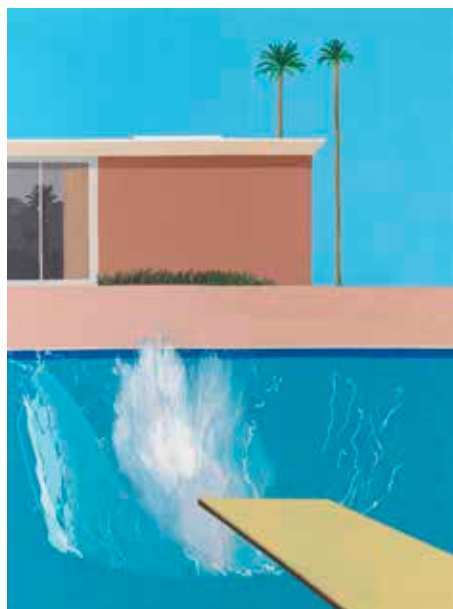


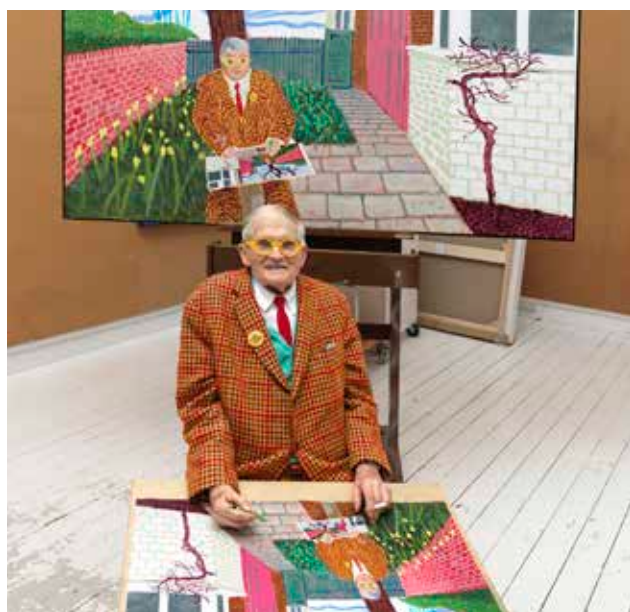
FONDATION LOUIS VUITTON



David



Hockney



25



Exhibition – 9 April → 31 August 2025

Book on fondationlouisvuitton.fr and fnac.com — 8 avenue du Mahatma Gandhi, Bois de Boulogne, Paris — #FondationLouisVuitton #DavidHockney

David Hockney – A Bigger Splash (détail) 1967, Tate – Quince Tree (détail), 2019, Collection particulière, avec l'aimable autorisation de la galerie Lelong & Co – Pacific Coast Highway and Santa Monica (détail), 1990, Collection particulière - Singapour – Mr and Mrs Clark and Percy (détail), 1970-1971, Tate – « Play within a Play within a Play and Me with a Cigarette, So Up Yours, Up Yours » (détail), 2025 - photo : David Hockney et Jonathan Wilkinson – 27th March 2020, No. 1, (détail), 2020, Collection de l'artiste – © David Hockney graphic design : Atelier Bastien Morin

Press kit

DAVID HOCKNEY 25

“Do remember, they can’t cancel the spring”

From April 9 to August 31st 2025

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Exhibition

DAVID HOCKNEY 25

“Do remember, they can’t cancel the spring”

From April 9 to August 31st 2025

Curators

Suzanne Pagé, artistic director of Fondation Louis Vuitton and head curator of the exhibition

Sir Norman Rosenthal, guest curator

François Michaud, curator at Fondation Louis Vuitton, associated with the exhibition

Assisted by Magdalena Gemra

With the collaboration of Jean-Pierre Gonçalves de Lima and Jonathan Wilkinson,
David Hockney studio

FONDATION LOUIS VUITTON

Bernard Arnault *President of the Fondation Louis Vuitton*

Jean-Paul Claverie *Advisor to the President*

Suzanne Pagé *Artistic Director*

Sophie Durrleman *Executive Director*

Press release

In the Spring of 2025, Fondation Louis Vuitton is inviting David Hockney, one of the most influential artists of the 20th and 21st centuries, to take over the entire building for an exhibition that will be exceptional in its scale and its originality. The exhibition, which will be held from 9 April to 31st August 2025, **will bring together more than 400 of his works (from 1955 to 2025)** including paintings from international, institutional, and private collections, as well as works from the artist's own studio and Foundation. There will be works in a variety of media including oil and acrylic painting, ink, pencil and charcoal drawing, digital art (works on iPhone, iPad, photographic drawings...) and immersive video installations.

David Hockney has been personally involved in every aspect of the exhibition and has, together with his partner and studio manager Jean-Pierre Gonçalves de Lima, chosen to focus particularly on the past 25 years whilst also including the iconic early works, offering visitors a rare insight into his creative universe, spanning seven decades. The artist has participated in the composition of each sequence and the layout of each space, in a permanent dialogue with his assistant Jonathan Wilkinson.

Commenting on the exhibition, he said: *"This exhibition means an enormous amount because it is the largest exhibition I've ever had - 11 rooms in the Fondation Louis Vuitton. Some of the most recent paintings I'm working on now will be included in it, and I think it's going to be very good."*

The exhibition, *David Hockney 25*, will show how the artist has continually renewed both his subjects and his mode of expression over these years. David Hockney's ability to reinvent his art with the use of new media is exceptional - first a draughtsman, then master of all academic techniques, he is today a champion of new technologies.

As an introduction, the exhibition will begin, at the pond level, with a selection of emblematic works from the 1950s to the 1970s - including Hockney's beginnings in Bradford (*Portrait of My Father*, 1955), his time in London and then California. The swimming pool - a signature theme for the artist - appears in *A Bigger Splash*, 1967 and *Portrait of An Artist (Pool with Two Figures)*, 1972. His series of double portraits is represented by two major works: *Mr. and Mrs. Clark and Percy*, 1970-1971 and *Christopher Isherwood and Don Bachardy*, 1968.

Nature becomes increasingly important in David Hockney's work in the decade 1980 to 1990 - as illustrated by *A Bigger Grand Canyon*, 1998 - before he returns to Europe to continue his exploration of familiar landscapes.

The core of the exhibition will concentrate on the past 25 years, spent mainly in Yorkshire, Normandy, and London. This period, in the exhibition, opens with a celebration of the Yorkshire landscape: the artist paints a hawthorn bush in a spectacular explosion of spring (*May Blossom on the Roman Road*, 2009); his observation of the changing seasons culminates in the monumental winter landscape *Bigger Trees near Warter or/ou Peinture sur le Motif pour le Nouvel Age Post- Photographique*, 2007, generously loaned by the Tate.

During the same period, **David Hockney painted friends and relatives** in acrylic or on iPad, while also working on self-portraits. The exhibition will feature some 60 portraits (Gallery 4), which will be shown alongside his “portraits of flowers”. Created on a digital tablet but displayed in traditional frames, the works have an intriguing effect. This is evident in *25th June 2022, Looking at the Flowers (Framed)*, 2022, where they are shown together on the wall.

The Fondation’s 1st Floor (Galleries 5 to 7) will be entirely dedicated to Normandy and its landscapes. The *220 for 2020* series, completed exclusively on iPad, will be presented in an entirely new installation in Gallery 5. Day after day, season after season, the artist captures the light variations. A series of acrylic paintings is on display in Gallery 6, featuring a highly singular treatment of the sky, animated by vibrant touches, that subtly evoke the work of Van Gogh. In Gallery 7, a panorama of 24 ink drawings (*La Grande Cour*, 2019) echoes the Bayeux Tapestry.

Finally, a series of reproductions, dating back to the Quattrocento and serving as important references for the artist, will open the display on the upper most floor (*The Great Wall*, 2000). Hockney’s painting draws on global art-historical references dating from Antiquity to the present day. In the exhibition, his works focus on European paintings, including works from the early Renaissance, the Flemish Masters and modern art. The first part of the display in Gallery 9 will showcase this dialogue with Fra Angelico, Claude Lorrain, Cézanne, Van Gogh, Picasso... From there, we will enter the artist’s studio, transformed into a dance hall - mirroring David Hockney’s own home where musicians and dancers are regularly invited to perform.

Passionate about opera, David Hockney has been eager to reinterpret the set designs he has been creating since the 1970s in a new polyphonic creation, in conjunction with 59 Studio. Visitors will be immersed in this musical and visual piece inside the Fondation’s most monumental exhibition space (Gallery 10).

The final room of the exhibition, which will be more intimate, will unveil David Hockney’s most recent works, painted in London, where the artist has been residing since July 2023 (Gallery 11). These particularly enigmatic paintings are inspired by Edvard Munch and William Blake: *After Munch: Less is Known than People Think*, 2023, and *After Blake: Less is Known than People Think*, 2024, in which astronomy, history and geography cross paths with spirituality, according to the artist who has also chosen to show his latest self-portrait in this final room.

“It’s the NOW that is ETERNAL

When I started preparing for this exhibition almost two years ago, I felt it was important to review several bodies of work through the years to curate a representative selection for the public.

The show means an enormous amount to me because it is the largest I have ever had – eleven rooms in the Fondation Louis Vuitton’s great Parisian building, designed by my LA friend, the architect Frank Gehry. I have chosen to concentrate on the past twenty-five years, inspired by the time I have spent in Yorkshire, Los Angeles, Normandy, and London. Some of my most recent paintings are included, and I do think it is a very enjoyable and visually interesting survey of works.

Not many artists have been drawing similar themes and the same people for more than sixty years. What I am trying to do is to bring people closer to something, because art is about sharing. You wouldn’t be an artist unless you wanted to share an experience, a thought.”

David Hockney

Foreword

(Excerpt from the “David Hockney” book)

Bernard Arnault

President of the Fondation Louis Vuitton

David Hockney is one of my favourite artists, and it is a tremendous pleasure and a privilege to have him accept our invitation to ‘take over’ the Fondation Louis Vuitton.

Hockney brings absolute joy to our world, enchanting our emotions and our thoughts. He enables us to perceive nature and the world as greater, more luminous, and also more profound. He invites us to discover ourselves.

One reason why he figures among my favourite artists is because as you grow closer to his work, at the same time you feel closer to all those who recognize themselves in him. He exudes contagious optimism. One cannot help but wonder what magic is he working, what is his secret?

I would simply respond by paraphrasing Claude Monet: David Hockney keeps our hearts awake with his colourful silence. Indeed, this might well be one key to understanding his approach.

Hockney has witnessed and played a role in three quarters of a century of creativity, a period that produced remarkable invention and transformation. Today, at the beginning of the twenty-first century, he remains less concerned with what he has done than with what he will accomplish tomorrow, showing both young artists and young viewers how to engage with art, how to discover unexplored paths. Drawing on the immense knowledge that he has acquired by becoming intimately familiar with the works of his predecessors, Hockney is able to explore his creative universe through paintings, sketches, and engravings, not to mention as an art historian and educator. He shows us the way, while recognizing that the path that he himself has followed for nearly seventy years is continually evolving, and that this path was but one of many possible trajectories that were open to a young painter in the exhilarating worlds of London and California in the 1960s and 1970s.

When David Hockney looks at the world, he puts us at the centre, employing both his eyes and his hands to let us share the simple joys of a tree under which one finds shelter in the middle of a field, the vista stretching over a plunging canyon, or the nascent sunrise at daybreak. His perspective reveals an entire world, his own, but one that immediately becomes ours too, shared among us all. This is why he is a great painter, a monument. The art whose secrets he patiently seeks, and which he continues to practise today unlike any other, is a lesson learned during a lifetime dedicated to creation.

In this spring of 2025, David Hockney illuminates Paris at the Fondation Louis Vuitton. In a building created by his friend Frank Gehry, he too welcomes nature, inviting us to experience art and culture as an ‘example’ to be passed on. Gehry and Hockney are both our contemporaries, and like Gehry, Hockney is skilled at employing all the resources and technologies available to him, including the most advanced.

Long an adopted Californian who has also twice spent extended periods in France - in Paris in the 1970s and more recently several years in Normandy - David Hockney is able to feel at home in all worlds, casting his eyes upon the sky from every latitude. This is most certainly why every generation can enjoy his work, because his art speaks to everyone.

David Hockney is at home here in our foundation, surrounded by his friends, both artists he has known and those whose work has accompanied him. It is an immense pleasure and at the same time a great honour to give him the keys to the Fondation Louis Vuitton this spring.

I want to once again express my gratitude to all those who have made this fantastic exhibition possible, starting with my advisor Jean-Paul Claverie, for having unfailingly supported the inspired idea to invite David Hockney, who, with his curiosity, passion, and generosity, immediately accepted. I also thank the artistic director of the Fondation Louis Vuitton, Suzanne Pagé, for having made this utopia a reality alongside all the teams at the Fondation, in particular François Michaud.

My thanks go as well to Sir Norman Rosenthal, our guest curator, whose long and close collaboration with the artist set in motion the fruitful dialogue that will now delight all those who discover the David Hockney exhibition.

Lastly, to David Hockney, let me simply say to you and to all your friends who have been with you throughout the preparation of this exhibition, from London to Los Angeles and Paris, we all owe you a deeply heartfelt thank you!

May we always remember the optimism of your words: *“Do remember, they can’t cancel the spring”*.

