Hockney. The 'truths' that he presents in his work are about vision, how we look at the world and how those emotional spaces of looking can be pictured. The portraits and double portraits with which he was engaged between 1968 and 1977 remain among his most popular and highly regarded paintings – yet it was also through these works that Hockney ultimately expressed his own struggle with 'realism' and 'naturalism'.

Essentially, naturalism is not about replicating what the artist sees visually, but instead the experience of looking and feeling, in which emotional response plays such a strong part. And so, in the early 1970s, naturalism for Hockney was a way of marking out a freedom that was also a reflection of his earlier play with styles. For instance, in 1974 he explained that rather than faithfully reproduce what might be seen projected by a camera obscura, his naturalism revolved around drawing: 'if you know how to use your eyes, you can see beyond the camera lens, and juggle with what you see, which the camera cannot.'[1] As a result, the double portraits are similarly juggled, constructed, determined by drawing and by selective, psychological and subjective observation in ways that strict photorealism might not be. In the same 1974 interview Hockney clearly stated that 'a lens is not as good as a pair of eyes', noting that he found photorealism 'rather boring. Perhaps because it comes closer to recent abstract painting, because it does away with drawing.'[2]

By the end of the 1970s, Hockney's views on naturalism had shifted – it was no longer a freedom but a curse. Looking back on the double portraits in 1981, Hockney felt that though 'some of those pictures aren't as naturalistic as people think…they were almost too naturalistic for me. Suddenly I thought this isn't quite what it's about. The Isherwood one anyway wasn't that naturalistic.'[3] With *Le Parc des Sources, Vichy* 1970, what had initially excited Hockney was the artifice of the motif, its false perspective (this is not an avenue of trees but trees planted on two sides of a triangle that suggests a much longer avenue) and the surrealism of the empty chair, implying that Hockney had just got off the chair to paint the picture (p.174). Emphasising the possibility that the figures of Ossie Clark and Peter Schlesinger might be looking at a painting rather than a landscape, it was at first to be titled *Painting within a Painting*, but as Hockney explains, 'it's actually a perfectly natural scene, there is no real oddness in it. It's just a mood created by this strong V in the perspective, slightly off-centre. After I had started the painting, it began to be a struggle. I think the difficulties stemmed from the acrylic paint and the naturalism, the fight to achieve naturalistic effect.'[4] Here was a painting of artifice, ostensibly celebrating the trickery of perspective and the delight of looking, with the scene rendered with as much veracity as possible to tell of the relationship between the artist and two of his friends.

A decade after *Le Parc des Sources, Vichy*, and thinking anew about Picasso following the great 1980 retrospective at the Museum of Modern Art in New York, Hockney had gone full circle on such issues and could explain 'why I think Picasso is so crucial…because he brings very much to the fore the question of verisimilitude versus the remaking of appearance. And what led me into questioning the verisimilitude of naturalism was that it was not real enough. Because the problem is not that naturalism is too real, but that it just is not real enough.'[5] The issues here lay not only in recognising naturalism as an artistic convention like any other, as artifice rather than truth, but also in addressing the substructure of that convention, perspective, and especially its role within the supposedly truthful medium of photography.

In *The Story of Art*, Ernst Gombrich identifies the 'Conquest of Reality' – the title of his chapter addressing the achievements of the early fifteenth century – with the discovery by Brunelleschi of the mathematical laws of perspective. In that chapter he describes a trio of paintings by Masaccio, Jan van Eyck and Conrad Witz in ways that recall reactions to the films of Auguste and Louis Lumière, such as *L'Arrivée d'un train en gare de La Ciotat* (first screened in France in January 1896). For instance, Gombrich writes of the reaction to Masaccio's manipulation of the 'technical trick of perspective' in his *The Holy Trinity, the Virgin, St John and donors* c.1427 (p.216):

> We can imagine how amazed the Florentines must have been when this wall-painting was unveiled and seemed to have made a hole in the wall through which they could look into a new burial chapel in Brunelleschi's modern style…Its figures, in fact, look like statues. It is this effect, more than anything else, that Masaccio has heightened by the perspective frame in which he placed his figures. We feel we can almost touch them, and this feeling brings them and their message nearer to us.[6]

Gombrich shows how paintings exert a hold on their viewers because of the deployment of mathematics – perspective – to amplify their subject and meaning, and effectively make the miraculous and ineffable appear real. The idea that we can 'almost touch' the painted figures attests to Masaccio's skilful use of perspective in ways that reflect Leon Battista Alberti's fifteenth-century treatise *On Painting* – the first to give a clear account of perspective. For Alberti, the ideal painting was one where the actual space inhabited by the viewer and the represented space of the painting should appear to be one, enabling a close engagement of the viewer with the subject of the painting – an engagement achieved through the application of perspective, as Gombrich recognised in Masaccio's painting.

Gombrich's narrative of the history of art at this point is also akin to the accounts of supposed panic and distress caused by the Lumières' image of a train apparently hurtling towards an audience in a darkened room. Gombrich presents a foundation myth for an equation of perspective with the creation of veracity, just as those accounts of reactions to the Lumière Brothers' film similarly describe cinema's power to break down the fourth wall and make us utterly believe what we are seeing as real. What such accounts suggest is that the viewer somehow feels an amplified connection to a pictorial world that they take to be 'real' – that in the case of the approaching train or Masaccio's figures, artifice temporarily falls away and we believe what we see. Moreover, we fail to distinguish it as effectively an artificial construction. If this is actually the case, one result of perspective would be to remove any separation between the viewer of the painting and the painting itself, as Alberti suggests.

Such views lie at the heart of David Hockney's questioning at the end of the 1970s of perspective's power. It was no coincidence that these questions should arise as he was himself caught in a cul-de-sac that he came to recognise as the trap of naturalism. By 1977 Hockney had become increasingly wrapped up in depicting his subjects in as photographically truthful a manner as possible – yet there was the worry that these depictions, through their constructions of reality, left the viewer disconnected and separate from the picture. For Hockney the snare of perspective was twofold: it led him towards painting apparent reflections of visual appearance that echoed a photographic space, and also towards an understanding that single-point perspective was as much a way of locking the viewer out of the picture as it was a means of drawing them in. Effectively, for the viewer to be emotionally drawn in to any simple perspective scheme they would have to close one eye and be stilled. It was for this reason that Hockney held that the single-point perspective of photographic space created a fundamental separation between viewer and the work because it presupposed a lack of movement through time within the act of looking.

Over the decade that followed, Hockney found a way through this impasse, by shifts in his working practice (how he drew and painted and the tools that he used), a renewed encounter with the work of Picasso, his introduction to the achievements of seventeenth-century Chinese scroll painting and a critical exploration of photography he undertook in an attempt to break single-point perspective's ordering principle. The developments of that decade have formed the basis of much of his subsequent work. In 1987, talking with the critic Lawrence Weschler, Hockney contrasted Gombrich's account of perspective with his understanding of the views of physicists like David Bohm, which called for 'wider perspectives' on 'the interconnectedness of things and of ourselves with things'. In this conversation Hockney recalled 'that famous phrase of Gombrich's about the triumph of Renaissance perspective – "We have conquered reality" – which has always seemed to me such a Pyrrhic victory…as if reality were somehow separate from us…These physicists, by contrast, were suggesting a much more dynamic situation, and I realized how deeply what they were saying had to do with how we depict the world, not what we depict but the way we depict it.'[7]

Masaccio
The Holy Trinity, the Virgin, St John and Donors c.1427
Fresco 667 × 317
Santa Maria Novella, Florence

Etching Is the Subject
from *The Blue Guitar* 1976–7
Etching on paper 46 × 52

In the early 1960s the curtain motif announced paintings that were about a 'technical device';[8] they had previously signalled the power of artifice in *Play Within a Play*, in which the depiction of different recursive surfaces or planes stood for different experiences of looking (p.23). The path towards naturalism since then can similarly be identified through Hockney's use of perspective unified through a play of light – the dominant motif here being the clear indication of a light source with compositions most often arranged *contre-jour* (against daylight). The window in these, and related paintings, signals the painterly realities of a play of artifice exactly as the curtain motif had previously. The window offers Hockney the chance to continue his exploration of the representation of transparency and light, one defining aspect of his paintings made in Los Angeles after 1964. Light also allows for the perception of volume by modelling it in space. The play of light and shade makes solid a framework that is provided by perspective and so projects a degree of naturalism into each painting in terms of believability (these are works of observation rather than imagination, an important distinction to the earlier paintings). Yet the window also exists as a sign for the act of representation and picture making that offers a window onto a world, just as for Hockney the curtain had previously been 'exactly like a painting; you can take a painting off a stretcher, hang it up like a curtain; so a painted curtain could be very real. All the philosophical things about flatness, if you go into it, are about reality, and if you cut out illusion then painting becomes completely "real".'[9] The window describes both truth and artifice – the balancing act of naturalism. Although windows *contre-jour* appear in virtually all of Hockney's double portraits, this also became a subject in its own right in a sequence of paintings and drawings of windows in the Louvre typified by *Contre-Jour in the French Style – Against the Day dans le Style-Français* 1974 (p.91). The 'French Style' was his use of a pointillist technique for the walls around the window and, in *Two Vases in the Louvre* 1974, for the floor – a dance of abstract colour to reveal and frame the effect of light.

The meaning of Hockney's paintings of the late 1960s and early 1970s was provided with a solid foundation by his careful positioning of a light source alongside a use of perspective whose complexity is not always immediately apparent. Different vanishing points in the same painting signal his use of both theoretical and empirical perspective, which distorts the depiction of space in a way that attempts to mimic experience; even the comparatively simple composition of *Contre-Jour in the French Style* has two vanishing points. The use of multiple vanishing points in each painting testifies to the degree to which the picture includes the artist/viewer within the depicted relationship, but also lays the ground for the spatial distortion of elements of each picture – whether it is the skyscraper pictured through the window in *Henry Geldzahler and Christopher Scott* 1969, which conforms to two different vanishing points (p.86), or in a more extreme sense how the figures of *Christopher Isherwood and Don Bachardy* 1968 might be determined by the same vanishing point as the table in front of them, whereas the chairs in which they sit conform to separate vanishing points (p.85).

The perspectival schema of these paintings provides the means whereby their depictive meaning is constructed, and so they depict not just the relationship between two sitters, but, crucially, Hockney's relationship with the sitters as well.[10] In this respect, the suggested relative position of the viewer is an absolute marker for the work's meaning. Masaccio's use of perspective detached the viewer from the world, allowing them to connect more profoundly with the emotional and spiritual nature of the subject of the crucifixion. This was close to Hockney's intention with the double portraits: it was perspective that allowed him to create a naturalistic space in which he could portray his relationship to the subjects of these paintings, whether Patrick Procktor in *The Room, Manchester Street* 1967 (p.81), *Henry Geldzahler and Christopher Scott* or Ossie Clark and Peter Schlesinger in *Le Parc des Sources, Vichy*. And if the artist paints from a certain perspective, the viewer effectively sees from the same position. Yet over time, as we have seen, the detachment of the viewer from the world – locked in by the narrow system of perspective into one view of the painting – would become more problematic for Hockney.

In one sense, the knitting together of empirical and theoretical perspectival schemes in the same picture undermines a belief that these paintings point towards some form of naturalistic truth – the cul-de-sac for Hockney was as much in the activity of painting as in the structures he adopted. In its way, *Henry Geldzahler and Christopher Scott* is as much a work of artifice and selective depiction as Hockney's *Domestic Scenes* of over five years earlier (pp.52, 59) – it is just that the use of perspective suggests otherwise. Hockney's attitude to naturalism is complex. In 1970 it signalled artistic freedom; by 1977 it was a dead end. However, though he explained even in the early 1980s that these paintings were not that naturalistic given the manifold artifice of their construction (for instance to paint *contre-jour* – into the light – would normally render the sitter as a silhouette), the attempt to achieve some kind of depictive truth inevitably caused a blockage for Hockney.

It is revealing that after parodying the conventions of perspective in *Kerby (After Hogarth) Useful Knowledge* 1975 (p.28), Hockney engaged in a group of paintings and prints

that returned to the invention and collage of styles of the early 1960s. The character of these works is most strongly identified with a sequence of prints published in 1977 to accompany an edition of Wallace Stevens's poem 'The Man with the Blue Guitar' (p.216). These prints revel in artifice, with space described by isometric projection rather than perspective, and they also mark the return of the motif of the curtain as a sign for artistic invention and artifice in the face of reality. As Hockney wrote in a note accompanying the prints, they are, like the poem, 'about transformations within art as well as the relation between reality and the imagination, so these are pictures within pictures and different styles of representation juxtaposed and reflected and dissolved within the same frame'.[11] However, if these prints and paintings – such as *In a Chiaroscuro* 1977 (a version of the print of the same title that was part of *The Blue Guitar*), *Self-Portrait with Blue Guitar* 1977 and *Model with Unfinished Self-Portrait* 1977 (pp.26, 27) – celebrate a breaking free of naturalism, the year ended with a return to naturalism's 'trap' in *Looking at Pictures on a Screen* and *My Parents* (pp.92, 93).

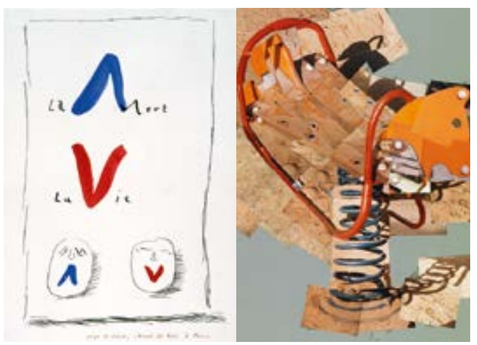
One aspect of Hockney's crisis in the 1970s was his need to negotiate between the twin pressures of tradition and modernism – the battleground being naturalism. In this context, his attitude to abstraction is at turns ambivalent and driven by satire. Yet this is easily misunderstood if we take his 'Marriage of Styles' at face value. Not only is Hockney expressly involved in a synthesis of his eclecticism,[12] but also for him the opposition between abstraction and representation is false: 'there is actually only abstraction. The photograph is a refined abstraction…just as perspective is. In this sense, a Canaletto painting is a more abstract, and much less "real", picture than an eighteenth-century Chinese scroll…What I have thought about the most in the last years has been this question of the position of the photograph and depiction, representation and abstraction.'[13]

To a degree, however, *Looking at Pictures on a Screen* and *My Parents* – like the double portraits – achieve naturalism because of the degree to which they are representations whose subject is a kind of looking. For the double portraits this is the emotional human drama of relationships between the subjects, with Hockney himself insinuated into the pictures' subjects through his recourse to Albertian perspectival structures (which also mean the participation of the viewer). *Looking at Pictures on a Screen* is in many ways a hinge to what came next. As Hockney described to the art critic Peter Fuller before he had quite finished it: 'The painting is called *Looking at Pictures on a Screen*. This means that the spectator is having the same experience as the subject of the painting. If you've got yourself to here, in front of the canvas, whoever you are, then he is looking at pictures on a screen, but so are you. You are even looking at them on your screen as well as his…I was going to put a camera here, behind the screen, as a slight escape…Now that painting is not just about art.'[14] The screen here acts as both curtain and window, framing the subject of the painting as being about looking at the world and art. Although Hockney never added the camera to the painting, had he done so the painting would additionally have foreshadowed the extent to which in coming years he would hold the camera to embody a limited and exclusionary way of looking at the world, characterised by the single lens/single-point perspective with which that way of looking is ordered – the approach that had come to bedevil his own painting.

Hockney's contribution to the Christmas 1985 issue of French *Vogue* (opposite and p.235) amounted to an explanation of his solution to the impasse he had experienced at the end of the 1970s, and the importance that this now held for his ways of looking at the world. The forty-one-page section in the magazine – wholly designed and written by Hockney – brought together visual texts on perspective alongside recent photocollage 'joiners' to make the case for a new way of picturing the world, freed from the supposed tyranny of single-point perspective. One page suggested that single-point perspective could be identified with death, and reverse perspective with life.[15] Another page gives 'The Perspective Lesson': opposite two images of a chair – one in single-point perspective (crossed out) and the other in reverse perspective – Hockney writes that single-point perspective 'must have led to the camera obscura and hence the camera of today, always seeing the world in the same way. It makes for a static world and seems to deprive us of our bodies, for to make perspective work we have to stand still, close one eye, and look at the world through a hole (the photographer's problem today).'[16] Images of chairs in reverse perspective – drawn, painted and as photographic 'joiners' – stand as object lessons for Hockney's theories of perspective that put the viewer in the world of the image: 'In the theory of one-point perspective the vanishing point is infinity and the viewer is an immobile point outside the picture. If the infinite is God, we never connect, but if perspective is reversed then infinity is everywhere, infinity is everywhere, infinity is everywhere, infinity is everywhere and the viewer is now mobile.'[17]

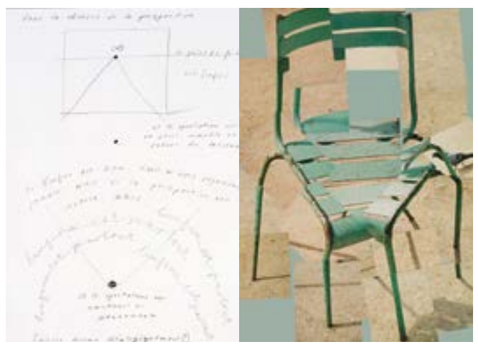
For Hockney, what his section in *Vogue* described was a way of looking that was for him more real than naturalism. It was defined by the mobile eye, and so by time and therefore also memory. The pictorial space that he constructed through his photocollages was one that drew the viewer in – much as he

In a Chiaroscuro 1977
Oil paint on canvas 122 × 152.5



[Paired as reproduced in French *Vogue*]
Final Artwork for 1985 Vogue: La Mort La Vie
Ink and gouache on paper 32.5 × 24

Toy Horse, Paris, August 1985
Photographic collage 110.5 × 80 (detail)



[Paired as reproduced in French *Vogue*]
Final Artwork for 1985 Vogue: La Theorie de la Perspective
Ink on paper 32.5 × 24

Chair, Jardin du Luxembourg, Paris 10th August 1985
Photographic collage 76 × 64.5 (detail)

Gregory, Pembroke Studios, London, 1977
Chromogenic print 20 × 25.5

Sitting in the Zen Garden at the Ryoanji Temple, Kyoto, Feb. 19, 1983
Photographic collage 145 × 117

had observed with cubism and old Chinese scroll painting – to experience an unfolding, a movement within space and between objects and people that was constantly shifting. This was a dynamic rather than a static space. Significantly, for Hockney, 'We do not look at the world from a distance; we are in it, and that's how we feel',[18] and it was this experience that he represented in his photocollages and which came to unlock a use of reverse perspective.

Two photocollages, done two days apart, illustrate his move towards such a state. In February 1983, while in Japan for a conference, Hockney visited the Ryōan-ji temple in Kyoto. The temple is famed for its rectangular Zen garden containing fifteen stones of different sizes that have been arranged into groups and placed so that the entire composition cannot be seen from a single viewpoint: the fifteenth stone is always hidden, visible only through the attainment of enlightenment. Hockney made one photocollage from a static position, *Sitting in the Zen Garden at the Ryoanji Temple, Kyoto, Feb. 19, 1983,* resulting in a view of the garden that exaggeratedly described straightforward perspective. The other was the result of walking along one long edge of the garden, constructing columns of photographs to produce a view of the garden as a rectangle, almost without perspective. *Walking in the Zen Garden at the Ryoanji Temple, Kyoto, Feb. 1983* induced its viewer to move through space in an echo of the way in which Hockney had made the work (p.137). The implications of this were confirmed for Hockney the following year through his introduction to Chinese scroll paintings that are experienced through time as the scroll is unrolled and which in turn led him back to find a way through reverse perspective to place objects within the sort of spaces that his photocollage of the Zen garden suggested. This led to collages soon after such as *The Desk, July 1st, 1984*, which pointedly shows a book on Picasso open to a spread of cubist papiers collés, and *Paint Trolley, L.A., 1985* (p.126), which positions the Zervos oeuvre catalogues of Picasso close to Hockney's issue of Paris *Vogue*.

The curtain, as much as the window, defines perceptual boundaries pictorially. What Hockney discovered through his photocollages and the paintings that directly came out of them – such as *A Visit with Christopher & Don, Santa Monica Canyon* 1984 (p.13), *A Walk around the Hotel Courtyard Acatlan* 1985 and the later interior painting of Hockney's home *Large Interior, Los Angeles, 1988* (p.152) – was an active, syncopated, experiential space in which edges start to fall away in importance; in the last painting there are very few horizontal or vertical lines to define a unifying or stilling frame. This equation of time and memory as a subject and unifying principle that also shatters the framework of one-point perspective has continued to drive Hockney forward. The photocollage that defines the achievement of his experimentation in photography throughout the early 1980s, *Pearblossom Hwy., 11–18th April 1986 #1* is featured on the wall of his recent photographic drawing *The Card Players* 2015 (pp.138, 203). The earlier work was formed by meticulously photographing the details of the scene over the space of the week, with each detail photographed from a different position so that although the finished work looks like a coherent space with the road going off to a vanishing point, each individual photograph describes a different viewpoint, its own perspective. *The Card Players* does the same, but with more sleight of hand. Again every element in the picture is photographed at very close proximity before they are stitched together digitally: 'each photograph has a vanishing point, so instead of just one I get many vanishing points… I know the single photograph cannot be seen as the ultimate realist picture. Well not now. Digital photography can free us from a chemically imposed perspective that has lasted for 180 years.'[19] Also hanging on the back wall of *The Card Players* is a painting of the same motif (*Card Players #3* 2014; p.202), but showing four players rather than three. This is not there to give a jolt of artifice – a *mise en abyme* – to the picture, but rather to underscore the role that time, memory and imagination play in the experience of looking at, and making, pictures. Looking becomes about knowing, not reproducing. As Hockney explained to Peter Fuller while he was trying to grapple with definitions of realism and naturalism back in 1977: 'Cubist painting is about realism, but it's not naturalism. Naturalism is making a representation of a chair as we actually see it. Cubism is making a representation of the chair as we know it as well. Naturalism is opposed to realism.'[20] When the group of Hockney's photographic drawings and paintings were first exhibited in 2015, some of the chairs from his studio that appear in both types of work were displayed alongside them – not necessarily to show different types of reality, but instead to encourage us all to look and be in the 'bigger picture'.

