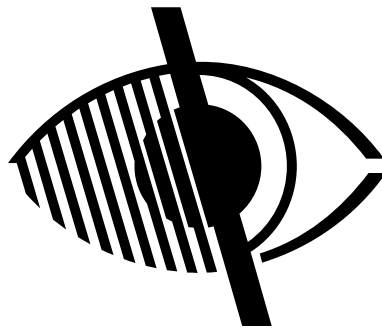


David Hockney

drawing from life



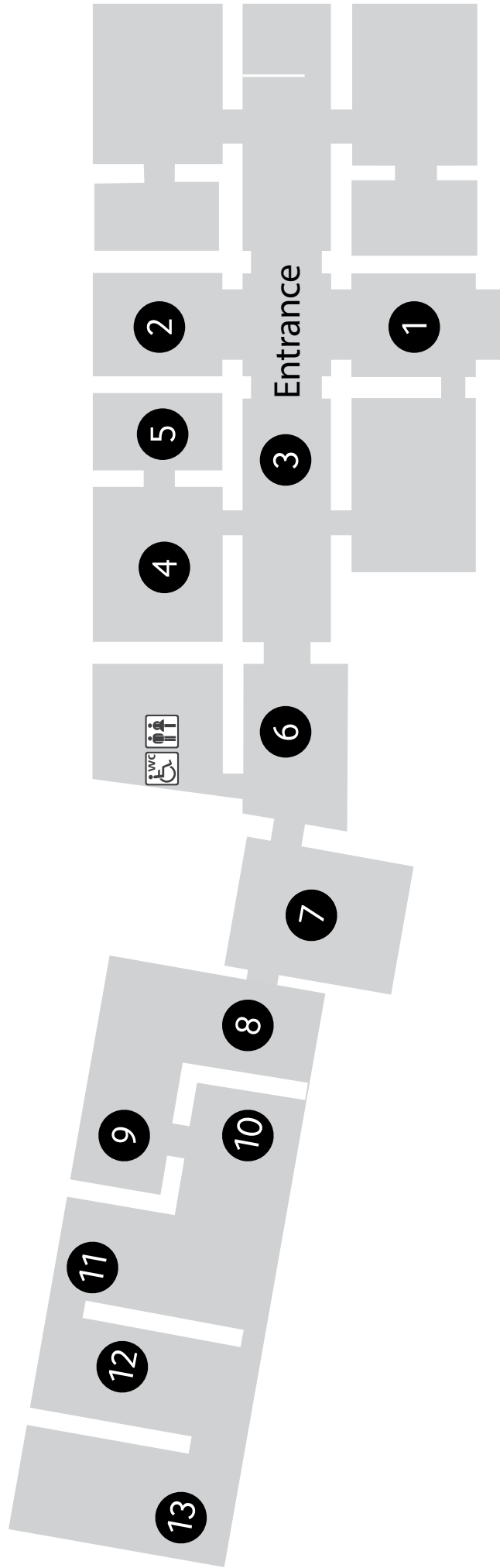
Access Guide

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Map



- 1 Introduction**
- 2 My Parents and Myself**
- 3 Portrait of the young artist**
- 4 Exploring the self**
- 5 Portraits of the artist's mother**
- 6 Sketchbooks**
- 7 iPad drawings**
- 8 Celia**
- 9 The Paris years**
- 10 Gregory**
- 11 Exploring the landscape of the face**
- 12 Maurice**
- 13 Portraits for a new millennium**

1 Introduction

David Hockney (b.1937) is one of the master draughtsmen of our times. He widely champions drawing, which is at the heart of his studio activity and has underpinned his work throughout his life. From his early pen and ink, and coloured pencil drawings to his more recent experiments with watercolour and digital technology, the artist's inventive visual language has taken many different stylistic turns. Over the past six decades he has never stood still, or rested on a particular approach, medium or technique, remaining inquisitive, playful and thought provoking while generously sharing his ideas with his audience. His drawing reflects his admiration for both the Old Masters and modern Masters from Rembrandt to Picasso.

Drawing from Life explores the artist's unique vision of the world around him, which is played out in portraits of himself and his dear and intimate circle of friends.

All works in the exhibition are by David Hockney unless stated otherwise.

② My Parents and Myself

David Hockney was born in Bradford, West Yorkshire, a city which had been at the centre of the textile industry in the nineteenth century. His father worked as a clerk, but was an amateur artist and anti-smoking campaigner, who was well-known for his strong political views. Laura Hockney was a quieter but strong matriarchal figure, a vegetarian and committed Methodist.

My Parents and Myself is an earlier version of, My Parents, in Tate's collection. In the later painting Hockney replaced his self-portrait reflected in the mirror with a postcard of The Baptism of Christ by Piero della Francesca (c.1415/20 –1492), a painting he admired. My Parents and Myself represents some of the themes explored in this exhibition – intimate relationships, working from life and the influence of other artists.