Bernard Arnault

President of the Fondation Louis Vuitton

Preface

(Excerpt from the “David Hockney” book)

Suzanne Pagé

Artistic Director of the Fondation Louis Vuitton and Head curator

“Do remember, they can’t cancel the spring”

This year, it is with David Hockney that the Fondation Louis Vuitton is celebrating the arrival of spring. Receptive to and curious about everything, about the world, about its cultures, about all forms of knowledge, a tireless observer of the things that speak to everyone, a creator of images that we can each make our own, once again Hockney will surprise us all. Today, in Paris, we are following him from Bradford to London and, after a long episode in Los Angeles, back to Yorkshire and then on to Normandy. This exhibition, conceived by the artist as a journey through his landscapes and portraits, takes us from his earliest likeness of his father to his very latest works, including a self-portrait made in his London studio and exhibited here for the first time.

Hockney’s curiosity, combined with his exceptional knack for mining the potential of technologies, from the most traditional to the most recent, leads us from oil painting to iPad drawing, while embracing watercolour, charcoal, ink, acrylic, collage, and photographic drawing, iPhone, video, and multiscreen installations. And so we go through a wide variety of scales, from the nearest to the farthest, from smaller to *Bigger*.

Hockney has a tremendous talent for transcribing what he sees and for finding appropriate visual solutions to do so. He was an early and matchless adopter of the possibilities offered by the iPhone and then the iPad, using software that enabled him to optimize his line, colour, and form and thus to move forward at his desired pace. As a Master of seasons, he can speed up their cycle, adding leaves, branches, and flowers, whether in full bloom or already withered, to the nakedness of winter trees that he finds so moving. He then uses new digitization techniques to share his works by emailing them to friends around the world.

“I say the rose”: a childlike freshness vies with sophistication in this Mallarméan Little Prince and lifelong reader of Proust (Jean Frémon recalls giving him a new translation of *La Recherche* at the start of his Norman sojourn).

After an opening section covering his work from the 1950s to the 2000s, the exhibition reveals a new artist, as Hockney moves from his academically impeccable line in charcoal, pencil, or ink to something akin to primitive gesture and finger painting. This youthfulness, combined with mastery, is a constant in his work. It was David himself who, with his partner Jean-Pierre Gonçalves de Lima, known as ‘JP’, decided to focus the show on the last twenty-five years. He also supervised the sequence and structuring of the rooms under the aegis of the eternal return of spring.

The first two rooms - "From Bradford to Beverly Hills" - bring together key works from the stages the artist went through up to this point, from *Portrait of My Father* (1955) to the grandiose American landscapes of the 1980s and 1990s. These include *A Bigger Grand Canyon* (1998), the double portraits produced in London - *Mr and Mrs Clark and Percy* (1971) - and Los Angeles - *Christopher Isherwood and Don Bachardy* (1968) - as well as the famous swimming-pool pictures *A Bigger Splash* and *Portrait of an Artist (Pool with Two Figures)* (1972), which encapsulate the vision of a liberated, tolerant, and hedonistic California.

Then comes the heart of the exhibition, which begins with a celebration of Yorkshire, to which, having made a successful life in Los Angeles, Hockney now began to return increasingly often, and where he dedicated himself to landscape painting, renewing both the genre and its techniques. "Nature is the endless infinity, you always go back to nature. That's what I was doing in Yorkshire". Several works here, begun in England and completed from memory in his LA studio, link Hollywood and Yorkshire through their depiction of views recorded on the artist's daily journeys, be it from his studio to his home in Los Angeles or, in Yorkshire, from his mother's home in Bridlington to that of his ailing friend Jonathan Silver in Wetherby. The steep view down and onto the hilly Yorkshire landscape of *Garrowby Hill* (1998) echoes the great American landscapes seen in *Nichols Canyon* and *Pacific Coast Highway and Santa Monica*. In 2017, Hockney returned to the view in *Garrowby Hill*, using reverse perspective and cutting off the lower corners of the canvas to heighten the effect.

Next, from 2004 and 2005, along with preparatory watercolours and charcoals, come small oils on canvas painted during the trips he made with JP, then his assistant, when visiting his sister in Bridlington and while he was still working to define a pictorial language appropriate to Yorkshire. The artist's aim here is to depict the dazzling effect of the blossoming of spring, as also evidenced by *The Big Hawthorn* (2008), *May Blossom on the Roman Road* (2009), and *Untitled No. 2 (The Arrival of Spring)* (2011), as well as the series of charcoals produced between January and May 2013 that transcribe the gradual arrival of spring. The monumental paintings *Bigger Trees nearer Warter, Winter 2008* and *Bigger Trees nearer Warter, Summer 2008* magnify the passing of the seasons.

At the end of Gallery 1 is the largest oil on canvas ever painted from life by Hockney, *Bigger Trees near Warter or / ou Peinture sur le Motif pour le Nouvel Age Post-Photographique* (2007). The painting comprises fifty canvases constructed from different perspectives. It was produced just before the arrival of spring, as the small clumps of daffodils in the foreground indicate. Here, Hockney took a classic subject in a traditional medium and created a work whose assembly was made possible by cutting-edge digital technology: after preliminary drawings of the whole, the canvases were painted en plein air, then scanned and assembled on the computer.

If, compared with the bright sun of California, these Yorkshire landscapes exude a feeling of melancholy, what most strikes us here is Hockney's unique talent for capturing the surge of life, and even for reinfusing it, as he does into dead tree trunks, creating the illusion of invigorating sap flowing through them by means of unreal, powerful, and intensely contrasting colours - witness, for example, *Felled Trees on Woldgate* (2008) and the lively *Winter Timber* (2009).

Alongside his celebrations of landscape, the seasons, and the blooming of spring, the artist produced numerous portraits both of himself and of those close to him. Gallery 4 displays around sixty portraits and eighteen self-portraits. In the latter, mostly close-ups, Hockney reveals himself, his self-mockery verging on caricature, while in the portraits his gaze remains kindly - these are, after all, models he knows well: JP, his assistant Jonathan, his sister, his brothers, and friends including Celia Birtwell, Ann Upton, and David Graves, but also artists such as Frank Gehry, John Baldessari, and Harry Styles - and of course, when in Normandy, his cook, his nurse, and the mayor of the village, all of whom he saw from day to day. The only hierarchy is that of empathy: portraits of others are always, to some degree, self-depictions.

Particularly moving are the portraits of Jean-Pierre Gonçalves de Lima. Hockney depicts JP in tears, his head in his hands and his elbows on his knees in the pose of the *Sorrowing Old Man (At Eternity's Gate)* by Vincent van Gogh, one of his key references. In a more recent series, JP is shown holding their little dog Tess. Note also the portrait of JP's nephew as a sailor, a direct reference to the *Young Sailor* (1906) by Matisse, another major figure in the artist's pantheon. Executed 'very quickly, in order to capture something of the truth', whether in oils, acrylic, charcoal, pencil on canvas, ink, or iPad, these portraits are sometimes brought together in large-format photographic drawings reproduced on seven or eight sheets of paper mounted on Dibond, as in *Pictured Gathering with Mirror* (2018) and *Pictures at an Exhibition* (2018).

Next come portraits of flowers, created on an iPad in Normandy in 2021, printed on paper, and presented in ornate wooden frames similar to those used for traditional paintings. The arrangement of the flowers, ordered daily from the florist in carefully chosen colours, never varies: a glass vase, jug, or milk churn, allowing for the play of transparencies and reflections, is placed on a table covered with a checked tablecloth and stands out against a brown background.

The twenty bouquets are brought together in *25th June 2022, Looking at the Flowers (Framed)*. Here, the seemingly obvious subjects and composition turn out to be almost unsettlingly complex. Each object is scanned from all sides; the different points of view are then processed on the computer to superimpose them in a single image. The artist places himself in the space twice, back towards us, like a captive observer.

In 2020, confined by lockdown to a village in Normandy, David Hockney set his gaze to work on transcribing his immediate surroundings. From this panorama of a few hectares, he observed an endless number of subjects both near and far. In Gallery 5, the *220 for 2020* series sees him once again celebrating spring. Using the iPad as his main medium, he painted the farmhouse where he was living, the yard, the sky and, above all, trees in all their forms. The iPad allowed him to keep returning to the same subject again and again, continually and fluently renewing his themes. The backlit screen meant that, for the first time, Hockney was able to paint in the dark and thus to capture all the night's magic in the *Moon* series (2020).

In Gallery 6, following this ensemble, we note the treatment of the sky in a series of acrylic paintings, its bright blue enlivened by highlights in relief and commas of paint, in a distant echo of van Gogh.

In Gallery 7, the panorama of ink drawings of Hockney's house in Normandy, *La Grande Cour* (2019), very rare in his work at this time, echoes the Bayeux Tapestry, which he had seen a short time earlier, and which had so impressed him with its "absence of vanishing points and shadows".

The top floor of the building shows the artist in the permanence of the creative act, as close as possible to his own life, his world, his knowledge, and his seminal references, as evoked by a "Great Wall" of images on the landing, limited in this instance to European art since the Quattrocento.

In Gallery 9, free of chronology, we find a group of paintings - mainly acrylics and oils - in which he revisits Fra Angelico, Hobbema, Claude, Hogarth, Munch, Cézanne, Picasso, and van Gogh. The effects of his speculations on perspective are in evidence throughout. This gallery also shows Hockney, in his total freedom as an artist, opening up his studio as a place of life, which he is happy to turn over to a music and dance room as he welcomes in family and friends from every generation.

In Gallery 10, the building's most monumental, a polyphonic and visual creation unfolds, adding light and movement to the sets and costumes designed for the opera: Maurice Ravel's *L'Enfant et les Sortilèges*, Erik Satie's *Parade*, and Francis Poulenc's *Les Mamelles de Tirésias*.

The exhibition closes with a new presentation of two paintings recently completed by the artist in his London studio. *After Munch: Less is Known than People Think* takes as its title a quotation from the New York Times, picked out by the artist twenty-five years ago, which he shared with friends and family. The work, he says, was inspired by a small Edvard Munch drawing that he saw in a recent exhibition catalogue. "The... piece is about astronomy, history and geography". The second painting, *After Blake: Less is Known than People Think*, "is based on William Blake and feels much more spiritual... these are just paintings about space.¹" Hockney himself will be present here, too, in a very recent self-portrait.

Hockney's work is hugely popular, thanks to the timeless universality of his subjects and his singular talent, as manifested in his bright colours, limpid style, and clear composition. With his unique ability to marvel at the simplest things, Hockney becomes a vector of happiness as soon as he picks up a brush, a pencil, or a tablet - even when Hockney the man is going through tragedy. This, he says, is because "I'm always happy when I'm painting - just like Van Gogh was."²

Hockney has constantly sought to share his work with a wide audience,,from the use of reverse perspective to include the viewer in the work, to his recent multiplication of digitized images. So it is that today this exhibition manages to make spring come alive for each one of us, in our minds and in our bodies.

Suzanne Pagé

Artistic Director of the Fondation Louis Vuitton and Head curator

“David Hockney. Less is Known than People Think”

(Excerpt from the “David Hockney” book)

Sir Norman Rosenthal

Guest curator

“Peasants in their countryside cohabit with their pagan gods.”

Michel Serres

Living a life, if you are fortunate enough to see, is about absorbing what is forever changing in front of your eyes. David Hockney, surely one of the most remarkable and certainly most popular of artists, has spent a long lifetime recording and inquiring what he sees before him, ever since he was a young child in Bradford in northern England in the years just after the Second World War. For the best part of seven decades, he has described a beautiful if restless journey that took him first to the Swinging London of the 1960s, with its newfound freedoms, which included the liberation of his own proudly declared homosexuality, still then officially illegal. Early success enabled him to travel widely and, for the rest of his creative life, to absorb cultural influences from all over the world. Principally, and perhaps inevitably, he was drawn initially to the United States, first to New York and then to Los Angeles, which he was soon to make his home. Hockney would become the defining artist of that great city of sunshine and swimming pools, a forever glorious “image” of permanent optimism, changed in part today as it becomes tainted by the ever-present realities of possible environmental fire nightmares.

However, back in those halcyon days, starting out in a commercial international art world that was largely defined by abstraction and then what was later to be known as conceptualism - that is, linguistically based art - Hockney, always the empirical painter of what is in front of his eyes, was for many years regarded by critics, despite his popularity, as almost suspect: on the wrong side of art's developing history. He was also seen as a victim of his seemingly carefully crafted image as a pop star. And yet, his art had little to do with what was defined both in the United States and in Europe as “Pop Art”, concerned with mass consumerism and the commodity image.

The making of art, insofar as it attempts the representation of reality, is inevitably a translation onto a flat surface of whatever media are to hand - and this has been true since cave paintings were being made tens of thousands of years ago. Hockney's celebrated early 1960s paintings used the stylistic devices of Art Brut, more or less borrowed from the French ‘primitivist’ painter Jean Dubuffet. These devices were used to assert, and equally to disguise, his thinly veiled queerness, even though that aspect of his character was barely acknowledged by the increasing press attention that his glamorous personality was attracting. His paintings, not to mention the prints and drawings of this time, were all decisive in defining his constantly changing and unique talents.

In these early years, he was already using many self-invented techniques and styles to represent the realities in front of him. Looking at and depicting the world as he sees it has been the key to his daily purpose ever since. Different intense obsessions, each one succeeding another, have determined the evolution of his work; and, as with his great hero Pablo Picasso, these obsessions have enabled a limitlessly varied succession of artworks to come into existence.

