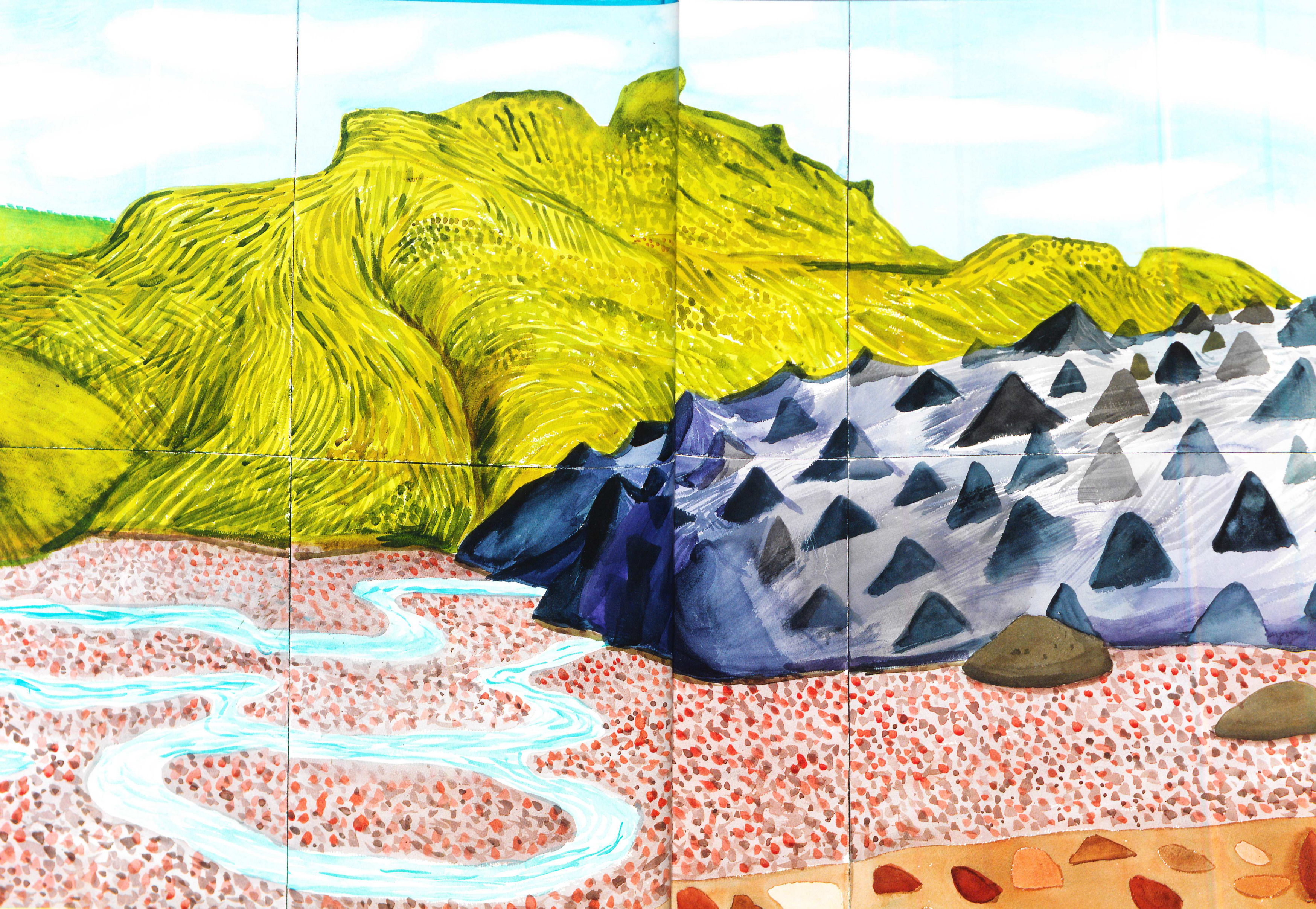


# DAVID HOCKNEY

A BIGGER EXHIBITION







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## A BIGGER EXHIBITION

RICHARD BENEFIELD  
LAWRENCE WESCHLER  
SARAH HOWGATE  
DAVID HOCKNEY

CURATED BY  
GREGORY EVANS

Fine Arts Museums of San Francisco  
DelMonico Books • Prestel  
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COLIN B. BAILEY