While selecting the works for Drawing from Life in Hockney's Los Angeles studio, the artist rediscovered the painting, believing that after abandoning it, the work had been destroyed.

Clockwise:

My Parents with Trolley and Mirror

Ink on paper, 1974

Study for 'My Parents and Myself'

Coloured pencil on paper, 1974

My Parents and Myself

Oil on canvas with masking tape, 1976

Hockney was visited by his parents whilst he was living intermittently in Paris (1973-5). It was there that he made the preparatory drawings and took reference photographs for the planned painting. In the squared-up study, the composition was already largely worked out. As in the painting, his mother poses crossed-legged looking directly at the artist, whilst his father sits to the side with his hands clasped. The trolley and vase of flowers are in position and Hockney weaves himself into the picture through his reflection in the mirror.

Collection The David Hockney Foundation

③ Portrait of the young artist

As a schoolboy, Hockney had a passion for art, even before he fully understood what it meant to be an artist. An academic training at Bradford School of Art provided the foundation for his career, with its emphasis on drawing, painting and the study of anatomy and perspective. Inspired by the first art books he saw, initially in black and white, and then in colour, his early influences ranged from Piero della Francesca to Pierre Bonnard.

Hockney has always been a confident draughtsman. Like most young artists, his subjects were himself, those close to him, and his immediate surroundings; domestic interiors and the local landscape. These interests have remained with him throughout his working life; he still draws on every available piece of paper and his creative mind never rests.

Self-portrait

Collage on newsprint, 1954

The self-portraits seen in this room, made in David Hockney's teenage years, convey a youthful confidence, a sense of himself as an artist, as well as the beginning of an intense self-scrutiny. They also offer a foretaste of what was to come stylistically in the artist's vibrant use of colour and experimentation with different media.

Bradford Museums and Art Galleries, Cartwright Hall

Self-portrait study

Pencil on paper, 1954

Collection The David Hockney Foundation

Self-portrait

Pencil on paper 1954

Collection The David Hockney Foundation

Self-portrait

Lithograph, 1954

Collection The David Hockney Foundation

Self-portrait

Pencil on paper, 1956

Collection The David Hockney Foundation

4 Exploring the self

The works in this room demonstrate the evolution of Hockney's distinctive and playful practice, built upon his natural aptitude as a draughtsman. Drawing was compulsory when Hockney enrolled at the Royal College of Art in 1959 and he threw himself into the life classes. Swimming against the tide of the contemporary art of the time, as he has done ever since, he set himself the challenge of spending several weeks on two detailed drawings of a human skeleton he found at college. His friend and fellow student, the artist, R.B. Kitaj, purchased one from the young student for £5, he described it as 'the most skilled, most beautiful drawing I'd ever seen'.

Although it was not until 1967 that homosexuality was partially legalized, Hockney took up overtly gay themes in his work at the Royal College almost before anyone else. In *A Rake's Progress*, a personal narrative influenced by William Hogarth's printed series, Hockney's sense of his own identity began to emerge.

The artist visited the major retrospective exhibition of Picasso's work at the Tate Gallery in 1960, and the modern Master became a lifelong love. Prompted by Picasso's death in 1973, *Artist and Model* describes an imaginary encounter with his hero, while the neo-Cubist style and playfulness of the home-made print, *Self-Portrait*, July 1986, reflects the older artist's stylistic influence.

My Bonnie Lies Over the Ocean

Etching and aquatint with collage, 1961

Arts Council Collection, Southbank Centre, London

Self-portrait

Etching with aquatint, 1962

Private Collection of Simon Aaron, London

Below, left

Myself and My Heroes

Etching and aquatint, 1961

Victoria and Albert Museum

Right

The Diploma

Etching and aquatint, 1962

Victoria and Albert Museum

Hockney's decision to turn to etching was a pragmatic one: students at the Royal College of Art were responsible for purchasing their own materials and with his enthusiasm for painting he had quickly run out of money, and so he took advantage of the college's free printmaking materials. The artist's first etching, *Myself and My Heroes*, embraces many of the artist's passions at the time: the homoerotic poetry of Walt Whitman and the pacifism and vegetarianism of Mahatma Gandhi. *The Diploma* marks the end of Hockney's College days. Having been threatened with not being allowed to graduate for failing to complete the compulsory General Studies essays, Hockney awarded himself his own diploma.

Self-portrait, July 1986

Home-made print on two sheets of paper

In 1986, while working on designs for a production of Wagner's *Tristan and Isolde*, Hockney began experimenting with a state-of-the-art colour laser photocopier to produce what he described as 'home-made prints'. Using the copier to replicate the traditional printmaking process he repeatedly fed the same sheet of paper through the machine until each colour of the drawing had been printed. Here, he placed his shirt directly onto the glass plate of the copier.