Among Hockney's many obsessions we might list, of course, Los Angeles swimming pools and the art of portraiture. It can be argued that throughout his career he has always found a painterly style suitable for each of his subjects, defined both by the period in which they were painted and by the subject matter itself. In this way, clusters of paintings, large and small, become groups in themselves. These include those graffiti-like "gay" paintings made while he was still a student at the Royal College of Art in the early 1960s, as well as the various "types" of paintings made later in the decade in Los Angeles and London: the "Men in Showers", the "Pools", and the many memorable "Double Portraits".

Formed totally from the hand and imagination of the artist, each group has its own stylistic touch: at times semi-expressionist, at other times almost hyperreal in its finesse and care of execution, and, again, always appropriate to its subject matter. This same distinction, incidentally, has also applied to his drawing style, which has often, at significant and substantial periods, been compared to that of another of his heroes, the great eighteenth-century French draughtsman Jean-Auguste-Dominique Ingres, even before Hockney started obsessively again to use and experiment with the camera lucida around 1999.

The camera lucida works were related to another of his obsessions: the positive and negative effects of photography as a medium for conveying "reality". His study of photography led him to a complex engagement with the effect on Western European art of single-point linear perspective as it was defined in early fifteenth-century Florence by Leon Battista Alberti.

This culminated in a splendidly illustrated book written by Hockney himself and entitled *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*.

In it, he suggests that artists, from Albrecht Dürer onwards, via Caravaggio and Jan Vermeer, to the present day, himself among them, all implicitly know more about the making of art, as well as its histories, than professional art historians and critics. It was an obsession still exemplified by a recent painting that he executed at the very end of 2023 and entitled *After Munch: Less Is Known than People Think*. Loosely based on a composition by the Norwegian master, the work is an imaginative image looking as though for ever into the past, the present, and the future.

In his particular and observant manner, Hockney has paid close attention to the way artists in past times and cultures have represented the world, from East and West, China and Japan, to Italy and the Northern Renaissance of the fifteenth century, and even further back, earlier in his career, to ancient Egypt and the Neolithic era. That is not even to speak of the masters of nineteenth-century French art: Ingres, for his drawing style; the Impressionists and post-Impressionists; Vincent van Gogh, of course; and then, arguably most of all, Picasso, whose overwhelming prodigality over a long lifetime has always excited and inspired Hockney.

Both he and Picasso in their ever-varying representations of the world in front of their eyes, as well as from their imaginations, have achieved a level of art-making that is ceaseless, thrilling, and always evolving. Picasso's periodization of his own long and subjective¹⁷ journey through the world is related as much to biographical imperatives as to art, and the same tendency ultimately characterizes Hockney's endless output.

This exhibition takes place in 2025. The twenty-first century, shockingly to many, passes into its second quarter without a sense of optimism. Despite huge advances in digital technologies, it lacks the energy and new-age inventiveness of the Golden Twenties that characterized the same decade of the last century and the Swinging Sixties that Hockney epitomized in his younger days, with his visions of Californian swimming pools, double portraits of 'beautiful people', and spectacular landscapes that looked in highly original ways at the Hollywood Hills and the Grand Canyon. The show and its accompanying catalogue focus on the artist's work in the last twenty-five years. In this period, while much of the art world has tended to concentrate on important social and political issues, Hockney has been painting the English and the French countryside with equal intensity and relevance, concentrating on his native Yorkshire and more recently Normandy, where a spectacular artwork of a sunrise proclaims: "Remember, you cannot look at the sun or death for very long".

In 2001, Hockney had reached his sixty-fourth year and was still largely living in the Hollywood Hills, with a second home and studio in London. His mother Laura, to whom he was very close and whom he painted, drew, and photographed often, had died a couple of years earlier. He now felt a strong urge to make another home in his native motherland of Yorkshire, not in Bradford, where he was born and raised, but in the small fishing town of Bridlington, seventy-five miles to the east. He moved into the house where his mother and sister used to live, a converted bed-and-breakfast near the seafront, and set up his studio in the eaves of the attic. Despite its location, it was not the sea that Hockney chose to look at and depict but, rather, the rolling hills, woods, and fields inland to the west, the so-called Yorkshire Wolds. These gave him new and inexhaustible landscape subjects to paint and draw in spring, summer, autumn, and winter.

For a decade from 2003, he was to paint his native Yorkshire in a kind of sentimental, or perhaps even emotional, return to his pre-London world. Around this time, his close friend Jonathan Silver was dying of cancer, but not before having established a splendid David Hockney gallery at Salts Mill near Bradford. This former cotton mill of the Industrial Revolution is now a thriving multi-purpose venue and continues to exhibit Hockney's work to this day.

If Los Angeles was famous for its never-changing sunshine, East Yorkshire was a place of ever-changing rain and sunlight, less spectacular perhaps, but essentially just as interesting for a painter obsessed with what was in front of his eyes each day. The rapid changeability of the local climate presented practical problems, however, requiring the artist to find technical solutions to these seemingly simple subjects - as did van Gogh in his own time in and around Arles and Saint-Rémy - but in an age of new media.

Forever intrigued by and inventive with the latest technologies, Hockney has never regarded them with scepticism - not in the late 1970s when he embraced photography, nor the early 1980s with his widespread use of fax and Xerox machines, nor later towards the end of the first decade of the twenty-first century with the arrival of the iPhone and the iPad. These two new devices, used as though they were brushes and paint, pencil and paper, enabled Hockney to draw in colour with greater spontaneity and intensity, employing either his fingers or a stylus.

He was, indeed, among the first artists to respond to the possibilities that Apple's inventions brought. Hockney used them to facilitate his constant business of looking. He has many times described waking up early in the morning in his east-facing bedroom in Bridlington, watching the sunrise from his bed and reaching for his iPhone as his medium of choice to record in vibrant colours the unique spectacle before his eyes. To capture such a sight in real time is virtually impossible in analogue materials. Earlier English artists such as John Constable and J. M. W. Turner had aspired to similar effects in oil paint and watercolour, but they had to base their efforts more on memory than on working in front of the subject. Hockney was able to do so first by using his handheld devices and then with portable high-definition video cameras. Whereas the French painter Nicolas Poussin had painted the seasons by making and observing small models, Hockney set up multiple cameras on a rig at the front of a black Jeep to capture real-time modes of looking successively over the course of a year. Then his eyes were to focus even more closely on the grass verges near his home, which produced results that echo the vision, revolutionary in its own time, of Dürer's *The Great Piece of Turf* (1503). This was an image of the microcosmic aspect of the immediate natural world that could be found anywhere and everywhere. In a Yorkshire grass verge, Hockney was able to find and convey a world in a magic film that evokes his artistic predecessor of five hundred years earlier. Hockney's references to the history of art, often subliminal, inform so many of his compositions across all his media, be they old - pen, pencil, or brushstroke on canvas in oil or acrylic - or new: photocopiers, smartphones, or, more recently, immersive light environments.

During his Yorkshire years, an annual obsession was the arrival of the hawthorn blossom in the region, even if he was still in his Los Angeles studio. Each springtime, the date of the blossom's explosion varied, and yet when he knew it was coming, he would drop everything and rush back to Bridlington to depict its white, blousy wonderment. However, East Yorkshire was to become more than just this particular, essential moment; rather, Hockney saw fantastical new beauty in the daily variations of light and landscape there and felt compelled to capture it in every medium and at every scale possible - drawing in pencil and ink, watercolour, and oil on canvas, painting en *plein air* and back in the studio, with photography and film, and on an iPad. He had already discovered in Los Angeles that he could make single large images using multiple canvases, sometimes four, sometimes six.

But he was to extend this to fifty canvases in his extraordinary masterpiece *Bigger Trees Near Warter or/ou Peinture sur le Motif pour le Nouvel Age Post- Photographique*. The tiny village of Warter is about half an hour's drive from Bridlington on the way to the city of York, quite near Garrowby Hill, the highest point in the area, with its locally famous and spectacular view that Hockney was to paint more than once.

The largest single landscape, indeed painting, that he has ever made, *Bigger Trees near Warter* is comparable in some ways to James Ward's *Gordale Scar (A View of Gordale, in the Manor of East Malham in Craven, Yorkshire, the Property of Lord Ribblesdale)* (1812-14) - itself the very definition of English Romantic painting. Rarely, if ever, have landscapes of a particular place been captured in such astonishing detail or at such scale: both as awesome as Gothic cathedrals, both in the Yorkshire countryside. The genesis of Hockney's painting, produced with the help of his assistants Jean-Pierre Gonçalves de Lima and Jonathan Wilkinson, was documented by tens of thousands of photographs, themselves providing a repository of imagery of an artist at work that provides rich material for countless more exhibitions and books.

In other words, each "ordinary" moment has for Hockney, as for van Gogh before him, the potential for becoming "immortal" via the business of art-making. As well as the hawthorn-blossom works, some extraordinary paintings of the Yorkshire Wolds use vibrant technicolour hues with an almost psychedelic Fauve (wild) sense of colour unlike anything anyone else has used to describe such a subject. The muddy ground on which Hockney's stack of logs sits is seen as having a fluorescent purple hue that on the one hand bears little relation to the reality of its actual earthy colours and yet on the other becomes perfectly natural and obvious under the artist's brush. These log paintings form a distinct group among his East Yorkshire landscapes.

In 2008, Hockney moved out of his attic studio into an enormous space in Bridlington, which allowed him to continue working on his large multiplecanvas paintings to create a single, composite image. Soon after this, as he was passing through New York, his eyes fell on *The Sermon on the Mount* (c. 1656), a lesser-known work in the Frick Collection by the great seventeenth-century French landscape painter Claude Lorrain, contemporary and rival of Poussin. The canvas of *The Sermon on the Mount*, Claude's largest surviving painting, is in less than perfect condition. Hockney soon recognized a parallel with his huge Warter painting; with his assistants, he set about working on a large-scale, cleaned-up digital reproduction of the Claude. Next, as Marco Livingstone has pointed out,⁴ just as Picasso had made his 1950s variations on classic paintings of the past, from Diego Velázquez's *Las Meninas* (1656) to Édouard Manet's *Le Déjeuner sur l'herbe* (1862-63), Hockney chose to make a series of paintings based on Claude's canvas, culminating in a vast rendition of the seventeenth century masterpiece that he entitled, ironically, *A Bigger Message*.

From early in his career, Hockney has been drawn to making visual paraphrases in this way, which is not the same as just copying the work of earlier masters. One painting of 1962 entitled *Flight into Italy - Swiss Landscape* shows the artist (presumably) squatting in the back of a little car hurtling through the mountains towards the land of great art. Soon after, he executed a profile portrait in his own style but modelled on the profile head of a woman he might have seen in the Museo Poldi Pezzoli in Milan, attributed to Piero del Pollaiuolo (previous page). Even the landscapes that he was to make half a century later in the Yorkshire countryside are informed both by English and by French nineteenth-century traditions of pastoral landscape, from Turner and Constable to Corot and Monet, while maintaining, as always, his very own specifically crafted style that oscillates between the *faux naïf* and the highly sophisticated.

While Hockney spent much of the first decade and a half of the current millennium - which for him, punctilious as ever, started in 2001 rather than a year earlier - in the Yorkshire countryside, roaming the fields with easel and paintbox, during that time there were also long visits back to his house in the Hollywood Hills, mostly to paint friends and visitors. From mid-2013 to 2016, he was to paint no less than eighty-two portraits, all of the same size - 121.9×91.4 centimetres (48×36 inches) - in Los Angeles. Each subject sits in the same yellow- upholstered, wooden-legged studio chair on a bright “imaginary” floor with an equally bright background. The portraits were to become a series and were exhibited as such all together, along with one still life, as though to emphasize again that the sitters (one of whom it seems failed to show up, hence the still life) and their individual portraits were subservient to the style and moment of execution.

Whenever he arrived back in Bridlington, he approached the surrounding area armed with new techniques and styles that were to inform each of his many images of the Yorkshire countryside. They were the work of an artist who had hitherto focused in Los Angeles on what might be described as an American metropolitan view of landscape, with attitudes and perspectives suitable for the depiction of such immense, panoramic views as Mulholland Drive (1980), the Grand Canyon (1998), or even the collage of the road junction known as Pearblossom Highway (1986). From Hockney’s cultural perspective, these vistas might be described as exotically spectacular, looking into the endless distances so characteristic of the United States.

The French philosopher Michel Serres might almost be describing David Hockney at work when he writes in his elusive yet enlightening book *The Five Senses: A Philosophy of Mingled Bodies*: *Cultivated land displays high or secret places immediately visible as stations. Let us stop, pitch our tents, build walls, wait peacefully for the fateful hour, obviously less harsh in this setting... In this place a window seems to open, from which light falls, spreading tranquillity. At such stopping points, the countryside creates pathways, dotted with cradles, halts, long pauses, tombs or ports... Around these navels or buds, folds or singularities or habitable locality projects arms, rays or tracks for irrigation, thus festooning the site with local tracks, with pathways sprouting from it and leading back to it, a constellation of senses, a small interchanger.*

Hockney has always been a “pitcher of tents” as he has travelled the world using all his senses, primarily his eyes, constantly and endlessly depicting his realities. For reasons both in and out of his personal control, he has been tossed from Bradford, where chance saw him into this world, to London, to Los Angeles, and then back to Yorkshire, but also, crucially, to the Far East, to China and Japan, and then to Scandinavian countries, such as Iceland and Norway, all of which have their own magical light. These places have informed his visual thinking. In recent years, he found himself taking possession of an abandoned farm in the Normandy countryside, south of Deauville. There he observed the seasons in the company of apple trees and ponds. A sustained period of looking and working, over the course of a year, allowed him to invent new and singular works of art that capture passing time in an almost Proustian manner. In 2020, he made a series of 220 iPad paintings recording the changing seasons throughout months of lockdown, which he published as a book with the title *220 for 2020*.

