

# David Hockney: INSIGHTS

Reflecting the Tate Collection

10 February 2022 – 19 June 2022

Bank Austria Kunstforum Wien

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## Facts & Figures

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Exhibition Management:	Veronika Chambas-Wolf
Exhibition Architecture:	Christine Schwaiger, Harald Trapp
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## **David Hockney: INSIGHTS**

### **Reflecting the Tate Collection**

In its major 2022 spring exhibition, the Bank Austria Kunstforum Wien is showing the first comprehensive show ever held in Austria devoted to the British artist David Hockney (b. 1937 in Bradford, England). David Hockney works in the media of painting, drawing, graphics, photography and film to explore human perception and to present a picture of the world – as he sees it. In doing so, Hockney constantly updates and renews the classic genres of portrait, landscape and interior.

The exhibition is showing 125 loans from 24 international museums and private collections, mirroring and reflecting on David Hockney's key works from the Tate Collection, hence enabling an in-depth view through seven decades of creative work. Director of the Bank Austria Kunstforum Wien Ingrid Brugger puts Hockney's view on reality into a nutshell: "David Hockney's vast oeuvre extends art history beyond his own contemporariness. The referential framework of modernism and its avant-garde movements – the achievements of autonomous pictorial realities beyond seen reality – is eroded as David Hockney draws a new picture of reality, indeed reinvents reality itself."

#### **Pictures with People in**

The preoccupation with the human figure has interwoven a conspicuous thread through David Hockney's work ever since he started his studies in 1953 at the Bradford School of Art. In his life-size double portraits of friends and acquaintances, Hockney combines the formalism of portrait painting with a psychological analysis of his subjects. We clearly see the consistency of Hockney's approach to the portrait, which still continues today, in the large-format work "In the Studio, December 2017" (2017), which uses photographic media to create a multi-perspective self-portrait of the artist.

## **The Promised Land**

The exhibition then focuses on David Hockney's explorations of the surface, texture and consistency of water produced since 1964 in Los Angeles. His acrylic paintings of swimming pools have contributed to shaping the city's visual identity and still do today. The fact that the artist's great delight in experimentation always remains tied to the media he uses is seen especially in the "Paper Pools" produced since 1978, in which he renders his observations of surfaces, vegetation and light moods by means of coloured and pressed paper pulp.

## **Experiences of Place**

The exact observation of his environment has led David Hockney since the 2000s on one hand to tackle landscapes such as in Normandy or the North of England, on the other to invent images by experimenting with the media of iPhone, iPad, and simultaneous shots with multiple, moveable cameras. These iPhone and iPad drawings and multi-channel film installations demonstrate his artistic will to reinvent media, also to retain the continuity of motifs in his work, whereby the focus is currently on the landscape.

## **A Marriage of Styles**

David Hockney's rich powers of invention and stylistic pluralism were already perceptible during his studies at the Royal College of Art in London (1959–1962): early works like "Tea Painting in an Illusionistic Style" (1961) or "Flight into Italy – Swiss Landscape" (1962) show Hockney sounding out the borders between representationalism and abstraction and elevating everyday objects like packets of tea to become the subject of large-format paintings. Hockney does not feel allied to the Abstract Expressionism that dominated that period, nor to Pop Art. Central theme of his early works is also his own – then still criminalised – homosexuality, which inter alia Hockney expresses by means of codes and cyphers in the studies for "Doll Boy" (1960) and "Queen" (1961).

## **Printmaking**

Hockney style has been always autonomous, yet he fans out a wide net of references in his works: in his early etching “Myself and My Heroes” (1961) we see not only a self-portrait, but also Hockney’s “heroes” Mahatma Gandhi and Walt Whitman. Thrilled by the options offered by printed graphics, Hockney has concentrated on the genre as a central focus and sees the results of his explorations as autonomous and equal in rank to painting. The exhibition includes Hockney’s most important cycles of printed graphics: “A Rake’s Progress” (1961–1963) and “Illustrations for Fourteen Poems from C. P. Cavafy” (1966).

## **Experiences of Space**

His colour lithographs “Moving Focus” created since 1983 show that for Hockney – alongside the potential of printmaking – the main focus is now on colour for exploring innovative spatial effects and perspectives. Here, furnishings take the place of the persons he portrayed since the 1970s. Hockney also uses photography as an appropriate medium for this: in “40 Snaps of My House, August 1990” (1990) he reproduces an inside view of his house in Los Angeles – from various angles.