Collection The David Hockney Foundation

Man Looking for his Glasses, April 1986

Home-made Print, 1986

Collection The David Hockney Foundation

Left:

The Student: Homage to Picasso

Etching, 1973

National Portrait Gallery, London. Purchased, 1979

Right:

Artist and Model

Etching, 1973-4

Collection The David Hockney Foundation

Following Picasso's death in 1973, Hockney made two etchings in the spirit of Picasso's *Vollard Suite* (1930-7). In *Artist and Model*, Hockney depicts an imaginary meeting between the modern master and himself, as the nude model, using different etching techniques to differentiate between the two; the looser 'sugar-lift' method to describe Picasso and a more densely hatched line for himself. Hockney had been taught the sugar-lift, a technique particularly associated with Picasso, that year in Paris by Aldo Crommelynck, the master printer of the modern Master's later etchings.

Self-portrait

Lithograph, 1980

Collection The David Hockney Foundation

Study I for *A Rake's Progress*

Ink on paper, 1961

Collection The David Hockney Foundation

Studies for *A Rake's Progress*

Ink on paper, 1962

Collection The David Hockney Foundation

Self-portrait with Pen

Ink on paper, 1969

Collection The David Hockney Foundation

Self-portrait

(showcase)

Crayon on sketchbook paper, 1988

Collection The David Hockney Foundation

A Rake's Progress

16 plates, etching and aquatint on paper, 1961–3

The artist's first visit to the United States in the summer of 1961 provided the narrative for the semi-autobiographical series, *A Rake's Progress*. Inspired by William Hogarth's set of engravings of 1735, Hockney transformed Hogarth's original tale of an aristocrat who squandered his wealth into his own personal story of a young gay man's journey and emerging identity in 1960s New York City. The etchings were partly inspired by real events. His encounter with homeless people lying on the streets drinking in the Bowery district of Lower Manhattan reminded Hockney of Hogarth's eighteenth-century London. He records his meeting with William S. Lieberman, then Curator of Prints at the Museum of Modern Art [plate 1a], who bought two prints from him including *Myself and My Heroes*. The name 'Lady Clairol' references the brand of hair dye with which Hockney first bleached his own hair [plate 3]. A range of artistic influences can be traced from the figures of William Blake to the 'Art Brut' style of Jean Dubuffet.

Collection The David Hockney Foundation

From left:

- 1 The Arrival
- 1a Receiving the Inheritance

- 2 Meeting the Good People (Washington)
- 2a The Gospel Singing (Good People) Madison Square Garden

- 3 The Start of the Spending Spree and the Door Opening for a Blonde
- 3a The 7 Stone Weakling

- 4 The Drinking Scene
- 4a Marries an Old Maid

- 5 The Election Campaign (with Dark Message)
- 5a Viewing a Prison Scene

- 6 Death in Harlem
- 6a The Wallet Begins to Empty

- 7 Disintegration
- 7a Cast Aside

- 8 Meeting the Other People
- 8a Bedlam

5 Portraits of the artist's mother

Laura Hockney was supportive of her son's desire to be an artist and remained a loyal and patient model, who would always sit still for him. The early Bradford drawings record his world and his mother is seen frequently. His sketchbooks are filled with scenes of family life, and owe something to the intimate, domestic narratives of Edouard Vuillard and Pierre Bonnard.

In 1982 the artist's pictorial expression took a different turn. Beginning with Polaroid prints, which he worked into a grid, he went on to create more complex images with irregular edges using 35mm photographs, such as the portrait of his mother in this room. The influence of Cubism and the work of Picasso is evident in these works in which he captured simultaneous viewpoints and a narrative that reflected the passing of time. He compared this new way of looking, in which the viewer follows the artist's eye, with his approach to drawing in that the same decisions have to be made in terms of colour, line and texture, and whether the subject appears to be in or out of focus.

Mother with Crossword Puzzle, June 1983

Ink on paper, 1983

Collection The David Hockney Foundation

My Mother

Ink on paper, 1974

Collection The David Hockney Foundation

Mother in a Yellow Jumper

Coloured pencil on paper, 1974

Collection The David Hockney Foundation

Mother, Paris 1972

Coloured pencil on paper, 1972

Collection The David Hockney Foundation

Portrait of the Artist's Mother, Mrs Laura Hockney, Bradford

Ink On Paper, 1972

Tate: Presented by Klaus Ansel in memory of his wife Gerty 2004

My Mother, Bolton Abbey, Yorkshire, Nov. 1982

Chromogenic print photocollage, 1982

This work is a poignant reflection on mortality in the same melancholy setting that captured the imagination of Romantic artists, J.M.W. Turner and Thomas Girtin. With Hockney's widowed mother's contemplative face at its centre, the composition opens out to reveal the rain-drenched headstones and ruined abbey beyond. This multi-layered personal and psychological portrait captures the relationship between mother and son; the artist's leather brogues in the foreground of the picture plane mark both his physical and emotional presence and connection to the sitter.

