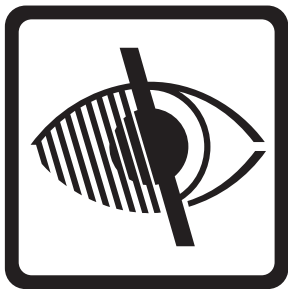


David Hockney: Drawing from Life



Large-print

This exhibition has been made possible as a result of the Government Indemnity Scheme. The National Portrait Gallery would like to thank HM Government for providing indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.



Acknowledgements

This exhibition has been organised by the National Portrait Gallery in collaboration with the artist. We would like to thank Jean-Pierre Gonçalves de Lima, Jonathan Wilkinson, Shannan Kelly and the staff at David Hockney Inc. and the David Hockney Foundation, who have worked closely with Gallery teams on the development of the project. 'Drawing from Life' would not have been possible without the contribution of the sitters: Celia Birtwell, Gregory Evans, Maurice Payne and all the subjects of the Normandy portraits, and we are grateful to all of them. We would also like to thank all the collections and private individuals who have lent so generously to this exhibition.

Above all, we would like to thank David Hockney for his inspiration.

David Hockney (b.1937) is regarded as 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 the 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 intimate circle. A room of new 'painted drawings' of visitors to his Normandy studio in 2021-2 offer a glimpse of Hockney's continuing working life.

All works in the exhibition are by David Hockney.

Left

Self-Portrait, 22nd November 2021

Acrylic on canvas, 2021

Collection of the artist

Right

Self-portrait

Collage on newsprint, 1954

Bradford Museums and Art Galleries, CBMDC

This self-portrait on the right, made in David Hockney's teenage years, conveys a youthful confidence, a sense of himself as an artist, as well as the beginning of an intense self-scrutiny. It also offer a foretaste of what was to come stylistically in the artist's vibrant use of colour and experimentation with different media.

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 a constant throughout his working life as seen in the recent portrait from 2021 (left).

David Hockney: 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 (about 1415/20 –1492), a painting he admired. *My Parents and Myself* represents some of the themes explored in this exhibition – working from life, intimate relationships and the influence of other artists.

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. 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. The masking tape was originally used to hang a piece of paper over the central panel as Hockney re-worked the surrounding area.

Collection The David Hockney Foundation

Film

Hockney uses sketchbooks as a visual diary. These films give us the opportunity to look at a selection of them in more detail.

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

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 markmaking.

In 2012, the artist made a digital self-portrait every day over the course of 20 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

Film

Digitised images of Laura Hockney, still-life and a dog. From the sketchbook displayed in the later room in this exhibition of portraits of the artist's mother.

All drawings The David Hockney Foundation
and © David Hockney

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. Inspired by the first art books he saw, initially in monochrome and then in colour, his early influences ranged from Piero della Francesca to Pierre Bonnard.

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 academic drawings of a human skeleton he found at college.

Right

Self-portrait

Lithograph, 1954

Centre

Self-portrait

Pencil on paper, 1956

Far right above

Self-portrait study

Pencil on paper, 1954

Far right below

Self-portrait

Pencil on paper, 1954

Collection The David Hockney Foundation

The Diploma

Etching and aquatint, 1962

Myself and My Heroes

Etching and aquatint, 1961

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.

Victoria and Albert Museum

Left

Self-portrait, July 1986

Home-made print on two sheets of paper, 1986

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

Right

Man Looking for his Glasses, April 1986.

Home-made print, 1986

Collection The David Hockney Foundation

The Student: Homage to Picasso

Etching, 1973

Hockney visited the major Picasso exhibition in 1960 at the Tate Gallery and the modern Master became a lifelong love. 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, July 1986*, reflects the older artist's stylistic influence.

National Portrait Gallery, London

Artist and Model

Etching, 1973-4

Collection The David Hockney Foundation

A Rake's Progress

The artist's first visit to the United States in the summer of 1961 provided the narrative for the semiautobiographical 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, although homosexuality would be only partially legalized in the UK in 1967. 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.

In *A Rake's Progress*, Hockney reimagines episodes from his first visit to the United States in the summer of 1961. Among the scenes he records is 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.

