

*Interior with Blue Terrace and Garden, 2017, acrylic on canvas, 48 x 96 inches, one of the artist's dazzling renderings of his home in the Hollywood Hills.*



## IN LIVING COLOR

© David Hockney  
Photo Credit: Richard Schmidt

Octogenarian **DAVID HOCKNEY** splashed onto the 1960s art scene as a flashy student and launched a six-decade-long career known for kaleidoscopic swimming pool scenes and Picasso-like perspectives now valued in the millions of dollars.

by Jason Edward Kaufman





At the November opening of his 60-year retrospective at The Metropolitan Museum of Art in New York, British-born artist David Hockney sported a navy blazer over a light green cardigan, accented by a red tie, checked pocket square, and matching cap. He looked every bit the English gentleman, belying the fact that for most of the last half-century he has lived and worked in Los Angeles.

When the retrospective showed at the Tate Britain last year, the exhibition attracted 478,000 visitors, making it the most popular show of a living artist in the museum's history, surpassing *Damien Hirst* (2012) and approaching *Henri Matisse: The Cut-Outs* (2014), which drew more than half a million. His colorful paintings have sold for seven-figure sums—including in 2016 when his landscape *Woldgate Woods* went for a record-breaking \$11.7 million at auction.

At 80, Hockney remains energetic, acutely alert, and boundlessly productive. Though grayed and hearing-impaired since his 40s (he wears aids in both ears), he still smokes—indeed, he is an ardent pro-smoking advocate—and his sense of style is fully intact.

Widely regarded as England's most celebrated living artist, he entered the limelight in London's swinging sixties and became a cynosure of gay liberation. One reason for his success is that he prefers to paint recognizable subjects in pleasant, even joyful colors. This has made his work easily accessible, even as he experimented with modes of representation and various media. His expression has ranged from drawing, painting, and printmaking to making photographs, collages, videos, and digital technology pieces, lately pioneering the use of the iPad as a sketchpad. His adherence to figuration has led some critics to say he panders to commercial taste, but throughout his prolific career, Hockney has produced innovative compositions that assure him a place in the canon of modern masters. ▸



From left: David Hockney photographed in 1993 at the National Museum of Photography, Film & Television (renamed the National Media Museum in 2007). Large double portraits of members of the artist's circle in Los Angeles on display at New York's Metropolitan Museum of Art: *Christopher Isherwood and Don Bachardy*, 1968, and *American Collectors (Fred and Marcia Weisman)*, 1968.

SSPL/National Media Museum / Art Resource, NY, Jason Edward Kaufman





Top, from left: Paintings from the early 1970s in the “David Hockney” retrospective at The Metropolitan Museum of Art: *Pool and Steps*, *Le Nid du Duc*, 1971; *Rubber Ring Floating in a Swimming Pool*, 1971; *Mt. Fuji and Flowers*, 1972. Right: *Portrait of an Artist (Pool with Two Figures)*, 1972, acrylic on canvas, 84 x 120 inches. Opposite right: *A Bigger Splash*, 1967, acrylic on canvas 96 x 96 inches.



## BEGINNINGS

Hockney grew up in relative poverty in Bradford, an industrial-era town in West Yorkshire in the north of England. His father, a conscientious objector during WWII, eked out a living repairing prams and bicycles and his mother tended to their five children, David the second youngest. His natural talent for drawing propelled him to Bradford College of Art, on to a dazzling stint at the Royal College of Art in London, and by his mid-20s the fashionable phenom was touted as the next big thing in British art.

As a student he attracted attention as a rising member of the School of London, alongside painters Francis Bacon, Lucian Freud, Leon Kossoff, and R. B. Kitaj. He was painting in

a pastiche of abstract expressionism and pop art, combining gestural brushwork, flat patterns, illusionism, and distorted space. His immediate influences were Bacon, French painter and sculptor Jean Dubuffet, and his idol Pablo Picasso.