Collection of the artist

Mum, 10 March 94

Crayon on paper, 1994

Collection The David Hockney Foundation

Mother, Bradford. 19 Feb 1979

Sepia ink on paper, signed and dated by the artist 1978, but drawn in 1979.

After the artist's father died, Hockney made two drawings of his mother in sepia ink and using reed pens as Van Gogh had done in his own portraits. Using a minimal line, Hockney conveys the sadness in his mother's face as she looks directly at her son. Making a drawing was less intrusive than taking a photograph would have been. Drawing had become Hockney's way of communicating with his mother.

Collection The David Hockney Foundation

(showcase)

Bradford School of Art 1 (Sketchbook)

Pencil, ink and wash, 1953

Collection The David Hockney Foundation

Mum (Bridlington Sketchbook)

Crayon, ink, watercolour, Holbein spiralbound sketchbook with tie, 1994

Collection The David Hockney Foundation

Self-portraits 1983

Self-portrait, 30 Sept 1983

Charcoal on Paper, 1983

In the autumn of 1983, almost every day for two months, Hockney challenged himself to produce a candid self-portrait in charcoal. This period of intense self-reflection was, in part, a reaction to the untimely deaths of many of his friends due to the HIV/AIDS epidemic. The honesty and vulnerability exposed in these drawings is a far cry from the confident self-portraits of thirty years earlier. Like the pages of a diary, these works record the daily changes in the artist's moods and emotions.

National Portrait Gallery, London.

Given by David Hockney, 1999

Self-portrait 26th Sept. 1983

Charcoal on paper, 1983

The Doris and Donald Fisher Collection at the
San Francisco Museum of Modern Art

Self-portrait 22nd Sept. 1983

Charcoal on paper, 1983

Collection The David Hockney Foundation

Self-portrait with Cigarette

Charcoal on paper, 1983

Collection The David Hockney Foundation

⑥ Sketchbooks and other drawings

Beyond the more formal portraits of his sitters, Hockney has been documenting his relationships in many other ways and some examples are included here: Celia's fashion show and supper invitations; a sketch of Celia drawn over lunch at Langan's Brasserie and another of her Carmen rollers. The sketchbooks on display include drawings of Gregory, and Maurice inking up an etching plate. Hockney sent a Polaroid self-portrait from Los Angeles as a postcard to Maurice in London. As he has become increasingly deaf, Hockney has used the latest technology to communicate with his friends. In the 1980s he used a fax machine and in more recent times he has sent 'virtual postcards' in the form of iPhone and iPad drawings.

Gregory Reclining, Fire Island

Ink on paper, 1978

Collection The David Hockney Foundation

Gregory Reading. Vestrefjord

Watercolour on sketchbook paper, 2003

Collection of the artist

(showcase)

Postcard to Maurice

Postcard, 1973

Collection Maurice Payne

Maurice. Madonna Inn

Ink and collage on paper, 1978

Collection The David Hockney Foundation

Maurice Payne

Pen on sketchbook paper, 1995

Collection The David Hockney Foundation

(showcase)

España (Spain) January 2004

Watercolour on sketchbook paper, 2004

Collection The David Hockney Foundation

Gregory, Sleeping (Mustique Sketchbook)

Crayon, ink; arches oatmeal cloth covered hard bound sketchbook, 1985

Collection The David Hockney Foundation

(showcase)

Menu card, framed

February 1987

Private Collection

La Closerie des Lilas

Postcard

Private Collection

Celia

Black ink on paper, 1970

Private Collection

Invitation Card

Coloured pencil on paper

Private Collection

Polaroids of Self-portrait Drawing and Glasses (1-6)

Polaroid, 1987

Collection The David Hockney Foundation

French *Vogue*, cover Celia

December 1985 - January 1986

Private Collection

Carmen Rollers

Felt tip pen on paper, c.1980

Private Collection

Woman with a Sewing Machine

Lithograph, 1954

Private Collection of Simon Aaron, London

7 iPad drawings

These self-portraits were made using the technology developed for iPads. Hockney employed the screen like a sketchbook, as a window with infinite possibilities for colour and mark-making. In 2012, the artist made a digital self-portrait every day over the course of twenty days, exploring character types and facial expressions inspired by sketches by the Old Masters, such as Rembrandt.

All drawings The David Hockney Foundation
and © David Hockney

LIGHT LEVELS

The nature of works of art on display in this room mean that ambient light levels need to be controlled. Please allow a few moments for your eyes to adjust to the lower levels in this area.