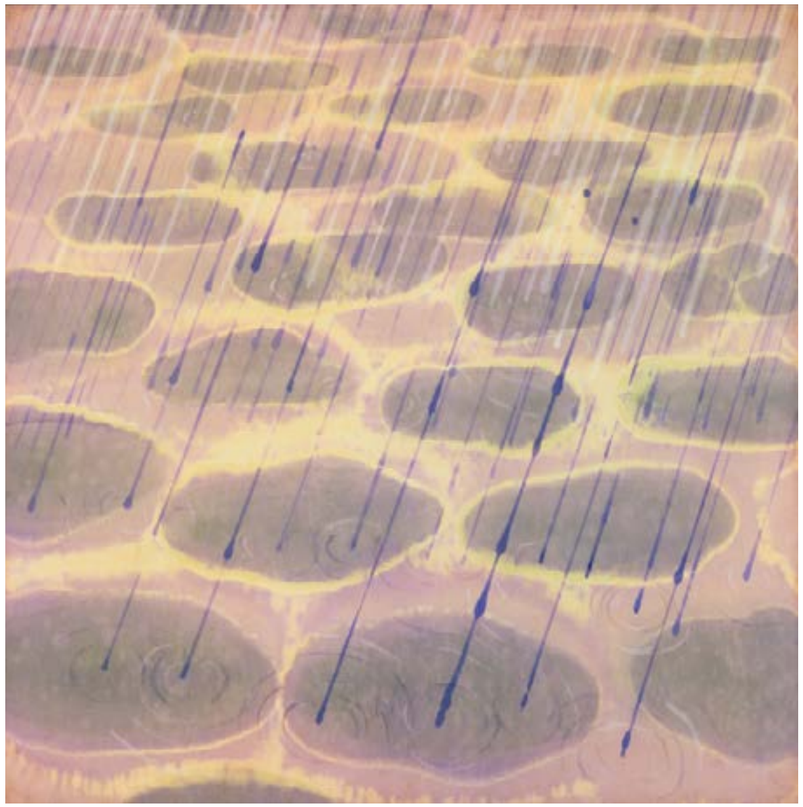
FLATNESS, FULLNESS, WETNESS: WATER AND ABSTRACTION IN HOCKNEY'S FIRST DECADE

Ian Alteveer

In 1963, prior to David Hockney's first California trip, he had painted a picture of what he thought he might find there. *Domestic Scene, Los Angeles,* a provocative view of two nearly nude men, one in the shower and one wearing only an apron, is based on photographs from a favourite California publication of his and others in those years, the homoerotic muscle magazine *Physique Pictorial* (p.59). 'California in my mind was a sunny land of movie studios and beautiful semi-naked people', he said. 'It was only when I went to live in Los Angeles six months later that I realized my picture was quite close to life.'[1] As in the original magazine image, the shower becomes a stage for the men's intimate encounter. 'Americans take showers all the time', said Hockney. 'I knew that from experience and physique magazines.'[2] A number of pictures followed using *Physique Pictorial* spreads and images he purchased from Bob Mizer's Athletic Model Guild, which took the showers and tiled pool at the AMG headquarters as backdrops for encounters between fit young men. In the 1961 image source for *Boy About to Take a Shower* 1964, streams of water slide down young Earl Deane's back. These cascades do not figure in the painted version, but Hockney chose to render the water's translucent and sensual progress along the model's body in a later version, *Man Taking Shower* 1965. Such wetness would become a distinctive presence in Hockney's work of this decade and after.

In November 1971 Hockney went to Japan for a few weeks with his friend Mark Lancaster, in part to distract himself from his recent break-up with Peter Schlesinger, whom he had met in Los Angeles five years previously. He had fantasised about visiting that country for some time; he compared his anticipation with the excitement he had experienced before his first visits to New York and Los Angeles the decade before. He approached his upcoming trip to Japan in a similar fashion, with a painted image, except here his anticipation was focused on the landscape rather than the erotics of any prospective male subjects. Using a postcard of a Japanese seascape that his gallerist John Kasmin had sent him, in *Island* 1971 Hockney painted a romantic view that encapsulated his hopes of finding a picturesque and painterly landscape: here, a shimmering expanse of translucent sea sets off a rocky outcropping's natural arch. Upon arrival, however, it seems that his hopes were rather unfulfilled. 'Basically I was disappointed by Japan', said Hockney a few years later. 'I'd expected it to be much more beautiful than it is. At the time I thought most of it extremely ugly.'[3] He did enjoy visiting the historic shrines and gardens in Kyoto, where he also happened across work by twentieth-century Japanese artists at the Municipal Museum. One painting in particular, a view of Osaka in the rain, caught his eye: 'The misty clouds over the river and street were suggested only by the thin bars of rain, and the little cars and people walking about all had just the slightest suggestion of reflection under them, making the whole thing look exceedingly wet.'[4]

Upon his return to London, Hockney made a number of works inspired by the traditional Japanese art he had seen, in which, in his words, 'a constantly recurring theme [is] the weather, especially rain, and their many ways of representing it are quite fascinating'.[5] His *Japanese Rain on Canvas* 1972 translates those falling rain drops from the work he had seen in Osaka to



Japanese Rain on Canvas 1972
Acrylic paint on canvas 122 × 122

Pool and Steps, Le Nid du Duc 1971
Acrylic paint on canvas 183 × 183

Bernard Cohen
In that Moment 1965
Oil paint and tempera on canvas
243.8 × 243.8

his canvas, where they cascade diagonally across the picture plane above a thinly washed field of acrylic, which Hockney had soaked in, layer over layer: 'because I was anxious to make the heavily stylized falling rain stand out, I filled a watering-can and let it drip all over the canvas.'[6] Here, water and thinned acrylic paint become metonyms on the surface of the picture in a fashion that would occupy him in many other pictures that year and the one that followed.

He also embarked on a scene of a Japanese landmark, *Mt. Fuji and Flowers* 1972 (p.90). With its lush colour and harmonic balance, the picture contradicts the artist's disappointing experience of that countryside's industrialised landscape. However, unlike much of Hockney's paintings of the outdoors, the artist did not base the painting on his own photographs or sketches – indeed, as Marco Livingstone reports, Hockney 'had hardly seen Mount Fuji and had made no drawings of it'.[7] The artist instead again employed a postcard view. In the foreground, a carefully rendered narcissus sits in a bamboo vase against the backdrop of thin, veil-like layers of blue acrylic that build up the slopes of the famous mountain.

These washes of colour are similar in technique to the various experiments Hockney had employed for depictions of swimming pools in works finished or begun just before his trip, such as *Pool and Steps, Le Nid du Duc* 1971, *Portrait of an Artist (Pool with Two Figures)* 1972 (p.88), *Deep and Wet Water* 1971 and *Rubber Ring Floating in a Swimming Pool* 1971 (p.25). For these paintings, Hockney used acrylic he had thinned down with water and a bit of detergent, applying it in washes of colour to specific areas of raw, unprimed canvas – what Livingstone calls 'a "watery" technique to represent a watery subject'.[8] This was a process pioneered by American abstract painters in the 1950s – particularly Helen Frankenthaler, whose techniques were then adopted by artists working with colour field strategies, particularly those in the Washington Color School such as Morris Louis and Kenneth Noland.[9] Hockney was certainly familiar with these artists' works: on his first visit to New York in 1961, he had seen large-scale canvases of the new, so-called post-painterly abstraction (inspiring him afterwards to make something large-scale of his own – *A Grand Procession of Dignitaries in the Semi-Egyptian Style* 1961; p.47), and his dealer John Kasmin also showed Noland and Louis in 1963 and Frankenthaler in 1964.[10] Hockney was also interested in gestural abstraction and claims he had hitchhiked from Bradford, where he was completing his national service at St Luke's Hospital, to London in the late autumn of 1958 to see *Jackson Pollock, 1912–1956,* the Museum of Modern Art's travelling exhibition devoted to the recently deceased American artist.[11]

By the time Hockney was painting pools in the south of France in the summer of 1971, he had absorbed and perfected these colour field techniques for specific ends, ones he says he began implementing in 1967 or 1968 after learning how to thin the acrylic from Leonard Bocour (the New York paint manufacturer who first developed 'Magna' in the 1940s and who supplied Frankenthaler, Louis, Noland and Hockney himself with his artist acrylics).[12] This thinned paint soaked completely into the cotton duck of the canvas, staining it and leaving no impasto on the work's surface. As art historian David Clarke describes: 'Watercolour effects that had previously only been familiar from more intimate scale works on paper were now possible in large paintings on canvas…[Acrylic] does particularly encourage the kind of watercolour-like soaking and staining effects Frankenthaler sought.'[13]

In the case of Hockney's *Portrait of an Artist,* the artist mentions that he used the method of 'thin acrylic washes to emphasize the wetness' of the water, in juxtaposition with the more crisply painted figure of Peter Schlesinger standing poolside, which he applied to a prepared area of the canvas.[14] As with the contrast between the carefully rendered narcissus and the watery washes that outline the mountain in his depiction of Mt Fuji, in *Portrait of an Artist* Hockney relayed that he 'liked the idea that the eye could sense the difference between this watery effect of the acrylic paint with detergent in it and the effect of acrylic paint painted on a gesso ground…two very distinct things'.[15] This would complicate his first version of the picture, as he started with the acrylic wash of the pool water, then masked out the rest of the painting with primer to receive the remainder of the composition. He realised too late that the position of the body of water was inadequate and was forced to start again.[16]

This contrast of texture in acrylic is perhaps most explicit in two works from this moment that verge on abstraction: *Rubber Ring Floating in a Swimming Pool* and *Deep and Wet Water.* In the former, Hockney had taken a photograph looking down at the edge of a pool. 'I was so struck', he said later, 'by the photograph's looking like Max Ernst abstract painting that I thought, it's marvelous, I could just paint it. At first glance it looks like an abstract painting, but when you read the title the abstraction disappears and it becomes something else.'[17] Here again the water is painted in thinned acrylic, while Hockney carefully outlined the ring's form in gesso then painted on top so it appears to float both on the pool's surface and on top of the picture plane.

Similarly, in *Deep and Wet Water,* a rectilinear grid of tiles defines the pool's crisp edge, but below the undulating waterline the tight lattice of grout wavers and dissolves in

the field of thin blue wash. As if to emphasise the different sort of transparency of this abstract, liquid space below, two sharply delineated, crystalline glasses of water are perched at poolside. The whole composition – barely figurative, mostly abstract – is set off by the red form of a ball, much like the painting's counterpart, *Rubber Ring*. As Hockney noted:

> Water in swimming pools changes its look more than in any other form. The colour of a river is related to the sky it reflects, and the sea always seems to me to be the same colour and have the same dancing patterns. But the look of swimming-pool water is controllable – even its colour can be man-made – and its dancing rhythms reflect not only the sky but, because of its transparency, the depth of the water as well. So I had to use techniques to represent this (in the later swimming pool pictures of 1971 I became more aware of the wetness of the surface).[18]

These near-abstract pictures of wetness from the summer and autumn of 1971 lack the voluptuous men who frolicked poolside in Hockney's pool paintings of the 1960s and some commentators have read this emptiness as symbolic of the artist's own loneliness as his relationship with Schlesinger deteriorated. In the pair of sandals left at the edge of the pool in *Pool and Steps, Le Nid du Duc*, for example, Livingstone sees 'an obsession, perhaps unconscious in some cases, with objects associated with Peter as symbols of his absence'.[19] He quickly notes, however, that Hockney himself is 'reluctant to have too much meaning read into it', although the artist did write of this time that it was 'very lonely; I was incredibly lonely'.[20]

Regardless of Hockney's emotional state at the time, these works use the absence of the figure to great effect and recall in a different manner works from the previous decade that also verge on abstraction. If the French pools and the watery views of Japan of 1971–2 speak to Hockney's adoption of colour field techniques, the artist's California skyscrapers and grassy backyards of the mid-1960s also play with the tropes of abstraction. As Hockney himself described it:

> In the [earlier] swimming pool pictures, I had become interested in the more general problem of painting the water, finding a way to do it. It is an interesting formal problem, really, apart from its subject matter; it is a formal problem to represent water, to describe water, because it can be anything – it can be any colour, it's movable, it has no set visual description, I just used my drawing for these paintings and my head invented.[21]

As Paul Melia has written, the aspect of these works from California 'is unquestionably related to the then latest developments in Modernist practice; the rendering of the water evokes abstract paintings by Bernard Cohen [p.224], while the flat, unmodulated paint surface acknowledges the Post-Painterly Abstraction of his American peers'.[22] For Hockney this was even more explicit. In 1964, he says, his 'method of depicting water was influenced by the later abstract paintings of Dubuffet and Bernard Cohen's spaghetti pictures. I thought, here is a way to do water.'[23]

If the 1971 pools were about wetness and depth through the language of Frankenthaler, the works from the 1960s could be said to play with flatness and volume beyond that of the Europeans Hockney cites. Besides the Cohenesque 'squiggly things' that give Hockney's mid-1960s pools texture (see, for example, *Peter Getting Out of Nick's Pool* 1966 (p.72), for Cohen or *California* 1965 for Dubuffet), as early as 1968, according to Melia, critic Guy Brett linked his paintings of Los Angeles's modernist high-rises to the planar forms of minimalist sculpture.[24] Highly stylised works such as *A Lawn Sprinkler* 1967, in which the boxy modernism of a Los Angeles ranch home with reflective picture windows is set behind two shooting sprays of water, began as complete abstractions by Hockney's own admission: 'Before the sprinkler was put in, before the windows were put in, it looked at one point exactly like a symmetrical [Robyn] Denny painting.'[25] Denny, seven years older than Hockney and also a graduate of the Royal College of Art, made hard-edged abstractions influenced by American painting; his works had just been included in the 1966 Venice Biennale, and Denny, alongside Hockney and Cohen, was included in *London: The New Scene* at the Walker Art Center, Minneapolis, in 1965.[26] He also showed with John Kasmin, Hockney's dealer in London.

Sprinklers also feature in *A Lawn Being Sprinkled* 1967, where a similar, sharply delineated architectonic space is enlivened by triangular sprays of white paint (p.76). The flat blue acrylic of the LA sky, which in these years Hockney would apply to the canvas with rollers so it was as even and unmodulated as possible, is set off by a highly textured, dense application of darker green brushstrokes to make up the grassy expanse of the yard. Hockney carefully painted the jets of water in whites that go from opaque to translucent, capturing an effect of the liquid's atomisation. It is a treatment not unlike that of the sprays of water in Hockney's series of splashes in a pool, *The Little Splash, The Splash,* and *A Bigger Splash* (p.74), marvellous and carefully rendered splatters of paint on which for the latter Hockney claims to have spent two

A Lawn Sprinkler 1967
Acrylic paint on canvas 122 × 122

Robyn Denny
Garden 1966–7
Oil paint on canvas 243.8 × 198.1

Adhesiveness 1960
Oil paint on board 127 × 102

weeks working.[27] Beyond the erotic connotations of a spray of white across the painting's surface, *A Bigger Splash* is a painting that incorporates both abstraction and figuration: in Hockney's words, 'figurative in the sense that there was a figure who's just gone under the water. The splash must have been made by something … But if you take away the chair, for instance, and the reflection in the glass, it becomes much more abstract.'[28] It is, for the artist, a picture that hovers just on the verge. But there is also a longer history. For artist and writer Jonathan Weinberg, it also takes Hockney's focus back to another generation of abstract painters before Frankenthaler: 'If Hockney was knowingly making use of contemporary color-field painting, he was also responding to an earlier generation of Abstract Expressionists. Above all, I think he had in mind Pollock, whose works could be said to be made up of big splashes of paint.'[29]

Curator Catherine Wood juxtaposed Hockney's *A Bigger Splash* with Pollock's *Summertime: Number 9A* 1948 in the first gallery of her 2012 Tate Modern exhibition *A Bigger Splash: Painting after Performance*. For Wood, by the mid-1960s Hockney was already keenly aware of the fact that abstraction was a style rather than the philosophy espoused by Pollock; as she has said: 'Hockney already knew when he was being taught how to paint in an abstract expressionist way at the Royal College of Art in the 1960s that it was a style and nothing to do with essence or transcendence, either artistic or personal. It was a style that was being exported round the world. And he could play with that.'[30] After all, Hockney had begun his college career in the late 1950s with abstraction, as had many of his classmates. For him and his young colleagues, 'American abstract expressionism was the great influence. So I tried my hand at it, I did a few pictures, about twenty…that were based on a kind of mixture of Alan Davie cum Jackson Pollock cum Roger Hilton.'[31] But he soon felt increasingly constrained by the rejection of recognisable subject matter that postwar abstraction obliged. According to Livingstone, in the winter of 1959–60 Hockney was 'not yet ready to reassert figurative references for fear of appearing reactionary'. Instead, 'Hockney found in words a way of communicating specific messages without confronting the dilemma of illusionism.'[32] He wrote, for example, the title of a William Blake poem on his *Tyger Painting No.2* 1960 (p.37). Soon after, encouraged by his friend R.B. Kitaj to incorporate the figurative imagery he longed to picture, and emboldened by another friend Mark Berger to be true to his queer identity, Hockney turned to another poet, Walt Whitman, for inspiration for a series of canvases that represent gay self-doubt and love.[33]

Paintings from 1960 such as *Queer*, *Adhesiveness* (Whitman's name for male love, borrowed from phrenology; p.227) and *We Two Boys Together Clinging* from 1961 (p.40) were for Hockney 'partly propaganda of something I felt hadn't been propagandized, especially among students, as a subject: homosexuality. I felt it should be done. Nobody else would use it as a subject, but because it was a part of me it was a subject that I could treat humorously.'[34] As Jonathan Weinberg has pointed out, American artists such as Marsden Hartley had used Whitman a generation before to signify a love that was rarely permitted to speak its name aloud; and certainly coded references to gay subject matter are also frequent in early American Pop Art, as in the work of Jasper Johns.[35] But for Weinberg, 'What is remarkable about Hockney's practice is not the gay content per se…but his frankness in acknowledging its presence'.[36] Hockney's *Third Love Painting* 1960, for example, is scattered with text copied from come-on lines and graffiti he had discovered in the bathrooms of the Earls Court Underground station, this subterranean code now visible for all to see on the surface of his painting (p.39).[37]

Having incorporated queer elements into his pictures with childlike, embracing figures, coding initials of his boy crushes using Whitman's numerical shorthand, and giving provocative titles to his works, Hockney soon returned his focus to the predominance of abstraction around him. Works such as *Snake* 1962 seem very literally to transform the concentric target rings found in work by Jasper Johns from the 1950s and Noland in the 1960s into the irregular, chevron-striped coil of Hockney's serpent.[38] As Hockney himself has described it, in the early 1960s: 'I was much more conscious of the current ideas about painting. For instance, flatness: flatness was something that people really talked about then, and I was interested in it. Everyone was going on about Jasper Johns's pictures: here was the flatness thing, and it appeared in later abstractions too.'[39] With its unpainted canvas background and handmade frame, *Snake* became Hockney's 'attempt to animate a target, which was a popular theme among students at the time'.[40]

In referencing Hockney's three 'Tea Paintings' of 1961 (p.42), others have noted the artist's experiments with equating a painting with the actual thing it reproduces and how it also relates to the work of Jasper Johns. For Livingstone, this direct association between the work and the object it represents 'was enjoying a particular vogue about 1960 as a means of making figurative references while supporting the Modernist principle of the work of art as the thing-in-itself rather than as a pale reflection of reality'.[41] Livingstone uses a reproduction of Johns's *Target with Plaster Casts* 1955 to demonstrate the concept of a picture's correspondence with what it reproduces – in Johns's case, a bullseye. Yet, as Leo Steinberg first proposed in 1962, *Target with Plaster Casts* is fairly anomalous in Johns's work because of the addition of casts of body parts. As Steinberg writes: 'When affective human elements are conspicuously used, and yet not used as subjects, their subjugation becomes a subject that's got out of control.'[42] As Fred Orton interprets it through Steinberg, the cast of the penis in *Target with Plaster Casts* adds a psychosexual element unusual in Johns's work – but perhaps this is a degree of distinction, as well, that further separates this particular work from the abstract expressionism Johns was so eager to work around. Indeed, as Orton writes, 'the self-professed male avant-gardeist of the 1950s was likely to be intellectually and sexually different from the Abstract Expressionist'.[43]

If, for Johns, maps, flags, and targets were his opportunity to work within representation with abstract mark-making, using 'things the mind already knows', could one not locate something in Hockney's work in its first decade that incorporates a similar metonymy? Hockney has said that the mid-1960s paintings such as *The Swimming Lesson* 1965 (p.66) offered him 'different ways of representing water diagrammatically observed. It offered an opportunity for abstraction – almost as much a recurring desire as painting a portrait.'[44] Is it not through his paintings of water in his first decade of work that the liquid substance of pool and shower water becomes the symbol – and in its splashes and sprays, stands in for the absence – of the eroticised male body that Hockney came to California to experience first-hand? In the works of these early years, paint, water and even bodily fluid all converge in a field of representation equivalent for the artist to a fullness of desire.

Jasper Johns
Target with Plaster Casts 1955
Encaustic and collage on canvas with objects 129.5 × 111.8

WHEN CHAPLIN DANCES WITH PICASSO

Didier Ottinger

'That which withers in the age of mechanical reproduction is the aura of the work of art.' *Walter Benjamin* [1]

'One thing that can come across quite clearly is if a painting is really wonderful, even in a reproduced form, even a *cheap* reproduced form, it can still give off a lot of its magic. You can't quite define what it is – magic is a good term, it seems to me.' *David Hockney* [2]

What technique does to art

Walter Benjamin's essay on the work of art in the age of mechanical reproduction echoes the Saint Simonian mechanistic messianism of the mid-1930s.[3] Technique appears here as the agent of an emancipation at the service of Benjamin's project of social reform: 'Dealing with this apparatus also teaches them that technology will release them from their enslavement to the powers of the apparatus only when humanity's whole constitution has adapted itself to the new productive forces which the second technology has set free.'[4] Through this audacious contraction, the philosopher highlights the concomitance of the advent of a revolutionary conscience with the invention of photography. He thus implies the revolutionary nature of the new medium: 'With the advent of the first truly revolutionary means of reproduction, photography, simultaneously with the rise of socialism, art sensed the approaching crisis.'[5]

The art which 'sensed the approaching crisis' is rapidly identified as painting. For Benjamin, painting's impermeability to modern technologies means it crystallises the values of the old order, unlike cinema, whose technical equipment endows it with progressive aesthetic and political virtues. 'Mechanical reproduction of art changes the reaction of the masses toward art. The reactionary attitude toward a Picasso painting changes into the progressive reaction toward a Chaplin movie.'[6] Even more explicit is Benjamin's suggested comparison between the painter and the magician: 'Magician and surgeon compare to painter and cameraman. The painter maintains in his work a natural distance from reality, the cameraman penetrates deeply into its web.'[7] Mechanised painting and images constitute the two poles of a dialectics of progress and reaction, of alienation and emancipation initiated by Benjamin in the course of his essay. Here the advantages of technique are described in terms of two distinct approaches. *Applied*, it acts as an awakener of conscience, as a powerful scourer, dissolving the gangrene of superstition that combined time and habit have formed on the surface of paintings. *Integrated,* it endows the images it produces with its inherent virtues of emancipation.