As his dealer, John Kasmin, secured him sales and exhibitions, his eye-catching wardrobes, bleached-blond hair, and thick-rimmed round glasses made him a media star—a transatlantic counterpart to Andy Warhol. The signature yellow tresses came about on a trip to New York where the brunette saw a Clairol hair-dye ad on TV that promised “Blondes have more fun.”

Jason Edward Kaufman; © David Hockney Photo Credit: Art Gallery of New South Wales / Jenni Carter;

© David Hockney Collection Tate, U.K.



## MADE IN CALIFORNIA

When Hockney visited Los Angeles, he was enthralled with the sunshine, open spaces, and the lifestyle. Within a week he had a driver’s license, a car, an apartment in Santa Monica, and a studio in Venice.

His signature works of the period depict the people he met, crystalline swimming pools, modern homes, and tropical vegetation in scenes suffused with clear California light. He switched from oil paint to more brightly hued synthetic acrylics available in American art supply stores, and adopted a palette of pleasing pastel pinks, blues, and greens.

One of his most famous pictures, *A Bigger Splash*, 1967, is a diving-board view of a turquoise pool with a splatter of white paint where the diver has just plunged in, and a pair of palm trees standing against the clear blue sky above

a salmon-colored modernist pavilion. *A Lawn Being Sprinkled*, 1968, is even more reductive, mainly an expanse of wavy green punctuated by white triangles of irrigating spray.

The most ambitious works of the period are 7-foot-by-10-foot, nearly life-sized double portraits. *American Collectors (Fred and Marcia Weisman)*, 1968, shows the couple on their sun-drenched patio accompanied by sculptures in their collection and posed as if they were but two more statues on display. His treatment of the British novelist Christopher Isherwood admiring his younger partner Don Bachardy in a Los Angeles living room is a more intimate tribute to his friends. *Henry Geldzahler and Christopher Scott*, 1969, centers on Geldzahler (then the Metropolitan Museum curator of 20th-century art), enthroned on a plush

lavender sofa while his younger boyfriend stands to the right wearing a raincoat and looking away as if their relationship will soon end.

Another 10-footer captures Hockney’s longtime friends, the fabric designer Celia Birtwell and her husband dress designer Ossie Clark, in the bedroom of their Notting Hill residence. “Berti,” as she was known, stands in a navy gown with a hand on her hip and Clark, wearing a blue sweater and bell-bottom jeans, leans back in a Breuer chair with his toes in the shag carpet and their white cat on his lap. The posh couple address the viewer as light pours in through open balcony shutters that provide a glimpse of a hazy garden. It took Hockney a year to complete *Mr. and Mrs. Clark and Percy* (1970-71), and within months it was exhibited at the National Portrait Gallery and purchased by the Tate. ▶





Counterclockwise from above: *Mr. and Mrs. Clark and Percy*, 1970-71, acrylic on canvas, 84 x 120 inches; *My Parents*, 1977, oil on canvas, 72 x 72 inches; *Mulholland Drive: The Road to the Studio*, 1980, acrylic on canvas, 86 x 243 inches.

His *Portrait of an Artist (Pool with Two Figures)*, 1972, represents his former partner as a clothed figure pensively looking into a pool at a submerged swimmer who approaches with arms extended, the California countryside extending into the distance. Equally tender is a 1977 portrait of the painter's parents, Laura and Kenneth Hockney. Wearing a cobalt dress, she sits with her hands folded, gazing affectionately outward. Her husband, in a gray suit, pores over an art book balanced on his knee. Their figures are echoed by a vase of tulips and a makeup mirror that rests on the green studio table between them.

© David Hockney Collection Tate, U.K.; © David Hockney Photo Credit: Richard Schmidt Collection Los Angeles County Museum of Art (LACMA)



## GAINING PERSPECTIVE

In 1982, Hockney bought a house in the Hollywood Hills and built a studio on what had been a hillside paddle tennis court. Set in a lush garden, the interior and exterior walls of the compound are the pastel colors of his pictures, as if Henri Matisse had gone to Los Angeles rather than to the South of France. Hockney could have continued to produce the radiant double portraits there, were it not for the landmark Picasso retrospective he saw in 1980 at the Museum of Modern Art in New York.