Left to right:

Screen 1:

No. 384, 3rd September 2010

No. 602, 11th December 2010

No. 1187, 9th March 2012

No. 1201, 14th March 2012

Screen 2:

Duration 2 minutes

No. 1196, 13th March 2012

Screen 3:

No. 1204, 15th March 2012

No. 1212, 16th March 2012

No. 1218, 20th March 2012

No. 1219, 20th March 2012

Screen 4:

No. 1223, 21st March 2012

No. 1231, 25th March 2012

No. 1233, 25th March 2012

No. 1244, 6th April 2012

David Hockney turning pages of the LA Sketchbook and Normandy Sketchbook

Mixed media sketchbooks, 2019

Duration: approximately 6 minutes

The David Hockney Foundation and © David Hockney

David Hockney, London, November 6th, 2018

By Rineke Dijkstra

Inkjet print

The portrait was commissioned by the Van Gogh Museum, Amsterdam to celebrate the exhibition *Hockney/Van Gogh: The Joy of Nature*, 2019.

Rineke Dijkstra, Courtesy the artist,
Marian Goodmann Gallery, New York

8 Celia

Textile designer, Celia Birtwell, has been a dear friend and close confidante to David Hockney since the 1960s. With their northern roots and shared sense of humour, they found they had much in common from their first meeting and together they were at the heart of bohemian London. Hockney has always been fascinated by the changing nature of Celia's face, and she remains, to this day, one of his favourite models.

Although often described as Hockney's 'muse', their relationship is much more than that. They have always admired each other's work and her sittings for him have been collaborations, as well as an opportunity to enjoy each other's company. In his portraits of Celia, the artist has always paid close attention to her distinctive and romantic fabric designs, some of which are inspired by his work. She says: 'David has his own opinions and has always gone against the grain. He wants his work to speak for him more than anything else in the world. He's a true artist.'

Celia. Los Angeles, April 10th 1982

Composite Polaroid, 1982

Collection of the artist

Celia in Hollywood, May 1984

Crayon on paper, 1984

Hockney completed this drawing during a period when he was thinking anew about Picasso. The work alludes to the modern Master's images of seated women and demonstrates Hockney's move away from his naturalistic depictions of Celia from the 1970s. Celia wears a striped top, a reference to the style of clothing often worn by Picasso.

Loaned to this exhibit in memory of Richard Gray, Jennifer Gray
Collection

Celia Birtwell. London. 19th June 1999

Pencil and coloured pencil on paper using a camera lucida, 1999

Collection The David Hockney Foundation

Celia Birtwell, May 30 1994

Crayon On Paper, 1994

Collection Victor Constantiner, New York

Celia Amused

Lithograph, 1979

This lithograph is part of a series created in Los Angeles at Gemini G.E.L artist's workshop and publisher. The portraits capture Celia in various poses and moods: *Celia Musing*, *Celia Inquiring*, *Celia Elegant*, *Celia Weary* and *Celia Amused*. The influence of Henri Matisse's loose and uninterrupted mark-making is evident.

The spontaneity of drawing directly onto the plate in *tusche*, a black lithographic liquid, using a large brush animates these portraits, in contrast to the stillness of the neo-classical drawings made in Paris earlier that decade.

Collection The David Hockney Foundation

Celia, Carennac, August 1971

Coloured pencil on paper, 1971

Collection The David Hockney Foundation

Celia

Lithograph, 1973

Collection The David Hockney Foundation

Celia, Nude

Coloured crayon on paper, 1975

Private Collection, Fahd Hariri

Celia, 8365 Melrose Avenue, Hollywood

Lithograph, edition of 46, 1973

Collection The David Hockney Foundation

Celia with Cigarette

Pencil on vellum, 1974

Collection The David Hockney Foundation

Celia, Nov 10 1972

Crayon on paper, 1972

Private Collection

Celia Seated in an Office Chair (colour)

Etching, soft-ground etching, aquatint, 1974

Collection of Gregory Evans

Celia, Paris

Ink on paper, 1969

Morgan Library & Museum. Gift of Katharine J. Rayner

Celia Sleeping

Ink on paper, 1972

Private Collection, courtesy of Christie's

Ossie and Celia at Le Nid de Duc

Ink on paper, 1969

This drawing shows a relaxed pairing of Celia and her former husband, the fashion designer, Ossie Clark. At the time, Celia was pregnant with the couple's son, Albert. Celia and Ossie are immortalised in the double portrait, *Mr and Mrs Clark and Percy* in Tate's collection. Hockney had known Ossie since they were students at the Royal College of Art and the artist was best man at their wedding at Kensington Registry Office in 1969. The era-defining painting, was a wedding present to them both.

The Baltimore Museum of Art.

Thomas E. Benesch Memorial Collection

9 The Paris years

In 1973 Hockney moved from London to Paris, a city he had always associated with Picasso. Hockney lived and worked in a studio that was situated close to the Musée du Louvre. He would regularly visit the museum to look at the work of the Old Masters and the Neo-Classical artist, Jean-Auguste-Dominique Ingres.

Between 1960 and 1972, the artist had focused on painting and printmaking but his stay in Paris gave a new stimulus to his drawing and, for the first time, drawing became an end in itself. Over the next two years, and with a nod to the portraits of Ingres, Hockney worked on a series of large academic and naturalistic portraits of his friends in coloured pencil.