Benjamin's indictment against painting still resonated in the art criticism debates of the 1960s and 1970s.[8] The progressive critique, as expressed in the very influential *October* magazine (of Marxist obedience, as the title indicates), was outraged, in very Benjaminian terms, by the return of painting at the beginning of the 1980s: 'to what extent [does] the rediscovery and recapitulation of these modes of figurative representation in present-day European painting…cynically generate a cultural climate of authoritarianism in order to familiarise us with the political realities to come?' asked the historian and critic Benjamin Buchloh in 1982.[9] It is within this context of suspicion that David Hockney developed his painting. The singularity of his position is similar to Benjamin's in that he believed in art's vocation to act within a social sphere – an action he could only render effective by systematically questioning the anathema that had struck his favourite medium. On a theoretical level, Hockney undertook to historicise technique, to demonstrate its precocious integration within a pictorial practice. In practice, he had to assimilate, one by one, the technical procedures of image reproduction, use the most modern technological tools, expose his works to

David Hockney photographed
by Paul Joyce, c.1984

Place Furstenberg, Paris, August 7, 8, 9, 1985
Photographic collage 110.5 × 156

David Hockney, poolside in Los Angeles, with
Polaroids of David Stoltz and Ian Falconer

mass reproduction. His response to Benjamin would consist in dissolving the irreducible dialectical opposition established by the philosopher between painting and technique, in imagining a mechanised painting.

Technique in its own time and space

In the 1960s David Hockney began to use space, optics and photographic images in his works. Following Francis Bacon, the anatomies of his *Domestic Scenes* are inspired in part by Eadweard Muybridge's photographs. In 1964 Hockney purchased a Polaroid camera whose images serve as visual notes; some of his works (from *Iowa* 1964 to *A Bigger Splash* 1967; p.74), are even enclosed in a white frame like Polaroid photographs. 1970 marked a highpoint in his use of centred photographic perspective, which became the sole subject of his most ambitious composition of that same year: *Le Parc des Sources, Vichy* (p.174). His repeated tributes to Piero della Francesca – he aspired to the same lightness and clarity in his double portraits – are above all a homage to the great man's mathematical science which allowed him to establish the rules of the *perspectiva artificialis*. (Piero della Francesca wrote his treaty *De Prospectiva Pingendi*, 'On Perspective in Painting', between 1460 and 1480.) This integration of photographic optics, this photorealism, culminated in 1968 in *Early Morning, Sainte-Maxime* (p.17), rejected by Hockney as soon as it was completed, judging the painting to be 'the worst of [his] works'. This failure triggered his systematic criticism of 'photographic realism'.[10]

The 1972 exhibition at the Victoria & Albert Museum *'From Today Painting Is Dead': The Beginnings of Photography* hit him like an electroshock. Taking its name from the sentence that Paul Delaroche was supposed to have pronounced upon discovering the daguerreotype, the exhibition questioned the status of painting in an era of photographic triumph. Hockney responded to the supposed obsolescence of his art by recalling the historical and territorial roots of the vision produced by photography and cinema. Later, converted into a historian of science and technique, he wrote *Secret Knowledge* (2001), in which he recalls how much the invention of the camera obscura owed to the optical speculations of the first perspective painters. Camera obscura, a photographic camera (cameras are the true avatars of *perspectiva artificialis*) of immobile and monocular vision that Hockney was soon to name the vision of a 'paralyzed cyclops',[11] produced a conception of the visible that, for Hockney, had nothing objective or universal about it. In an assertion of cubist optics, he plays with photography's claimed modernity (which proved to be the product of European sixteenth-century values), engaging in a historicisation, a 'sociologisation' of monocular perspective, as described by Michel Foucault a few years earlier in his study of Velásquez's *Las Meninas*.[12]

Ironically, it was armed with a camera that David Hockney set out to demonstrate the outdated character of photographic vision. His 'joiners', multiple photographs assembled together as photocollage to form a single image, draw on the polyfocal space of cubism. Similar to works by Georges Braque and Pablo Picasso from the early 1910s, they are the sum of multiple visual impressions, spread out in space and time. At the beginning of the 1980s, Hockney found in the pages of Linda Dalrymple Henderson's book *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (1983) an analysis that revealed the synchrony of the scientific innovations and optical research undertaken by the cubist painters.[13] Henderson described the interest of these artists from the early years of the twentieth century in theories of relativity, in the non-Euclidean mathematics of Nikolai Loubatchevski and Bernard Riemann, who popularised Henri Poincaré's books.

The space with which Hockney experimented in his Polaroid joiners and which was later transposed into his paintings, adapts polyfocality, which Walter Benjamin had made the prerogative of cinema, to painting. 'The shooting of a film, especially of a sound film, affords a spectacle unimaginable anywhere at any time before this. It presents a process in which it is impossible to assign to a spectator a viewpoint which would exclude from the actual scene such extraneous accessories as camera equipment, lighting machinery, staff assistants, etc.'[14] Editing and the use of multiple cameras allowed cinema to elaborate an optics freed from the cyclopean fixity of the photographic camera and the unique film camera.

Not content with recalling photography's historicity, the obsolescence of its optics in the era of modern physics, Hockney further questioned the ethnocentrism of the conceptions it crystallises. His discovery of Chinese scroll paintings led to his realisation of the perspectival limits of immobile western vision. Inspired by Chinese painters, he started work in the autumn of 1978 on *Santa Monica Blvd.*, a twenty-foot-wide composition that by 1980 he left incomplete, which records on canvas the unbroken perception of a spectator in movement (p.143). He later painted *Mulholland Drive: The Road to the Studio* which combines the polyfocality of cubism and the span of Chinese painting in the visual story of a journey, from Los Angeles to his studio in the hills (p.143).

From the different experiments Hockney embarked upon in his reconsideration of the 'paralyzed cyclops' vision of

traditional perspective came the unusual feature of reverse perspective. For Benjamin, one of the characteristics of works of art from the technical era was their capacity to jut out at the spectator. He contrasted art that invites meditation (by which the technique of painting can be understood) with its modern antithesis, which grabbed hold of the spectator almost physically. Benjamin saw in the works of dada the anticipation of just such a phenomenology of expression – one that should be systematised by cinema. 'From an alluring appearance or persuasive structure of sound the work of art of the dadaists became an instrument of ballistics. It hit the spectator like a bullet, it happened to him, thus acquiring a tactile quality.'[15] At the beginning of the 1980s, Hockney discovered the method of reverse perspective which made Byzantium the unexpected laboratory of dada and cinematographic 'bullets'. The reasons which led him to adopt this spatial construction are related to the meanings given to him by his interpreters, theologians, art historians, psychoanalysts and so on.

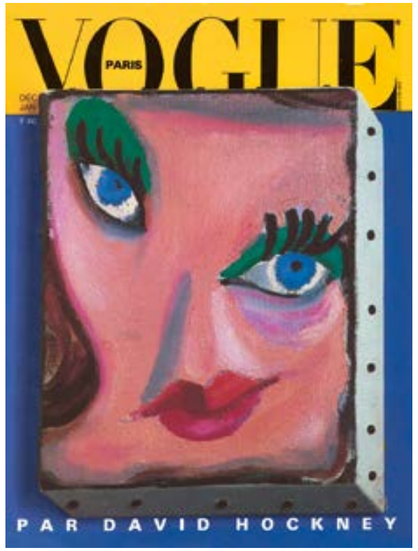
In his *Enneads*, written in the third century, Plotinus describes the theological foundation upon which reverse perspective is based. It draws upon the fusional teachings from which images result: 'the eye must make itself similar and the same as the seen object in order to apply itself to its contemplation.'[16] This enveloping power of the image was analysed centuries later by the historian André Grabar, who describes the process of the spectator's absorption instigated by the Byzantine image: 'Formulas which constitute attempts to fix the visionary in the object he contemplates. Indeed, we would re-establish the normal aspect of things by imagining the spectator posted in the middle of the painting or relief.'[17] In a century of secularised images, it falls to psychoanalysis to reveal the relevance of the concept of the drive to reverse perspective. In his writings on vision, Jacques Lacan distinguished between the eye and the gaze – a geometric capture of the world and the principles governing the 'desire function'. The psychoanalyst described Holbein's *Ambassadors* 1533 – and in particular the anamorphic skull that appears at the centre of the composition – as the last act of resistance against the rationalisation of vision as endorsed by the Cartesian theorisation of perspective. For Lacan, the anamorphosis acts as the ultimate manifestation of a 'function of desire' about to be smothered by the institutionalisation of *perspectiva artificialis*. 'How is it that nobody thought of evoking…the effect of an erection?'[18] asks the psychoanalyst.

In 1961 Hockney reacted against what he considered to be the insignificance of abstract painting through a series of paintings in which abstract forms and slogans of intimate and militant character fold together. On one of them he adds an enraged erection. Years later, he was to find in reverse perspective the artistic tool most adapted to the metamorphosis of his works into 'Love Paintings', an object that juts out towards the viewer.

Painting and reproduction

In the mid-1980s, in an attempt to increase the relational potential and the socialisation of his art, David Hockney drew upon techniques of mass communication. A first opportunity was offered to him by French *Vogue* which asked him to design a section of its December 1985/January 1986 issue. Hockney responded to this commission with enthusiasm. 'Many people still believe that art has its place within the museum. You will agree that this is a little trivial. I accepted to work for *Vogue* because it is a magazine. A magazine is better than a museum.'[19] He adopted printing methods and exploited their creative potential,[20] producing something that was 'deliberately made to go on those pages. Deliberately made, knowing the process by which images are put on the page. A little later I got to the point where I could put something on the printed page that was not a reproduction at all.'[21] (See p.219.) His artistic reinvestment (auratic, magic) of the multiplied image additionally led him to draw a parallel between the size of the reproduction and the artist's gesture: 'actual size in a photograph is less important that actual size in a drawing. Actual size is important when the hand works.'[22] Further to the glamour of *Vogue*, Hockney worked with the local newspaper in Bradford (his birthplace), the *Telegraph and Argus*, which asked him to create a double page for its daily edition. Once again, the painter made sure the work he submitted to the *Telegraph and Argus* – *Bradford Bounce* 1987 – was more produced than reproduced, endowed with an original aspect: by sending the newspaper the material for the different coloured plates, Hockney limited the existence of his definitive image to the printed page.[23]

These works that Hockney conceived for mass media, whether local newspaper or fashion magazine, sharpened his curiosity for equipment connected to the production, reproduction and distribution of the original image. In 1986 he purchased a colour copying machine. As he had with the photographic camera and the offset printer, Hockney explored the specificities of this medium in an attempt to create a tool for producing originals, exploiting its photographic and printing functions, enlarging, recomposing, and intensifying a new kind of image that he baptised 'home made prints'. 'The works I did with the copying machine…were not reproductions; they were very complex prints.'[24] He met with the manufacturers of photocopiers, contributing to their development in the field of chromatics (even inspiring the Canon Company to produce



Front cover of Paris *Vogue*, no.662,
December 1985/January 1986

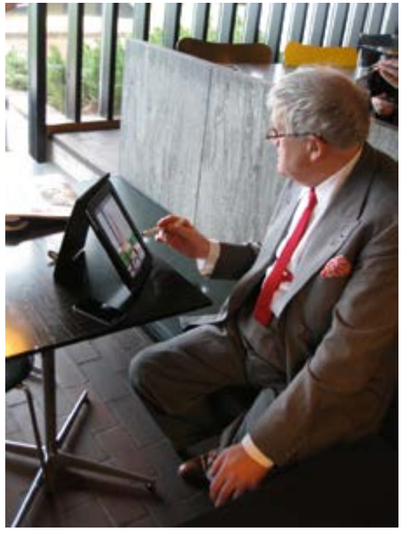
Ian & Heinz, June 1986
Home made print on paper 21.5 × 28

David Hockney making
Bradford Bounce 1987

Tennis 1989
Faxed drawing on 144 sheets of paper,
overall 259 × 427

David Hockney working on 9-video film rig, 2010

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) – 2 January
iPad drawing printed on paper 140 × 105.5



David Hockney working on an iPad, 2011

a new type of primary yellow). This privileged relationship meant he was among the first to use a new generation of laser printers with which he was able to develop new techniques.

Two years after his discovery of the colour printer, Hockney purchased a fax machine and immediately transformed its reproduction function. 'I started the faxes in about October 1988, in Malibu.'[25] He adapted his graphics to the machine's specificities: 'To make half tones, for instance, you don't use washes for something to look like a wash, you use opaque grey.'[26] Hockney was fascinated by this new tool which allowed him to communicate, almost instantly, by drawing: 'it seemed to me to be an aspect of high technology that brought back intimacy which, to me, is the only reality.'[27] His exploration of the fax machine's artistic resources culminated in the autumn of 1989 first in his contribution to the São Paulo Biennial, which consisted entirely of faxed works, and then in a live event for which he faxed a 144-sheet composite image, *Tennis*, from California to the gallery of Salts Mill in Saltaire, Bradford, where the sheets were assembled into a single image before an audience (p.235).

During the summer of 1990, Hockney took part in a seminar on computer technology and printing organised by a company from the Silicon Valley. 'I found that my Canon printing machine could be plugged up to a computer, so that you could draw on the computer and print immediately…I then bought a Macintosh computer and made drawings on the screen which I then printed out…I felt I was beginning to know the machine and I was intrigued by being able to draw directly into a printing machine.'[28] In this way, he again inverted the principle of art's reliance on technique. 'It raised fascinating issues: What *are* these pictures? These are the originals that come out. They are not, in that sense, reproductions.'[29]

The development of technology allowed Hockney to make works he had had in mind for years. In 2010, armed with high-definition mini-cameras, he could go back to the research he had realised with a Polaroid camera in the early 1980s. By installing his cameras on a moving vehicle, he reanimated the polyfocal space of cubism. Nine cameras allowed him to juxtapose different points of view which, when assembled, constituted *The Four Seasons, Woldgate Woods* 2010–11 (p.188). The graphic performance of a new generation of telephones, in particular the iPhone, meant he was able to conceive of his first images on a tactile screen. Although still rudimentary and drawn with the thumb, the painter distributed them among his friends. In 2010 the iPad appeared on the market, and Hockney 'was one of the first to buy an iPad simply because it was bigger and I thought that it would enable me to make more complex drawings'.[30]

The tablet computer quickly became his favourite tool. Succeeding the rudimentary graphic palettes of the first computers, the tablet produced highly sophisticated graphic images. Hockney explored its resources for weeks and months at a time. The images created with the help of this new tool satisfied a double aspiration: they were dematerialised and destined to permeate the web, thus subverting conventional commercial uses. With them, Hockney could communicate with his drawings instantly and without limit. 'Art is about sharing', he continued to say.[31] Moreover, the images produced with the iPad continued his project of enveloping viewers, achieved before by his use of reverse perspective. His backlit, electronic images are literally projected towards their spectators – a specific type of reverse perspective as analysed in 1997 by Paul Virilio: 'Before, perspective was the vanishing point, the projection. Now, it is what is projected upon us, and we are at the centre of the projection. We no longer project, we are projected. A reversal of perspective has taken place, a reversal linked to the new technologies of transmission and emission.'[32]

In 2016 Hockney completed a new stage in his assimilation of the modern techniques of reproducing the work of art. He began work on a monumental book with a final print run of 10,000 copies. The exceptional dimensions of this book (50 × 70 cm) allow reproduction of the works at a size closer to the originals (some of them are reproduced across double pages, others on pages that fold out).

Hockney at the crossroads of social realism

Although Walter Benjamin experienced a certain nostalgia in the face of the extinction of the artwork's aura when subjected to technical reproduction, his analysis remains marked by the revolutionary perspective that orientates his text. The sacrifice of the artwork's aura and the reproductive technique's share in this dissolution, are together celebrated here as agents, as accomplices to a project of social reform.

Was there also a revolutionary project behind Hockney's consistent incorporation of the technique of reproduction into his art or, at least, a fervent desire to act upon the real? In 1987, on the occasion of that year's Summer Exhibition at the Royal Academy of Arts in London, the *Guardian* art critic Waldemar Januszczak attributed to Hockney 'revolutionary' intent. He describes the sale of 10,000 copies of *A Bounce for Bradford*, the image created for the Bradford daily newspaper, for a few pennies: 'It is a work which continues his attack upon the truthfulness of photographic perspectives. Best of all, both picture and price-tag challenge the view that the artist's job is

to make exclusive knick knacks for the living rooms of the well-to-do. Thus this tiny 18p print challenges the very foundations on which the Royal Academy Summer Show is built.'[33]

The artistic socialism, demonstrated by Hockney's adoption of mechanised reproduction techniques, has biographical roots. He grew up in Bradford, an industrial city in Northern England. The paint he discovered as a child was that used by his father to paint old bicycles.[34] His family background was marked by a deep reformative idealism. His mother was Methodist and vegetarian, his father saw himself as an activist for nuclear disarmament (he sent letters on the subject to Nasser, Stalin and Mao among others). The young David's talents were used to produce 'propaganda' in favour of pacifism.

The paintings he made just after his enrolment in the Bradford Art School (1953) were marked by the tough realism extolled by his teachers Derek Stafford and Frank Johnson, who were both influenced by the adoption of realism by the Kitchen Sink painters at that time – artists such as John Bratby, Derrick Greaves, Edward Middleditch and Jack Smith. David Sylvester coined the term 'Kitchen Sink' in an article he wrote in 1954 on Bratby's paintings that offered a straightforward account of the domestic everyday, observing that 'any realism to which they can lay claim is a social not a visual realism'.[35] Sylvester's remarks must be understood in an underlying political and cultural context where Kitchen Sink's realism was turned into an argument against the American abstract formalism that had started to spread across Europe. For Hockney, however, the concept of abstract art would always be associated with a form of art for art's sake that to him reeked of elitism.

Hockney discovered the new abstract painting in the work of the British artists Alan Davie and Roger Hilton, which so impressed him that he gave up realism for the entire winter of 1959–60. Encouraged by R.B. Kitaj, his fellow student at the Royal College of Art, Hockney began to align his iconography with his deepest convictions. Further to a few experiments with 'propaganda painting' in support of vegetarianism, he made the Love Paintings as another type of propaganda which dealt with homosexuality through a submerged imagery and the use of a secret numerology discovered initially in the poetry of Walt Whitman. Dissatisfied with the narrative mutism inherent in abstraction, Hockney introduced into his compositions words which referred to his new field of propaganda: 'erection', 'going to be a queen for tonight', 'thrust'. His conversion to the allusive abstraction of Davie and Hilton was complemented by his seeing in the work of Jean Dubuffet and Francis Bacon figuration's compatibility with an authentically modern form. Hockney retained Dubuffet's anchorage in the vernacular – the popular aspect of an art which drew on what André Breton called 'the common depths of humanity' – and aspired to a universal meaning; Bacon showed him the possibility of an art capable of expressing its author's sexuality without artifice or reserve. In a demonstration of his fantastic stylistic plasticity, Hockney seized on Dubuffet's graphics and Bacon's technique (which led him to the almost systematic use of unprimed canvas for a while as a means of ending his first abstract phase).[36] Affected by the Kitchen Sink example, Hockney persisted in searching for an art that was socially legible and eloquent.

By placing works like *Tea Painting in an Illusionistic Style* 1961 (p.42) under the stylistic aegis of Jasper Johns, Hockney demonstrated his knowledge of the first American pop artist. Indeed Hockney's pop art owes little to the commercial imagery adopted by Andy Warhol or James Rosenquist, and he was closer to the painterly proto-pop genealogy of Jasper Johns or Larry Rivers. A pioneer in the artistic recycling of mass communicated images, Rivers taught at the Slade School of Fine Arts in 1964, and Hockney has recalled the impact of Rivers's painting on young British artists in the early 1960s: 'he had come to England and a lot of people were very interested in his work, which was a kind of seminal Pop Art.'[37] Rivers's *Parts of the Face: French Vocabulary Lesson*, purchased by the Tate Gallery in 1962, superimposed several phrases from a text onto a crudely painted image, in a similar way to the method adopted by Hockney at the same period.

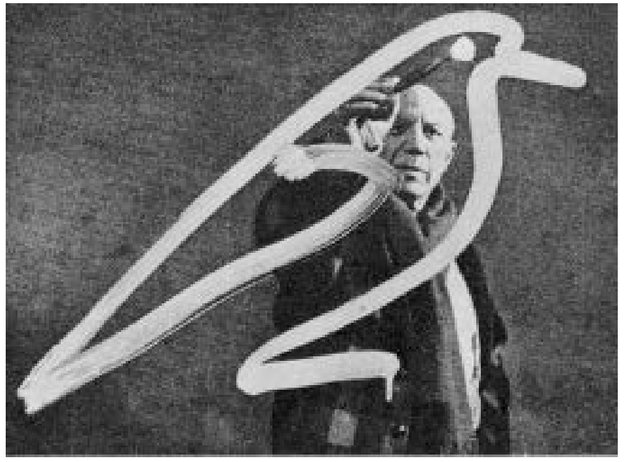
Hockney's affinity with aspects of pop art is one way of indicating his aim to inscribe his work within a larger social field. The supposed socialism of pop art is only meaningful provided that it inverts the prejudices erected in ideology by a fossilised historiography. Under the scrutiny of an art theory gradually transformed into dogmatism, pop art's appropriation of mass advertising images from popular culture was suspected of indulging the consumerism from which these images were taken. The shadow thrown by Clement Greenberg's 1939 text on the dialectics of avant-garde art and kitsch rendered the pop option politically suspicious for a long while;[38] confronted with David Hockney's works, Greenberg reaffirmed this critical Manichaeism, stating, 'this is not art for a serious gallery'.[39] For Hockney, pop art was above all a form of vernacular vocabulary, similar to that upon which the social realism of Kitchen Sink was based, or tracked down by Dubuffet as he searched for a primal language and means of expression.