The following year, he combined the same iPad paintings to create a continuous frieze 90 metres (298 feet) long, *A Year in Normandie* (2021), which was first exhibited at the Musée de l'Orangerie in Paris and, for the artist, is comparable to the Bayeux Tapestry.

The spectacle of the world anywhere and everywhere is Hockney's inspiration for making images. Friends and individuals who for whatever reason have come into his life are like the trees that he looks at while sitting in his garden or the view from his studio or bedroom window. Perhaps the aspect of his art that is so exceptional, from his earliest days to the present, and maybe the secret of its ubiquitous and unique appeal, is the way that he transforms the ordinary and the everyday into the remarkable, with which every viewer, from whichever perspective, is able to identify without complication. And yet as with all singular artists - Monet or van Gogh, Picasso or Fra Angelico, Claude, Munch, or William Blake - an inherent complexity hides behind the simplicity.

Perhaps this is what Hockney means when he suggests that "less is known than people think". A host of ever-more inventive techniques encompassing the traditional alongside the latest innovative tools has allowed this exceptional artist, as this exhibition proves, to describe the world as he finds it in front of his eyes. Hockney has always had an acute sense of place.

And yet place, objects, people, and nature are all endlessly variable and different at every moment in time. It is all so obvious at one level, and yet few artists in our time have ever looked at the world with such a continually illuminating, eye-opening intensity as David Hockney.

Sir Norman Rosenthal

Guest curator

“Portraits and flowers”

(Excerpt from the “David Hockney” book)

Donatien Grau

I first met David Hockney almost a decade ago at his studio in the Hollywood Hills. Jean Frémon, who has been his Paris dealer for a while and is also an outstanding poet and author, had suggested that we meet, and David agreed. After an introduction to the world of Hockney, I remember sitting at the round lunch table, eating burgers and drinking beer, a strange blend of America and England. A woman was sitting next to me. David asked: “Do you know who that is?” I said no. He replied: “That’s Celia. *Mrs Ossie Clark*.” And he smiled his characteristic smile.

Celia Birtwell has been painted and drawn by David Hockney dozens of times. A legendary textile designer, she was also the wife of the artist’s friend Ossie Clark, one of the fashion designers who embodied the 1960s, the decade when they all came of age. As David introduced me to her, he referred to his famous portrait *Mr and Mrs Clark and Percy*, one of the acknowledged masterpieces from his early period, when he was adapting the classical language of painting to contemporary content, playing with form and with precedent as canons that are to be both pursued and challenged at the same time. Celia and Ossie were by no means a traditional couple, and yet the painting’s title seems to describe them as a bourgeois pair: another example of Hockney subverting any form of received opinion. The fact that some forty years later he referenced Celia as the real-life figure from the painting spoke volumes about his view of the interaction of painting and life: they are not separate, they go hand in hand. Painting is David’s real life, but life is the enjoyment of pleasures that painting also brings him. Celia has gone down in history as “Mrs Ossie Clark”, a little like Proust’s famous description of Swann: “And yet, dear Charles Swann, whom I knew when I was still so young and you close to the grave, it is because he whom you must have considered a little fool has made you the hero of one of his novels, that we are talking about you again and that perhaps you will live on.”

After that first meeting, I visited David whenever I was in Los Angeles, until he settled in Normandy in 2019. Some said his purpose was to become like an Impressionist. The truth, as with so many myths, was more of an accident: he had come to Normandy to look at the Bayeux Tapestry, and because he felt that he needed to experience the changing seasons again (in California, they are much less apparent than in Europe). A few months later, Covid restrictions left him in the Pays d’Auge with nothing to do but paint. He embarked upon a daily routine of painting on his iPad during the arrival of spring, emailing a group of his friends and those closest to him his painting of the day (above). I responded - and still respond - each time with a comment or some thoughts. Sometimes he would reply. That is how we became pen pals and I truly entered the world of David Hockney. As always, he embarks upon a new period of experimentation straight after the last, and he never stops. After the landscapes of the arrival of spring, and with the easing of the pandemic, he began painting portraits again. That is when he asked me if I wanted to sit for him.

Of course, I immediately said yes. A time was set for me to visit him in Normandy. When I arrived at the studio, which has almost the same architecture as his studio in Los Angeles, I saw all his portraits on the wall - visitors, friends, people from the next village. I was about to join them.

Since painters have become less bound to portrait commissions than their forerunners, the decision on who is to be depicted has become a heavier one. *Am I a society painter, free to depict the mighty of my time? Or an intimate artist who paints only my closest and dearest?* Making a portrait - as David said of Celia - is a way to enable someone to live longer: what is more, to enter history. It is a profound gesture. It may also come as a celebration: we all dream that portraits will make us look more beautiful, or at least that they will capture the beauty within us. Being portrayed is a significant experience. David has regularly painted his life companions: Celia, of course, Jean-Pierre Gonçalves de Lima, Jonathan Wilkinson; their portraits are numerous. Each time, he captures something different about them. They become like a repertoire in which he sees something new. Being painted by David means becoming part of his world: one may be famous, one may be his doctor, the mayor of the village, the milkman. Harry Styles was in the same series as my first portrait; Ed Sheeran was in the previous series, when David also painted John Richardson and Erica Bolton. Even in his series of Los Angeles portraits, made as he returned to the city from Bridlington after experiencing a violent loss, many sitters are famous, but by no means all, and their status is not the point. There is something extraordinarily unhierarchical about David, in a way that is totally un-British.

Whoever you are, if you matter to him, you just matter: he does not exclude pop stars who have made their way to him, nor does he shy away from those closest to him, nor from his new friends. The faithful ones remain, but his world is strikingly open and democratic. David's entire work and presence in the British consciousness can be read as such: his accent is entirely his own, not upper class, not middle class, not lower middle class, not working class, not Yorkshire. Just as he has never accepted a knighthood or a peerage, he occupies his own space. When you find your way to him, he lets you into his work, entirely of his own accord. This may be authoritative, but it is also inherently democratic - a complete departure from the British system.

He sat in the studio, an empty canvas in front of him. I wore a dotted scarf, a dark blue jacket, black trousers. He chose a wicker chair - several different ones had been used over the course of the series. He started to paint directly onto the white surface. Traditionally, portraitists draw the outline of the sitter in order to build up the underlying architecture of the painting. David is one of the greatest draughtsmen working today, with skills akin to those of Degas or Picasso. And yet he does not use underdrawing in his portraits, thus taking the greatest risks. Anything can go wrong. In the circus ring of making a painting, the tightrope-walker may fall at any moment. It was fascinating to look at him looking at me. You could see the things that obsess him: colours, first and foremost. My jacket and trousers were not very different, but he made the dark blue of the jacket sharper, the black of the trousers darker. The dots on my scarf - he painted them all, one by one. With the chair, you could almost identify every strand of the wicker.

The attention that he paid to what surrounded me was no less than his acuteness in expressing my face and body.

In that sense, he breaks away from the traditions of historic portraiture, in which the master would paint the face and hands, leaving the clothing and background to members of the studio. There is no such delimitation in David's work. The chair and the dots and the jacket and the trousers are all worthy of his attention, as well as my facial features: they are me. One of the defining traits of David's art is that he has never separated the decorative from the essential: potentially an heir to the Nabis, he is also a key figure in the English tradition in which patterns were no crime. Modernism argued that portraits did not matter, that the decorative was an illusion, that patterns guided the masses. David's passion for all of them is a statement of the opposite. Painting portraits still makes sense if one abides by the humanist legacy, highlighting the specificity of humans: the painter who makes the image, the sitter who is a co-conspirator, the viewer who will end up seeing the portraits. It has been important to David to exhibit these fragments of his world to the widest audience possible. They are simultaneously an intimate and a public matter.

As David looked at me, I could feel that he was measuring me: how far my forehead is from my chin, from my scarf, my trousers, my hands, the ground. I became the subject of his geometry. He paid a lot of attention to my hands, the particular way I hold them together, the left thumb finding its place between the right thumb and index finger. This imbrication was precisely rendered. When he was about to finish, he looked at the painting, then turned towards me, smiling always, and said: "Your mother won't like it." That was when I discovered my first portrait.

The tenderness of my mother's feelings was not of interest to him: he was not painting a sweet image. It was not so much that my expression or my personality did not matter, but rather that they made sense within a collective perception of humankind and of the world itself, as he inscribed them within a geometric framework. Like the Renaissance masters, or like himself in his earlier Piero della Francesca - like paintings, he thinks that a human presence is to be understood and that in order to understand it, one has to grasp a person's harmonies and dissonances. Portraying someone is a way to know more about the world through this person: everything can be a key to unlock knowledge, and painting a portrait can be primarily a heuristic pursuit. David's thirst for knowledge is hard to quench: he reads all the time, thinks all the time, returns to questions that he has raised during his more than seventy years of thinking about pictures. Unusually for a practising artist, he has adopted the role of art historian, particularly when he began expressing his views on the history of art publicly more than forty years ago. David's work is driven by joy, and knowledge and understanding of painting may bring the greatest of joys. Thus painting a portrait means expanding one's general knowledge, and not merely one's knowledge of the sitter. My mother cares for me personally, but that is not David's concern. He cares about knowledge, and every painting points towards a greater understanding of how things relate to each other, how space is occupied by a physical presence, how given colours converse, or do not. Painting someone is a theoretical endeavour. I mattered enough to David to have found my way into his world of paintings. As I had done with my notes, I had been the agent of thought in the artist's mind, of which his hand is a direct extension.

A few months later, when David's series of Normandy portraits was about to go on display at the National Portrait Gallery in London, I was invited to the sitters' preview.

I therefore reckoned that my portrait was going to be in the show. Having studied in the United Kingdom and having spent a lot of time in London, I found the prospect of seeing my portrait at the National Portrait Gallery - as a Frenchman - quite entertaining. Obviously, I decided to go. When I arrived, the galleries were almost empty. Gradually the sitters arrived, and we could see them and their portraits, them looking at their portraits, laughing, recognizing others: compare and contrast.

What I felt that evening was that David had managed to create his own community: the mayor of his village in France was present, as well as Jean Frémon and his wife Françoise, his American dealer Douglas Baxter, his partner Jean-Pierre, of course, Jonathan, Celia, many others. The worlds of Hockney were gathered in this room, both on the walls and on the ground. Such an assembly was indicative of David's ability to bring people together: it was true of us, the sitters, who were to be connected in history through and by him, but it was also going to be true of visitors to the exhibition, who, experiencing his work, feel at once respected and brought into a deeper understanding of themselves and their lives. There is no sense of separation between artist, sitters, and visitors. We are all in it together, with different roles, guided by the master.

When David arrived, he told me: "You should come to the studio. We can make another portrait, if you'd like." I loved the sweetness of that "if you'd like" - it was very him.

A few weeks later, I was at his London studio, sitting again. This time no dotted scarf, but boots, something much simpler. David took a brush and began. At one point he considered painting me making my habitual gesture of rubbing my hands together, but the painting was already too far underway for him to be able to do that. Later I asked him, candidly: "What was your relation to Francis Bacon?" I knew Bacon to have been a neighbour of his. David looked at me and said, slowly: "He was quite mean. Once, he said to someone about me, "It is quite a northern thing to do, to paint one's parents." I thought: there is more beauty in a tulip by Cézanne in southern California than in any of your dismembered bodies," thus referencing a painting at the Norton Simon Museum in Pasadena. As he finished the sentence, he looked at the painting again. Little did I know that I had triggered a complete change in his approach to my portrait.

When I saw it finished, the flesh, the red, the structure of the top of my head, were reminiscent of Bacon. My portrait had also become David's confrontation with an old rival, for, with him, every painting is a painting of himself and of painting itself.

Portraits by David Hockney are, in certain ways, similar to landscapes or still lifes in his work. They bear witness to his obsession with continuing history, adopting secular genres and bringing them into the present. Like many masters, David studies and absorbs the work of his rivals: he has done so for many historical artists, as well as more recently Frank Auerbach, Francis Bacon, Joseph Kosuth, and others. Since he believes in history, he is also aware that it unravels in the present. As with everything, no portrait is ever just one thing: it is a portrait of the sitter, a dialogue with history, a quest for knowledge, a sheer enjoyment, a political statement of a porous community, a conversation in which the artist engages with himself and with the medium, and with probably many more things besides. Trying to separate them all out makes absolutely no sense.

Donatien Grau

“From one garden to another. David Hockney in Normandy”

(Excerpt from the “David Hockney” book)

Éric Darragon

From Los Angeles to the Pays d’Auge, from palm trees to apple trees, David Hockney’s work takes us on a journey whose most recent destination - or lack of destination - now appears to be somewhere in Normandy. Somewhere within sight of inevitabilities as old as the world, the arrival of spring and the tenacity of winter, a view of a tree or a path, a day like any other (*11th February 2020*), or not quite like any other (*14th February 2020, No. 2*). Of course, this observation is far from acknowledging the complex momentum, over nearly seventy years, of an activity as impulsive as it is carefully considered, comprising journeys back and forth, encounters, expeditions, visits, brief or lengthy stays, in an unfinished history whose episodes succeed one another like reiterations of an initial mindset.

A determination to be himself in the present moment of an art form - painting - which is subject to radical mutations, not least Picasso’s Cubism or naturalism’s confrontation with both the photographic paradigm and the Old Masters. And an inexhaustible inventiveness in his use of technology to recreate a territory expressed in a notion that only the British seem capable of transforming without discarding, the indomitable ‘picturesque’ of William Gilpin’s essays.