In contrast to the contemporary art of the time, Hockney focused on the intense scrutiny of drawing the human figure from life. He placed his sitters in complicated poses, sitting on the same green modernist chair, and described, with technical accuracy their faces, hands and clothing. Drawing vigorously using Caran d'Ache pencils, he applied a richly pigmented surface to the lightly textured paper favoured by Ingres to create a sense of depth and form.

Celia

Pencil and coloured crayon
on paper, 1970

Private Collection

Celia Wearing Checked Sleeves

Coloured crayon on paper, 1973

Private Collection, courtesy of Connery & Associates

Celia in a Black Slip Reclining, Paris, Dec 1973

Coloured crayon on paper, 1973

Museum of Fine Arts, Boston.

Charles H. Bayley Picture and Painting Fund.

Celia in Negligee. Paris. Nov. 1973

Coloured pencil on paper, 1973

Collection The David Hockney Foundation

10 Gregory

Gregory Evans and David Hockney have been close friends for fifty years and, together with Celia Birtwell and Maurice Payne, he remains a consistent model. Gregory met the artist in London through the Los Angeles art dealer, Nick Wilder. They began an intimate relationship in Paris in 1974, when both lived on the left bank of the Seine: Gregory at rue de Dragon and the artist a short walk away at Cour de Rohan. Gregory's role has evolved from lover and studio assistant to curator and trusted adviser.

This room charts the trajectory of the artist's practice. From lightning quick sketches in pen and ink to more detailed portraits in pencil. Hockney started drawing with a technical drawing pen called a Rapidograph in the mid-1960s. Over the next decade he finessed the technique and produced a series of figure studies using an economical, unbroken line. By working quickly, with intense concentration, he created the impression of a moment frozen in time and by varying the thickness and type of line he described the subtleties of form, texture and tone.

Small Head of Gregory

Lithograph, 1976

Collection The David Hockney Foundation

Gregory, Los Angeles, March 31st 1982

Composite Polaroid, 1982

Collection of the artist

Gregory

Coloured soft-ground etching, 1974

Arts Council Collection, Southbank Centre, London

Gregory in Golf Cap

Ink on paper, 1976

Private Collection c/o Clore Wyndham

Gregory

Coloured pencil on paper, 1978

Collection The David Hockney Foundation

Gregory

Ink on paper, 1979

Collection of Gregory Evans

Gregory Evans

Lithograph, 1976

Collection The David Hockney Foundation

Gregory Leaning Nude

Coloured pencil on paper, 1975

This full-length drawing of Gregory draws on the quintessential Renaissance ideal of beauty, often seen in sixteenth-century drawings of boys, such as Raphael's drawing from Michelangelo's sculpture, *David* (c.1505–8). It parallels the nude coloured pencil drawing of Celia made from life the same year in Paris (also on display in the exhibition).

Collection of Gregory Evans

Gregory Sleeping Nude, Fire Island

Ink on paper, 1978

Collection The David Hockney Foundation

Gregory Sleeping, Fire Island

Ink on paper, 1978

Collection The David Hockney Foundation

Gregory with Gym Socks

Lithograph, 1976

Collection The David Hockney Foundation

Gregory, London

Ink on paper, 1980

Collection of the artist

Gregory Evans, 27 June 1994

Crayon on paper

Collection of the artist

Gregory Evans II

Watercolour on paper, 2003

Collection of the artist

Gregory

Charcoal on paper, 1984

Collection of the artist

Gregory II

Pencil on paper, 1988

The distortion of the figure in this, and the adjacent dynamic large pencil portrait, suggests that the artist is circling around his subject. Gregory's elongated face and hang-dog expression may indicate that he had become a more reluctant sitter than fifteen years earlier.

Collection of the artist

Gregory I

Pencil on paper, 1988

Collection of the artist

Gregory in the Pool (Paper Pool 4)

Coloured pressed paper pulp, 1978

Between August and October 1978, the artist collaborated with master printer, Ken Tyler, on a series of twenty-nine works made from coloured and pressed paper pulp. Hockney used this unconventional method, in which painting and paper-making were fused, to create a watery medium that captured the iridescent surface of Tyler's swimming pool in the grounds of the printmaker's studio. Cloisonné-like metal moulds, based on the artist's preparatory drawings, were placed over newly-made paper to receive the liquid colour pulp. Gregory assisted with the project and became the subject of several of the works.

Private Collection

An Image of Gregory

Lithograph, 1984

Collection The David Hockney Foundation

Gregory

Coloured pencil on paper, 1977

Collection The David Hockney Foundation

Gregory. Palatine, Roma. Dec., 1974

Ink on paper, 1974

Gregory has been the artist's travelling companion in Europe and further afield. This drawing was made in Rome early in their relationship. Hockney uses a spare, unbroken line in pen and ink to capture his fascination with his new lover.