Hockney as master of *Aufhebung*[41]

Hockney patiently proceeded to overcome, through Hegelian sublation, Benjamin's dialectics that oppose painting with technology. He incorporated into painting, one by one, each characteristic the philosopher judged to be the prerogative of images produced by technique. Applying the lessons of cubism, meditating upon Byzantine painting, Hockney endowed the space of his works with a polyfocality, a tentacularity that Benjamin saw blooming in cinematographic vision. Appropriating techniques of reproduction, he multiplied images, removing them (even momentarily) from fetishisation and from market speculation. More recently, as if to finalise a synopsis that Benjamin could not have imagined, Hockney breathed cinematographic movement into his painting.

Hockney discovered that the iPad's functionality offers the possibility of visualising through playback the course by which images are created on the machine. 'You could see the drawing make itself by pressing on a button. I had never seen myself draw before and this also seemed to fascinate everyone I showed it to. The only previous similar experience was when I saw Picasso draw on glass for a film.'[42] The visualisation of the different stages of a work in its making has always fascinated twentieth-century artists: the real subject of Henri George Clouzot's film *Le Mystère Picasso* (1956) is the recording of the genius of metamorphosis that the Spanish painter's art puts to work. Picasso was not the only one to want to fix on film the different stages of his creative process: in 1945, for his exhibition at La Galerie Maeght in Paris, Henri Matisse presented two of his canvases, *The Romanian Blouse* and *The Dream*, accompanied by life-sized framed photographs of their intermediary stages. Inspired by these illustrious precursors, Jackson Pollock also played out the small drama of creation on glass for Hans Namuth's camera in 1950.

By appropriating the image in movement, David Hockney has achieved the reconciliation of painting with technological modernity. Refuting the dogmatic impermeability of Walter Benjamin's text, he has fused painting with cinema, reconciling Pablo Picasso and Charlie Chaplin.



Picasso painting on glass with a camera rolling on the other side, 1950. Still from *A Visit with Picasso*, dir. Paul Haesaerts, 1950

SOME CULTURAL SETTINGS FOR HOCKNEY

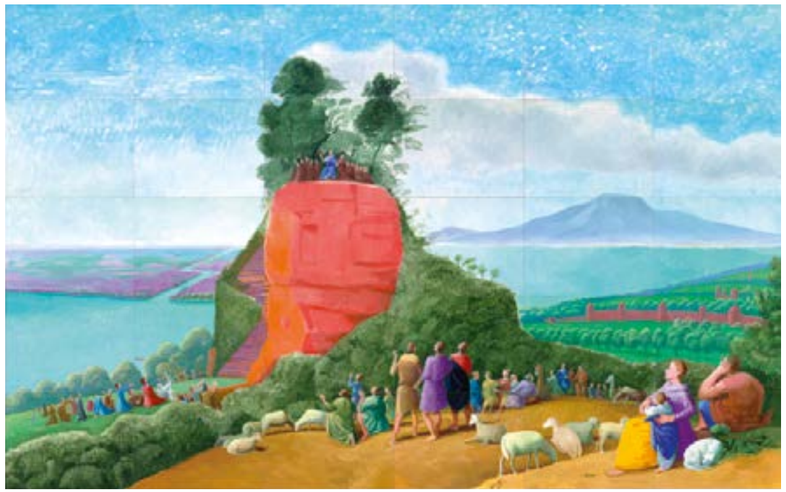
David Alan Mellor

An audacious artist, David Hockney has often developed his innovations from well-established cultural contexts – in ethics as much as from literature, film or the history of art. In 2010 he made a transcription of a dark, smoke-damaged painting from 1656 – Claude Lorrain's *The Sermon on the Mount* – re-imagining it through the bright and dissonant colours of twentieth-century fauvism, and the monumental crowds of Stanley Spencer. Hockney named the resulting picture *A Bigger Message*; asked about the painting, he underlined the ethical and communitarian aspect embedded in the fifteen-foot-high colourist spectacle: 'this is actually just a sermon telling you how to live really, isn't it?'[1] Steeped in Methodist culture, Hockney was imprinted by his father's and mother's lived and preached religion of supreme practicality, as its founder John Wesley observed in his own commentary, 'Upon the Sermon on the Mount': 'Christianity is essentially a social religion'.[2] In the mid-eighteenth century, Wesley had spurred developments in English Protestant culture that embraced the profane world, labouring and persevering in it to become a success. As a student, Hockney admonished himself for any failure to be industrious, painting a motto opposite his bed commanding him, on waking, to get up and start working immediately.[3] Methodism also left space for personal dissent, as well as greeting all things with a vital enthusiasm: according to St Matthew, the crowds gathered for the Sermon on The Mount were 'astounded at his teaching'.[4]

Hockney admired and emulated Stanley Spencer,[5] who had been formed by this same Non-Conformist, Methodist template. For Spencer, the iconography of group shock and convulsion at a transmitted spiritual revelation by the Word – as in the impacted listening crowd hearing the Beatitudes in *A Bigger Message* – was a pervasive topic. After persuading his brother Paul to visit Spencer in Cookham in 1959, Hockney closely followed Paul's account of viewing Spencer's last, unfinished painting, *Christ Preaching at Cookham Regatta*, with its cluttered riverside spaces crowded with listening and distracted spectators. (The one work which he remembered seeing at the Tate on his first visit there in 1956 was Spencer's vast *Cookham Resurrection* 1924–7; p.242): Hockney's elective affinity with Spencer may have its root in the sort of resolute non-conformism which typified both artists.)[6] The impression of Spencer's monumental figure compositions has been long lasting: in several of Hockney's recent paintings from his 2014/15 *Perspective* series,[7] groups of people are gathered in a long room, proximate, yet weirdly apart, as if in a dreamlike Pentecostal scene, contemplating revealed mysteries. Amidst this quiet anarchy, the guiding, truthful Word is paramount and inscribed for the viewer: for example, in *Perspective Should be Reversed* 2014 (p.242), Hockney gives prominence to the cover of T.J. Clark's book *Picasso and Truth* (2013). Adjacent to it, cut-out lettered instructions are arranged on a tabletop, spelling out a certain Protestant pictorial dissent – a critique of conventional representations of space – enjoining 'Perspective Should Be Reversed', while figures gesture in conflicting directions.[8] (Hockney has said that Claude Lorrain's *The Sermon on the Mount* interested him because of its elements of reversed perspective.[9])

Thematically, Hockney's recent muted sermons seem to move between moral injunction and spatial heterodoxy. Kinds of sermonising run deep with Hockney and his family – his father Kenneth preached against war and the H-bomb in the streets of Bradford in the late 1950s.[10] Growing up in that city and going to art college there, Hockney visited neighbouring Leeds City Art Gallery, where he would have seen Spencer's *Christ's Entry into Jerusalem* 1922. In this painting, a foundational Christian text and location was switched to a strictly

Claude Lorrain
The Sermon on the Mount 1656
Oil paint on canvas 171.5 × 259.7



A Bigger Message 2010
Oil paint on 30 canvases,
overall 457.5 × 732

Perspective Should Be Reversed 2014
Photographic drawing printed on paper
mounted on Dibond 108 × 177

Stanley Spencer
Cookham Resurrection 1924–7
Oil paint on canvas 274.3 × 548.6

contemporary site as a commotion, an out-of-hand Methodist carnival in a Cookham side street. Hockney was and is a renovator in this vein and had updated Hogarth's *Rake's Progress* from London's streets of the 1730s to Manhattan in the early 1960s. Spencer's linear, lurching figures with their winding, diagonal shadows anticipated Hockney's ballooned but flattened innocents.

After 1960 the figure of the nineteenth-century American poet Walt Whitman joined his imaginary pantheon of culture 'heroes'.[11] Most accounts of Hockney have stressed Whitman's sexuality as being significant to him; yet the formal and stylistic structures in Whitman's writings may also be important, too. Quite beside the homoerotic strand in Whitman's poems, it was, perhaps, the ethos of his particularising vision that was sympathetic. Whitman was an enumerative, additive writer who looked over the profane world with wonder at all its human parts. Hockney could be said to have only fully realised that inclusive vision – of what Whitman dubbed 'specimens' – as he settled into his equable and distinctive naturalistic drawing style from 1963 onwards. Around 1967 this wiry lined vision became especially concentrated upon portraits of friends and contacts, and Hockney's accumulative cataloguing of those who come close to him might be thought to have fulfilled elements of Whitman's project of intimate social 'camaraderie'. And then, at the beginning of this century, came a major step, inscribed from the glass of Hockney's camera lucida. All the local particularities of hairdressing, the contours of lips and faces, were registered in his *Twelve Portraits after Ingres in a Uniform Style* 1999–2000.[12] Here is a series, a row of uniformed National Gallery guards presented with their faces and dress as touching and humane Whitmanesque specimens.[13] In them might be seen echoes of Whitman's precise hymns to the careworn, uniformed US Civil War casualties he watched over in the Washington hospitals. Gilles Deleuze described Whitman's view as 'the world as a sampling: the specimens as singularities, remarkable and non-totalizable',[14] and in this series Hockney similarly inventoried samples of extraordinary living ordinariness. From his itemising of *112 LA Visitors* 1990 to the individual human presences portrayed in his recent *82 Portraits and 1 Still-Life*, he has long pursued this Whitmanesque tactic.

Hockney's repudiation of systematicity – since 2000 and more pressingly in the last few years – has long standing in his art. A scepticism over Albertian perspective has propelled his most recent paintings and hybrid photo-works. He stated: 'Each photograph has a vanishing point, so instead of just one I get many vanishing points.'[15] As early as 1975 there was a first glimpse of this protestant position, with Hockney's appropriation of Hogarth's comic survey of perspectival 'mistakes': *Kerby (After Hogarth) Useful Knowledge* (p.28). This painting assembled a paradoxical set of views of habitation and landscape in mid-eighteenth-century graphic styles which refused to cohere into any kind of spatial totality, with a wry comic effect – a 'world turned upside down'. Whitman had joyfully embraced a similar but specifically literary 'incoherence' in his 'Song of Myself': 'Do I contradict myself? / Very well then I contradict myself, / (I am large, I contain multitudes.)'[16] Hockney's carnival of unfixed individuals at tables or pointing or walking around that long room, in the 2014–15 Pace and Annely Juda exhibitions, belong to an out-of-this-world utopia – rarefied, but also freighted with a certain kind of knobbly-faced realism. Perhaps the carnivalesque is a properly utopian category because it carries with it the promise of the reversal of the world as it is.

This seems to be what Hockney displays in his 2014–15 *Perspective* series: a world suspended and reversed; Pentecostal moments of confusion in discrete spatial pockets; invocatory and dancing figures, all signalling the loss of conventionalised ways of seeing and of social control; the ruin of custom and a joyful suspension of power relations – all as a consequence of perspective itself being reversed. There was a precedent for this in Hockney's career: his designs of sets and costumes for Alfred Jarry's notorious absurdist comedy *Ubu Roi* (1896), staged at the Royal Court in late July 1966 (p.104). Here Hockney created a playful, figurative universe, one that was supplemented by captions – a 'toytown' of the ludic, in which space frames bracketed the drop scenes of flattened houses and palaces.[17] Stephen Spender suspected that at the back of Hockney's world of game-playing and paradoxical facades lay an apocalyptic gulf of nothingness. Writing ten years after Hockney's *Ubu Roi*, Spender cited W.B. Yeats's evocation of painted stage curtains decking out a cosmic comedy in his poem 'Lapis Lazuli'; to this, Spender added Hockney's depictions of 'things being painted on a curtain beyond which lies the end of everything'.[18]

Politically, it had only been a few years since 'the end of everything' had been a real threat, a cypher for the desolation of the globe destroyed in a nuclear exchange. In 1958 the Campaign for Nuclear Disarmament (CND) was formed, inspired by the Bradford playwright and political commentator, J.B. Priestley; conscientious objector David Hockney and his pacifist father Kenneth were among its earliest members, and at Easter that year, Hockney and his college friends John Loker and Rod Taylor fabricated posters to be carried on the first CND march from London to Aldermaston's Atomic Weapons Establishment. A photograph exists in the Bradford Museum

First march by the Campaign for Nuclear Disarmament to the Atomic Weapons Establishment at Aldermaston, with posters designed by Hockney 1958

Gretchen and the Snurl 1961
Etching and aquatint on paper
29.2 × 80

of Peace of the posters being carried by CND marchers through a medieval street of a Berkshire village.[19] One of them, lettered with the slogan 'Ban Nuclear Weapons' shows a vulnerable youthful face with arms raised and crossed in a gesture of protection; it was painted in that dark, harsh figurative style which Hockney had already adopted for his representation of urban scenes in and around Bradford. In another poster a baby is cradled in the palm of an enormous hand, with the block capital inscription, 'HIS FUTURE IS IN YOUR HANDS', like an agitational graphic by Ben Shahn from the 1940s.

In that moment before he entered the Royal College of Art, and for two or three more years after that, Hockney was at one with the oppositional style of the late 1950s – a style of pictorial expression embodied by the dissentient marchers of CND. This was a scruffy culture which took its cue from the Army Surplus Stores: Hockney, in common with a few of the marchers, ironically wore an ex-Afrika Korps forage cap (for which he was harangued on a tube train by an angry Irish passenger who accused him of Nazi sympathies). Objects-as-signs like these were part of an improvisatory self-fashioning, a bodily *bricolage*, where a student like Hockney could also continue to adopt the eccentric, saintly appearance of Stanley Spencer instead of the sharp Italian razor-cut style of his fellow RCA contemporaries. The pictorial – as opposed to socially performed – style of this end of 1950s dissentience was on show in the keynote 1959 Museum of Modern Art exhibition, *New Images of Man*. This suggested a way out of the impasse of late abstract expressionism through an abject imagism. Here the focus was on 'the human situation…rather than formal structure',[20] and this was the route Hockney would follow from 1961 when he took the then marginality of gay representations as a constituent of this existentialist perspective. The philosophical rationale for the *New Images* show came from the unorthodox Protestant theologian, Paul Tillich, who wrote the prefatory note to the catalogue.

Towards the close of the 1950s, graffiti as a pictorial resource became a shaggy code for certain sorts of human independence, including – secretively – homosexual culture.[21] Hockney consciously adopted Jean Dubuffet's inflection of the crude, uncensored, figurative gestures of 'The Common Man at Work',[22] and painterly phallic signs crop up from 1959, alongside quotations from the tangled and abject graphic language of CoBrA. A coalition of continental expressionists including Pierre Alechensky, Asger Jorn and Karel Appel, CoBrA pushed figuration and graffiti towards informal pictographs. In an etching and aquatint running strip of glyphs and mock child-art Hockney scratched and scrambled comic frames to produce a nonsensical fairy story, *Gretchen and the Snurl* 1961. The grotesquery of *Gretchen* asserts gay sovereignty as a portion of camp sensibility: it speaks a graphic language of glyphs and graffiti out of CoBrA (and augmented by Alan Davie's magic emblems) to support a private fantasy-commentary on the erotic adventures of Hockney's friends.

He was already using Whitman's device for coding the initial letters of names by using numbers in order to conceal identities from a hostile, homophobic world. This overlaying of comic portraits by numbers reached an ambitious level in his May 1961 decorations for the Teenagers Room on board the new P&O liner, *Canberra* (p.246). Hockney had summoned into being a sort of youth club,[23] like the one at the centre of his own personal pin-up Cliff Richard's film vehicle *The Young Ones* (1961), which was then in production (p.246). Using an electric poker, he scorched into pine wood panelling a series of graffitied line murals of flimsy, volume-less figures in outline, figures and words which mobilised the imaginary popular culture landscape of western metropolitan modernity.[24] P&O had installed a jukebox in the space, so the murals were part of a pop ambience. Hockney populated the room with fictions from current advertising (Strand cigarettes) and more exotic locales such as Los Angeles's Sunset Strip, the site of the extremely popular private-eye ITV drama *77 Sunset Strip*. The title of the US satirical comic-strip magazine *MAD* – an RCA students' journal of choice – and the idiotic smile of its mascot Alfred E. Neuman was prominent. Yet Hockney also incorporated factors of a very English everydayness – such as milkmen – in his iconography, as if his mid- and late-1950s kitchen-sink social realism were still operative. On the other hand, Hockney's *brut* gossamer 'youth' decorations are caricatural and comic-perverse, and use camp slang such as 'Butch is Naughty' as knowing inscriptions.

The figures on the wall of the Teenagers Room dance and float whimsically in a comic space as components of Hockney's bigger carnivalesque, like his *Kerby (After Hogarth) Useful Knowledge*. Much later, Hockney admitted that he was attracted to *Kerby* 'because of its rather whimsical feeling'.[25] Published in 1969, *Six Fairy Tales from the Brothers Grimm* capitalised on that harsh fairyland territory he had previously staked out in *Rumpelstiltskin* 1962. Compared to the nostalgic nursery glow of Peter Blake's historically adjacent illustrations to *Alice through the Looking Glass* 1970, Hockney's fairylands retain a sense of the gothic in their thin, elegant *noir* terror and abjection. In 1964 he acknowledged the foundational figure of English grotesque comedy with an aquatint and etching lettered with Jasper Johns-type stencils: EDWARD LEAR. From the reanimation of English 'eccentric' figuration that had been underway in the area of caricature and cartoon, allied

Two views of the Teenagers Room on SS *Canberra*, decorated by David Hockney, 1961

Production still from *The Young Ones* (1961), featuring Cliff Richard

Production still from *Last Year at Marienbad* (1961), directed by Alain Resnais

to satire, since 1961, there emerged – first in *Punch*, then the *Spectator* and *Private Eye* – graphic artists such as Timothy Birdsall, Ralph Steadman and Gerald Scarfe.[26] As part of the larger London 'satire boom' in cabaret and television, their dark and tensile lampoons caricatured an imminent national decline. It was a post-imperial cultural reflex; when Gerald Scarfe drew with a flourish the file of Napoleon's hatted and coated army, retreating from Moscow,[27] he was working in a similar zone of feeling to Hockney's *Grand Procession of Dignitaries in the Semi-Egyptian Style* 1961 (p.47). Such eccentric processional formats hinged on a satirical aspect of failed public performance and display in a collapsing imperial culture. This much he had learned from his reading of C.P. Cavafy's poem 'Waiting for the Barbarians', in which Hockney felt that the topic was 'people putting on a show for the barbarians'.[28] Motley receptions and parades were the very stuff of subject matter for the beginnings of the new photography of Joel Meyerowitz and Tony Ray-Jones. Hockney was a conscientious objector to military service and in the dissenting culture of CND, which Hockney had experienced at first hand, the march to the military-technology epicentre of Aldermaston was a moving procession, a carnival event by pilgrim insurgents. When he came to devise costume and sets for *Ubu Roi* (p.104), his ceremonial marchers from the Polish Army are ridiculous figures trying to bulk out and give front to their costumes, as with the insubstantial show in a row of *A Grand Procession*.

This animated, comedic world of flux and satire, of history in process in a world turned upside down, of tricks and blurs and implicit movement was stilled with *A Bigger Splash* 1967 (p.74). In actuality Hockney had prepared the way for this stasis in the early 1960s, through his spatial play of picturing imminent danger: the freezing of movement, of halted ejaculation in *A Bigger Splash* was an established thematic for him in as early as *Picture Emphasizing Stillness* 1962. From the moment it appeared framed in a cropped close-up, the painted splash began to stand for Hockney as an emblem, for instance on the white cover of the catalogue for his April 1970 retrospective exhibition at the Whitechapel Art Gallery. The poster for that exhibition used Hockney's photographic studies for *Le Parc des Sources, Vichy* 1970, an emphatic false perspective in a formal French civic garden with Peter Schlesinger and Ossie Clark seated, backs to the viewer (p.174). The scene's stillness suggested a vision of strict artifice: a *Painting within a Painting*, as Hockney first titled it.[29] 'I could see it as a sculpture', he said,[30] and the two humans rigid in position, and the French park in formal perspective, could be said to raise definite associations with a film he had revered since seeing it in the early 1960s, Alain Resnais's *Last Year at Marienbad* (1962).[31] The film depicted a fanatically perspectivised, Cartesian world, apparently fixed but full of ambivalences which revealed 'a gamelike structure of causal, spatial and temporal ambiguity'.[32] In the vast promenade of Neues Schloss, where Resnais filmed *Marienbad*'s exteriors, the actors become statue-like, existing altogether outside any conceivable narrative; Hockney had used that conceit of deploying statue-like contemporary humans in several of his mid- and late-1960s figure compositions.

He struggled with *Le Parc des Sources, Vichy* for four months, trying to fix his fixation[33] upon his embodied object of desire, Peter Schlesinger.[34] That process of fixing could be said to have attained its grandest form a few years earlier in *A Bigger Splash*, with its immobilisation of evanescence. On *Marienbad* Resnais had collaborated with Alain Robbe-Grillet, the writer at the forefront of the *nouveau roman* style of highly objective, de-humanised tales and novels. The *nouveau roman* traded in surfaces, in the prosaic and prosaic details; while it did this it remained scrupulously exterior, never delving into subjectivity and psychology. In novels such as *La Jalousie* 1957, Robbe-Grillet scanned and precisely mapped the angles of sight, the incidental objects and furnishings of a home. (The title was a homophone between 'jealousy' and *jalousie* – French for window blinds.) As in *La Jalousie*, the interior domestic space in Hockney's *The Room, Manchester Street* 1967, with its Venetian blinds and dumb office furniture, could be exactly mapped and made commensurable (p.81). In contrast, Hockney's long room in his *Perspective* series of 2014–15 offers a very different and more metaphysical space, for in his most recent paintings, text and enigma have returned to make spatial declarations legible, spelled out.