After all this experience, a new youthfulness has asserted itself in Hockney’s painting. Now it is revealed to us in the simple view of an apple tree, after passing across the screen of modernism at its own pace, emerging from the long-past time of swimming pools to bring to life the eternal cycles of the countryside. A close-up discovery by an artist who has travelled great distances without ever ceasing to be himself. From one garden to another.

Although landscape grew gradually to become Hockney’s essential partner in his grappling with the very principles of representation as derived from the Renaissance, above all with the theory of perspective expounded by Leon Battista Alberti, author of *De Pictura*, the arrival of spring in Normandy in 2019 heralded one of the most important phases in an œuvre that is constantly renewed. For an artist who had until then known clearly how to describe his way of seeing, a season that ushered in a new way of life in this countryside renowned for its cheeses and crème fraîche did not take long to change the way he set about representing something that seems to be a fundamental emotion, rather than a simple verdant landscape, in response to an event that returns, with new life, every year: painting challenged by a beauty that is not entirely dependent on painting itself. A burst of energy seemed to be conjured by an anticipation that had apparently remained unfulfilled in the recent past.

The impression of stability in his views of La Grande Cour, the property that he had recently settled on in the Pays d'Auge, comes from the traditional layout of the buildings, known as a *clos* in Normandy, on land containing fruit trees, a pond with iris, and a stream, with a few glimpses of the surroundings, including parked cars ready to run errands. This is in marked contrast to the setting of *Large Interior, Los Angeles* (1988), a synthesis of his world at that time, containing multiple indications of an artistic presence within an enclosed space. In the twenty-four sheets of *La Grande Cour* (2019), the immediate environment unfolds like a panorama, creating a sort of tracking shot that invites the viewer to walk alongside it. In the middle of this, the house itself is seen from all four cardinal points. This serves as an orientation preliminary to the arrival of spring, which introduces a more complex phenomenon into the visual field, the chance timing of the seasons in a year conceived as a single, consistent landscape.

It took a trip to Honfleur in October 2018 and a visit to the Ferme Saint-Siméon, steeped in memories of the painters who stayed there in the nineteenth century, for Hockney to rediscover the Normandy of artists from Eugène Boudin to Félix Vallotton. He was especially taken with the Bayeux Tapestry, a history of the Duke of Normandy's conquest of England in 1066, about 230 feet or 70 metres long: an embroidery unencumbered by the constraints of perspective. In March 2019, after fitting out a studio at La Grande Cour, he started working on a project designed to revisit from a new standpoint something that a few daffodils by the side of a road had already suggested in *Bigger Trees Near Warter or/ou Peinture sur le Motif pour le Nouvel Age Post-Photographique* (2007). As may well be imagined, it was a long process that led through 2020, corresponding to the lockdown caused by the Covid-19 pandemic. In order to complete the cycle of seasons that he had begun, the artist was waiting for snow; his wish was finally granted one Sunday in January 2021. What would spring be without winter, without Monet's snow, without the wait that it entails? David Hockney, in his own way, gives these certainties new life.

Several elements came together to nurture this interest in the seasons. Firstly, for an artist who is particularly aware of history, there is the theme's importance in both medieval and Renaissance art. The different months are illustrated on cathedral portals, in the miniatures of the *Très Riches Heures du Duc de Berry*, in the series by Pieter Bruegel the Elder and Nicolas Poussin, as well as in music and poetry, notably that of James Thomson (1726-30), a source of inspiration for both Haydn's oratorio and Constable's painting. Secondly, there is Hockney's interest in a change that is nature's alone. In August 2005, for the first time, he painted a landscape depicting a mass of foliage arching over a track near Bridlington, which he pleasingly called 'the Tunnel' because of the single-focus dynamic that it suggested (in his words, "perspective is tunnel vision"). This prompted him to explore the shape and volume of the same trees in winter, their diversity, as he calls it, making an analogy with human beings. The place itself, which is entirely unspectacular, reflects what he was seeking when he moved to Yorkshire a couple of years earlier with a plan to master the watercolour technique, like his illustrious predecessors J. M. W. Turner, John Sell Cotman, and John Varley, in order to observe closely those things that are nearest, those we often neglect to see.

Tree Tunnel, August 2005 and *Early July Tunnel* (2006) allow us to envisage this without having to imagine what such a modest landscape might contain of hidden grandeur or latent power. In order to paint on the large scale that the project demanded, working en plein air became a necessity, in turn requiring a means to avoid using a single canvas of a size that would be difficult to move around and would obscure the subject. Instead, he employed several smaller canvases (for example, six layered in threes on an easel) to form a single picture. Everything could then be moved as required in a 4 × 4 car. This method combined work en plein air with a conceptual dimension focused on the assembly of the component parts in the studio. The artist's physical presence, as he records variations in light according to the time and the day, captures a kind of exuberance and surprise inherent in the natural phenomenon.

This is evident in the disconcerting character of *Bigger Trees Near Warter or/ou Peinture sur le Motif pour le Nouvel Age Post-Photographique*, its fifty canvases painted in situ over six weeks, with the 'deadline' of spring changing everything, creating an ensemble of about 4.5 × 12 metres (15 × 40 feet) that was displayed at the Royal Academy of Arts in May 2007. The aim was to go beyond a photographic illusion by transporting the viewer's consciousness into an enveloping and overwhelming space. The installation of life-size reproductions on the three other walls of the room gave the impression of a manifesto, expressed in the Anglo-French title. To arrive at such an explicit comparison with Claude Monet's *Water Lilies* - a work that he truly discovered at the 1995 exhibition at the Art Institute of Chicago - Hockney had to overcome the photographic paradigm by boldly exploiting technological innovations. The release of the iPad in early 2010 triggered a phenomenon that had occurred previously with his use of such digital tools as Photoshop and the iPhone. Hockney's conviction that there is no such thing as objective vision gave the iPad and its Brushes software an unexpected role as a visual diary able to capture, through overlays, the infinite number of variations whose instantaneity Monet had sought to express in his series of haystacks (1888-89 and 1890-91) and views of Rouen Cathedral (1892-94).

Another stage in this same intuitive approach, *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)*, comprising fifty-one iPad drawings and an oil painting on thirty-two canvases, was the outcome of an experiment at this time involving several strategies, which notably included recording the landscape with multiple video cameras mounted on a Jeep. The thirty-six synchronized digital videos were combined to make *The Four Seasons, Woldgate Woods* (2010-11), a work of four minutes and twenty-one seconds. These were followed in 2013 by a series in charcoal that enabled the observation, in black and white with shades of grey, of changes that colour could not convey. It was much more than an idea, it was a celebration.

This urge transcends the mindset of an era not much concerned with the meaning of such an event and a return to a landscape tradition that includes Constable as well as Rembrandt and van Gogh. The artist says that he became aware of spring in a way that had not been the case for many years, since sitting for his portrait in Lucian Freud's London studio in 2002. His thought process, readily disposed to reasoning and careful consideration, is still governed by the more or less conscious activity of diversion and wonder.

It was blossom that prompted him to return to his project, the flowers of the apple, pear, cherry, and plum trees so plentiful in the Pays d'Auge that spurred him to pursue through nature this type of narrative with no story, bar the artist's own story.

Hockney has always travelled to places where nature has shown itself for what it is, from Egypt (1963) to Japan (1971), from the Grand Canyon (1964 and 1998) to Yosemite (2011), the changing drama of sensations revealed one after the other in the weft of his works, somewhere between reality and fiction. The discovery of a Chinese scroll that he was shown in 1983 at the Metropolitan Museum of Art and his reading of George Rowley's *Principles of Chinese Painting* (1947) reflect his interest in the technical means of producing art, which culminated in 2006 in an expanded edition of the work published in 2001, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*. After creating a frieze more than 90 metres (298 feet) long, displayed in 2021 at the Musée de l'Orangerie with the title *A Year in Normandie*, Hockney noted that it had taken him thirty-eight years after seeing the Chinese scroll to produce a continuous image from some 220 paintings made in 2020 on an iPad. In order to see the world in this way, he said, it is necessary to detach oneself from the rubbish that clogs the mind and blocks access to 'the most exciting thing that nature has to offer in this part of the world'. With these words, he implies that his analysis of optical tools and principles of perspective, far from producing an exclusively scientific line of reasoning, shares in a more complete poetic quality as it relates to nature: that is to say, what painting makes visible, with that artificial, acid, and rebellious candour that calls to mind Fra Angelico, when one should rather think of Rembrandt or the Chinese masters. And van Gogh, despite Monet and Giverny. The more the history of painting, as we know it from present-day exhibitions and ideas on art, impresses itself on our minds - as it did for Hockney on several occasions - the more it becomes patently clear that a return to zero is essential for the visual arts and their techniques to move forward. *Giverny by DH* (2023), in acrylic on canvas, is just one example of this. A return to himself, bringing something stubbornly luminous from his own experience, defying anything that might get in the way, from the beautiful years of peroxide blond youth to the resolution of old age. In Normandy, we must imagine, with Turner and Monet, a happy Regulus for our time. Spring, like the simplest of landscapes, is not a metaphor to suggest a spiritual dimension in the Romantic vein of Turner or Caspar David Friedrich. *Woldgate Mist, November* (2005) does not seek to compete with the mists and fogs of its predecessors any more than *Untitled Harvest* (2005) is competing with Nicolas Poussin's *Summer*. What we see here and elsewhere is a more fundamental form of endurance that consists of the ability to appear and reappear over time. This abiding objectivity at the heart of pictorial vision's infinite resources forms part of an experience that Hockney has often wanted to broaden or stimulate, either through travel to distant places such as Iceland in 2002 or to the Norwegian fjords with Edvard Munch in mind, or through the awakening of a complex nostalgia that binds him to his roots.

In comparison with the Normandy of earlier exhibitions, the choice of works displayed here replaces the idea of a unitary cycle with a principal theme viewed in relation to the rhythm of the seasons.

The tree in the centre of the images, which are smaller than the central work acting as the focus for their arrangement on the wall (*27th April 2020, No. 1; 16th May 2020*), is not always the same tree: its purpose is not to appear as a fragment in an ensemble representing a broader landscape, that of La Grande Cour. It is instead an entity in its own right, expressing the sequence of days from a changing viewpoint chosen beforehand by the artist, variously showing the house, a pond, a stream, a garden chair, some leaves and so on, like incidental elements or simple distractions. The present hang does not follow the Orangerie's chronology of 2020-21, as though Hockney needed to free himself from a mandatory structure by comparing different moments and different aspects - glimpses through an open door, nocturnal views, or pots of flowers on the ground. Each day awakens the memory of another; time, here the master of all things, is expressed as a self-contained moment of awareness, avoiding a form of continuous presentation. Permanence is part of change. The abstract idea of temporality informs a more concrete reality, a specific day that engendered one or several images and that exists only through them. Something that could have resembled a calendar, a personal diary, a chronological sequence, is transformed into small slivers of dissociated memory that reinstate the viewer's function as an outsider. Between the observer and the various trees or copses there is the distance of time and the permanence of nature in the most condensed flow of subjective vision that exists. Whatever the exact location or day, there is a tree to represent it. It remains unique, a pure rendition within the expected order of the seasons. No concept can impose limits on the vagaries of time, nothing can stand in the way of the artist's unconstrained decision. Without rain or mist, we would notice less. Night is as fitting as day. The smallest flowering branch tells us everything. No interpretation seems necessary.

Aided by an enchanted tablet that draws and paints, the artlessness of the view joyfully asserts itself. In this sense, Hockney's Normandy builds upon his early days, when he proposed, with audacity and a sharp wit, a wide-ranging shake-up of codes and images. In 2009, *Twenty-five Trees Between Bridlington School and Morrison's Supermarket along Bessingby Road, in the Semi-Egyptian Style* ironically brought up to date a painting from 1961, *A Grand Procession of Dignitaries Painted in the Semi-Egyptian Style*. In 2019, the peaceful simplicity of *The Entrance* retains no hint of the fantastical atmosphere in *Picture Emphasising Stillness* (1962). The friendly greeting of the daffodils in 16th March 2020 is a far cry from the insolent spray of *A Bigger Splash* (1967). Everything arrives with spring. He had to conquer the empire of the mind for the redemptive cycle of the seasons to begin. Stéphane Mallarmé, author of the poem *Un Coup de dés (A throw of the dice)*, with an interest in Impressionism, admitted it in his time: "Nothing oversteps the figures of the valley, the field, the tree." With his fingers or a rubber-tipped stylus, Hockney says it now: *Spring Cannot Be Cancelled*. You still have to see it to believe it.