Private Collection, Bruxelles, Belgium,
courtesy of L.A. Louver, Venice, California

Gregory

Ink On Paper, 1976

Collection of Gregory Evans

11 Exploring the landscape of the face

In 1999 Hockney adopted another tool to capture the geography of the face. This new journey began when he saw an exhibition of portraits by the nineteenth-century French artist, Jean-Auguste-Dominique Ingres, at the National Gallery. After studying the drawings he became convinced that Ingres had made his portraits using a camera lucida; a tiny prism suspended on the end of a flexible metal rod, created for artists to use as a measuring device for drawing. Using this instrument Hockney was able to make quick notations in order to fix the position of the eyes, nose and mouth of his sitters. That year he made 250 individual portrait drawings, all executed with pencil, and sometimes enhanced with white crayon and watercolour on fine, grey paper. The tool allowed him to capture a quick likeness of those unfamiliar to him while the portraits of his close friends, whose faces were already imprinted on his mind, were the most sensitive.

**Gregory Evans. London.
12th December 1999**

Pencil on paper using a camera lucida, 1999

Collection The David Hockney Foundation

**Gregory Evans I. London.
13th June 1999**

Pencil on paper using a camera lucida, 1999

Collection The David Hockney Foundation

**Gregory Evans. Los Angeles.
18th September 1999**

Pencil on paper using a camera lucida, 1999

Collection The David Hockney Foundation

Gregory Evans, 24 December 2012

Charcoal on paper, 2012

Collection of Gregory Evans

12 Maurice

Master printer, Maurice Payne's lifelong friendship with the artist began in London in the mid-1960s, when they worked together on the etching suite, *Illustrations from Fourteen Poems from C.P. Cavafy* (1967). They continued to collaborate on significant print projects until the late 1970s.

In 1998, after a period of twenty years, they worked together again, when Maurice set up a print studio in Los Angeles. To encourage the artist, he would take the ready-prepared etching plates up to Hockney's house in the Hollywood Hills and then take them back down the hill to print on a press he set up at Hockney's studio in West Hollywood. Working from life, Hockney drew still lifes and portraits of his friends. At the time Hockney was painting monumental landscapes of the American West in his studio, while making these intimate portraits in the domestic setting of his home.

Maurice Payne reading *The New York Times* in Los Angeles. Feb. 28th 1982

Composite Polaroid, 1982

Collection of the artist

Maurice Payne

Etching, 1971

Collection The David Hockney Foundation

Maurice Payne. 31 December 1993

Crayon on paper, 1993

Collection of the artist

Maurice Payne

Ink on Paper, 1967

Stephen Rose

Maurice Payne. 31 December 1993

Crayon on paper, 1993

Collection of the artist

Maurice Payne, 16 April 2013

Charcoal on paper, 2013

Collection The David Hockney Foundation

Maurice, 1998

Etching, 1998

Maurice encouraged the artist to work in an innovative way. Hockney's characteristic line, so well suited to the etching process, is combined with using unusual tools such as a wire brush to create texture and volume. The influence of Van Gogh can be seen in the mark making as well as the full-frontal pose of the master printer.

Collection The David Hockney Foundation

Showing Maurice the Sugar Lift

Etching, soft ground etching, drypoint, lift ground, roulette, 1974

In 1973, Hockney met Aldo Crommelynck, the master printer of Picasso's later etchings, who introduced the artist to the 'sugar-lift' technique and to making etchings in colour, which he later developed with Payne. The painterly technique involves brushing a sugar-based fluid directly onto the plate. Print production was a process of discovery for Payne and Hockney. 'We learnt as we went along,' Payne later revealed. Although this print was originally intended as a test it was later published.

Collection The David Hockney Foundation

Maurice Payne, 25 and 27 December 2012

Charcoal on paper, 2012

Collection The David Hockney Foundation

Maurice Payne. Los Angeles. 11th September 1999

Pencil on paper using a camera lucida, 1999

Collection The David Hockney Foundation

Maurice Payne, October 9, 2000

Charcoal on paper, 2000

Collection of the artist

Maurice Payne, 6 Feb. 1994

Crayon on paper, 1994

Collection of Sam Watters, Los Angeles, California,
Courtesy of L.A. Louver, Venice, California

Maurice Payne

Inkjet printed computer drawing
on paper, 2008

New digital technology has always sparked creative experiments in Hockney's work. In 2008, he began making computer drawings using Photoshop including this portrait of Maurice, one of a series of his close family, friends and colleagues drawn in his large studio in Bridlington. Hockney finally considered computer software to have advanced enough to keep up with an artist's hand. He particularly admired the speed with which an artist could draw with colour 'directly in a printing machine', as he described it, unlike the slow process of swapping brushes by hand with oil or watercolour.

Collection The David Hockney Foundation

Maurice with Flowers

Lithograph, 1976

Collection The David Hockney Foundation

13 Portraits for a new millennium

Following the artist's camera lucida project, Hockney returned to drawing portraits based on direct observation, or 'eyeballing', as he prefers to call it. He made pen-and-ink drawings and carried small sketchbooks everywhere he went in the specially designed pockets of his bespoke suits.