THE HUMAN DIMENSION

Marco Livingstone

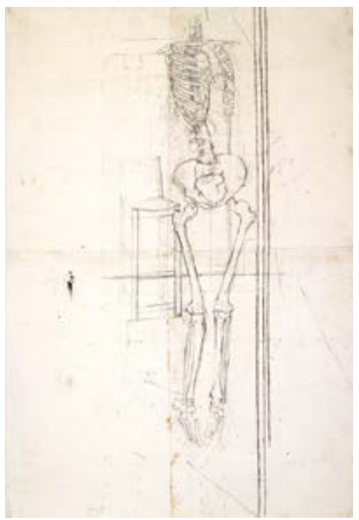
Through all the demonstrations of versatility – every one of the investigations of style, medium and imagery that have engaged Hockney's interest for more than sixty years – one theme has been a constant: his exploration of the human condition. It is a subject of endless fascination and ultimately of unknowable mystery, and his investigation has taken many forms, encompassing surface appearance at one extreme and, at the other, a mining of psychological depths, personality and the identity we each construct for ourselves. Whether examining what we look like, how we behave, how we interact with each other or retreat into our own shell, what it is like to be in one's own skin or to confront someone else's face or body, or what it feels like to shed one's existential loneliness and separateness when seduced by love, the ambition is always the same: to get close to the truth, to find ways of conveying these understandings as vividly and convincingly as possible, through intense scrutiny both of other people and of our own experience. All these aspects were comprehensively realised in Hockney's art by the early 1970s, when he was just in his mid-thirties, and remain preoccupying concerns for his investigations as he approaches his eightieth year.

The modestly sized oil on canvas *Portrait of My Father* painted by Hockney in 1955, when he was still in his late teens and a student at Bradford School of Art, set the terms for much of the artist's later portraiture – and not just because the subject, as almost always for him, is someone he knew so well. The seated man with his hands clasped and with an introspective expression is observed with patience and tenderness, and painted in a muted palette and with a linear exactitude suggestive of the influence of the Euston Road School. Simply conveying his father's body language or capturing his facial features or his dandified pride in dressing elegantly would not have been enough for Hockney; to paint his dad, whose eccentricities and idiosyncrasies he found amusing and endearing, was specifically also an act of filial devotion, an expression of love.

Life drawing was still an important part of an artist's education when Hockney was a student, and he took it very seriously. Though well aware of his prodigious natural talent, he did not let his ego get in the way of improving his observational skills or his wish to engage with the challenge of representing the human figure. Comparing his efforts to those of his teachers, he was inspired rather than daunted to realise that their experience sometimes enabled them to see more than he did. By the time he had started his three-year MA course at the Royal College of Art in 1959 he had become sufficiently assertive and clear about his own objectives and his homosexual orientation to demand the right to employ his own male life models rather than to draw the female professional models habitually employed by the college. In this way, his studies of the figure could be suffused with feeling and with at least a hint of erotic desire, and thus to express more of his own personality and outlook. Articulating the structure of the body was never going to be enough for him. Nevertheless it is revealing that in his first term at the RCA he elected to spend weeks making two very detailed studies of a human skeleton, much as a nineteenth-century academically trained artist might have done. The larger of these, on a sheet just over a metre in height, depicts the headless structure with its weight suspended from above; drawn in pencil and with an almost exclusive emphasis on the outlines of the bones, it contrasts with the smaller drawing he made of the same skeleton, this time with charcoal and gouache to immerse the subject (seen as if in a running stance) in a rich tonal atmosphere.

A great imaginative leap in Hockney's depiction of the human figure, one that permanently freed him from the tyranny of objectivity, occurred early in 1960 after a brief and unsatisfactory flirtation with abstraction. The change not only coincided with his decision to come out as gay, but can be said to have been prompted by it, since the elation he experienced at embracing his identity and at presenting an honest and open image of himself to the world gave him the impulse to foreground this aspect of himself and even to proselytise

Portrait of My Father 1955
Oil paint on canvas 51 × 40.5



Skeleton 1959
Graphite on paper 104 × 70

I'm in the Mood for Love 1961
Oil paint in canvas 127 × 102

for the cause. When he embarked on what he was to term, defiantly, his 'homosexual propaganda' pictures, sexual relations even between two adult men in private were still against the law; that only changed, albeit in a limited way, in 1967, with the passing of the Sexual Offences Act decriminalising those activities. To gay men of a younger generation, like me, it was just as thrilling a decade later to witness the public expression of private desires then still deemed shameful by much of the population. It seemed then, and still does to me now, a brave and heroic stance, one that helped shape changes in public opinion. While he recognises the political dimension of this work, Hockney modestly maintains that it was not so much a question of courage as of living within a bohemian community where alternative or fluid sexualities scarcely raised an eyebrow. Meeting fellow students who were openly gay, such as Adrian Berg (who introduced him to the poetry of C.P. Cavafy, which immediately became an important literary influence and point of reference) and the American Mark Berger, made Hockney feel at ease in his own skin.

While at the Royal College, Hockney looked mostly to British and other European art, succumbing only briefly – and on a quirkily modest scale – to the lure of American abstract expressionism. Though Picasso was the towering presence for him as early as 1960, it was only later that he took more interest in certain other continental artists of whose work he was already becoming aware, such as Balthus, Magritte and Matisse, and also notably the American painter Edward Hopper. More important for him during the 1950s and the early 1960s – and with the glorious exception of the French painter Jean Dubuffet, whose work was beginning to be exhibited in London – were a variety of British painters of an older generation, including Stanley Spencer, Walter Sickert, Euston Road School artists such as William Coldstream, Alan Davie (whose pictures straddled abstraction and figuration) and Francis Bacon, whose bold and expressive handling of paint against raw canvas was emulated in early works by Hockney such as *Flight into Italy – Swiss Landscape* 1962 (p.46) and *The First Marriage (A Marriage of Styles I)* 1962 (p.56). Among the rare American artists whose style impacted on Hockney's art was Larry Rivers, a renegade figurative painter who adapted some of the gestural handling of the abstract expressionists to more conventional, even old-fashioned, subject matter: portraits, nudes and a modern take on the still life. Rivers and Hockney first met in May 1962 at a seminar held at the ICA, London, at the time of a solo show by Rivers at Gimpel Fils. A two-way interview revealing their mutual respect was conducted between them in 1964 and published in *Art and Literature* (no.5, Summer 1964, pp.94–117), under the title 'David Hockney and Larry Rivers: Beautiful or Interesting'.

Many of the gay-themed paintings of the early 1960s were voiced in the style of child art, largely under the influence of Dubuffet. To represent figures as ciphers gave Hockney the liberty to conceptualise them, to draw the viewer's attention to their identity rather than to the accuracy with which their anatomy is depicted. Not that he shied away from their anatomy: in paintings such as *The Third Love Painting* 1960 and *We Two Boys Together Clinging* 1961 (the title of which was borrowed from lines in Walt Whitman's poetry celebrating psycho-sexual male bonding) the figures' torsos are self-evidently phallic symbols, their sexual urges having apparently overpowered them to the point where these become, at least temporarily, their defining characteristics (pp.39, 40). Humour often softens what might have seemed to be outrageous content, as in *Cleaning Teeth, Early Evening (10PM) W11* 1962, in which two nude males voraciously engaged in oral sex with an animalistic energy suck greedily on penises in the form of tubes of Colgate toothpaste squirting copious amounts of sperm into each other's open mouths (p.45). The sadomasochistic overtones in this rather aggressive scene – with the much larger figure, as red and tumescent as an engorged penis, apparently lying on top of a submissive figure chained to the bed – are highly unusual for Hockney, suggesting the possibility of a youthful experiment and coming close for once to the violence of the sexual act habitually represented in Bacon's paintings.

There is a joy in these paintings but also a searing honesty – an admission that even for a seemingly well-adjusted gay man there can be a degree of conflict in acting out one's desires, a sense of homosexuality being internalised as a curse or affliction. Such is the case with *Doll Boy* 1960–1 and related paintings, in which a young man whose white shirt is emblazoned with the derogatory term 'queen' is so oppressed by his own guilt that his head is bent forward in shame, almost breaking his neck (p.33). He is labelled '3.18'; borrowing from Walt Whitman the schoolboy code in which the letters of the alphabet are substituted with numbers, Hockney identifies this figure as the young pop star Cliff Richard, recently in the charts with the jolly 'Living Doll'; Richard, rumoured to be gay, was the object of Hockney's sexual fantasy. *I'm in the Mood for Love* 1961 (p.249), a painting in the form of a calendar page highlighting the artist's birthday on 9 July, acknowledges his first visit to New York City that summer and his excited introduction to the rather wilder possibilities offered by that city's gay bars and nightlife. Travelling on the New York subway, he would have noticed that some lines indicated 'Queens uptown' as their destination; it was, of course, not that borough that this devilish figure has on his mind, but the prospect of meeting other queens in the uptown bars of Manhattan. Taking his title from an old but still popular song, a top-ten hit for Louis Armstrong in 1935, makes his intentions abundantly clear, though cloaked in metaphor and a visual joke in which even the city's skyscrapers become phallic symbols announcing potential sexual conquests.

Having established in his gay paintings the viability of a knowing and playfully naive form of representation for the figure, Hockney applied similar methods to paintings on other themes as well. For the largest canvas he had yet painted, *A Grand Procession of Dignitaries in the Semi-Egyptian Style* 1961, inspired by Constantine Cavafy's poem 'Waiting for the Barbarians', he manifested the 'puffed-up' self-importance of the three figures – in his mind an 'ecclesiastical-looking person', a 'soldier-like person' and an industrialist – by painting them as puny figures absurdly magnified by their comically exaggerated oversized costumes (p.47). Having enjoyed the jolt occasioned by bringing together ostensibly incompatible styles or forms of depiction within a single painting, for *The First Marriage (A Marriage of Styles I)* 1962 he pounced upon the imaginative possibility for picture making that struck him when he glimpsed his male travelling companion in profile in a museum, standing incongruously next to a highly stylised Egyptian sculpture. While making a perhaps corny joke about how 'opposites attract', he was also setting out a visual manifesto for his freedom to move from one understanding of reality to another.

Three paintings from 1963 – *Domestic Scene, Notting Hill*, *Domestic Scene, Broadchalke, Wilts* and *Domestic Scene, Los Angeles* – move towards a more conventional rendering of the body within highly schematised settings that place attention squarely on the narrative suggestions of different types of relationships (pp.52, 59). The Notting Hill picture not only alludes to the west London district in which Hockney was then living, but represents two of his closest friends, the fashion designer Ossie Clark (seated) and the artist Mo McDermott, Hockney's nude model, sometime lover and assistant. While that picture alludes to the casually sexual rather than fully committed relationships that seemed natural in the artist's bohemian circle, the Broadchalke picture, set in a room in the cottage owned by ballet critic Dickie Buckle near Cecil Beaton's house in the country, celebrates non-sexual friendships with fellow artists Peter Phillips and Joe Tilson. Those two paintings, based on drawings made from life, were joined by a fantasy picture of Los Angeles, which he was to visit for the first time in February 1964, that indicated a shift to photographic sources and to a consequent return to naturalism by the middle of the decade. For the LA picture he took his cues directly from the black-and-white photographs of the homoerotic magazine *Physique Pictorial*, produced in the very city that moulded his idealised conception of the hedonistic, body-aware gay lifestyle that he was to make a reality when he first settled in southern California at the beginning of 1964. Despite their deliberate contrasts between different types of human interaction, these three pictures – rooted in the circumstances of Hockney's own life, thinly fictionalised in the cause of art – set the terms for his later work. That he himself is the link between the three very different environments, and between direct observation and pure fantasy, is made manifest by the transporting of a comfy English armchair from Notting Hill to Los Angeles. This autobiographical emphasis, and a framing of his figures within the concept of a visual diary of his life in its various manifestations – from actual experiences to the wish-fulfilment of fantasy – was to continue to distinguish his very particular approach to the human factor in his art through all the subsequent permutations of style and medium.

Between February 1964 and 1968 Hockney lived a transatlantic existence but was mostly in Los Angeles. There, in response to his delight in the sunny environment, he shifted the emphasis of his art towards naturalism – but a naturalism of a rather cerebral and deliberate sort that enabled him to continue playing with different forms of representation. How could it have been otherwise for an artist who only recently, in works such as the 1964 painting *Cubist Boy with Colourful Tree* (p.55), was making playful allusion to the dismemberment and reconstruction of the body in cubism? Picasso's work, particularly as seen in a major retrospective at the Tate Gallery in 1960 that Hockney visited perhaps eight times, had wholly convinced him of the need to continue reinventing himself through constant experimentation with different ways of seeing. Although there were times later in his life when his dogged pursuit of a particular approach led him to become at least temporarily fixated on one solution over another, a broader chronological overview of his development makes clear that the restlessness and imaginative dimension of his 1960s work never left him.

Partly under the sway of photographic images, at first found in magazines but coming to rely increasingly on his own Polaroids (and later on photographs he took with 35mm cameras), in the mid-1960s Hockney became transfixed by the challenge of picturing things as they appeared to the eye rather than as understood in the mind, as had been the case just a few years earlier. He understood very well that appearances are an illusion, and even in the most apparently straightforward depictions of 'reality' he never ceased to draw the viewer's attention to the conventions being used to create that artificial construction. Such is the case with his celebrated swimming-

pool paintings such as *Peter Getting Out of Nick's Pool* and *Sunbather*, both of 1966, which insert volumetrically modelled sun-tanned male nudes into a setting that is largely invented even if it masquerades as a painted facsimile of a photographic snapshot (pp.72, 73). The sinuous lines that describe the dappled light over and through gently rippling water are more of an exercise in pure abstraction than a faithful rendition of observed appearance. This holds true, too, for the pattern of diagonal lines that describes the reflections of light on the plate-glass patio doors beyond Peter; their strict rectilinearity emphasises through contrast the voluptuous desirability of the young man's body.

Hockney was a visiting lecturer in drawing at UCLA when he met Peter Schlesinger, then a nineteen-year-old student, in 1966. Though their relationship lasted barely half a decade, Hockney's infatuation and love for the younger man was to affect his art decisively. It was largely through a desire to capture Peter's beauty, or rather his response to Peter's looks and personality, that he began making the highly refined, elegantly economical line drawings in pen and ink that remain among his greatest work (p.254). In line drawings such as *Peter Feeling Not Too Good* 1967 (p.108), or the extraordinarily concentrated etchings made in 1966 in response to Cavafy's homoerotic poems, one experiences the transformation of a person observed from life into a pictorial invention that conveys not just appearance but mood, emotion and the nature of the artist's relationship to that person. More, it is in these drawings that Hockney's capacity for empathy takes him most out of himself, whether the sitter is someone he knew only slightly but understood through his work – as in his poignantly honest portrayal in 1968 of the elderly W.H. Auden, his lined face ravaged by life (p.108) – or the people with whom he was on the most intimate terms: his mother Laura; his lover and later assistant Gregory Evans; his friend the curator Henry Geldzahler; his fellow artist R.B. Kitaj (pp.113, 115, 116, 254).

The almost reverential attentiveness that defines these pen-and-ink studies is just as evident in Hockney's delicately rendered drawings in coloured crayons, which reach their highest level in the portraits he made of the fabric designer Celia Birtwell in 1972 and 1973 after separating from Peter. All these works, and in particular the large-scale portrait drawings from life that Hockney made in what he himself termed an 'academic' spirit in the mid-1970s, when he was living and working in Paris in a studio formerly occupied by Balthus, were crucial markers in his conscious return to the human figure – a rejection of the conceptualist and minimalist modes then in the ascendant. He and his old friend Kitaj, whom he had met on his arrival at the Royal College in autumn 1959, went so far as to mount a passionate campaign for the resurgence of life drawing that culminated in the publication of a conversation published in the January/February 1977 of the *New Review* (rechristened by some wags the 'Nude Review' because it featured the two artists naked on the cover).

Celia had previously been closer to Peter than to Hockney himself, in spite of having served as the subject for Hockney's best-known double portrait, the Tate's *Mr and Mrs Clark and Percy* 1970–1 (p.87). Celia felt in retrospect that Hockney's aim in getting to know her better was to still feel the proximity of his former lover, but their own friendship quickly blossomed and she became his quintessential female muse. Drawings such as *Celia in a Black Dress with White Flowers* 1972 (p.113), *Celia in a Black Slip Reclining, Paris* 1973 and *Celia in a Black Dress with Red Stockings* 1973 (p.254), part of a stunning sequence of intimate portraits that reveal the depth of his affectionate response to her beauty, femininity and quietly amusing presence, confirm not only Hockney's prodigious talent as a figurative draughtsman but also the key role played in the best of his art by the most admirable of all human emotions: love.

The naturalistic phase of Hockney's paintings reached a climax in the almost life-sized portraits that he began painting in acrylic in 1967, such as that of the artist Patrick Procktor in a typically languorous stance, *The Room, Manchester Street* (p.81), and another, also in a square format, *The Room, Tarzana*, depicting Peter Schlesinger laying face-down on a neatly made bed, dressed only in white socks and a white short-sleeved (p.77). The prim and almost clinical tidiness of the room accentuates the stillness of the image and implies the passivity and sexual availability of his lover, who lies there inertly, stiff as a board, his buttocks exposed to view and his wide eyes gazing back somewhat suspiciously at the viewer. With paintings such as these and the double portraits initiated in the following year, Hockney reinvigorated a genre with such clarity and sense of purpose that these remain among the most memorable of all his pictures. Meticulously planned, carefully composed to create a tension between the surface design and the description of recessive space, with a scrupulous fidelity to likeness via reference to the photographic evidence he compiled himself, these paintings linger in the mind above all for the clues they provide to the dynamics of the relationship between each couple. The American collectors Fred and Marcia Weisman seem to exist in their own spaces, independent of each other, the frontality of the wife in the centre of the picture somehow privileging her as the dominant personality (p.84). Christopher Isherwood, the writer of the Berlin stories, seated in the Santa Monica house he shared with the portraitist Don Bachardy, shoots a protective glance in his direction that hints also at the insecurities and jealousy of an avowedly promiscuous gay man who was nevertheless totally devoted to his much younger lover (p.85). Henry Geldzahler looks as if he is rooted to the spot, a solid presence in the still centre of the picture, almost oblivious to the boyfriend who stands stiffly in his trench coat in mute attendance nearby (p.86). Celia Birtwell and her bisexual husband Ossie Clark appear to have swapped the traditional roles then still expected of a married couple, she standing rather imperiously with hand on hip and he seated, offering himself to the viewer's gaze with a come-hither look (p.87). In the 1972 portrait of Schlesinger gazing at the body of a young man swimming underwater in an idyllic setting in the south of France, Peter's quizzical expression and slightly hunched stance convey an aloofness made all the more poignant by our knowing that by this stage he was in the process of leaving his relationship with Hockney (p.88).

A number of paintings completed in London in 1977, the year before Hockney's return to Los Angeles, carried forward the idiom of the acrylic portraits in a naturalistic style. Foremost among these is a touching double portrait of his parents, less than a year before his father's death, that highlights in particular the intensity of the artist's relationship with his mother, who looks patiently back at him with her full attention while her husband busies himself in a book (p.93). In *Looking at Pictures on a Screen*, his quick-witted and well-informed New Yorker friend Henry Geldzahler focuses his attention on one of four reproductions of masterpieces in London's National Gallery that were particularly dear to Hockney – a Degas pastel, taped on one panel of a folding screen that also bears images by Vermeer, Piero della Francesca and van Gogh (p.92). For once, Geldzahler is not talking but lost in contemplation, as we are when looking in turn at him.

In *Self-Portrait with Blue Guitar* and *Model with Unfinished Self-Portrait* 1977 (pp.26, 27) – both painted shortly after the publication of a portfolio of coloured etchings, *The Blue Guitar*, made in response to the poetry of Wallace Stevens – Hockney announces a change of direction away from naturalism and direct observation and back to imagination and pure invention. Conscious that he was becoming trapped within the constraints of his own style, he reintroduces here the theatrical devices, games with space and perspective and playful juxtapositions of contrasting modes of depiction that had first featured strongly in his work of the early 1960s.

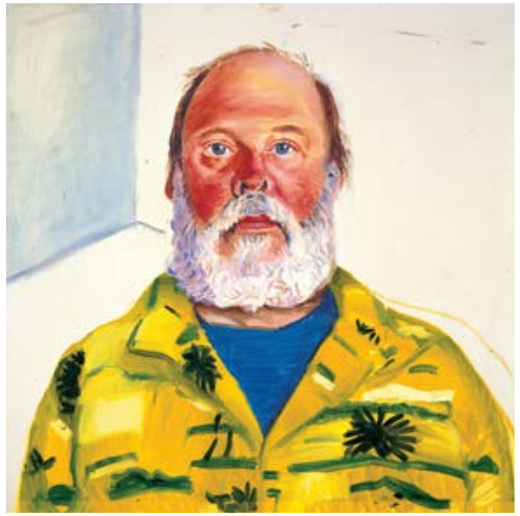
Shortly after his return to Los Angeles, Hockney subjected his painting to an even more drastic revision in style. Painting with a freedom and joy in mark-making, and with a vivid multi-coloured palette rivalling the work of the early twentieth-century fauvists, he comprehensively reinvented himself. The *Paper Pools* he had produced out of coloured paper pulp at Ken Tyler's New York state workshop over a frenzied six-week period between August and October 1978 en route to LA marked a major sea-change in his way of working, jettisoning the slow processes to which he had become attached in favour of calculated spontaneity and a delight in materiality (p.17).

Much of Hockney's work of the very early 1980s was made in direct response to the light, abundant plant-life and sinuous roads that now surrounded him in the Hollywood Hills, so landscape inevitably took precedence over the human figure as his subject of choice. The exceptions to this rule, such as a five × five foot portrait of the larger-than-life actor and drag star Divine painted in 1979, which featured a nod to Matisse's patterned interiors of the 1920s, indicated the possibility of another way forward in his depictions of people. So, too, did the set designs on which he lavished so much energy and imagination during that same period, particularly those for the French Triple Bill staged at the Metropolitan Opera House in New York in March 1981. As well as Picasso and Matisse, other French artists of the early twentieth century such as Raoul Dufy became a point of reference – not only for the gouache studies for the sets and costumes but also for an exuberant series of independent paintings that Hockney produced in London during a two-month stay at his old studio over the summer of 1980. Stagehands dressed as lively Pulchinellos, inspired by an exhibition of Domenico Tiepolo drawings he had seen in the previous year, became part of a family of animated figures formed sometimes by just a few deft brushstrokes, as in the 1980 painting *Two Dancers*, which brought Hockney at times close to pure abstraction. Here was yet another way of conceiving a human figure: as a bundle of energy. After his prolonged examination of the look of things and of people in particular, he felt liberated now to explore instead the feeling of life and movement generated by the body.