Éric Darragon

“A Parisian Life”

François Michaud

Among the members of the “nouveaux realists” whom he met in Paris, Hockney has a clear memory of both Martial Raysse and César.¹ No doubt the clean forms of Raysse’s work at that time, cut from color and plastic, left their mark on him. They systematized a principle that Henri Matisse had mastered well before his gouache cutouts, defining planes of color, restricting the effects of volume solely to the lines that allow a scene to be understood. *Portrait of an Artist (Pool with Two Figures)* (1972 [p. 19]), like the paintings that preceded it - *The Room*, *Tarzana* (1967) and *Christopher Isherwood and Don Bachardy* (1968) - uses the same rationale: each zone has its own color, defined with clear contours, while volume is suggested by shadows with a stronger tone. However, it is the persistent presence of louvered shutters that most recalls Matisse. In the portrait of Isherwood and Bachardy, the central zone is occupied by a large expanse of closed shutters - surely a tribute to the French painter, who remained faithful to the representational while embracing the greatest freedom in his use and assembly of forms. For Matisse, eroticism went hand in hand with distance, returning every being to a shape. This restraint may have guided Hockney in the creation of his paintings of that period. Hockney got to know the work of Matisse and his contemporaries in two Paris museums in particular, both situated in the wings of the Palais de Tokyo: the Musée national d’art moderne, where in 1971 he photographed the sculptures of Julio González²; and the Musée d’art moderne de la Ville de Paris, whose collection opened in the year that Hockney first exhibited in the Paris Biennale. In January 1970, he was invited to the latter museum, along with Patrick Procktor, by the museum’s contemporary and experimental section ARC (Animation, recherche, confrontation): his portrait of Procktor in the act of painting, executed in 1969, had been selected for exhibition. In her preface to the catalogue, Suzanne Pagé described the challenges of the project, and began her commentary on the exhibitors by referring to the two young artists: “For its first exhibition of drawings, the ARC wanted to show drawing in its most specific sense and it is only in terms of this formal expression, this ‘craft,’ that a comparison between these artists is warranted; their line, in other respects, is so individual that it records all their mental and affective obsessions. Precise and fluid at the same time, in both Hockney and Procktor the line is modulated by a content that is largely emotional but sometimes gently ironic.”³

¹ Conversation with the artist and Suzanne Pagé at the Fondation Louis Vuitton, 16 September 2024.

² Caroline Hancock, “Chronologie et documents”, in *David Hockney: Espace / Paysage, Paris*, Centre Pompidou, 1999, p. 180.

³ Suzanne Pagé, *Image/Dessin - 8 artistes - 40 dessins*, exh. cat., ARC (Animation, recherche, confrontation), Musée d’art moderne de la Ville de Paris, 16 January - 15 February 1970, n.p. [The six other artists were Wolfgang Gäßgen, Colin Self, Vladimir Velickovic, Irving Petlin, Antonio Seguí, and Gérard Titus-Carmel.]

Although Hockney first met his distinguished painter-forebears in museum settings, there is no getting over the fact that some of them, and not always the least important, can be hard to disassociate from the space in which their works are installed and from the display arrangements that connect them: Claude Lorrain and J. M. W. Turner at the National Gallery in London; and in Paris, Nicolas Poussin's *Four Seasons* in their octagonal room at the Musée du Louvre. For Matisse, a museum will not suffice and another setting is called for: the Midi and its light, which made Paul Cezanne return constantly to the theme of Mont Sainte-Victoire and which encouraged Vincent van Gogh to roam the fields near Arles - and Pablo Picasso as well, venturing farther south and west, returning to Spain to interpret Cezanne's teachings in his views of the village of Horta de Ebro (now called Horta de Sant Joan).

Hockney might have seen Picasso's *The Reservoir, Horta de Ebro* (1909; Museum of Modern Art, New York) in the MoMA exhibition *Four Americans in Paris: The Collection of Gertrude Stein and Her Family* when he was in New York in 1971.

Paris is the city to which, as Hockney once said, "I took Celia."⁴ It was there, at the Pavillon de Flore, in front of a half-lowered blind against the light, offering a glimpse of the Jardin des Tuileries through the bottom of the window, that he imagined a painting evoking the classicism of gardens à la française with wrought-iron railings.⁵ This image was to become *Contre-jour* in the French Style (1974) - a Parisian sequel, without figures, to *Mr and Mrs Clark and Percy* (1970-71), the portrait he had painted in London. It was in the Palais du Louvre⁶ that, among the many paintings he absorbed early on into his now-encyclopedic knowledge bank, he saw Watteau's *Pierrot*, at that time known as *Gilles*.

The subject's frontal pose, directly facing the viewer, certainly struck Hockney as it has many artists before him and since; perhaps it was also a preparation for the long dialogue that he was soon to have with Jean-Auguste-Dominique Ingres, which went further than the thorny issue of the pre-photographic process that Hockney thinks Ingres used to support his drawing.⁷ Watteau's *Gilles* and Ingres's *Monsieur Bertin* are portraits from which there is no escape - either for the viewer or for their painter. They exist; they make an impression.

Their bodies have their own weight and density, lighter in the case of Watteau's painting than that of Ingres, but what matters is that they both just are, in a remarkably stable way. They are like an antidote to Thomas Gainsborough's *déhanement* (swaying movement) and to the carefully considered nonchalance of Anthony van Dyck's poses.

⁴ The exchange took place in London on 28 June 2024 and the question was: "Was it in Paris that you met Celia?" "No, it was to Paris that I took her."

⁵ This Paris revelation, first mentioned in 1976 in *David Hockney by David Hockney*, is reported by Martin Gayford, though without the comparison between the two paintings, in *Spring Cannot Be Cancelled, David Hockney in Normandy*, London and New York, 2021, pp. 69-70.

⁶ In 1974, David Hockney saw his first works largely exhibited in a Parisian museum, including *A Bigger Splash* (p. 18). The exhibition, organized by the British Council, was held at the Musée des Arts Décoratifs, which, under the direction of François Mathey, had become one of the most important exhibition spaces for contemporary art. Located in the Palais du Louvre, in the Pavillon de Marsan, this exhibition was doubly symbolic for Hockney.

⁷ See Magdalena Gemra, 'Glossary of Techniques', pp. 44-45.

For Hockney, perhaps, France was therefore not so much a lesson in classicism but rather a lesson in simplicity, authenticity, and hence modernity. “The truth in painting”? Cezanne’s words, borrowed by Jacques Derrida, which led to so many interpretations...⁸ No, it is rather the possibility of interaction with whatever is there, in front of him - as was the case later with the apple trees he saw in Normandy, addressing him in clear, direct language, without words, without effects, far from those oratorical turns that French employs to excess.

François Michaud

⁸ Paul Cezanne to Émile Bernard, 23 October 1905, *Conversations avec Cézanne*, Paris, 1978, p. 46.

Chronology - 2000-2025

by Brittnee Zuckerman



David Hockney, Normandy, 6 November 2022
© David Hockney - Photo credit: Jean-Pierre Gonçalves de Lima

2000

Hockney creates *The Great Wall of images*, charting five centuries of artistic development in the West through portraiture. For the exhibition “Encounters: New Art from Old”, the National Gallery in London asks twenty-four artists to create original works reflecting its permanent collection. Deeply invested in Jean-Auguste-Dominique Ingres’s delicately observed drawings, Hockney contributes drawings of the National Gallery’s security guards made with the assistance of his camera lucida.

2001

Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters is published, detailing Hockney’s extensive research into the photographic apparatus used by artists since the Renaissance.

2002

Visits New York for the revival of the triple bill *Parade* at the Metropolitan Opera. During his stay, he makes watercolors of the view from his hotel room, as well as portraits and still-lives.

2003

After traveling to Norway, returns to Los Angeles where he continues painting double portraits, interiors, and his garden.

2004

In Bridlington, Hockney uses watercolor to capture the rural landscape of East Yorkshire. He and his studio assistant (now partner), Jean-Pierre Gonçalves de Lima, tour the region, with the latter using a digital camera to document the sequential development of Hockney’s work, culminating in the series *Midsummer: East Yorkshire*.

2005

Hockney again captures the Yorkshire landscape, now in oil, en plein air.

2006

In Bridlington, he begins painting single scenes across a combined grid of canvases.

2007

Completes *Bigger Trees near Watter or/ou Peinture sur le motif pour le Nouvel Age Post-Photographique*. Almost thirteen meters in length, the composition was planned using digital photography for display at the Royal Academy's Summer Exhibition.

2008

Moves into an immense Bridlington studio he calls "The Atelier." With technical assistance from Jonathan Wilkinson, he uses digital photography to plan and draw expansive images of the East Yorkshire landscape.

2009

Continues painting the countryside and begins making digital artwork using a new iPhone drawing application.

2010

Begins using an iPad to draw landscapes en plein air. In Bridlington, he develops a method of mounting multiple cameras on the hood of a Jeep to record a singular work of video art.

2011

Having captured an almost hour-long, movie of snow falling in the East Yorkshire woods in 2010, shot with nine cameras fixed to a car, he returns to the same location to shoot in the spring, summer, and fall. He edits each nine-camera movie into a singular video installation, *The Four Seasons*, describing them as "the first Cubist movies."

2012

Receives the Order of Merit from Queen Elizabeth II. Creates a multi-camera movie, *Wagner Drive*, capturing the drive through the hills and valleys of California.

2013

In England, Hockney creates *The Arrival of Spring in 2013*, using just charcoal to capture the changing seasons.

Back in the Hollywood Hills, he begins painting portraits of sitters in front of a blue background, whose hue recalls his early California paintings.

2014

Referencing the work of Matisse, Hockney paints dancers against an abstract background, then shifts to digital photography, collaging hundreds of photographs to capture the progress of time in a single frame he calls "photographic drawing".

2015

Inspired by Paul Cézanne's *The Card Players*, he paints several multi-viewpoint images of a similar scene, rendering the table in reverse perspective.

2016

82 Portraits and 1 Still-life opens at London's Royal Academy of Arts, marking the culmination of the series begun in 2013. Hockney curates *A Bigger Book*, a survey of his career published by Taschen.

2017

The *David Hockney* retrospective, co-organized by Tate Britain, Centre Pompidou, and the Metropolitan Museum of Art, surveys his work from 1953-2017.

2018

Using his iPad, Hockney designs *The Queen's Window*, a stained glass 6 meters (nearly 20 feet) high, for Westminster Abbey.

2019

Begins visiting Normandy and depicts the landscape in the twenty-four-panel panorama, *La Grande Cour*, attesting to his fascination with the 11th-century Bayeux Tapestry.

2020

In London, his extensive explorations of various media are exhibited in the National Portrait Gallery's *David Hockney: Drawing from Life*. In Normandy, at the onset of the pandemic, he makes 220 iPad paintings concentrating on the daily renewal of the landscape around him.

2021

Inspired by the Bayeux Tapestry, Hockney paints *A Year in Normandie*, a frieze over 90 meters long depicting the seasons, created on his iPad and composited in Photoshop.

2022

Continues to work in various media, painting portraits in his studio of those close to him and drawing on his iPad. *A Year in Normandie* is shown at the Bayeux Museum, along with replicas of elements of the tapestry that inspired it.

2023

Hockney's life and art is chronicled in *Bigger & Closer (not smaller & further away)* at London's Lightroom. The San Francisco Opera restages his designs for Strauss's *Die Frau ohne Schatten* and Glyndebourne restages Stravinsky's *The Rake's Progress*. The Museum of Contemporary Art Tokyo mounts the solo exhibition *David Hockney*.

2024

David Hockney: Normandism at the Musée des Beaux-Arts de Rouen contextualizes his paintings beside Impressionist works from the museum's own collection. The Los Angeles Opera restages his 1992 designs for Puccini's *Turandot*. The National Gallery's *Hockney and Piero* exhibits Hockney's *My Parents* and *Looking at Pictures on a Screen* (both 1977), two paintings featuring reproductions of Piero della Francesca's *The Baptism of Christ*, demonstrating his deep understanding of art history coupled with his interest in creating new ways of seeing and presenting.

2025

Finishes the last works for the exhibition *David Hockney 25*.

Visit of the Exhibition and visuals available for the Press

For his exhibition, *David Hockney 25*, the artist has chosen to focus on work from the last 25 years. First, we follow him from Bradford to London, New York, and Los Angeles, before the exhibition turns to the landscapes of Yorkshire and Normandy, and his return to London in 2023.

Born in 1937, Hockney grew up in the postwar years in the North of England, in the working-class town of Bradford. He ventured to London at the end of the 1950s, when he enrolled at the Royal College of Art and became one of the leading figures of the *Swinging Sixties*. In 1964, he moved to Los Angeles. It was there that his swimming pool and double portrait series (1967-1972) were born, and he then went on to paint large landscapes, such as *A Bigger Grand Canyon* (1998).

Yorkshire is at the heart of this exhibition, its rolling roads, its fields and woodlands contrast with the vastness of the landscapes of the United States.

At the same time, Hockney continued to paint portraits of his friends and self-portraits, in acrylic or on an iPad. In the latter, the artist reveals himself to the point of caricature, while the portraits always remain kind.

The first floor is devoted to the four years spent in Normandy. There the artist captured spring's arrival and the blossoming it brings. The gradual changes of the seasons followed. Here, we can see David Hockney's remarkable ability to employ a variety of techniques, from the traditional to the most innovative, adapting the means to the given subject. The iPad, for example, allows him to convey the immediate emotion he experienced on seeing the moon rising in the night sky "The Moon Room".

On the building's top level, we find the artist of the present, in the continuation of the creative gesture, as close as possible to his sources, his knowledge, his life, and his world. He presents his reflections on art and the way in which painters have represented space over time. His enquiring mind engages in conversations with Fra Angelico, Dürer, Hobbema, Claude Lorrain, Van Gogh, Munch, and Picasso. And then the artist invites us into his studio, where dancers and musicians are regular guests.

For the most monumental of the galleries, David Hockney the opera lover has conceived a polyphonic creation, a synthesis of sets and costumes designed for the stage since the 1970s in conjunction with 59 Studio.

The exhibition concludes with two "more spiritual" new paintings evoking Edvard Munch and William Blake, as well as a self-portrait recently painted in London.

Hockney greets us when we arrive at this exhibition, and accompanies us throughout the visit, to its very end. Here, the artist reveals his concept of art as sharing and his appetite for life and the world, expressed in the luminous motto visible from the Fondation's threshold: *Do remember, they can't cancel the spring*.