## **Representation and Reality**

David Hockney’s practice involves working on and with the classical genres of art history – always with the awareness that art isn’t a representation of reality, or shouldn’t be, as he states himself: “I suppose essentially I am saying we are not sure what the world looks like. An awful lot of people think we do, but I don’t.” Seldom in the history of art did not knowing lead to a more productive creative search for potential answers, which the exhibition traces through key works.

The exhibition is produced in partnership with the Tate.

## David Hockney: 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, London and the Slade School of Fine Art, London, after completion of National Service.

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, 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, New York.

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

the first swimming pool paintings.

### 1965

Teaches at the University of Colorado in Boulder, USA. 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, Provence.

### 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 technique 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 Ron 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 Plácido 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 x 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 x 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 Anneli 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 is released.

## 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.'

## 2017

Having resisted the idea of a retrospective, Hockney agrees to a full-life retrospective to coincide with his 80th birthday. Organised by Tate Britain, Centre Pompidou and the Metropolitan Museum of Art, the show is a sweeping survey of work from 1953 to 2017.

Begins a group of paintings that cut off the lower corners of the rectangular canvas to create a hexagon, giving the illusion of a widening picture with aspects painted in reverse

perspective.

Turns attention to photography, this time turning the camera on his studio where recent paintings hang alongside easels and Taschen's O book on its tripod stand. Assisted by Jonathan Wilkinson, Hockney takes thousands of photographs capturing each object with 360° views. He then spends hours at the computer arranging and drawing in 3-D. The final result is a picture in which the objects have a solid quality and appear to pop right off the wall.

## 2018

Hockney is introduced to a new software for compositing and modelling thousands of photographs into a single picture, allowing him to place each object in the 3-D photographic drawing before lighting them, painting in shadows, change colours and move objects in space without using Photoshop.

Attends the unveiling of the Queen's window at London's Westminster Abbey. At more than 20 feet high, Hockney's design replaces one of the last clear glass windows in the 11th century building.

## 2019

*Hockney – Van Gogh: The Joy of Nature* opens at the Van Gogh Museum, Amsterdam, the first exhibition at the museum to be devoted to a living artist.

*David Hockney: Works from the Tate Collection* opens at Seoul Museum of Art, Seoul. The exhibition travels to M Woods Museum, Beijing and Bucerius Kunst Forum, Hamburg.

Spends most of 2019 in Normandy drawing the landscape of Northern France. Inspired by the Bayeux tapestry, makes works with a renewed interest in landscape depicting multiple narratives and temporalities within one pictorial field.

## 2020

*David Hockney: Drawing from Life* opens at the National Portrait Gallery, London.

In March, with the onset of the Covid-19 pandemic and social distancing, begins to send iPad drawings of his Normandy garden to friends including 'Do Remember They Can't Cancel the Spring.'

The exhibition *Ma Normandie* opens at Galerie Le Long, Paris with works capturing the quiet solitude of days in Normandy.

## The catalogue

### “David Hockney: INSIGHTS. Reflecting the Tate Collection”

Edited by Ingrid Brugger, Bettina M. Busse and Veronika Rudorfer

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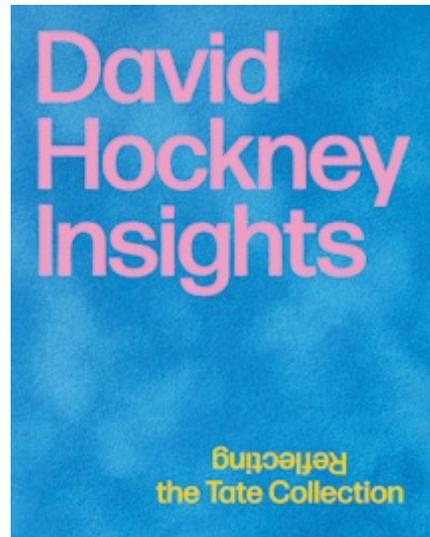
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As one of the most influential artists living today, David Hockney has written himself time and again into the canon of art history with his virtuoso exploration of different artistic techniques, media and forms of representation. This catalogue examines the central themes and genres of Hockney’s art and brings together examples from almost seventy years of art making, including almost all major works in the Tate Collection. From the early graphic cycles, the iconic pool images and double portraits to the photo collages and plein air landscapes, as well as the iPad drawings and multimedia installations of recent years, the catalogue charts the media diversity and experimental fervour of Hockney’s oeuvre. Specially commissioned essays by renowned art historians shed light on the artist’s lifelong search to find new forms of expression to depict the human experience of seeing; they provide a topographical and biographical context for the work and explore new technical aspects of Hockney’s painting and print work, as well as his use of modern technology and social media.

## DAVID HOCKNEY

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