Never short of curiosity, when Hockney was preparing for his first photography retrospective in 1982 and using Polaroid film to document the images being considered for inclusion, on the departure of the Centre Pompidou's curator he began playing with the leftover film, taking multiple shots of the same subject at close range from different angles and then forming them into a rectilinear grid. Having had his passion for Picasso's work rekindled through numerous visits to the major retrospective at the Museum of Modern Art, New York in 1980, he became impassioned by the prospect of re-examining the tenets of cubism through photography. Since cameras are particularly well suited to recording what lies in front of the

Peter, Carennac 1967
Ink on paper 35.6 × 43.2

Celia in a Black Dress with Red Stockings 1973
Crayon on paper 65 × 49.5



Henry 1988
Oil paint on canvas 61 × 61

lens, Hockney used first these Polaroid photocollages and then the 'joiners' of photographs taken with 35mm cameras to redirect himself to an observational mode that was to open new possibilities also for his drawings and paintings. Those who worried that his four-year obsessive adventure with photocollage was a distraction from his art could not have foreseen that this was not only an important and highly inventive body of work in itself – one that resulted in such dynamic reimaginings of portraiture as *Celia, Los Angeles, April 10th 1982* and *My Mother, Bolton Abbey, Yorkshire, Nov. 1982* (pp.133, 134) – but also that it would have such an electrifying impact when he returned to the pen and the brush as well as in his lithographs and his 'home made prints' of the mid-1980s. From that point onwards, multiple viewpoints and a complex rupturing of conventional perspective were to become the norm in his art as part of a drive to overturn conventional ways of seeing. In the photocollages each component shot represents a separate glance, much as the cubists had done more than a half a century earlier in conveying the multiple facets of a subject to suggest the action of a roving eye. Brought together within a single composition and replacing the moment of a solitary photographic exposure with a much longer and constantly regenerating unwinding of time, these multiple fragments encourage the viewer's attention to dart around the subject and the space within the picture. The aim is to replace one's customary passivity when looking at a picture with a highly proactive response that parallels the ways in which we might scrutinise something in real life and in real time. All these discoveries were to have major repercussions on the handmade images of people that followed, whether in paint on canvas in a post-cubist mode or in the drawn images incorporating collage elements that found form in 1986 as 'home made prints' made on office-quality photocopiers.

However excited he is by a discovery, however extended his investigation of a new medium or approach, Hockney has consistently guarded against the possibility of becoming enslaved to a particular way of working. It sometimes seems that as soon as the critics or his more general audience catch up with him, he feels the need to move on, even at times to appear to contradict himself. Such has certainly been the case with his lifelong dialogue with photography, and with the camera's way of seeing, blowing hot and cold, that culminated in 2001 in the publication of his book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, the product of two years' research into the use of lens-based procedures by artists long before the invention of chemical photography in the 1830s. Similarly, his delight in experimentation is often followed by a return to first principles, as in his 'academic' portrait drawings and lithographs of the mid-1970s or the series of fresh and straightforward head-and-shoulder portraits, painted in a single session in 1988, that were shown in force in the Tate Gallery presentation of his major touring retrospective which opened in late October that year.

More recently, the astonishing sequence of 280 very closely observed and lifelike pencil drawings made in 1999 with a camera lucida, for which both friends and strangers posed in steady succession, demonstrated yet again the continuing viability of naturalism when given the jolt of a new medium or technique (pp.120–1, 257). These were followed less than a decade later by portraits made with the latest technology, drawn with his thumb or a stylus on iPhones and iPads or with a Wacom graphic tablet and a tablet pen on a computer (pp.194–5). That transition was typical of Hockney's uncontainable inquisitiveness and a fascination with new tools for picture making that easily equals his love of traditional mediums and longstanding conventions.

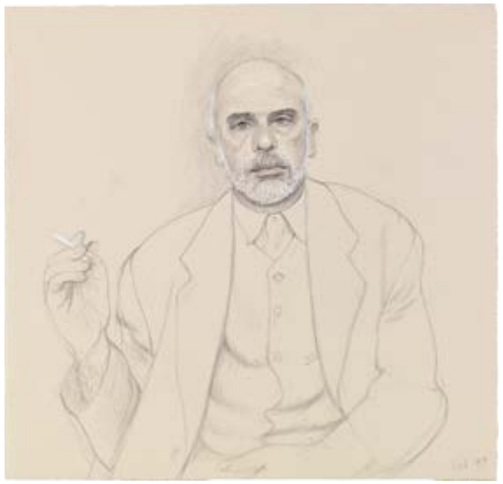
Always trusting his intuitions and not afraid to appear to refute his own earlier position, Hockney can sometimes appear to leave a cold trail where one might have expected him to pursue further a particular line of enquiry. As prolific as he was from the mid-1980s to the early 1990s, in much of that work, from the *Moving Focus* prints and related paintings to the quasi-abstract *Very New Paintings*, the human figure mysteriously disappears. Personal reasons might explain why this was so; he commented at the time that his growing deafness, as well as his claustrophobia and his love of open spaces, were making him hyper-sensitive to space as a compensatory way of intensely experiencing one's place in the physical world. Added to this was the loss of so many close friends to the devastating onslaught of AIDS, beginning in 1983 with the death of the fashion model Joe McDonald, which left him bereft of those he might otherwise have been drawing and painting. A sense of an immense void, as well as a largely unexpressed implicit melancholy, engulfs this period of his work even as his palette became yet more colourful, at times even shrill.

Hockney's post-cubist investigations had also, however, led him to become transfixed by the challenge of replacing images of people with the viewer's own presence. As we face these unpopulated interiors and open vistas, we are encouraged to imagine ourselves moving within those spaces and, in so doing, to take the place of the unseen protagonists. A similar urge to welcome the spectator within the sphere of his pictorial inventions and observations lies behind the great body of landscapes painted, drawn, photographed and filmed in Yorkshire from 2004, culminating in his major exhibition, *A Bigger Picture*, at the Royal Academy of Arts in early 2012.

Within that compulsively prolific production one would be hard-pressed to find a single representation of a human being. As any of the 650,000 visitors to the London showing alone can attest, however, it was the throngs of spectators themselves who helped to animate the pictures, though the intense sensation of being within the depicted landscape is more satisfactorily experienced when one is alone, just as one communes with nature more completely on one's own.

Portraiture has been a major recurring concern for Hockney throughout his life. Seriality has been a notable feature of his engagement with this subject since the late 1980s, when he made a sequence of bust-length studies from life in oil on canvas, each painted in a single session. There is a certain dazzlement that results from the profusion of faces and figures in the same format, whatever the medium. This is evident, for instance, in the composite photographs of *112 L.A. Visitors* that he produced in 1990–1 with a still-video camera and a laser printer, each person recorded section by section against the colourful backdrop of one of Hockney's own recent paintings. The accretion of visual evidence works even more powerfully in the 280 pencil drawings made with the aid of a camera lucida, and in 2002 in the dozens of single figure and double portraits, each about two-thirds life-size, painted from direct observation (in most cases over the course of a single long day) in watercolour, a medium that he had previously shunned. In the lead-up to Hockney's retrospective of portraits at the National Portrait Gallery in London in October 2006, first presented at the Boston Museum of Fine Arts from late May in that year, he could not resist the temptation of throwing himself into a new series of large portraits, this time in oil on canvas, in a variety of formats including a number of standing figures. A surprisingly large number of these new paintings, nineteen in total, all made in 2005, were included as the culmination to the show, bringing the survey right up to date. Foremost among these new paintings is a full-length self-portrait at his easel, with a friend in the background watching him at work; this picture, *Self-Portrait with Charlie*, was acquired soon after for the National Portrait Gallery's permanent collection.

On his return to Los Angeles in spring 2013 after more than a decade of being based in the UK, his longest period of residence in his native country since the 1970s, Hockney threw himself again into portraiture. He was leaving England on this occasion to prepare for a major exhibition in San Francisco, soon after the tragic accidental death of his 23-year-old assistant Dominic Elliott in Bridlington, Yorkshire. Everyone in Hockney's intimate circle was understandably shaken and brought low by the loss of their friend and associate. Seeing his right-hand man Jean-Pierre Gonçalves de Lima sitting one day with his head bowed low, Hockney decided to paint him in that posture on 11 July 2013 on a canvas measuring 4 × 3 feet, using acrylic paints instead of the oils that he had favoured for the recent landscapes. From this melancholic beginning emerged a long stream of further portraits, each painted from direct observation over the course of two or three days, that together became a single extended work and the subject of a further exhibition at the Royal Academy's Sackler Galleries, *82 Portraits and 1 Still-life* in 2016. The sitters include some of his oldest and dearest friends – what one might describe in theatrical or filmic terms as his stock company – as well as acquaintances and others who happened to be passing through. What began perhaps out of a need for the consolation of human companionship became something altogether bigger, a celebration (to use the phrase he borrowed from Balzac) of 'the human comedy'. In an extraordinarily varied evolution now spanning more than sixty years, Hockney leaves us where he began: with images of people, always different, always intimate, forever surprising and touching in their humanity.



Francesco Clemente. London. 3rd June 1999
Graphite and crayon on paper using a camera lucida 38 × 40

Dominic Elliott 2008
Inkjet-printed computer drawing on paper 124.5 × 85

CHRONOLOGY

1937
David Hockney is born in Bradford, Yorkshire, on 9 July into what he later describes as 'a radical working class family', the son of Kenneth and Laura Hockney and the fourth of five children.

1948
Wins scholarship to Bradford Grammar School, one of the oldest academic institutions in England.

1953
Having decided that he wants to pursue a career as an artist, Hockney persuades his parents to support his further education. He studies at Bradford School of Art, where his fellow students include Norman Stevens, David Oxtoby and John Loker. Here he receives a traditional training based on drawing from life and produces figure studies, portraits and cityscapes.

1957
Hockney exhibits and sells *Portrait of My Father* at the Yorkshire Artists Exhibition, Leeds Art Gallery.

Graduates with a First Class Diploma with Honours for the National Diploma in Design examination and is offered places at the Royal College of Art and the Slade after completion of National Service.

1957
As a conscientious objector, for his National Service Hockney works as a nursing auxiliary at St Luke's Hospital, Bradford, and St Helen's Hospital, Hastings.

1958
Sees major exhibitions of the work of Alan Davie at Wakefield Art Gallery and Jackson Pollock at the Whitechapel Art Gallery, London.

Participates in the Aldermaston March as part of the Campaign for Nuclear Disarmament.

1959
At a time of change and innovation, Hockney studies at the Royal College of Art, London, where he meets R.B. Kitaj, Derek Boshier, Allen Jones, Peter Phillips and Patrick Caulfield. He begins to visit galleries regularly, developing a strong interest in contemporary artists including Picasso, Bacon, Magritte, Dubuffet and Pollock.

1960
After reading the complete works of Walt Whitman, Hockney starts to paint *Doll Boy* and other Love Paintings.

Sees major Picasso exhibition at the Tate Gallery, London.

1961

Takes part in the *Young Contemporaries* exhibition at the RBA Galleries and wins Junior Section Prize in the John Moores Liverpool Exhibition 1961, Walker Art Gallery, Liverpool.

Meets the art dealer John Kasmin and also Mo McDermott, who becomes his model.

On his first trip to New York, meets William S. Lieberman, then Curator of Prints at the Museum of Modern Art, who buys two prints.

Begins sixteen etchings for *A Rake's Progress*.

1962
Exhibits four *Demonstrations of Versatility* at the *Young Contemporaries* exhibition.

Graduates from the Royal College of Art with a gold medal.

Represented by Kasmin.

Visits Florence, Rome and Berlin and moves into Powis Terrace in the Notting Hill district of London.

1963
Begins a series of double-figure domestic scene paintings and shower paintings.

His first solo exhibition, *David Hockney: Pictures with People In*, takes place at Kasmin's gallery and is a sell-out.

Hockney begins to lead a very social and public life and is often mentioned in the press. Commissioned by the *Sunday Times* to make some drawings of Egypt, he travels there in October and produces forty crayon drawings. However the planned article is cancelled in the aftermath of John F. Kennedy's assassination in Dallas on 22 November.

1964
During a trip to New York meets Andy Warhol, Dennis Hopper and Henry Geldzahler, Curator of Twentieth-Century Art at The Metropolitan Museum of Art.

Visits California for the first time where he begins using acrylic paint and taking Polaroid photographs. The new environment stimulates a new body of stylised landscapes and the first swimming pool paintings.

In the summer he teaches at the University of Iowa, driving across America to get there. He visits the Grand Canyon and travels to New York for his first American exhibition at the Alan Gallery.

1965
Teaches at the University of Colorado in Boulder. At the end of the term drives back to Los Angeles, visiting the old Colorado gold mines, San Francisco and Disneyland on the way.

While in Los Angeles, works on *A Hollywood Collection*, a series of six colour lithographs for Ken Tyler at the Gemini workshop.

1966
In January Hockney travels to Beirut and creates drawings for a set of etchings relating to the poems of C.P. Cavafy, which he produces back in London.

Designs the revival of Alfred Jarry's *Ubu Roi* for London's Royal Court Theatre.

In the summer he returns to Los Angeles to teach drawing at the University of California at Los Angeles (UCLA), where he meets Peter Schlesinger, who becomes his lover and favourite model.

1967
During the spring Hockney teaches at the University of California, Berkeley, but returns to Los Angeles at the weekends.

Wins first prize in the John Moores Liverpool Exhibition 6, Walker Art Gallery, Liverpool, with *Peter Getting Out of Nick's Pool*.

Hockney purchases a 35mm camera and increasingly uses photographs as an aide-mémoire for his paintings.

1968
Lives half the year with Schlesinger in Santa Monica working on a series of large double portraits. Returns to London alone in June and travels throughout the summer to Paris and the South of France, Cornwall and Northern Ireland. Back in London, Schlesinger moves in with Hockney in Powis Terrace and begins studies at the Slade School of Fine Art.

In the autumn Hockney and Schlesinger stay with the director Tony Richardson at his home Le Nid du Duc.

1972
Works on *Portrait of an Artist (Pool with Two Figures)*, which shows Schlesinger at the edge of the pool and John St Clair swimming underwater. The painting is shown at the André Emmerich Gallery in New York.

Back in London, Hockney begins the unfinished double portrait of George Lawson and Wayne Sleep.

1973
Picasso dies and Hockney produces a series of works inspired by the artist including the self-portrait prints *The Student – Homage to Picasso* and *Artist and Model*.

In the autumn he moves to Paris where he produces highly worked academic drawings of his friends.

He also experiments with new printing techniques and produces *The Weather Series*, lithographs influenced by the stylisation of weather in Japanese art.

1974
Begins the unfinished double portrait of Shirley Goldfarb and Gregory Masurovsky, American artists living in Paris, and two large paintings of windows in the Louvre.

After a decade of working with acrylic paint, he starts using oil paint again.

In the autumn Jack Hazan's film about Hockney, *A Bigger Splash*, is released.

The travelling retrospective, *David Hockney: Tableaux et dessins*, opens at the Musée des Arts Décoratifs, Paris, bringing his work to a wider audience.

Commissioned to design the sets and costumes for Stravinsky's *The Rake's Progress* for Glyndebourne, staged the following year.

1975
During a visit from his parents in March, Hockney makes preparatory drawings and photographs for *My Parents and Myself*, which he eventually abandons. He paints *Invented Man Revealing Still Life*, which owes much to the work of the early 1960s in its use of a curtain device and a shallow theatrical space.

In November Hockney packs up his studio in Paris and moves back to London.

1976
In January Hockney drives from New York to Los Angeles and starts to work extensively with photography.

Spends the summer on Fire Island where he reads Wallace Stevens's poem *The Man with the Blue Guitar* (1937).

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 is published as a portfolio and book. Also influenced by Picasso, he paints *Self-Portrait with Blue Guitar* and *Model with Unfinished Self-Portrait*, in which he examines painting as the subject of painting.

In a double interview with Kitaj in the *New Review* they stress the importance of the human figure in the history of art and speak out against modernist academicism.

Travels to New York to begin work on designs for Mozart's *The Magic Flute* for the 1978 season at Glyndebourne. This project occupies Hockney for almost a year during which he produces no paintings.

1978
In the spring Hockney travels to Egypt to finish work on *The Magic Flute*.

Decides to make Los Angeles his permanent residence. On the way to Los Angeles he stops over in upstate New York where he experiments with a process of moulding coloured paper pulp, producing a series of twenty-nine *Paper Pools*.

A touring retrospective, *David Hockney: Prints and Drawings*, opens at the Yale Center for British Art, New Haven, and tours North America until 1980 when it closes at the Tate Gallery, London.

In Los Angeles in the autumn he begins a twenty-foot-wide figure painting, *Santa Monica Blvd.*, using a new kind of acrylic paint.

1979
Hockney's father, Kenneth, dies in February. Hockney returns to London. He publishes an article in the *Observer* (4 March 1979) criticising the Tate Gallery for favouring abstract art in its acquisitions policy.

Back in Los Angeles, he works at the Gemini workshop on a series of Matisse-influenced lithographs. He also produces a series of quickly painted portraits in acrylic paint using a bold palette.

He begins designing a triple bill for the Metropolitan Opera in New York, directed by John Dexter: Eric Satie's ballet *Parade* and two short operas – Francis Poulenc's *Les Mamelles de Tirésias* and Maurice Ravel's *L'Enfant et les sortilèges*.

1980
Completes *Mullholland Drive: The Road to the Studio*, his largest work to be painted on a single canvas.

1981
Travels to China with the poet Stephen Spender, taking photographs and producing watercolours. Spender's written account and Hockney's images are published in 1982 as *China Diary*.

1982
As part of an investigation into cubism and the depiction of pictorial space, makes his first composite Polaroid and photographic collages. Over a hundred of these works form the exhibition *Drawing with a Camera* at L.A. Louver in Venice, California.

1983
Produces a series of large-scale painted environments based on previous set designs for the Walker Art Center's touring exhibition *Hockney Paints the Stage*. Begins to study Chinese scrolls and reads George Rowley's *Principles of Chinese Paintings* (1947).

1984
Makes 'Moving Focus' multi-coloured lithographs at Tyler Graphics in Bedford Village, New York.

1985
Designs cover and forty pages for the December/January issue of the French edition of *Vogue*.

Elected an Associate Royal Academician by the Royal Academy of Arts, London.

1986
First 'home made prints' created on photocopiers. Designs and publishes a catalogue of home made prints to accompany his gallery exhibitions. Completes the photocollage *Pearblossom Hwy., 11–18th April 1986*, which is the culmination of his experiments with photography.

1987
Writes, directs and is featured in the film *A Day on the Grand Canal with the Emperor of China or: Surface Is Illusion But So Is Depth*, produced by Philip Haas.

1988
David Hockney: A Retrospective opens in February at Los Angeles County Museum of Art. The exhibition subsequently tours to The Metropolitan Museum of Art, New York, and the Tate Gallery, London.

Hockney's move to a beach house in Malibu inspires him to paint a series of small seascapes.

Begins using a fax machine to send drawings to friends and acquaintances all over the world under the name 'The Hollywood Sea Picture Supply Co. Est. 1988'.

1989
Buys a house in Bridlington, East Yorkshire, for his mother and sister and visits every Christmas, enjoying long drives through the countryside.

1990
Creates *Wagner Drive*, a compilation of music designed to respond to the route between the Pacific Coast Highway and the Santa Monica Mountains at sunset, transforming his sensation of visual appreciation of the landscape.

Makes drawings and transmits them through his AT&T and Canon laser fax machines. Makes multi-page fax pictures (up to 144 pages) utilising his black and white laser office copy machine.

Makes colour laser-printed photographs from his vacation snaps of Alaska and England. Begins a series of oil paintings of the Santa Monica mountains. Experiments with a still-video camera, taking full-length portrait pictures of friends and family.

1991
Begins designing sets and costumes with Ian Falconer for the Richard Strauss opera *Die Frau ohne Schatten* for the Royal Opera House, London, and the Los Angeles Music Center Opera, LA.

Makes computer drawings on his Mac II FX computer using Oasis software by Timearts.

1992
Continues to work on the series of *Very New Paintings* inspired by set designs in his Malibu studio, as well as developing a series of intensely observed drawings of family and friends and his dogs Stanley and Boodgie.

1993
Travels to Barcelona for a retrospective of his work at the Palau de la Virreina.

1994
Designs costumes and scenery for twelve opera arias for the television broadcast of Placido Domingo's 'Operalia 1994' in Mexico City.

1995
Exhibits paintings and drawings at the Venice Biennale.

The exhibition *David Hockney: A Drawing Retrospective* opens in Hamburg, travelling to the Royal Academy of Arts, London, and the Los Angeles County Museum of Art.

1996
An exhibition of Vermeer's paintings in The Hague encourages Hockney to work on a number of still lifes and portraits, with reference to Vermeer's deployment of controlled light and colour.

1997
Hockney spends the summer driving across the Yorkshire Wolds from Bridlington each day to see his dying friend Jonathan Silver, who encourages him to paint the county of his birth.

After celebrating his sixtieth birthday, Hockney travels to London to receive the Order of the Companion of Honour award from Her Majesty The Queen.

1998
Inspired by an exhibition he had seen about the American painter Thomas Moran at the National Gallery of Modern Art, Washington DC, Hockney produces a body of work based on the epic landscape of Arizona. The biggest, *A Bigger Grand Canyon*, oil paint on sixty canvases, with an overall size of 2.7m × 7.44m is exhibited at the National Museum of American Art, in Washington DC.

1999
The Grand Canyon works form part of the retrospective *Espace/Paysage* exploring Hockney's exploration of landscape and space at the Centre Georges Pompidou, Paris. Nine of them are later shown in a single room at the Royal Academy of Arts, London, as part of the Summer Exhibition.

In London, Hockney begins drawing portraits using a camera lucida, researching and corresponding with art historians concerning the use of mechanical devices by Ingres and other artists. In the autumn, he participates in the 'Ingres and Portraiture' International symposium at The Metropolitan Museum of Art in New York and gives a talk about his research to the art history department at Columbia University, New York.