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

Collection The David Hockney Foundation

<i>Left</i>		<i>Right</i>	
1	The Arrival	5	The Election Campaign (with Dark Message)
1a	Receiving the Inheritance	5a	Viewing a Prison Scene
2	Meeting the Good People (Washington)	6	Death in Harlem
2a	The Gospel Singing (Good People) Madison Square Garden	6a	The Wallet Begins to Empty
3	The Start of the Spending Spree and the Door Opening for a Blonde	7	Disintegration
3a	The 7 Stone Weakling	7a	Cast Aside
4	The Drinking Scene	8	Meeting the Other People
4a	Marries an Old Maid	8a	Bedlam

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. The artist 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 dubbed 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 and some of Celia's own work is inspired by the artist.

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

Celia

Etching and aquatint, 1969

Collection The David Hockney Foundation

Celia, 8365 Melrose Avenue, Hollywood

Lithograph, edition of 46, 1973

Collection The David Hockney Foundation

Celia

Lithograph, 1973

Collection The David Hockney Foundation

Paris and a Return to Drawing

In 1973 Hockney moved from London to Paris, a city he associated with Picasso. He lived and worked in the former studio of the artist Balthus, close to the Musée du Louvre, which he would regularly visit to look at the work of the Old Masters and the Neo-Classical artist, Jean-Auguste-Dominique Ingres (1780–1867).

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 Picasso's Rose period and the portraits of Ingres, Hockney worked on a series of large academic and naturalistic portraits of his friends in coloured crayon.

In contrast to the contemporary art of the time, Hockney focussed 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, and in more detail than he had done before, 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, Nov 10 1972

Crayon on paper, 1972

Private collection

Celia, Carennac, August 1971

Coloured pencil on paper, 1971

Collection The David Hockney Foundation

Celia in a Black Slip Reclining, Paris, Dec 1973

Crayon on paper, 1973

Museum of Fine Arts, Boston. Charles H. Bayley Picture and Painting Fund.

Celia Wearing Checked Sleeves

Coloured crayon on paper, 1973

Private Collection, courtesy of Connery & Associates

Celia in Negligee. Paris. Nov. 1973

Coloured pencil on paper, 1973

Collection The David Hockney Foundation

Celia

Pencil and coloured crayon on paper, 1970

Private collection

Celia Seated on an Office Chair (Colour)

Etching, 1974

The Huntington Library, Art Museum, and Botanical Gardens.
Gift of Gregory Evans in memory of Nicholas Wilder

Celia with Cigarette

Pencil on vellum, 1974

Collection The David Hockney Foundation

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.

Gray Collection Trust. Loaned in memory of Richard Gray,
Jennifer Gray Collection

George, Blanche, Celia, Albert and Percy Jan 1983

Colour photographic collage, 1983

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.

Private collection

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 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, 30 May 1994

Collection Victor Constantiner, New York

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. His early Bradford drawings capture the world around him and her image reappears frequently in the sketchbooks Hockney has always used as a visual diary. The pages are filled with scenes of his family, and owe something to the intimate, domestic narratives of the French artists Edouard Vuillard (1868–1940) and Pierre Bonnard (1867–1947).

Bradford School of Art Sketchbook

Pencil, ink and wash, 1953

Collection The David Hockney Foundation

Mum

Crayon, 1994

Holbein spiralbound sketchbook

Collection The David Hockney Foundation

Mother in a Yellow Jumper

Coloured pencil on paper, 1974

Collection The David Hockney Foundation

Mother, Paris

Coloured pencil on paper, 1972

Collection The David Hockney Foundation

Portraits in Pen and Ink

After leaving the Royal College of Art, Hockney began to broaden his horizons and travel extensively. In California in the mid-1960s, the artist started drawing with a technical drawing pen called a Rapidograph. 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.

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

Ink on paper, 1972

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

My Mother

Ink on paper, 1974

Collection The David Hockney Foundation

Mum, 10 March 1994

Crayon on paper, 1994

Collection The David Hockney Foundation

Mother with Crossword Puzzle, June 1983

Ink on paper, 1983

Collection of the artist

Mother, Bradford. 19 Feb 1979

Sepia ink on paper, 1979

In February 1979 the artist's father died and Hockney made two drawings of his mother on the day of the funeral, 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. The drawing is inscribed 1978, but is dated 1979.

Collection The David Hockney Foundation

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 The David Hockney Foundation

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 portrait of himself 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.