From Bradford to London (1955-1963)

The exhibition opens with David Hockney's portrait of his father (1955), which drew immediate attention and was shown at the Leeds Art Gallery in 1957. At the end of the 1950s, Hockney began studying at the Royal College of Art in London, where he frequented museums and took part in the flourishing art scene. From the start, he favored a figurative style that he has never abandoned, no matter what the prevailing trend of the time. His work from this period is reminiscent of graffiti and Jean Dubuffet's paintings. In asserting his homosexuality, influenced by readings of the poetry of Walt Whitman and of Constantine Cavafy, the artist was sailing very close to what was still illegal in England at the time. His work was nourished by his travels, to Italy and France, and then to Berlin, New York, and Los Angeles, making the 1960s a period of intense creativity.



David Hockney,
Portrait of My Father, 1955

Oil on canvas
50.8 x 40.6 cm

© David Hockney
The David Hockney Foundation
Photo credit : Richard Schmidt



David Hockney,
Adhesiveness, 1960

Oil on board
127 x 101.6 cm

© David Hockney
Modern Art Museum of Fort Worth

Londres - Paris - Los Angeles (1964-1998)

David Hockney moved to Los Angeles in 1964, then in 1973 to Paris, where he diligently visited museums and showed at the Musée d'Art Moderne de la Ville de Paris / ARC, the Musée des Arts Décoratifs, and the Galerie Claude Bernard. He met many artists and worked with Atelier Crommelynck, before returning to Los Angeles in 1978.

This exhibition brings together paintings celebrating hedonistic, sunny, and liberated California, through works that have become legendary: *A Bigger Splash*, *Portrait of an Artist (Pool with Two Figures)*, and *The Room, Tarzana*. The paintings are striking in the simplicity of their composition, the clarity of the image, and the transparency of the light, giving the scenes a sense of softness in their explicit eroticism. The architectural and natural environment is reduced to the essential: flat areas of vivid colors, for which photographs were among the sources of inspirations. Two iconic double portraits - *Christopher Isherwood and Don Bachardy* and *Mr and Mrs Clark and Percy* - revisit the tradition of the conversation piece.

These were followed, in the 1980s and 1990s, by new American landscapes, as Hockney visited Arizona and the Grand Canyon. These sites were more than subjects: they inspired Hockney to see things in new ways, influencing works made in Los Angeles such as *Nichols Canyon*, seen from above with a raised horizon, marking a turning point. To tackle the Grand Canyon's immensity, Hockney assembled the 60 canvases, painted in oil, of *A Bigger Grand Canyon* in his LA studio in an expansive, simultaneous juxtaposition of various points of view.



David Hockney,
***A Bigger Splash*, 1967**

Acrylic on canvas
242.5 x 243.9 x 3 cm

© David Hockney
Tate, U.K.



David Hockney,
Portrait of an Artist
(Pool with Two Figures), 1972

Acrylic on canvas
213.36 x 304.8 cm (84 x 120 overall)

© David Hockney
Yageo Foundation Collection, Taiwan
Photo Credit: Art Gallery of New South Wales / Jenni Carter

David Hockney,
Christopher Isherwood and Don Bachardy,
1968

Acrylic on canvas
212.09 x 303.53 cm

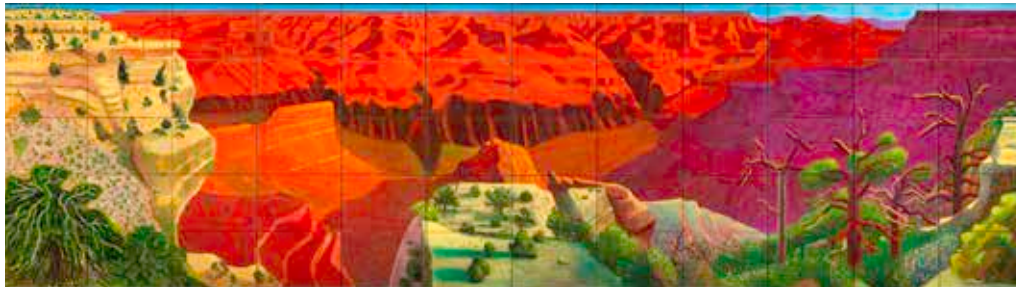
© David Hockney
Private collection
Photo credit: Fabrice Gibert



David Hockney,
Mr and Mrs Clark and Percy, 1971

Acrylic on canvas
213.4 x 304.8 cm

© David Hockney
Tate, U.K.
Photo Credit: Richard Schmidt



David Hockney,
A Bigger Grand Canyon, 1998

Oil on sixty canvases
207 x 744.2 cm overall

National Gallery of Australia, Canberra, with the support of Kerry Stokes,
Carol and Tony Berg and the O'Reilly family 1999

© David Hockney

Courtesy National Gallery of Australia

Return to Yorkshire (1997-2013)

In the late 1990s, Hockney began spending more time in Yorkshire, in the North of England, where he was born. Following the death of his beloved mother in 1999, he decided to settle there, while still returning to Los Angeles regularly. The urge to paint the region, far from the spectacular vistas of California and the American Southwest, encouraged him to explore a scale at once intimate and imposing, for which he defined an effective visual language. He multiplied viewpoints and techniques. New bodies of work emerged, absorbing him for almost a decade.

After having lived mainly in California since the mid 1960s, Hockney faced another challenge in Yorkshire: how to capture the changing seasons and their constant variations. Inspired by the great English landscape painters, John Constable and J. M. W. Turner, Hockney returned to traditional techniques - watercolor, charcoal, oil, etc. - working en plein air, while also using photography and computers to complete his largest work, *Bigger Trees near Watter or/ou Peinture sur le Motif pour le Nouvel Age Post-Photographique*.



David Hockney,
A Gap in the Hedgerow, 2004

From the series *Midsummer: East Yorkshire*, 2004
Thirty-six watercolors on paper
38.1 × 57.2 cm each

© David Hockney
The David Hockney Foundation
Photo credit: Richard Schmidt

David Hockney,
Untitled, 22 July 2005

Oil on canvas
61 × 91.4 cm

© David Hockney
Collection of the artist
Photo credit : Richard Schmidt





David Hockney,
Tree Tunnel, August, 2005

Oil on canvas
61 × 91.4 cm

© David Hockney
Private Collection
Photo credit : Richard Schmidt



David Hockney,
May Blossom on the Roman Road, 2009

Oil on eight canvases
182.9 × 487.7 cm overall

© David Hockney
Collection of the artist
Photo credit: Richard Schmidt



David Hockney,
*Bigger Trees near Warter or/ou Peinture sur le Motif
pour le Nouvel Age Post-Photographique, 2007*

Oil on fifty canvases
457.2 × 1 219.2 cm overall

© David Hockney
Tate, U.K.
Photo Credit: Prudence Cuming Associates



David Hockney,
Bigger Trees nearer Warter, Summer 2008

Oil on nine canvases
274.3 × 365.8 cm overall

© David Hockney
Collection of the artist
Photo credit: Richard Schmidt

David Hockney,
Bigger Trees nearer Warter, Summer 2008

Oil on nine canvases
274.3 × 365.8 cm overall

© David Hockney
Collection of the artist
Photo credit: Richard Schmidt





David Hockney,
Winter Timber, 2009

Oil on fifteen canvases
274.3 × 609.6 cm overall

© David Hockney
LYC Collection
Photo credit: Jonathan Wilkinson

David Hockney,
Garrowby Hill, 1998

Oil on canvas
152.4 × 193 cm

© David Hockney
Private collection
Photo credit: Richard Schmidt



Portraits and Flowers

David Hockney has always painted his family and friends - the portrait of his father (1955) opens the exhibition. Works created in California, Yorkshire, Normandy, and London over the last 25 years are brought together here. The artist has employed an array of techniques and supports: computer, digital tablet, simple paper, and the *camera lucida*, the optical device he used for his portraits of museum security guards after Ingres. Hockney continues, though, to use brush, acrylic and oil. His subjects stand out against a blue background, recalling his early California paintings, or, more recently, against a white background, sometimes outlined with a border.

Computer technology has allowed him to experiment with new ways of working with the subject. He began using a computer in 2008, and then the iPhone and iPad when they were launched. One result is a series of self-portraits that are not afraid of self-derision. Technology also allows him to create multiple versions of himself, complete still lifes on the iPad, even framed as if they were old paintings. These “flower portraits,” which can be seen in the second gallery, seem to engage with the portraits of his friends.



David Hockney,
JP and Little Tess, 14th November 2023

Acrylic on canvas

91.4 × 61 cm

© David Hockney

Collection of the artist

Photo credit: Jonathan Wilkinson



David Hockney,
J-P Gonçalves de Lima, 11th, 12th, 13th July,
2013

From the series *82 Portraits and 1 Still Life*, 2013-2016

Acrylic on canvas

121.9 × 91.4 cm

© David Hockney

Collection of the artist

Photo credit: Richard Schmidt

David Hockney,
Frank Gehry, 24th, 25th February, 2016

From the series *82 Portraits and 1 Still Life*, 2013-2016

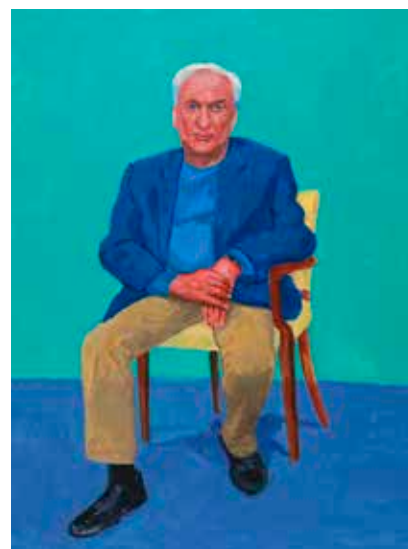
Acrylic on canvas

121.9 × 91.4 cm

© David Hockney

Collection of the artist

Photo credit: Richard Schmidt



David Hockney,
No. 1203, 14th March 2012

iPad drawing printed on paper, mounted on aluminium

38.6 × 29.1 cm

© David Hockney

Collection of the artist



David Hockney,
Self Portrait IV, 25th March 2012

iPad drawing printed on paper, mounted on aluminium
38.6 × 29.1 cm

© David Hockney
Collection of the artist

David Hockney,
Self Portrait, 10th December 2021

Acrylic on canvas
91.4 x 76.2 cm

Collection de l'artiste
© David Hockney



David Hockney,
21st April 2021, Yellow Flowers in Small Milk Churn

iPad drawing printed on paper, mounted on aluminium
70 × 56 cm

© David Hockney
Collection of the artist



David Hockney,
*24th February 2021, Red, Yellow and Purple
Flowers on a Blue Tablecloth*

iPad drawing printed on paper, mounted on aluminium
70 × 55 cm

© David Hockney
Collection of the artist

David Hockney,
19th March 2021, Sunflower with Exotic Flower

iPad drawing printed on paper, mounted on aluminium
70 × 59 cm

© David Hockney
Collection of the artist



David Hockney,
*25th June 2022, Looking at the Flowers
(Framed)*

Photographic drawing printed on paper,
mounted on five sheets of Dibond
300 x 518 cm overall

Collection of the artist
© David Hockney

Four years in Normandy (2019-2023)

In 2020, confined to the Normandy village where he had bought a house, Hockney began sending iPad drawings to his friends to lift their spirits. Among these images, he drew daffodils along with the first mention of the phrase, *Do remember, they can't cancel the spring*.

In a continuation of this exercise in looking at his immediate surroundings, Hockney set himself the task of realizing 220 Norman views in 2020. The series, *220 for 2020*, treats just a few hectares, where the artist found an infinite number of subjects, near and far. Here, once again, Hockney celebrates the subtleties of change, seasonal and daily, painting plants in all their states, using the iPad to revisit the same motif, thus renewing his work in a continual and rapid way. The selection of works shown here does not represent the idea of a unified cycle, but takes singular moments from across the seasons.

Thanks to the screen's luminosity, Hockney was able to paint the night and capture its magic in the "Moon Room." The tablet also allowed him to play with the scale of his works, adapting the size of prints to the museum's space. While these "iPad paintings" are exhibited framed, underlining the importance of the artist's gesture rather than means, Hockney has not given up traditional painting, and continues working with acrylics. These works are on display in Gallery 6.

In Normandy

While crossing the English Channel one day in October 2018, on the way to Bayeux to see Queen Matilda's tapestry again, David Hockney decided to stay in Normandy and paint the seasons.

In the garden of the property, La Grande Cour, Hockney used acrylics to capture an apple tree, a pear tree, and a quince tree at the end of summer. Each one is individualized, with its own soil and its own sky. All share a very particular touch, in relief and curved, a distant evocation of that of Van Gogh, occasionally smooth or more iridescent.

The series in this room depicts the artist's immediate environment. Some of the works were painted in situ in Normandy, while others were created from memory in his Los Angeles and London studios. They are testament to the continual reinvigoration of his style, with painting remaining his favorite medium.