2000
Begins writing a book about his research and theories on old masters' use of mechanical devices.

Begins painting his London garden.

2001
Hockney's thesis exploring the use of optical tools in artmaking since the Renaissance, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, is published. He gives lectures about his discoveries at the Van Gogh Museum, Amsterdam, and at the Los Angeles County Museum of Art. The film *Secret Knowledge*, directed by Randall Wright, is broadcast in England by the BBC in October.

A major photography retrospective opens at the Museum of Contemporary Art, Los Angeles.

2002
Inspired by an exhibition of Chinese painting at The Metropolitan Museum of Art, New York, Hockney begins working in watercolour and develops his technique while travelling to the Norwegian fjords and to Iceland.

Sits for the painter Lucian Freud.

Assists Her Majesty The Queen in presenting the 2002 Visual Arts Award to a student at the Royal Academy of Arts, London, in celebration of the Queen's Golden Jubilee, marking fifty years on the throne.

2003
Attends the 'Optics, Optical Instruments and Painting: The Hockney–Falco Thesis Revisited' conference in Ghent.

Receives an honorary degree at the Academy of Fine Arts, Florence, and is awarded the Lorenzo de' Medici Lifetime Career Award at the Florence Biennale.

2004
Travels to Yorkshire and paints watercolours of the countryside.

Exhibits a series of portraits, and garden and interior watercolours at the Whitney Biennial, New York.

Exhibits a selection of Spanish watercolours at the Royal Academy of Arts Summer Exhibition, which Hockney curates with the artist Allen Jones.

2005
Spends most of the year in Bridlington where he paints the East Yorkshire landscape out of doors.

Hand, Eye, Heart, an exhibition of Yorkshire landscapes, opens at L.A. Louver.

Begins a series of full-length portraits and interiors with two figures.

2006
Visits a major Constable exhibition at Tate Britain and is inspired by Constable's full-size oil sketches for his major 'six-footer' landscapes. Also visits the newly refurbished Musée de l'Orangerie in Paris to see Monet's *Nymphéas*.

Continues to paint the spatial experience of the East Yorkshire landscape, developing a method where he is able to work on a large scale outdoors by using multi-canvas paintings that join to form one large picture. The first exhibition of these paintings together with their earlier single and double canvas counterparts takes place at Annely Juda Fine Art, London.

2007
With the aid of digital photography, Hockney's multi-canvas compositions culminate in *Bigger Trees Near Warter Or/Ou Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique* 2007, the largest painting he has ever made. Comprising fifty separate canvases painted outdoors to form one giant painting measuring 4.5 × 12 metres, it occupies a whole wall at the Royal Academy Summer Exhibition.

Hockney's strong interest in the medium leads Tate Britain to invite him to curate an exhibition of Turner watercolours, *Hockney on Turner Watercolours*.

To mark his seventieth birthday, Tate Britain exhibits five of Hockney's latest six-part Yorkshire Landscape paintings from the Woldgate Woods series.

2008
The East Yorkshire landscape in all its various seasons continues to inspire Hockney's work.

Hockney gives *Bigger Trees Near Warter* to Tate.

After leasing a larger studio space in Bridlington, Hockney begins to use the camera and large-format prints as a means of production of the multi-canvas paintings to assist in the assembly of these massive works.

2009
David Hockney: Nur Natur/Just Nature opens at the Kunsthalle Würth in Schwäbisch Hall, Germany, comprising over seventy large-format paintings, drawings, sketchbooks and inkjet-printed computer drawings.

Drawing in a Printing Machine, an exhibition of the inkjet computer drawings, opens at Annely Juda Fine Art, London.

Exhibits new paintings in a double venue show *David Hockney: Recent Paintings* at the Pace Wildenstein galleries in New York, in October, his first major show in New York in over twelve years.

Nottingham Contemporary opens in November with the exhibition *David Hockney 1960–1968: A Marriage of Styles*.

David Hockney: A Bigger Picture (2009), starring Hockney and directed by Bruno Wollheim, Coluga Pictures, is released.

Bigger Trees Near Warter on view at Tate Britain as an installation with digital prints.

Begins to email drawings made on his Apple iPhone to friends.

2010
In spring, paints thirteen interpretations of Claude's *Sermon on the Mount* c.1656.

Starts to use the iPad to draw the landscape directly from the motif, including Yosemite National Park.

Develops film work and captures the Yorkshire landscape with a grid of high-definition cameras mounted onto the bonnet of his Jeep.

Recent iPhone and iPad drawings are shown in the exhibition *Fleurs fraîches* at the Fondation Pierre Bergé, Paris.

2011
Creates *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)*, a cycle of fifty-one iPad drawings and a large oil painting.

2012
David Hockney RA: A Bigger Picture opens at the Royal Academy, London; tours to the Guggenheim, Bilbao, and Museum Ludwig, Cologne.

2013
David Hockney: A Bigger Exhibition, exploring work made since 2002, opens at the de Young Museum, San Francisco. Hockney's series of twenty-five charcoal drawings *The Arrival of Spring in 2013 (twenty thirteen)* are presented for the first time.

After eight years living in England, Hockney returns to LA. He starts to use bold acrylic paints again and make portraits. The first is of his assistant Jean-Pierre Gonçalves de Lima with his head in his hands. This image of deep despondency, which Hockney calls a self-portrait, is the catalyst for a new ambitious phase of work. The series quickly grows to include sitters, depicted in the same position and in the same chair.

2014
Begins painting his garden in Los Angeles.

Timed to coincide with the sixtieth anniversary of the artist's first print, *Hockney: Printmaker* opens at Dulwich Picture Gallery, London.

Hockney (2014), directed by Randall Wright, Blakeway Productions with funding from BBC Arts and British Film Company, starring Hockney.

2015
The exhibition *Painting and Photography* at L.A. Louver presents a body of new portraits of people sitting in the same chair, in the same studio, set against sky-blue walls. Each portrait comprises hundreds of images captured at close range which are then stitched together, producing striking perspectives and a 3D effect.

2016
The exhibition *82 Portraits and 1 Still-life* opens at the Royal Academy of Arts, London.

David Hockney: I Draw, I Do at The MAC, Belfast, is the first major presentation of his work in Ireland.

David Hockney Current opens at the National Gallery of Victoria, Melbourne, presenting over seven hundred works made during the last decade.

A Bigger Book is published as part of Taschen's sumo-sized monographs. In it, Hockney takes stock of more than sixty years of work: 'I don't tend to live in the past,' he comments, 'Working on this book, I see quite how much I have done.'

Compiled by Helen Little

NOTES

Play within a Play
pp.12–21

1 In 1985 Hockney was one of several artists invited to try out the potential of the computer program Quantel Paintbox, as shown in the television documentary *Painting with Light*, recorded that November.
2 Quoted in David Hockney and Martin Gayford, *A History of Pictures: From the Cave to the Computer Screen*, London 2016, p.19.
3 David Hockney, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, London 2001; Hockney and Gayford 2016.
4 Christopher Finch, 'David Hockney' in *Image as Language: Aspects of British Art 1950–1968*, Harmondsworth 1969, pp.111–15; the 'camp' label was also used by Mario Amaya in *Pop Art …and After*, New York 1965, p.117.
5 Paul Melia and Ulrich Luckhardt, *David Hockney: Paintings*, New York 1994, p.74.
6 Bob Mizer, 'Cruel Stepbrothers', *Physique Pictorial*, vol.12, no.1, 1962, p.22, discussed and reproduced in Richard Meyer, '"Los Angeles Meant Boys": David Hockney, Bob Mizer, and the Lure of Physique Photography', in R. Peabody, A. Perchuk, G. Phillips and R. Singh (eds.), *Pacific Standard Time: Los Angeles Art 1945–1980*, London and Los Angeles 2011, pp.183–5.
7 David Hockney, *David Hockney by David Hockney: My Early Years*, ed. Nick Stangos, London 1976, p.124.
8 Hal Foster has linked Hockney's Californian paintings to 'the expansion of Pop imagery' by contemporaries such as Ed Ruscha and Malcolm Morley, specifically comparing Hockney's and Morley's use of 'postcard and brochure styles of depiction': Hal Foster, 'Survey', in Mark Francis (ed.), *Pop*, London 2005, p.171.
9 *Hockney by Hockney*, p.160.
10 Christopher Simon Sykes, *David Hockney: The Biography*, 1975–2012. *A Pilgrim's Progress*, London 2014, p.60.
11 Peter Webb, *Portrait of David Hockney*, London 1988, p.168.
12 *The Human Clay: An Exhibition Selected by R.B. Kitaj*, exh. cat., The Arts Council of Great Britain, London 1976.
13 For example, even given its narrow American bias, it is surprising to find that in Hal Foster, Rosalind Krauss, Yve-Alain Bois and Benjamin H.D. Buchloh's huge survey of twentieth-century art, *Art since 1900: Modernism, Antimodernism, Postmodernism*, London 2004, Hockney's name appears only once (p.386), and then only as one of several artists packaged under the label of British pop art.
14 See, e.g. Foster 2005, p.171.
15 Thomas Crow, *The Rise of the Sixties*, London 1996, p.84.
16 Robert Rosenblum, 'British Twentieth-Century Art: A Transatlantic View' in Susan Compton (ed.), *British Art in the 20th Century*, exh. cat., Royal Academy, London 1987, p.89.
17 Robert Hughes in *Time*, 1988; reprinted in Hughes, *Nothing if Not Critical: Selected Essays on Art and Artists*, London 1990, p.337.

Demonstrations of Versatility
pp.32–5

1 Davie was a Gregory Fellow at Leeds University at the time and Hockney recalls encountering Davie giving a talk about his work at Wakefield Art Gallery during his visit to the exhibition from nearby Bradford. See G.F. Watson, 'A Consideration of David Hockney's Early Painting (1960–65) and its Relationship with Developments in British and American Art of that Time', MA report, Courtauld Institute of Art 1972, unpag.
2 Dick Hebdige, *Subculture: The Meaning of Style*, London 1979, p.3.
3 This painting was exhibited under the less provocative title *Yellow Abstract* in 1965. See Steve Cox, 'The Phallic Imperative in David Hockney's Coming Out Pictures': www.scribd.com/doc/86521606/The-Phallic-Imperative-in-David-Hockney-s-Coming-Out-Pictures.
4 Ibid.
5 *Jean Dubuffet: Paintings, Gouaches and Lithographs*, Hanover Gallery, London, June 1960, and *Elements botaniques*, Tooth's Gallery, London, May–June 1960 (showing collages of plants and leaves); *Francis Bacon: Paintings 1959–60*, Marlborough Fine Art, London, March–April 1960.
6 'The Serious Side of Pop Art', *Times*, 27 July 1962.
7 Laurence Alloway, *Young Contemporaries*, exh. cat., Whitechapel Art Gallery, London 1961.
8 *Art and Literature*, no.5, Summer 1965.
9 David Hockney, quoted in *Image in Progress: Derek Boshier, David Hockney, Allen Jones, Peter Phillips, Max Shepherd, Norman Toynton, Brian Wright*, exh. cat., Grabowski Gallery, London 1962.

Pictures with People in
pp.50–5

1 David Hockney, *David Hockney by David Hockney: My Early Years*, ed. Nick Stangos, London 1976, p.93.
2 Gene Baro, 'The British Scene: Hockney and Kitaj', *Arts Magazine*, May–June 1964, p.96.
3 Richard Smith, 'David Hockney', *Ark*, no.32, Summer 1962, p.38.
4 Ibid.
5 Hockney 1976, p.89.
6 Letter from David Hockney to the Tate Gallery (Tate catalogue file), 15 August 1963.
7 David Hockney, 'Paintings with Two Figures', *Cambridge Opinion*, no.37, January 1964, pp.57–8.
8 Although this would not have been clear from the evidence of the painting alone, the source for *Domestic Scene, Los Angeles* was a photo-story in *Physique Pictorial* about domination.
9 Hockney 1976, pp.92–3.
10 See Nanette Aldred, 'Figure Paintings and Double Portraits', in Paul Melia (ed.), *David Hockney*, Manchester 1995, p.75. Aldred suggests that that the vase of tulips stands as 'a metonym for Hockney himself'; similarly, the empty chair in *Domestic Scene, Los Angeles* 'also stands as a representation of the artist in the scene'.
11 Kenneth Coutts-Smith, 'Hockney', *Arts Review*, vol.15, no.24, Dec. 1963, p.10.
12 Quoted in G.S. Whittet, 'David Hockney', *Studio*, vol.166, no.848, Dec. 1963, p.253.
13 In a postcard sent by Hockney to Kasmin from the Nile Hilton Hotel, Hockney writes: 'Inside the hotel I think I'm in Hollywood.' Kasmin Archive, Getty Research Institute, Los Angeles.
14 David Hockney, untitled statement, in *New Generation: 1964*, exh. cat., Whitechapel Art Gallery, London 1964, unpag.

Sunbather
pp.67–9

1 David Hockney, quoted in Rebecca Peabody, Andrew Perchuk, Glenn Phillips and Rani Singh (eds.), *Pacific Standard Time: Los Angeles Art 1945–1980*, London 2011, p.147.
2 Although it was published in New York shortly before Hockney arrived there late in 1963, he could have read extracts from Rechy's account of a young gay hustler travelling across the United States back home in the *London Magazine*.
3 See Richard Meyer, '"Los Angeles Meant Boys": David Hockney, Bob Mizer, and the Lure of Physique Photography', in Peabody et al. 2011, pp.183–5.
4 Edmund White, 'The Lineaments of Desire', in *David Hockney Portraits*, exh. cat., National Portrait Gallery, London 2006, p.53.
5 Ibid.
6 Postcard to Kasmin, n.d. [1964], Getty Research Institute 2001, M.1.
7 Thomas Crow, *The Long March of Pop: Art, Music and Design 1930–1995*, New Haven and London 2014, p.249.
8 Andrew Causey, 'Mapping and Representing', in Paul Melia (ed.), *David Hockney*, Manchester 1995, p.100; Rechy is quoted by Cecile Whiting, *Pop LA: Art and the City in the 1960s*, Los Angeles 2008, p.115.
9 Paul Melia records critics' identification of the Boucher reference and himself proposes the comparison with Gauguin. See Paul Melia, 'Showers, Pool and Power', in Melia 1995, p.62.
10 Kenneth E. Silver has asserted that 'no artist before or since has really given us as normalized, or perhaps "normativized", a picture of gay domesticity as David Hockney': Silver, 'Master Bedrooms, Master Narratives: Home, Homosexuality and Post-War Art', in Christopher Reed (ed.), *The Suppression of Domesticity in Modern Art and Architecture*, London 1996, p.219.
11 David Thompson in *Queen*, 14 Feb. 1968. Quoted in *David Hockney: Paintings, Prints and Drawings 1960–1970*, exh. cat., Whitechapel Art Gallery, London 1970, p.62.

Towards Naturalism
pp.80–3

1 Nick Stangos (ed.), *David Hockney by David Hockney: My Early Years*, London 1976, p.104.
2 Tim Barringer cites Fried's attack in his essay 'Enigma Variations: Hockney and the Portrait' in *David Hockney: 82 Portraits and 1 Still-Life*, exh. cat., Royal Academy of Arts, London 2016. See Michael Fried, 'Art and Objecthood', *Artforum*, 5 June 1967.
3 Stangos 1976, p.160.
4 David Hockney, quoted in Marco Livingstone, *David Hockney*, London 1981, p.88.
5 Nanette Aldred, 'Figure Paintings and Double Portraits', in Paul Melia (ed.), *David Hockney*, Manchester 1995, pp.68–88.
6 Christopher Knight, 'Composite Views: Themes and Motifs in Hockney's Art', in *David Hockney: A Retrospective*, exh. cat., Los Angeles County Museum of Art, Los Angeles 1988, p.38.
7 Stangos 1976, p.204.
8 David Hockney, quoted in Lawrence Weschler, 'A Visit with David and Stanley: Hollywood Hills, 1987', in *David Hockney: A Retrospective*, p.83.
9 Stangos 1976, p.203.
10 Ibid., p.295.
11 'David Hockney in Conversation with R.B. Kitaj', *New Review*, Jan.–Feb. 1977, pp.75–7.
12 Barringer 2016, p.17.

Close Looking
pp.80–3

1 Quoted in Sarah Howgate, 'Exploring the Landscape of the Face', in *David Hockney: A Bigger Exhibition*, exh. cat., Fine Arts Museums of San Francisco 2013, p.51.
2 David Hockney, in *David Hockney: Drawing in a Printing Machine*, exh. cat., Annely Juda, London 2009.

A Bigger Photography
pp.125–7

1 Quoted in Lawrence Weschler, 'True to Life', in David Hockney, *Cameraworks*, New York 1984, p.9.
2 Hockney, in David Hockney and Paul Joyce, *Hockney on Art: Conversations with Paul Joyce*, Boston 1999, p.19.
3 Ibid., pp.19–20.
4 Andy Grundberg, 'Photography View: A New Chapter for Hockney', *New York Times*, 13 June 1982.
5 Alan Woods, 'Photo-Collage', in Paul Melia (ed.), *David Hockney*, Manchester 1995, p.125.
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7 David Hockney in Reinhold Misselbeck, 'Interview with David Hockney', in Reinhold Misselbeck (ed.), *David Hockney: Retrospektive Photoworks*, Heidelberg 1998, p.15.
8 Mary-Kay Lombino, 'Instant Photography: The Allure and the Legacy', in Mary-Kay Lombino, *The Polaroid Years: Instant Photography and Experimentation*, Munich, London and New York 2013, p.20.
9 Christophe Blaser and Daniel Girardin, 'Cubist Space in Hockney's Photo Collages', in Misselbeck 1998, p.36.
10 Tim Barringer, 'Seeing with Memory: Hockney and the Masters', in *David Hockney: A Bigger Picture*, exh. cat., Royal Academy of Arts, London 2012, p.48.
11 Andrew Causey, 'Mapping and Representing', in Melia 1995, p.109.
12 Quoted in Misselbeck 1998, p.9.
13 Grundberg 1982.

Experiences of Space
pp.142–7

1 Peter Fuller, 'An Interview with David Hockney', *Art Monthly*, no.12, Nov. 1977, p.8.
2 Ibid., p.9.
3 Lawrence Weschler, *True to Life: Twenty-five Years of Conversations with David Hockney*, Berkeley 2008, p.66.
4 Nikos Stangos (ed.), *David Hockney: That's the Way I See it*, London 1993, p.53.
5 Martin Friedman and David Hockney, 'Designing *Parade*', in *Hockney Paints the Stage*, exh. cat., Hayward Gallery, London 1985, p.173.
6 Lawrence Weschler, 'A Visit with David and Stanley Hollywood Hills 1987', in *David Hockney: A Retrospective*, exh. cat., Los Angeles County Museum of Art, Los Angeles 1988, p.93.
7 George Rowley, *The Principles of Chinese Painting*, Princeton 1947, p.61.
8 'Devices like this pulled you into the scene, called the audience into the space of the drama': Stangos 1993, p.173.
9 David Hockney and Paul Joyce, *Hockney on Art: Conversations with Paul Joyce*, Boston 1999, p.178.
10 Stangos 1993, pp.239–40.

Experiences of Place
pp.161–3

1 David Hockney Interviewed by Lawrence Weschler in *Looking at Landscape/Being in Landscape*, exh. cat., L.A. Louver, Los Angeles 1998, p.6.
2 Ibid., p.8.
3 Ibid., p.10.
4 Ibid., p.28.
5 Tim Barringer, 'Seeing with Memory: Hockney and the Masters', in *David Hockney: A Bigger Picture*, exh. cat., Royal Academy of Arts, London 2012, pp.42–55.
6 *Looking at Landscape/Being in Landscape*, p.6.
7 Carl Sagan, *Pale Blue Dot: A Vision of the Human Future in Space*, New York 1994, extracted by Hockney and sent to friends. Quoted by Lawrence Weschler in *Looking at Landscape/Being in Landscape*, p.5.
8 *Looking at Landscape / Being in Landscape*, p.31.

The Wolds
pp.172–5

1 David Hockney, quoted in an interview for David Pagel's 'Around the Galleries', *Los Angeles Times*, 16 Feb. 2007.
2 As Marco Livingstone describes, Hockney admired Constable's 'six-footers' begun around 1818–19, preferring the looseness of the first sketchy versions to the more polished finish of those meant for public exhibition: 'Realising that it would not have been possible for an artist at that time to paint from the motif on such a large scale strengthened his resolve to find a way of painting out of doors on more expansive canvases.' Marco Livingstone, 'The Road Less Travelled', in *David Hockney: A Bigger Picture*, exh. cat., Royal Academy, London 2012, p.27.
3 Bruno Wollheim (dir.), *David Hockney: A Bigger Picture* (2009).
4 Quoted in Lawrence Weschler, 'David Hockney: Painting Again in East Yorkshire', in *David Hockney: Recent Paintings*, exh. cat., Pace Wildenstein, New York 2009, p.11.
5 Weschler 2009, p.11.
6 Rosalind Krauss, 'Grids', *October*, no.9, Summer 1979; repr. in Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, MA 1985, pp.10–22.

7 Tim Barringer, 'Seeing with Memory: Hockney and the Masters', in *David Hockney: A Bigger Picture* 2012, p.50.
8 Alistair Sooke, 'David Hockney: A Bigger Picture, Royal Academy of Arts, Review', *Daily Telegraph*, 16 January 2012.

Four Seasons
pp.186–7

1 See, for example, David Bomford, 'Review: *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* by David Hockney', *Burlington Magazine*, no.1188, March 2002, pp.173–4.
2 David Hockney, *Paper Pools*, ed. Nikos Stangos, London 1980, p.10.
3 See 'A Bigger Photography', pp.123–7, above.
4 See the chronology on David Hockney's website for a detailed record of the dates of his experiments with technology: www.hockneypicutres.com.
5 Tim Barringer, 'Seeing with Memory: Hockney and the Masters', in *David Hockney: A Bigger Picture*, exh. cat., Royal Academy of Arts, London 2012, p.53.
6 Lawrence Weschler, 'Love Life: David Hockney's Timescapes', in *David Hockney: A Bigger Exhibition*, exh. cat., Fine Arts Museums of San Francisco 2013, p.38.
7 David Hockney, 'To See the Bigger Picture Is To See More', in *David Hockney: A Bigger Exhibition*, p.63.
8 See pp.172–5 above for a discussion of Hockney's recent English landscape paintings.
9 David Hockney, quoted in 'David Hockney: New Video Art Method Better than 3D', *Yorkshire Evening Post*, 7 September 2011.
10 Barringer 2012, p.54.
11 David Hockney, quoted in Lawrence Weschler, 'True to Life', in David Hockney, *Cameraworks*, New York 1984, p.23.
12 Hockney in Weschler 2013, p.40.