Awed by Picasso's protean energy, he began to recognize the limitations of straight realism. He describes the Spanish master as "crucial ... because he brings very much to the fore the question of verisimilitude versus the remaking of appearance. And what led me into the questioning of the verisimilitude of naturalism was that it was not real enough."

Hockney always venerated Picasso, telling Jonathan Jones, art critic for the

*Guardian*, that "Picasso was, without doubt, the greatest portraitist of the 20th century, if not any other century." In ink drawings, Hockney emulated Picasso's meticulously controlled line, seeking to convey volume, depth, and character with the sparest of means. His powers as a draftsman are evident in his 1967 portrait of his dealer Kasmin, propped on a pillow reading in a grand bed, and in a magisterial likeness of the poet W.H. Auden from the following year.

Seeing Picasso's career laid out in sequence alerted Hockney to the ways that painting could be transformed in pursuit of a more compelling representation of visual experience. Western art is typically based on linear perspective, where images are conveyed like a window that the viewer peers into from a fixed point outside the scene. But humans observe the world by taking in multiple glimpses and assembling them in their heads to form reality. Hockney realized that this

experience is precisely what Picasso recorded with cubism, which showed individual objects and space from multiple vantage points organized into a pictorial image.

His inquiry led him to study Chinese scrolls that depict the world without perspective and require the viewer to journey through scenes as the picture unrolls. He also experimented with reverse perspective, in which the orthogonal lines converge in the viewer's eye rather than at the horizon. He felt these systems were no less valid than linear perspective, which he associated with the invention of the camera in the West. This research informed the many projects he has done for the stage, including costume and set design for Stravinsky's *The Rite of Spring*, Mozart's *The Magic Flute*, Puccini's *Turandot*, and other operas at the Metropolitan Opera in New York, La Scala in Milan, and the Royal Opera House in London. ▸





Multi-panel depiction of the Yorkshire countryside, *A Closer Winter Tunnel*, February–March, 2006, oil on 6 canvases (36 x 48 inches each) 72 x 144 inches overall.

© David Hockney Photo Credit: Richard Schmidt Collection Art Gallery of New South Wales, Sydney





## A NEW LENS

Hockney had long used cameras to make studies for paintings but never thought of photography as a medium suitable for personal expression. The single perspective and flatness of a photograph to him are untrue to the roving eye, which constructs space from multiple perspectives observed over time. In the 1970s he developed a way to get around the perceptual limitations of the medium. He took dozens of Polaroids of a scene and arranged the white-edged prints in a grid to form what he called a “joiner,” or a unified composite image representing multiple instants and perspectives.

When he switched to 35 mm film with unframed prints, he overlapped the snapshots and placed them at angles to

create more intricate representations of subjects and space. A beautiful example is a collaged portrait of his mother sitting in the graveyard of a church, with the tips of Hockney’s shoes visible on the prints along the bottom. His most complex photo collage *Pearblossom Hwy., 11–18th April 1986 #1* depicts a desert crossroads on the way to Las Vegas. A tour de force of the medium, the joiner combines hundreds of overlapping photographs with slightly variant perspectives organized to evoke the immersive feeling one gets standing before a vast, open space.

Hockney further experimented with technology when he enlisted a fax machine to send pictures, once

transmitting an entire exhibition over the wires. To aid in his diverse digital operations, his staff includes a full-time technology assistant, Jonathan Wilkinson. A decade ago he began making paintings on iPhones and then iPads, using the Brush program to depict people, places, and still lifes that he emailed to friends. Time-lapse presentations of these works allow viewers to watch the creative process unfold. The final images are often printed out in large format and hung like paintings. Further using the computer to experiment with color changes, Hockney also manipulates multiple photographs in Photoshop to create compositions that he paints.