In 2002 Hockney turned to watercolour, a medium he hadn't explored since the 1960s. This new way of working freed up his approach; allowing him to draw quickly and directly onto paper. Although watercolour is often used in landscape painting, Hockney also used the medium to make single and double-figure portraits. He described the watercolour series as 'portraits for the new millennium', convinced that, despite his experimentation with the camera lucida, the human eye, the hand and the heart were the best tools for capturing the individuality of his sitters.

Hockney has always made candid self-portraits in moments of introspection, tracking his own ageing process. These playful drawings in which he displays different facial expressions, influenced by Rembrandt's self-portrait etchings, can be seen as a precursor to the iPad self-portraits. During his extensive research into Renaissance artists' use of lenses and mirrors, he experimented using these devices to make self-portraits. In some of these, he adopted the classical side profile and half-length pose, found in self-portraiture throughout art history.

Self-portrait, 17 Dec. 2012

Charcoal on Paper, 2012

Collection The David Hockney Foundation

Self-portrait with Red Braces

Watercolour on paper, 2003

Collection of Gregory Evans

'True Mirror' Self-portrait III

Ink and watercolour on paper, 2003

Collection The David Hockney Foundation

Self-portrait, March 2 2001

Charcoal On Paper, 2001

Françoise and Jean Frémon, Paris

**Self-portrait, Baden-Baden,
10th June 1999**

Pencil on paper, 1999

Collection The David Hockney Foundation

**Self-portrait, Baden-Baden,
10th June 1999**

Pencil on paper, 1999

Collection The David Hockney Foundation

Self-portrait, London, 3rd June 1999

Pencil on paper, 1999

Collection The David Hockney Foundation

Self-portrait using Three Mirrors

Watercolour On Paper, 2003

Collection The David Hockney Foundation

Self-portrait, March 2 2001

Charcoal on paper, 2001

During his extensive research into Renaissance artists' use of lenses and mirrors, Hockney experimented with using these devices to make self-portraits. In some, he also adopted the classical side profile and half-length pose that is found in the genre throughout art history.

Purchased 2002. [AM 2002-281] Centre Pompidou, Paris. Musée national d'art moderne / Centre industrielle.

Self-portrait (Earthquake), Jan. 17, 1994

Crayon on paper, 1994

Collection The David Hockney Foundation

Recent Portraits of Gregory, Celia and Maurice

In the spring of 2019 the artist moved to Normandy, an area of northern France which has inspired many painters, most notably the Impressionist, Claude Monet. Hockney embarked on a new project there; recording the surrounding landscape through the seasons as he had done between 2004 and 2013 in East Yorkshire. Influenced by the Bayeux Tapestry, the drawings were created to be displayed as a continuous frieze.

Later that year, with Rembrandt and Van Gogh on the artist's mind once more, and spurred on by this exhibition, he invited Celia, Gregory and Maurice to sit again. All the sittings that had gone before informed these new three-quarter length portraits. Drawn in Los Angeles and Normandy the portraits are fond evocations of time spent together and represent the many familiar faces and different expressions of his old friends. Using the walnut-brown coloured ink favoured by Rembrandt he achieved an uninterrupted continuous line by using Japanese brushes with integral reservoirs.

Ink on paper, 2019

From Left to Right:

**Celia Birtwell, 29
and 30 Aug 2019**

**Gregory Evans I,
27 June 2019**

**Celia Birtwell,
22 Nov 2019**

**Celia Birtwell,
21 Nov 2019
Mixed media, 2019**

**Maurice Payne,
16 Dec 2019**

**Gregory Evans IV,
27 June 2019**

**Celia Birtwell II,
31 Aug 2019**

**Gregory Evans II,
27 June 2019**

**Celia Birtwell,
3 Sept 2019**

**Maurice Payne,
15 Dec 2019**

Collection of the artist

Gregory, 2019

Sittings took place in Hockney's Los Angeles studio in June 2019. In contrast to his earlier, romanticised depictions of Gregory these portraits reflect the shift in their relationship. In this series Hockney isn't interested in flattery and Gregory appears to be a less willing model than he had been forty years earlier.

Celia, 2019

Fifty years after Celia sat for Hockney for the first time in Paris, the artist invited his lifelong friend to Normandy on two occasions to sit for him again. When Celia admitted to Hockney that she feared she might look like 'an old lady' in the new portraits, Hockney's response was, 'Well, you're going to be drawn by a very old man.' Nevertheless these new portraits reflect his subject's vitality and engaging personality, characteristics to which the artist has always been attracted.

Maurice, 2019

In a race against time to meet the exhibition catalogue deadline the artist invited Maurice to Los Angeles, where he drew him just before Christmas. The portraits are striking in their honesty and directness as artist and subject come face to face with the ageing process.