Yorkshire and Hollywood
pp.192–3

1 Martin Gayford, *A Bigger Message: Conversations with David Hockney*, London 2016, p.253.
2 David Hockney in conversation with Edith Devaney, 'And That Fills the Sackler', in *David Hockney: 82 Portraits and 1 Still-Life*, exh. cat., Royal Academy of Art, London 2016, p.63.
3 Martin Gayford, 'Hockney', in *David Hockney: Some New Painting (and Photography)*, exh. cat., Pace Gallery, New York 2014, p.8.
4 Ibid., p.11.

Hockney as Philosophical Painter
pp.208–13

1 Nikos Stangos (ed.), *David Hockney by David Hockney*, London 1976, p.100.
2 Ibid. Some of the allusions indicated here were also noted in Paul Melia, 'Introduction', in Paul Melia (ed.), *David Hockney*, Manchester 1995, p.5.
3 Hockney's dealer Paul Kasmin was mostly exhibiting such American abstract artists and their British associates. Correspondence between Hockney and Kasmin indicates that the artist visited Noland in Bennington, Vermont, in 1964, and was pleased when Noland liked his work (Hockney, undated letters to Kasmin, Kasmin Archive, Getty Research Institute, Los Angeles).
4 Edgar Wind, *Art and Anarchy*, London 1963, pp.24–5.
5 See Edward Chaney, 'Warburgian Artist: R.B. Kitaj, Edgar Wind, Ernst Gombrich and the Warburg Institute', in *Obsessions: R.B. Kitaj 1932–2007*, exh. cat., Jewish Museum, Berlin 2012, pp.97–103.
6 Guy Brett, 'David Hockney: A Note in Progress', *London Magazine*, April 1963, p.74.
7 Ernst Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation*, London 1962.
8 Stangos 1976, p.27.
9 Gombrich 1962, p.7.
10 Ibid., p.202.
11 Richard Wollheim, 'On Drawing an Object', in Richard Wollheim, *On Art and the Mind*, Cambridge, MA 1974, pp.23–4. Wollheim's admiring critique of Gombrich is elaborated in 'Reflections on *Art and Illusion*', ibid., pp.261–89. For a lucid account of Wollheim's emphasis on 'twofoldness', see Jason Gaiger, *Aesthetics and Painting*, London 2008, chap.3.
12 Wollheim, 'On Drawing an Object', p.29.
13 Ibid., p.28.
14 Richard Wollheim, 'Kitaj: Recollections and Reflections', in Richard Morphet (ed.), *R.B. Kitaj: A Retrospective*, exh. cat., Tate Gallery, London 1994, p.35.

Ways of Looking and Being in the Bigger Picture
pp.214–21

1 'Pierre Restany/David Hockney: A Conversation in Paris', in *David Hockney*, exh. cat., Musée des Arts Décoratifs, Paris 1974, p.23.
2 Ibid., p.22.
3 'David Hockney Interview with Mark Glazebrook', in *David Hockney: Paintings and Drawings for 'Parade', a French Triple Bill for the Metropolitan Opera New York*, exh. cat., Riverside Studios, London 1981, section 2, p.6.
4 David Hockney, *David Hockney by David Hockney: My Early Years*, ed. Nick Stangos, London 1976, p.202.
5 Nikos Stangos (ed.), *David Hockney: That's the Way I See It*, London 1993, p.124.
6 E.H. Gombrich, *The Story of Art* (1950), Oxford 1972, pp.172–3.
7 Lawrence Weschler, 'A Visit with David and Stanley Hollywood Hills 1987', in *David Hockney: A Retrospective*, exh. cat., Los Angeles County Museum of Art 1988, p.87.
8 David Hockney, untitled statement, in *New Generation: 1964*, exh. cat., Whitechapel Art Gallery, London 1964, unpag.
9 Hockney 1976, p.89.
10 I am indebted to the commentary on these paintings and the reading made of the use of perspective proposed by Paul Melia and Ulrich Luckhardt, *David Hockney: Paintings*, New York 1994, p.88–91, as well as the related analysis of these paintings in Nannette Aldred, 'Figure Paintings and Double Portraits', in Paul Melia (ed.), *David Hockney*, Manchester 1995, pp.68–88.
11 Untitled statement, David Hockney, *The Blue Guitar*, London 1977, front dustwrapper flap.
12 'Eclecticism can be a *synthesis* in the end, and that's what you hope will happen when you acknowledge it might be eclecticism. I am an eclectic artist…I certainly begin to see that there's great scope for trying now to make the diversity of modernism into a synthesis.' Hockney 1976, pp.129–30.
13 Stangos 1993, p.126.
14 Peter Fuller, 'An Interview with David Hockney', *Art Monthly*, no.13, Dec. 1977 – Jan. 1978, p.7.
15 David Hockney, 'Vogue par David Hockney', *Vogue* (Paris), no.662, Dec. 1985/Jan. 1986, pp.219–59.
16 Ibid., p.228. The text in *Vogue* is a facsimile of Hockney's handwriting in French; this English translation is from Melia and Luckhardt 1994, p.152.
17 Ibid., p.232.
18 Stangos 1993, p.102.
19 David Hockney, untitled statement, in *David Hockney Painting and Photography*, exh. cat., Annely Juda Fine Art, London/L.A. Louver, Venice, California, 2015, unpag.
20 Fuller 1977, p.8.

Flatness, Fullness, Wetness
pp.222–9

1 David Hockney in *David Hockney by David Hockney: My Early Years*, ed. Nikos Stangos, London 1976, p.93. Also cited in Cecile Whiting, 'The Erotics of the Built Environment', in Cecile Whiting, *Pop L.A.: Art and the City in the 1960s*, Berkeley 2006, p.117.
2 Stangos 1976, p.99.
3 Ibid., p.242.
4 Ibid. The work, *Osaka in Rain* 1935 by Yoson Ikeda, is illustrated in the *Catalogue of the Kyoto Municipal Museum of Art*, Kyoto 1971, pp.25, 122.
5 Stangos 1976, p.247.
6 Ibid.
7 Marco Livingstone, *David Hockney*, London 1996, p.153.
8 Ibid., p.147.
9 Stangos 1976, p.127.
10 *Post-Painterly Abstraction* was the title of Clement Greenberg's 1964 survey for the Los Angeles County Museum of Art, which travelled to the Walker Art Center, Minneapolis, and the Art Gallery of Ontario, Toronto.

11 See 'David Hockney: Interview' on the Royal College of Art's website: www.rca.ac.uk/studying-at-the-rca/the-rca-experience/student-voices/rca-luminaries/david-hockney (accessed 9 Aug. 2012). See also Christopher Simon Sykes, *David Hockney: The Biography, 1937–1975. A Rake's Progress*, New York 2011, pp.58, 65–6.
12 On Hockney's lessons from Bocour, see Stangos 1976, p.127. On Bocour's development of acrylic paints and his history with colour field painters, see 'Oral History Interview with Leonard Bocour', 8 June 1978, Archives of American Art, Smithsonian Institution: www.aaa.si.edu/collections/interviews/oral-history-interview-leonard-bocour-12884 (accessed 25 Aug. 2016).
13 David Clarke, *Water and Art*, London 2010, pp.147–8. Clarke notes that while *Mountains and Sea* 1952 at the National Gallery of Art, Washington, is the earliest of Frankenthaler's works to incorporate her staining practice, it was made with oil paint, which leaves blooms and halos of medium on unprimed canvas. It is not until works such as *Flood* 1967 that acrylic paint is used to successful, watery effect – one enforced by the work's evocative title.
14 Stangos 1976, p.247.
15 Ibid., p.247.
16 Livingstone 1996, p.140.
17 Stangos 1976, p.241.
18 Ibid., p.104.
19 Livingstone 1996, p.147.
20 Ibid., p.147; Stangos 1976, p.240.
21 Stangos 1976, p.100.
22 Paul Melia, 'Showers, Pools and Power', in Paul Melia (ed.), *David Hockney*, Manchester 1995, p.58.
23 Stangos 1976, p.100.
24 Melia 1995, p.58. 'Squiggly things' is Hockney's own phrase: see Stangos 1976, p.100.
25 Stangos 1976, p.126; also cited in Melia 1995, p.6.
26 After Minneapolis the exhibition toured to Washington DC, Boston, Seattle, Vancouver, Toronto and Ottawa during 1966.
27 'The splash itself is painted with small brushes and little lines', Hockney says. 'It takes me two weeks to paint this event that lasts for two seconds…The painting took much longer to make than the splash existed for, so it has a very different effect on the viewer.' Stangos 1976, p.125.
28 Stangos 1976, p.126. Also cited in Jonathan Weinberg, 'A Rake's Progresses: David Hockney and Late Modernist Painting', in Jonathan Weinberg, *Ambition and Love in Modern American Art*, New Haven 2001, p.167.
29 Weinberg 2001, p.167.
30 Wood quoted in Jonah Westerman, 'A Bigger Splash: Interview with Curator Catherine Wood': www.tate.org.uk/context-comment/articles/bigger-splash-interview-catherine-wood (accessed 9 Sept. 2016).
31 Stangos 1976, p.41.
32 Livingstone 1996, p.18.
33 Ibid., p.20.
34 Stangos 1976, p.68.
35 Weinberg 2001, p.144. See also Jonathan Weinberg, *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First Avant-Garde*, New Haven 1993, as well as Kenneth E. Silver, 'Modes of Disclosure: The Construction of Gay Identity and the Rise of Pop Art', in Russell Ferguson (ed.), *Hand-Painted Pop: American Art in Transition, 1955–62*, Los Angeles 1993, pp.178–203.
36 Weinberg 2001, p.144.
37 Sykes 2011, p.75; according to Matt Houlbrook, London tube station toilets were a 'complex and extensive network of sexual opportunities' for gay Londoners. See Matt Houlbrook, *Queer London: Perils and Pleasures in the Sexual Metropolis, 1918–1957*, Chicago 2005, p.50. It is also, of course, important to point out that British laws against homosexuality were still very much in place during Hockney's school years, although between the 1957 Wolfenden Report and the 1967 Sexual Offences Act, there began to emerge a new permissiveness, at least in London. On queer cultural politics and resistance to sodomy laws in the 1950s and 1960s, see Houlbrook 2005, pp.241–63.
38 Livingstone 1996, p.45.
39 Stangos 1976, p.87.
40 Ibid., p.88.
41 Livingstone 1996, p.19.
42 Leo Steinberg, 'Jasper Johns: The First Seven Years of his Art', in Leo Steinberg, *Other Criteria*, Chicago 1972, p.37. Cited in Fred Orton, *Figuring Jasper Johns*, London 1994, p.51.
43 Orton 1994, p.51.
44 Stangos 1976, p.100.

When Chaplin Dances with Picasso
pp.230–9

1 Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', trans. Harry Zohn (1936), repr. in Walter Benjamin, *Illuminations*, ed. Hannah Arendt, New York 1969, p.4.
2 *The Artist's Eye: David Hockney. Looking at Pictures in a Book*, exh. cat., National Gallery, London 1981, p.6.
3 In his book *The Disenchantment of Art*, Reiner Rochlitz writes that Benjamin 'confuses technical progress with the progress of art, instrumental rationality with aesthetic rationality. "The Work of Art" stems from the ideology of progress denounced in Benjamin's late works: from an idea of the "wind of history" blowing toward technical development.' Rainer Rochlitz, *The Disenchantment of Art: The Philosophy of Walter Benjamin*, trans. Jane Marie Todd, London 1996, p.161.
4 Walter Benjamin, *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty and Thomas Y. Levin, London 2008, p.26. These lines appear in the second version of the text.
5 Benjamin 1969, p.6.
6 Ibid., p.14.
7 Ibid., p.13.
8 A critic who cultivates his intransigence follows the thesis in Benjamin's first, most politically radical essay. Reiner Rochlitz analyses the rapid development of Benjamin's thought: 'In 1936, a few months after he had drafted the first version of "The Work of Art", he thus reached a second turning point…that would nevertheless lead him to defend theses dialectically opposed to those that made up the radicality of "The Work of Art".' Rochlitz 1996, p.178.
9 Benjamin H.D. Buchloh, *Formalism and Historicity: Models and Methods in Twentieth-Century Art*, London 2015, p.117.
10 It should be noted that Benjamin later renounced the thesis of his 1935 essay and wrote in his notes for 'a few Baudelarian themes': 'What distinguishes photography from painting is therefore clear, and why there can be no encompassing principle of "creation" applicable to both: to the eyes that will never have their fill of a painting, photography is rather like food for the hungry or drink for the thirsty.' Walter Benjamin, quoted in Rochlitz 1996, p.217.
11 David Hockney, quoted in Lawrence Weschler, 'True to Life', in David Hockney, *Cameraworks*, New York 1984, p.9.
12 Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*?, New York 1966.
13 Linda Dalrymple Henderson, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, Princeton 1983.
14 Benjamin 1969, p.13.
15 Ibid., p.17.
16 Plotinus, *Aeneid*, 1, 6, 9. Quoted in André Grabar, *Les Origines de l'esthétique médiévale*, Paris 1992, p.37 (my translation).
17 Ibid., p.47 (my translation).
18 Jacques Lacan, *Le Séminaire,* vol.XI: *Les Quatre concepts fondamentaux de la psychanalyse,* Paris 1973, p.82 (my translation).
19 Quoted in Brigitte Paulino-Neto, 'David Hockney, un artiste "en vogue"', *Libération*, 11 Dec. 1987 (my translation).
20 'What does copying do to the notion, and value, of the original artwork? The "original artwork" is probably a modern Western idea. Certainly, in Chinese painting, what was an original was not considered that important; many copies were always made.' David Hockney, *That's the Way I See It*, London 1993, p.10.
21 Ibid., p.117.
22 Ibid., p.111.
23 David Hockney, 'Any printing process has its own beauty that can be used', quoted in Peter Webb, *Portrait of David Hockney*, London 1988, p.236.
24 Hockney 1993, p.121.
25 Ibid., p.190.
26 Ibid., p.191.
27 Ibid., p.199.
28 Ibid., p.206–11.
29 Ibid., p.211.
30 David Hockney, *Fleurs fraîches*, exh. cat., Fondation Bergé–Yves Saint-Laurent, Paris 2011, p.7 (my translation).
31 Hockney 1993, p.12.
32 Paul Virilio, 'Le Problème de l'homme moderne, ce n'est pas le plaisir ou le déplaisir, c'est d'être excité', interview with Jérôme Sans, in *1 minute*

scenario: Le Printemps de Cahors. Photographie & Arts visuels, exh. cat., Actes Sud, Arles 1997, pp.20–6 (my translation).
33 Waldemar Januszczak, 'Summer of the Umpteenth Doll', *Guardian*, 6 June 1987; quoted in Webb 1988, p.237.
34 David Hockney, David Hockney, *David Hockney by David Hockney: My Early Years*, ed. Nick Stangos, London 1976 (1988 ed.), p.28.
35 David Sylvester, 'The Kitchen Sink', *Encounter*, vol.3, no.6, Dec. 1954, p.62.
36 David Hockney, 'It was too barren for me'. Stangos 1988, p.41.
37 Ibid., p.42.
38 'That thing to which the Germans give the wonderful name of *Kitsch:* popular, commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fiction, comics, Tin Pan Alley music, tap dancing, Hollywood movies, etc, etc.' Clement Greenberg, 'Avant-Garde and Kitsch' (1939), in Clement Greenberg, *Art and Culture: Critical Essays*, Boston 1989, pp.3–21.
39 Clement Greenberg interviewed by Nathan Kolodner and Peter Webb, New York, 20 Nov. 1986; quoted in Webb 1988, p.105.
40 In Hegel's concept of *Aufhebung* or sublation, a term or concept is both preserved and changed through its dialectical interplay with another term or concept. Two contradictory elements are held together, uplifted and sublated without completely destroying one another. The thesis is opposed by the antithesis, itself sublated by the synthesis.
41 Hockney in *David Hockney: Fleurs fraîches*, 2007, p.7 (my translation).

Some Cultural Settings for David Hockney pp.240–7

1 'David Hockney with William Corwin', *The Brooklyn Rail*, 1 Feb. 2012. See www.brooklynrail.org/2012/02/art/david-hockney-with-william-corwin (accessed 1 July 2016).
2 John Wesley, 'Upon the Sermon on the Mount', Sermons 21–33, *Sermons on Several Occasions*, London 1771, pp.110–22.
3 Newly arrived at the Royal College of Art, Hockney inscribed the motto 'Labor omnia vincit' ('work conquers all') in white letters in his *View of Bradford from Earl's Court* 1960. He also placed a four-foot-high slogan, 'Work', on the wall of a studio at Maidstone School of Art, where he taught in the autumn of 1962.
4 The Gospel of St Matthew 5:1–2.
5 To an extent, Hockney's lithograph *Self-Portrait* 1954 mimics Spencer's wary head-on and stubborn-looking self-portraits. Quite early, in the mid-1950s, Hockney 'had decided to model himself on Stanley Spencer, the eccentric religious artist'. See Peter Webb, *A Portrait of David Hockney*, London 1988, p.12.
6 David Hockney in conversation with Chris Stephens, 15 July 2016.
7 These were first shown in *Some New Painting (and Photography)*, Pace Gallery, New York, 8 Nov. 2014 – 10 Jan. 2015 and then as *Painting and Photography* at Annely Juda Fine Art, London, May 2015 and L.A. Louver, Venice, California, July 2015.
8 Alphabetisation, as a pictorial tactic, was extensively used by pop artist Joe Tilson and has been used continuously by Hockney himself.
9 'In a way [it's] all about the space. It's a very unusual painting by Claude in the sense that he kind of invented the classical landscape, which is quite theatrical. Everything that is close to you is usually on the sides, and in the middle is deep space, and in this painting it's the other way around: Everything that's deep space is at the sides and everything in the middle is closer to you. It's rather like a reverse perspective, which interests me.' See Corwin 2012.
10 See, for example, Christopher Simon Sykes, David *Hockney: The Biography, 1937–1975. A Rake's Progress*, London 2011, p.46.
11 See Hockney's etching *Myself and my Heroes* 1961.
12 David Hockney, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, London 2006, p.31.
13 Pre-Civil War, Whitman promised his readers 'we will detect some people for you by their uniforms', meaning varieties of codified dress on the streets of New York. See Walt Whitman, 'Street Yarn', *Life Illustrated*, 16 Aug. 1856.
14 Gilles Deleuze, 'Whitman', in Gilles Deleuze, *Essays Critical and Clinical*, London 1998, p.57.
15 www.annelyjudafineart.co.uk/exhibitions/painting-and-photography-david-hockney (accessed 1 July 2016).
16 Walt Whitman, 'Song of Myself', in *Leaves of Grass*, New York 1855.
17 See David Thompson's review 'Natural Wonders', *Observer*, 24 July 1966.
18 Stephen Spender, 'Introduction', in *David Hockney: Paintings, Drawings and Prints*, exh. cat., The Laing Art Gallery, Newcastle 1976, p.6.
19 Reproduced in Sykes 2011, p.60. Bradford Peace Museum 'contains a series of photos [showing] posters created by David Hockney and his participation in demonstrations': see Joyce Apsel, *Introducing Peace Museums*, Abingdon 2015, p.49. See also Catherine Jolivette, *British Art in the Nuclear Age*, London 2014, p.244.
20 Peter Selz, 'Introduction', in *New Images of Man*, exh. cat., The Museum of Modern Art, New York 1959.
21 Graffiti were playing an important role in independent film and pointing to vernacular worlds which had been overlooked or concealed; in a 1957 film funded by the British Film Institute, *One Potato*, the credits are written in chalk on a brick wall; linked to graffiti were the chalked diagrams of hopscotch that are included in generous close-ups.
22 This was the title of Dubuffet's 1951 essay announcing one of the elements of *art brut*.
23 As a key place in the contemporary imagination, the youth club both contained and mirrored the challenge of a growing demographic sector – the teenager. See Karel Reisz's film *We Are the Lambeth Boys*, a depiction of a south London youth club in 1958.
24 Illustrated in Peter Webb, *Portrait of David Hockney*, London 1988, plates 46, 47.
25 David Hockney, *That's the Way I See It*, London 1993, p.9.
26 The modernist caricature of George Grosz also hovered over this cultural scene; Grosz was a figure Hockney had some kinship with, as can be seen from his painting *The Berliner and the Bavarian* 1962.
27 *Punch*, 14 June 1961.
28 *David Hockney by David Hockney: My Early Years*, ed. Nikos Stangos, London 1976, p.66.
29 Hockney 1993, p.202.
30 Ibid.
31 'Though I could be quite dismissive of French pretension, I was very taken with *L'Année Dernière à Marienbad*'. Hockney interviewed by Christopher Simon Sykes, February 2010. See Christopher Simon Sykes, David *Hockney: The Biography, 1937–1975. A Rake's Progress*, London 2011, p.81.
32 David Bordwell, *Film Art*, London 1992, p.393.
33 K. Reader, 'Another Deleuzian Resnais: *L'Année dernière à Marienbad* as Conflict between Sadism and Masochism', *Studies in French Cinema*, vol.8, no.2, pp.149–58. See eprints.gla.ac.uk/5178/1/5178.pdf (accessed 2 July 2016).
34 Hockney's most *intimiste* and clumsily frank naturalistic accounts of male bodies had been in *Illustrations to Fourteen Poems by C.F. Cavafy* 1966 as outline corporealisations, transformations of some of Hockney's own white-bordered Polaroid snapshots of two youths together in bed.

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Tea Painting in an Illusionistic Style 1961
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David Hockney

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Paperback front cover: *Portrait of an Artist (Pool with Two Figures)* 1972 (detail)
Paperback back cover: David Hockney, c.1967. Photograph by Tony Evans

p.1: *Garden 2015* (detail)
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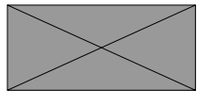
Measurements of artworks are given
in centimetres, height before width



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