Jason Edward Kaufman

## HOME AGAIN

Hockney’s interrogation of perception led to changes in his own painting, which by the 1980s had turned from figures to landscape. He made forays to England and to the Grand Canyon, and explored his leafy home in Los Angeles, often painting en plein air. Picasso had not only opened up his approach to composition but also suggested that he could paint more loosely and quickly, allowing touches of the brush to remain visible. He became freer also with color, taking cues from Matisse, Pierre Bonnard, and Vincent van Gogh in pictures marked by intensely saturated hues.

The results are evident in landscapes like *Nichols Canyon*, 1980, in which a road snakes up a nearly vertical hillside

Early paintings in the *David Hockney* retrospective recently at The Metropolitan Museum of Art in New York: (from left) *Rocky Mountains and Tired Indians*, 1965; *Arizona*, 1964; and *Portrait Surrounded by Artistic Devices*, 1965.

through vegetation rendered in vibrant touches of red, orange, blue, and green. *Large Interior, Los Angeles*, 1988, shows his living room as a multi-colored riot of furniture splayed across a cubistically distorted space. Even the muted palette of the English countryside got an injection of high-keyed color, as in *The Road across the Wolds*, 1997, and *Garrowby Hill*, 1998, which show pale violet roads winding through gorgeous textured tapestries of polygonal green and blue fields.

Hockney never completely abandoned Yorkshire, returning often on holiday with family. In 1989 he bought his widowed mother a brick house overlooking the North Sea in Bridlington, close to two of his siblings. Six years after his mother’s death, he took over the house in 2005, adding a huge studio on the edge of town and committing himself to painting the region’s countryside. For the next 10 years he painted the farmland and lanes of his native Yorkshire. Heading out in the morning with his assistant and a van packed with canvases, he would sometimes knock out several paintings a day, paying close attention to seasonal changes. Among his many multi-panel pictures of Yorkshire, *Bigger Trees Near Warter*, 2007, a 15-foot-by-40-foot Goliath comprises 50 canvases.

Confronting the Grand Canyon in 1998, he had realized that no conventional photograph or painting could encompass the consuming vista, so he devised a method of creating enormous pictures outdoors by painting smaller panels individually

## UPCOMING EXHIBITIONS

*David Hockney: iPhone and iPad Drawings, 2009–12*  
LA Louver, Venice, CA  
March 28 – May 12, 2018

*Something New in Painting (and Photography) [and even Printing]*  
Pace, NY (25th St)  
April 5 – May 12, 2018

*David Hockney RA: 82 Portraits and 1 Still Life*  
Los Angeles County Museum of Art, organized by the Royal Academy of Arts, London  
April 15 – July 29, 2018

and assembling them side by side. The result was *A Bigger Grand Canyon*, 1998, a 24-foot-wide piece comprising 60 canvases.

Hockney took the approach a step further by outfitting a Jeep with nine HD video cameras mounted on a grid, then drove slowly along English lanes documenting the moving scenery in multiple adjacent perspectives. Reconstructed on a multi-screen display, these works create a mosaic that viewers scan as they would walking through the forest itself. In 2015 he sold the property and returned to Los Angeles, where he continues to live and work.

About five years ago he returned to portraiture with a series depicting more than 80 friends, each in a yellow-upholstered wooden chair set on a platform against a background of various blues. Among the sitters for three-day sessions in the Los Angeles studio are the art dealer Larry Gagosian, architect Frank Gehry, California conceptual artist John Baldessari, and Hockney’s sister, his dentist, and his housekeeper. The portrait series will be on display at the Los Angeles County Museum of Art April 15–July 29, 2018.