Carmen Rollers

Felt tip pen on paper, about 1980

Private Collection

Celia, French *Vogue*, December 1985 - January 1986

Private collection

Small Head of Gregory

Lithograph, 1976

Collection The David Hockney Foundation

Gregory Reclining, Fire Island

Ink on paper, 1978

Collection The David Hockney Foundation

Gregory Loading His Camera, Kyoto, Feb 1983

Photographic collage

Collection of the artist

Gregory Reading. Vestrefjord

Watercolour on sketchbook paper, 2003

Collection The David Hockney Foundation

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

Polaroid, 1987

Collection The David Hockney Foundation

Showcases

Invitation and Menu card

February 1987

Private Collection

La Closerie des Lilas

Postcard

Private Collection

Celia

Black ink on paper, 1970

Private Collection

Invitation to Collection Opening

Coloured pencil on paper

Private Collection

España (Spain) January 2004

Watercolour on sketchbook paper, 2004

Collection The David Hockney Foundation

Gregory, Sleeping (Mustique Sketchbook)

Crayon, ink, 1985

Collection The David Hockney Foundation

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

Exploring the Landscape of the Face

Gregory Evans and Hockney began an intimate relationship in Paris in 1974, when both lived on the left bank of the Seine. A consistent model for 50 years, assistant, studio manager and curator, the portraits tell the story of the ebb and flow of their time spent together.

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 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. 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. The tool allowed him to capture a quick likeness of those unfamiliar to him. 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 portraits of his close friends, whose faces were already imprinted on his mind, were the most sensitive.

Clockwise from room introduction text

An Image of Gregory

Lithograph, 1984

Collection The David Hockney Foundation

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 15 years earlier.

Collection of the artist

Gregory I

Pencil on paper, 1988

Collection of the artist

Gregory Evans, 27 June 1994

Crayon on paper, 1994

Collection of the artist

Gregory Evans. London. 12th December 1999

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

Collection The David Hockney Foundation

Gregory Evans, 24 December 2012

Charcoal on paper, 2012

The Huntington Library, Art Museum, and Botanical Gardens. Gift of Gregory Evans in memory of Nicholas Wilder

Gregory

Coloured pencil on paper, 1978

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 16th-century drawings of boys, such as Raphael's drawing from Michelangelo's sculpture, *David* (about 1505–8).

The Huntington Library, Art Museum, and Botanical Gardens.
Gift of Gregory Evans in memory of Nicholas Wilder

Gregory Sitting on Base of Column, Rome

Ink on paper, 1974

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 in Golf Cap

Ink on paper, 1976

Private Collection c/o Clore Wyndham

Gregory

Etching, 1974

Arts Council Collection, Southbank Centre, London.

Gregory, London

Ink on paper, 1980

Collection of the artist

Gregory Sleeping, Fire Island

Ink on paper, 1978

Collection The David Hockney Foundation

Gregory Sleeping Nude, Fire Island

Ink on paper, 1978

Collection The David Hockney Foundation

Gregory

Coloured pencil on paper, 1977

Collection The David Hockney Foundation

Gregory with Gym Socks

Lithograph, 1976

Collection The David Hockney Foundation

Gregory Evans

Lithograph, 1976

Collection The David Hockney Foundation

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). For a time, Maurice worked as his assistant on significant print projects including *Illustrations for Six Fairy Tales from the Brothers Grimm* (1969) and *The Man with the Blue Guitar* (1976-77).

In 1998, after a period of 20 years, they collaborated 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 in West Hollywood. Working from life Hockney drew still lifes and portraits of his friends including his loyal dachshunds, Stanley and Boodgie. At the time Hockney was working on monumental landscapes of the American West in his studio while making these intimate portraits in the domestic setting of his home.

Showing Maurice the Sugar Lift

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

Collection The David Hockney Foundation

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 Payne. Los Angeles. 11th September 1999

Pencil on paper using a camera lucida, 1999

Collection The David Hockney Foundation

Maurice Payne

Etching, 1967

Collection The David Hockney Foundation

Maurice with Flowers

Lithograph, 1976

Collection The David Hockney Foundation

Maurice Payne, October 9, 2000

Charcoal on paper, 2000

Collection of the artist

Maurice Payne, 25 and 27 December 2012

Charcoal on paper

Collection The David Hockney Foundation

Maurice Payne, 16 April 2013

Charcoal on paper, 2013

Collection The David Hockney Foundation

Maurice Payne. 31 December 1993

Crayon on paper, 1993.

Collection of the artist

Maurice Payne, 6 Feb. 1994

Crayon on paper, 1994

Private Collection

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

Self-portraits from the 1980s to the Millennium

In the autumn of 1983, almost every day for two months, Hockney challenged himself to produce a 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.