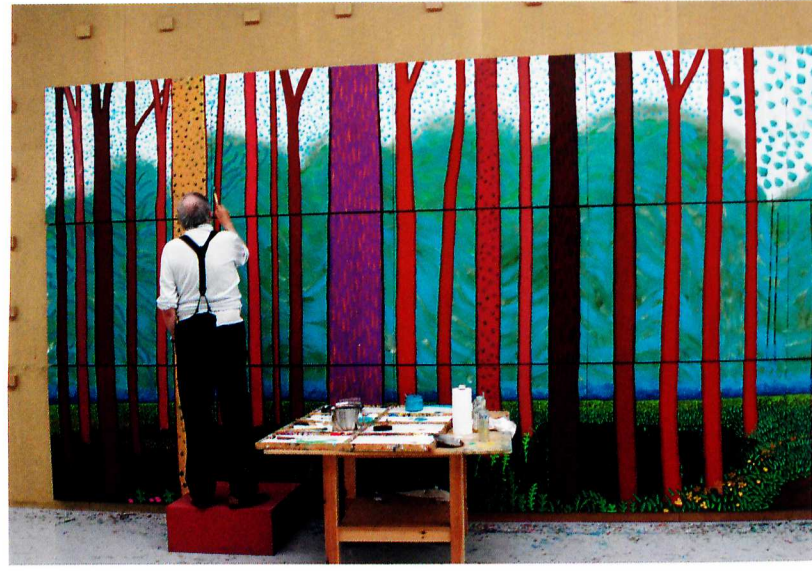
## DIRECTOR'S FOREWORD

### THE PRESENTATION OF A MAJOR EXHIBITION OF A LIVING ARTIST'S

work is always a special occasion for any museum, and it is no less so for the Fine Arts Museums of San Francisco in organizing this survey of David Hockney's oeuvre since 2002. Ever prolific, the artist has arguably made the past decade one of the most productive of his career, working in a staggering array of media, old and new—from watercolor to iPad, charcoal to computer, and oil paint to digital movie.

*David Hockney: A Bigger Exhibition* is the first major presentation of his work since the critical and popular success of *David Hockney: A Bigger Picture*, which was shown in London, Bilbao, and Cologne. Our show, the largest in the history of the de Young, features more than 250 works of art, including landscapes, still lifes, portraits, and digital movies. The monumental canvases, *A Bigger Message* (pl. 105) and *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)*, *Version 3* (pl. 178), as well as the five iPad drawings *Bigger Yosemite* (pls. 197–201), are shown here for the first time in North America.

We are proud to be the first museum to exhibit and publish the artist's most recent output, spanning a year in which he has worked exclusively in charcoal. In fact, a special place was reserved in this catalogue for a work Hockney was excited about completing. The twenty-five drawings *The Arrival of Spring in 2013 (twenty thirteen)* (pls. 231–255), were finished in May of this year and are now accorded a special place in this volume. These remarkable works, made with the most basic of materials, underscore the fact that Hockney is, without question, one of our greatest draftsmen.



Working on *Under the Trees, Bigger* (2010–2011, pl. 100), 2011, and *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)* (2011–2013, pl. 178), 2011

The Fine Arts Museums of San Francisco wish to thank the Board of Trustees and President Diane B. Wilsey for their unconditional support of this project. Our deputy director, Richard Benefield, brought his years of experience working with living artists to the organization of the exhibition and catalogue, working directly with the artist and his associates at the Hockney studios in Los Angeles and Bridlington, England.