David Hockney,
27th March 2020, No. 1

iPad drawing printed on paper, mounted on 5
aluminium panels
364.1 × 521.4 cm overall

© David Hockney
Collection of the artist



David Hockney,
27th April 2020, No. 1

iPad drawing printed on paper,
mounted on 5 aluminium panels
364.1 × 521.4 cm overall

© David Hockney
Collection of the artist

David Hockney,
30th April 2020

iPad drawing printed on paper, mounted
on aluminium
73.8 × 105.8 cm

© David Hockney



David Hockney,
18th April 2020

iPad drawing printed on paper,
mounted on aluminium
73.8 × 105.8 cm

© David Hockney



David Hockney,
9th April 2020, No. 2

iPad painting shown with animation

© David Hockney

David Hockney,
10th September 2020

iPad drawing printed on paper,
mounted on 5 aluminium panels
364.1 × 521.4 cm overall

© David Hockney



David Hockney,
Giverny by DH, 2023

Acrylic on canvas
91.4 × 121.9 cm

© David Hockney

Collection of the artist

Photo credit: Jonathan Wilkinson



David Hockney,
Apple Tree, 2019

Acrylic on canvas

91.4 × 121.9 cm

© David Hockney

Private collection

Photo credit: Richard Schmidt

David Hockney,
Blossom on a Tree, 2023

Acrylic on canvas

91.4 x 121.9 cm

Collection of the artist

© David Hockney



***La Grande Cour* (2019)**

This panorama of 24 ink drawings, reveals views of a property in the Pays d'Auge, where he regularly stayed between 2019 and 2023. In Normandy, the traditional layout of the buildings like this is called a "clos."

The immediate surroundings play out like a film - 24 images per second - inviting the viewer to travel with their gaze. The work echoes the Bayeux Tapestry, which Hockney had seen not long before completing this work. Freed from the constraints of perspective, he was impressed by the "absence of vanishing points and shadows." Almost seventy meters long, the tapestry tells the story of England's conquest by William the Conqueror, Duke of Normandy, in 1066. Scenes depicting multiple temporalities are represented on the same surface.

Rather than a heroic story, in Hockney's work we find fruit trees, a pond with irises, a stream, and glimpses of the surrounds, including cars parked in the courtyard. At the center of all these elements are his house and outbuildings, seen from the four cardinal points.



David Hockney,
***La Grande Cour*, 2019**

Ink on twenty-four sheets of paper
76.8 × 1 379.2 cm overall

© David Hockney
Collection of the artist
Photo credit: Richard Schmidt

Conversations with Painters

In Gallery 9, we find the artist close to his sources, his reflections on representing space, and daily life in the studio.

Introduced by a wall of reference images - from Fra Angelico to Van Gogh and Picasso - we find the reinterpretations of their works in the first part of Gallery 9.

The second part is transformed into a music and dance space with a mirror reflecting a video of dancers. Next to it, a landscape comes to life on 18 juxtaposed screens, with each one showing a slightly shifted point of view.

***Seven Yorkshire Landscapes*, 2011**

18 digital videos synchronized and presented on 18 monitors to comprise a single artwork

Duration: 12:39

***A Bigger Space for Dancing*, 2012**

18 digital videos synchronized and presented on 18 monitors to comprise a single artwork

Less Is Known Than People Think

Today, David Hockney lives in London, where he has recently completed paintings inspired by Edvard Munch and William Blake. *After Munch: Less Is Known than People Think* echoes a small drawing by the Norwegian master that he saw in a catalogue for a recent exhibition at the Museum Barberini in Potsdam, while the title comes from a 1998 *New York Times* article on the unknowable in science, which Hockney pinned up in his studio.

The second painting, *After Blake: Less is Known than People Think*, refers to that artist's illustrations for Dante's *Divine Comedy*. As always with Hockney, the two works deal with space, and have, according to him, a "more spiritual" dimension.

In his most recent self-portrait, *Play within a Play within a Play and Me with a Cigarette*, Hockney has depicted himself dressed in a tweed suit, sitting in his garden. On the painter's lap we see the collage of the work in progress, daffodils announcing the arrival of spring.



David Hockney,
After Munch : Less is Known than People Think, 2023

Acrylic on canvas
121.9 × 182.9 cm

© David Hockney
Collection of the artist
Photo credit: Jonathan Wilkinson

David Hockney,
After Blake: Less is Known than People Think, 2024

Acrylic on canvas
182.9 × 121.9 cm

© David Hockney
Collection of the artist
Photo credit: Jonathan Wilkinson





David Hockney painting
« *Play within a Play within a Play*
***and Me with a Cigarette* », 2024**

© David Hockney
Collection of the artist
Photo : Jonathan Wilkinson

David Hockney,
Play within a Play within a Play
***and Me with a Cigarette*, 2024-2025**

Acrylic on canvas with collage
121.9 x 182.9 cm

Collection de l'artiste
© David Hockney



Hockney paints the Stage

“We need more of the opera. It is bigger than life.”

David Hockney has always loved music, seeking to translate it into color and form. He saw his first opera, Puccini's *La Bohème*, as a child in Bradford. From the 1960s onwards, his paintings incorporated scenic elements - curtains, sets, and so on - and costumed characters. In 1975, he was commissioned by the Glyndebourne Festival (UK) to design the sets and costumes for *The Rake's Progress* by Stravinsky, an opera-fable inspired by William Hogarth's engraved series of the same name. To date, this is the production that has been performed and revived most often.

Here, we discover the artist's new creation with 59 Studio *Hockney Paints the Stage*, a musical and visual reworking of his drawings and sets for various operas conceived for this space:

The Rake's Progress by Stravinsky at Glyndebourne (1975)

The Magic Flute by Mozart at Glyndebourne (1978)

Parade: An Evening of French Music Theater at the Metropolitan Opera, New York (1981): *Parade* by Satie, *Les Mamelles de Tirésias* by Poulenc, and Ravel's *L'Enfant et les sortilèges*

Stravinsky triple bill at the Metropolitan Opera, New York (1981): *Le Sacre du printemps*, *Le Rossignol*, and *Œdipus Rex*

Tristan und Isolde by Wagner at the Los Angeles Music Center Opera (1987)

Turandot by Puccini at the Lyric Opera, Chicago (1992)

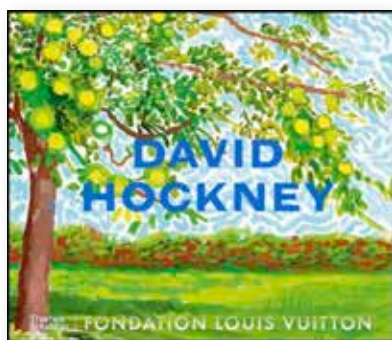
Die Frau ohne Schatten (*The Woman without a Shadow*) by Richard Strauss at the Royal Opera House, Covent Garden (1992)

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Around the exhibition

PUBLICATION



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Thames
&Hudson

David Hockney

Edited by **Sir Norman Rosenthal**

Contributions by Suzanne Pagé, Norman Rosenthal, James Cahill, Magdalena Gemra, Anne Lyles, François Michaud, Simon Schama, Donatien Grau, Eric Darragon, Théo de Luca, Fiona Maddocks, Philippe-Alain Michaud and Brittnee Zuckerman.

Published by Thames & Hudson
and Fondation Louis Vuitton

328 pp | 484 illustrations | 49.90€ - £45.00 / \$60.00 hardcover
ISBN: 9780500029527

“The spectacle of the world anywhere and everywhere is Hockney’s inspiration for making images... few artists in our time have ever looked at the world with such a continually illuminating, eye-opening intensity as David Hockney.”

Sir Norman Rosenthal and Guest curator of the exhibition “David Hockney 25”,
Editor of “David Hockney”

This vivid volume presents a detailed journey through David Hockney’s extraordinary life and career and is published by Thames & Hudson in association with Fondation Louis Vuitton, Paris, to accompany their major *David Hockney 25* exhibition opening in April. Compiled with the full involvement of David Hockney and his studio, the book includes new works that have never previously been published such as *After Blake: Less is Known than People Think* (2024).

Expertly written by pre-eminent curatorial experts, art historians, and critics including Norman Rosenthal, Suzanne Pagé, James Cahill, Eric Darragon, Donatien Grau, Fiona Maddocks and Simon Schama, this definitive volume presents a curated selection of more than 400 of Hockney’s artworks from 1955 to 2025 in large-scale landscape format (complete with internal gatefolds) and reveals even Hockney’s more familiar work in a new light.

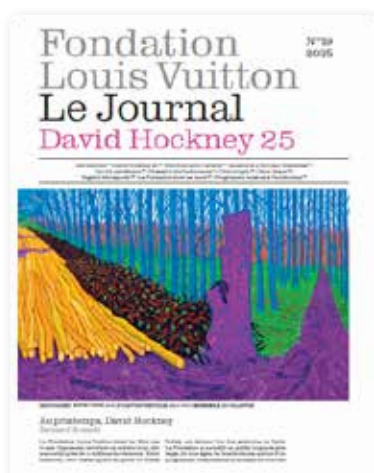
Following an introduction that offers an overview of Hockney's life and work, a series of chapters explores in detail the important moments and signature styles and preoccupations of the artist's varied career, from his early life in Bradford and London, through his years in California, to his later life in Bridlington, Yorkshire and Sir Normandy. Several of the chapters are arranged thematically according to artistic subject matter and medium, featuring works ranging from still lifes and portraits to his much-loved landscapes and stunning designs for opera. A final chapter explores Hockney's engagement with new technology, particularly the iPad, demonstrating the endless inventiveness, curiosity, and creativity that have characterized Hockney's work over seven decades.

Sir Norman Rosenthal is an independent curator and art historian. He was Exhibitions Secretary at the Royal Academy, London, from 1977 to 2008.

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Journal of the Fondation #18

This issue of the Journal de Fondation is dedicated to the exhibition « David Hockney 25 ». It also presents Open Space #16, focused on Tabita Rezaire, a Retrospective Look on the « Pop Forever, Tom Wesselmann &... » exhibition, the off-site events of the Fondation Louis Vuitton, the musical programme and the cultural agenda of the Fondation Louis Vuitton.

Format: 23 x 32 cm, 64 pages

Price: €7 incl. tax.

VISITS, ACTIVITIES, WORKSHOPS

FAMILY ACTIVITIES

Saturdays and Sundays outside France Zone C school holidays.

Daily during France Zone C school holidays and all public holidays.

Baby Tour “Une Balade en Normandie”

The Fondation welcomes infants and their parents just after the doors open for a peaceful, personal moment up close to the works on display. In the company of one of our Cultural Guides, awaken your senses and be surrounded by nature during this unique experience among David Hockney’s landscapes.

For families with children aged 6 months to 2 years

(Duration 45 mn)

Only in French

Narrated Tour “Le jardin secret de David”

Travel through David Hockney’s memories and emotions! A Cultural Guide will lead you along the galleries to experience the artist’s works, from must-see portraits to fascinating Yorkshire landscapes, taking children into the artist’s inner world.

For families with children aged 3 to 5 years

(Duration 1 h)

Only in French

Children’s Workshop

With help from our Cultural Guides, children and parents explore the “David Hockney 25” exhibition, including its monumental fragmented landscapes. In the workshop, children can experiment, trying their hands at making a collective fresco to reconstruct a changing landscape.

For families with children aged 6 to 10 years

(Duration 2h30)

Only in French

Teen Workshop

Discover the colourful world of David Hockney in small groups, assisted by Cultural Guides! This workshop is designed for teenagers, giving them the keys to a deeper understanding of the artist’s techniques and perspective. Teens will experiment with fragmentation of the image and reinterpret it through a collective fresco.

Children from 11 to 14 years old

(Duration 2h30)

Only in French

Family Tour

Designed to be enjoyed by both children and parents, this sensory experience takes visitors deep into David Hockney's iconic landscapes. A Fondation Cultural Guide and a meditation teacher help visitors explore the artist's vivid works - depicting lands from Yorkshire to Normandy - through introspection and observation.

For families with children from 7 years old

(Duration 1h)

Only in French

FAMILY FESTIVAL #5

Saturday and Sunday, 14th and 15th June 2025

For the fifth Family Festival, a weekend of creativity and fun, the Fondation and the Jardin d'Acclimatation become a playground for children and their families. Art workshops, live shows, narrated tours, concerts and sports - a thousand ways to play, experiment, explore, try and taste new things!

For families, children aged 6 months to 12 years.

Practical Information

Reservations

On the website:

www.fondationlouisvuitton.fr

Opening hours

Monday, Wednesday and Thursday: 11 a.m - 8 p.m

Friday: 11 a.m - 9 p.m (except on the first

Friday of every month, closed at 11 p.m)

Saturday and Sunday: 10 a.m - 8 p.m

Opening hours (during holidays)

Open everyday: 10 a.m - 8 p.m

Fridays at 9 p.m

Access

Address: *8, avenue du Mahatma Gandhi,*

Bois de Boulogne, 75116 Paris.

Metro: *ligne 1, station Les Sablons,*

exit Fondation Louis Vuitton. Bus 244, stops in front of the Fondation on weekends.

Fondation shuttle: *leaves every 20 minutes from place Charles-de-Gaulle - Etoile, at the top of avenue de Friedland. (Service reserved for people with a ticket and transport ticket - return journey for €2, for sale at www.fondationlouisvuitton.fr or on board).*

The map of the Fondation is available in French and English on our website or at the information desk.

Fares

Full fare: €16

Reduced fare: €10 and €5

Family pass: €32 (2 adults + 1 to 4 children under 8 years old)

Free for disabled people and people accompanying them.

Every Thursday, free for students on presentation of a proof of valid school certificate.

Tickets give access to all of the Fondation's spaces and to the Jardin d'Acclimatation.

Visitor information

+ 33 (0)1 40 69 96 00

The Foundations's Apps

New guide with previously unseen interviews and videos. Also available for free on Smartphone thanks to the application Fondation Vuitton from the App Store and Google Play.

Free WiFi access.

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