In 1999, alongside his camera lucida drawings he made a series of self-portraits, for which he could not use this optical tool. These playful and vulnerable drawings in which he displays different facial expressions, were influenced by Rembrandt's self-portrait etchings. In others, he adopted the classical side profile and half-length pose found in self-portraiture throughout art history.

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. Hockney 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.

Self-portrait with Cigarette

Charcoal on paper, 1983

Collection The David Hockney Foundation

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, 30 Sept 1983

Charcoal on paper, 1983

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

Self-portrait with Red Braces

Watercolour on paper, 2003

The Huntington Library, Art Museum, and Botanical Gardens. Gift of
Gregory Evans in memory of Nicholas Wilder

'True Mirror' Self-portrait III

Ink and watercolour on paper, 2003

Collection The David Hockney Foundation

Self-portrait, 17 Dec. 2012

Charcoal on paper, 2012

Collection The David Hockney Foundation

Self-Portrait, London, 3rd 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, Baden-Baden, 10th 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 (Earthquake), Jan. 17, 1994

Crayon on paper, 1994

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, March 2 2001

Charcoal on paper, 2001

Françoise and Jean Frémon, Paris

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 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.

Celia Birtwell, 21 Nov 2019

Ink on paper, 2019

Collection of the artist

Celia Birtwell, 29 and 30 Aug 2019

Ink on paper, 2019

Collection of the artist

Celia Birtwell II, 31 Aug 2019

Ink on paper, 2019

Collection of the artist

Gregory Evans IV, 27 June 2019

Ink on paper, 2019

Collection of the artist

Gregory Evans I, 27 June 2019

Ink on paper, 2019

Collection of the artist

Maurice Payne, 16 Dec 2019

Ink on paper, 2019

Collection of the artist

Maurice Payne, 15 Dec 2019

Ink on paper, 2019

Collection of the artist

The Normandy Portraits

In 2021, as Hockney emerged from the quarantine imposed on him by Covid, he began to invite people into his studio again. After a year spent recording the landscape around his home using an iPad, Hockney returned to painting portraits, taking delight in holding brushes again.

These 'painted drawings', all made from life, form a series created between 2021 and 2022. Starting out with portraits of his partner, JP and friend Charlie Scheips, subjects whose faces he knows well, the artist went on to make self-portraits and to portray friends and visitors to his home. He painted familiar and unfamiliar faces from Celia Birtwell's family to his studio assistant, his chiropodist and his gardener.

The sitters chose how they dressed and the way they sat for the two to three sittings required. He applied slow drying acrylic paint quickly and directly onto the canvas without under drawing. When the portrait project came to an end, Hockney both became excited by the possibilities of new media again and returned to painting the landscapes around his home.

1

**Kevin Druez and
JP Gonçalves de Lima,**
23rd December 2021

2

Aline Lainé,
14th December 2021

3

Jean Frémon,
21st November 2021

4

Françoise Frémon,
27th November 2021

5

JP Gonçalves de Lima,
1st December 2021

6

Anouk Travers,
5th November 2021

7

Charles Dawes,
30th July 2022

8

Clive Davis,

23rd May 2022

9

Harry Styles,

31st May 2022

10

**Vincent Bocage with
his Tractor,**

1st February 2022

11

Dr. Philippe Hieaux,

5th February 2022

12

Self-portrait,

June 20th June 2022

13

JP Gonçalves de Lima,

3rd November 2021

14

Richard Hockney,

9th July 2022

15

Charlie Scheips,

15th November 2021

16

Jonathan Wilkinson,

17th November 2021

17

Doug Roberts,

21st April 2022

18

**Lucie-Lune Lambouley
and**

Louis-Martin Lambouley,

8th January 2022

19

Kevin Druez,

9th February 2022

56

20

Sylvia Weber and Hector,

24th February 2022

21

Guy Travers,

7th December 2021

22

Elise Le Denmat,

4th December 2021

23

Tilly Clark,

2nd August 2022

24

Lola Clark,

13th July 2022

25

Albert Clark,

6th August 2022

26

Donatien Grau,

18th January 2022

27

David Fort,

3rd January 2022

28

Charlie Scheips,

24th October 2021

29

Brian Hastings and

Douglas Baxter,

24th November 2021

30

David Juda,

21st January 2022

31

Peter Goulds,

19th November 2021

32

Luna Brandão Wilkinson

and Simone Brandão,

19th February 2022

33

Jonathan Wilkinson,

29th January 2022