Through their astute essays for this volume, both Lawrence Weschler and Sarah Howgate have shared important insights into Hockney's work, made all the richer by their years of association and friendship with him. A special mention is given to Leslie Dutcher, director of publications, and her staff for overseeing the editing and production of this catalogue. We thank Ann Heath Karlstrom for her deft editing, Bob Aufuldish for his elegant design, Roberto Conti and his colleagues at Conti Tipocolor for their beautiful printing of this book, and Mary DelMonico and Karen Farquhar at DelMonico Books | Prestel for their partnership. This catalogue is published with the assistance of the Andrew W. Mellon Foundation Endowment for Publications, for which we are grateful.

Thanks are also due to the Museums' exhibitions team and its leaders: Krista Brugnara, director of exhibitions; Therese Chen, director of collections management; Craig Harris, manager of installation and preparation; Rich Rice, manager of audiovisual services; and Bill Huggins, lighting designer. We also thank Suzy Peterson, executive assistant, for overseeing the myriad details of this undertaking. Our further thanks are given to the members of the Museums' extended staff, including the entire marketing, development, design, education, public programs, and member and visitor services teams.



Two views of the artist painting *A Bigger Message* (2010, pl. 105), 2010

Our donors and sponsors make it possible for the Museums to bring major exhibitions to San Francisco. We are grateful to those who provided leadership support for this particular exhibition: David Davies and Jack Weeden, the bequest of Dr. Charles L. Dibble, Ray and Dagmar Dolby, Marissa Mayer and Zachary Bogue, the Michael Taylor Trust, and Diane B. Wilsey.

Numerous individuals and institutions deserve our thanks for their assistance in the development of this project. These include Peter Goulds and Kimberly Davis at L.A. Louver, David Juda at Annely Juda Fine Art, and Sylvia Weber at the Würth Collection. We also thank the National Portrait Gallery, London, and the Art Gallery of New South Wales, Sydney, Australia, and other private lenders for sharing their artworks with us.

We extend the deepest gratitude to Gregory Evans, curator and designer of the exhibition, for his insights into David Hockney's biography, creative processes, and working methods. This exhibition and catalogue would not have been possible without his gracious partnership. We also thank his colleagues at the David Hockney studios: Julie Green, Shannan Kelly, Greg Rose, Richard Schmidt, and George Snyder in Los Angeles; and Jean-Pierre Gonçalves de Lima and Jonathan Wilkinson in Bridlington, England.

Our greatest debt, of course, is to David Hockney, whose extraordinarily diverse and critically acclaimed art we are proud to share with our audiences. It has been a pleasure and an honor to collaborate with him on the presentation of this luminous chapter of his life's work.



## ESSAYS



RICHARD BENEFIELD

# DAVID HOCKNEY IN SAN FRANCISCO

**DAVID HOCKNEY FIRST VISITED THE NEW DE YOUNG MUSEUM IN** 2011. He was in town for a San Francisco Opera performance of Puccini's *Turandot*, for which he was scenic designer (see fig. 1).<sup>1</sup> At the de Young, he saw the exhibition *Picasso: Masterpieces from the Musée National Picasso, Paris*. Hockney has always held Picasso in high regard. During his art school days, when Hockney saw that Picasso really could draw, other students as well as faculty regarded Picasso as a philistine. Hockney was a music lover from his youth, when he regularly served as an usher in exchange for a seat to hear the likes of Schubert, Wagner, and other classical masters. This deep knowledge and love of music, combined with his own observations of Picasso's understanding and mastery of chiaroscuro, led Hockney to the conclusion that the Spanish master must have been tone-deaf—increasing capacity in one of the senses with diminished acuity in another.<sup>2</sup>

In those same months that Hockney visited the Picasso exhibition at the de Young, he was in the midst of developing his ideas for the multicamera digital movies. These movies are made using as many as eighteen separate digital cameras, mounted on a grid, recording the action simultaneously (see figs. 2–4).<sup>3</sup> They are shown using just as many video monitors, mounted on the wall in an equivalent grid, playing simultaneously. Because each camera has its own single-point perspective, one movie ends up having as many as eighteen perspectives. The foci of the cameras do not line up exactly to present one continuous view, hence, the Cubist movie. Hockney is not only in his post-Pop, post-minimal, and post-conceptual mode, he has come full circle, back to his earlier and lifelong fascination with Cubism.