Today Hockney oversees his studio and staff with help from Jean-Pierre Gonçalves de Lima, a French accordionist and his companion for 15 years. The recently established David Hockney Foundation owns much of his art and conserves archives at offices on Santa Monica Boulevard. As the popular painter enters his ninth decade, Hockney’s reputation shines brighter than ever. ♦





## The Most Innovative Suites in the Caribbean

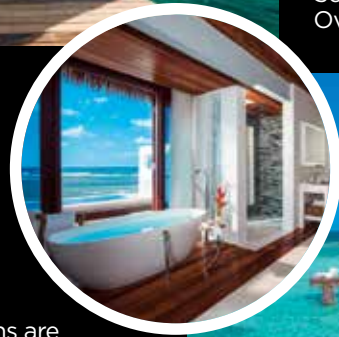
**Sandals** LOVE NEST SUITES *The Only 5-Star Luxury Included® Resorts*  
**LOVE NESTS**



### INNOVATIONS

See What's NEW  
Over-the-Water

Sandals® goes over-the-top with its newest innovations: Over-the-Water Villas and Bungalows, Over-the-Water Serenity Wedding Chapels, and Latitudes Overwater Bar.



### THE MOST EXCLUSIVE SUITES

In the Caribbean

Our 5-star accommodations are ranked among the finest and most romantic in the world—from Over-the-Water Villas to Millionaire Suites. We call them Love Nest Suites®, your clients will call them amazing!



MORE QUALITY INCLUSIONS THAN ANY OTHER RESORTS ON THE PLANET



### LUXURY INCLUDED®

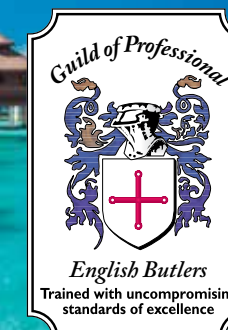
All the luxuries of a 5-star resort, but even better. Because at Sandals, the finest of everything is always included and always unlimited—even the tips, taxes and Sandals transfers.\*



### The World's Only 5-STAR SERVICE

Exclusive Butler Service in Top-Tier Suites

Of all the luxuries at Sandals, it's the 5-star service of our bartenders, waiters, and personal butlers, trained by the Guild of Professional English Butlers, who keep our guests coming back time and time again.



### MORE QUALITY LAND & WATER SPORTS

Than Any Other Resorts in the Caribbean

Only Sandals includes more quality land and water sports than any other resorts in the Caribbean—from championship golf\* to motorized water sports like waterskiing and scuba diving\*. It's all included all unlimited!

VOTED WORLD'S BEST **22** YEARS IN A ROW AT THE WORLD TRAVEL AWARDS

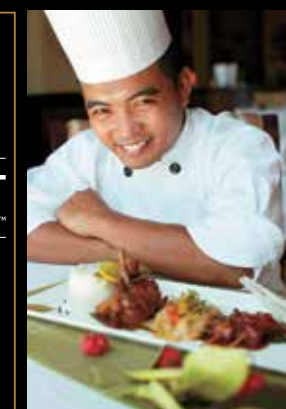


★ ★ ★ ★ ★  
5-STAR  
**GLOBAL GOURMET**

SAVOUR THE WORLD



MASTERS OF EXCELLENCE  
IN THE CULINARY ARTS



### UP TO 16 GOURMET RESTAURANTS PER RESORT

All Included. All Unlimited.

Savour the difference between dining and 5-Star Global Gourmet™ dining where the ingredients are freshly prepared, the décor is as authentic as the cuisine, and a globally-inspired menu of culinary delights is created by internationally-trained chefs.

**Sandals**  
LOVE IS ALL YOU NEED

**SANDALS.COM • 1-800-SANDALS**

\*Visit [www.sandals.com/disclaimers/luxurymagazinespring2018](http://www.sandals.com/disclaimers/luxurymagazinespring2018) or call 1-800-SANDALS for important terms and conditions.

JAMAICA | ANTIGUA | SAINT LUCIA | BAHAMAS | GRENADA | BARBADOS