

David Hockney

Drawing from Life

OCTOBER 2, 2020—MAY 30, 2021
LARGE PRINT LABELS

The
Morgan
Library &
Museum

Portrait of the Young Artist

***Myself and My Heroes*, 1961**

Etching with aquatint

Victoria and Albert Museum, London

While at the Royal College of Art in London, Hockney turned to etching for pragmatic reasons. Students were responsible for purchasing their own supplies and Hockney had quickly run out of money thanks to his enthusiasm for painting, so he took advantage of the college's free printmaking materials. His first etching, *Myself and My Heroes*, embraces several of his passions at the time: the homoerotic poetry of Walt Whitman and the pacifism and vegetarianism of Mahatma Gandhi.

The Diploma, 1962

Etching with aquatint

Victoria and Albert Museum, London

This print marks the end of Hockney's studies at the Royal College of Art. Having been threatened with not being allowed to graduate for failing to complete the compulsory General Studies essays, he awarded himself this parody of a diploma. In it, he caricatured the rector, the tutor of the General Studies Department, and the registrar, the latter as a monstrous maw. Below the frame are the students, bent under the weight of these bureaucrats. Hockney did ultimately receive his diploma that year, with a gold medal for painting.

My Bonnie Lies over the Ocean, 1961

Etching and aquatint with collage

Arts Council Collection, Southbank Centre, London

Self-Portrait, 1962

Etching with aquatint

Private collection of Simon Aaron, London

Self-Portrait, 1954

Lithograph

The David Hockney Foundation

Self-Portrait, 1954

Collage on newsprint

Bradford Museums and Art Galleries, Cartwright Hall

The self-portraits Hockney made in his teenage years, such as the present one and the pencil drawings nearby, convey a youthful confidence as well as the beginnings of an intense self-scrutiny. The full-frontal pose and attention to detail in clothes and styling reflect Hockney's burgeoning sense of his own identity. This collage also offers a foretaste of Hockney's later works, notably his vibrant palette and experimentation with different media.

Self-Portrait Study, 1954

Pencil on paper

The David Hockney Foundation

Self-Portrait, 1954

Pencil on paper

The David Hockney Foundation

Self-Portrait, 1956

Pencil on paper

The David Hockney Foundation

The Student: Homage to Picasso, 1973

Etching

National Portrait Gallery, London. Purchased, 1979

Artist and Model, 1973–74

Etching

The David Hockney Foundation

Following Picasso's death in April 1973, Hockney made two etchings in the spirit of Picasso's renowned *Vollard Suite* (1930–37). In the present one, Hockney depicts an imaginary meeting with the modern master, casting himself as the nude model and using different etching techniques to distinguish the two: for Picasso, the looser “sugar-lift” method—which involves brushing the figure directly on the plate with a sugar-based fluid—and a more densely hatched line for himself. Hockney had been taught the sugar-lift technique that year in Paris by Aldo Crommelynck, the master printer of Picasso's later etchings.

***A Rake's Progress*, 1961–63**

16 plates, etching with aquatint

The David Hockney Foundation

Hockney's first visit to the United States, in the summer of 1961, provided the narrative for this semiautobiographical series. Inspired by William Hogarth's 1735 engraving series of the same title, Hockney transformed the tale of an aristocrat who squanders his wealth into his own personal story of a young gay man's journey and emerging identity in 1960s New York City. Although Hockney claimed that "It is not really me. It's just that I use myself as a model because I'm always around," the etchings were partly inspired by real events. Plate 1a records his meeting with William S. Lieberman, then curator of drawings and prints at the Museum of Modern Art, who bought two prints from him, including *Myself and My Heroes*. The name "Lady Clairol" on plate 3 refers to the brand of hair dye Hockney used to bleach his hair for the first time. A range of artistic influences can be traced, from the figures of William Blake to the art brut of Jean Dubuffet.

From left:

1 ***The Arrival***

1a ***Receiving the Inheritance***

2 ***Meeting the Good People (Washington)***

2a ***The Gospel Singing (Good People)***
 Madison Square Garden

3 ***The Start of the Spending Spree and***
 the Door Opening for a Blonde

3a ***The 7 Stone Weakling***

4 ***The Drinking Scene***

4a ***Marries an Old Maid***

5 ***The Election Campaign (with Dark Message)***

5a ***Viewing a Prison Scene***

6 ***Death in Harlem***

6a ***The Wallet Begins to Empty***

7 ***Disintegration***

7a ***Cast Aside***

8 ***Meeting the Other People***

8a ***Bedlam***

The Artist's Mother

Mother, Paris, 1972

Colored pencil on paper

The David Hockney Foundation

My Mother, 1974

Ink on paper

The David Hockney Foundation

My Parents with Trolley and Mirror, 1974

Ink on paper

The David Hockney Foundation

Study for “My Parents and Myself,” 1974

Colored pencil on paper

The David Hockney Foundation

While Hockney was living in Paris intermittently from 1973 to 1975, he was visited by his parents and began making preparatory drawings for a painting of them. His father worked as a clerk but was also an amateur artist and antismoking campaigner, well known for his strong political views. His mother was a quiet but strong matriarchal figure. The artist inserted himself into the picture through his reflection in the mirror on the cart.



My Parents and Myself, 1976. Oil on canvas with masking tape; 72 × 72 in. (182.9 × 182.9 cm). The David Hockney Foundation. © David Hockney, photography by Richard Schmidt.

Mother in a Yellow Jumper, 1974

Colored pencil on paper

The David Hockney Foundation

Mother with Crossword Puzzle, June 1983, 1983

Ink on paper

The David Hockney Foundation

My Mother, Bolton Abbey, Yorkshire, Nov. 1982, 1982

Chromogenic print photocollage

Collection of the artist

This work is a poignant reflection on mortality, set in the same melancholy landscape that captured the imagination of Romantic artists such as J. M. W. Turner. With the contemplative face of Hockney's widowed mother at center, the composition opens out to reveal the rain-drenched headstones and ruined abbey beyond. The multilayered, psychological portrait expresses the relationship between mother and son; the artist's leather brogues in the foreground mark both his physical and emotional presence and his connection to the sitter.

Bradford School of Art 1 (Sketchbook), 1953

Pencil, ink, and wash on pages of sketchbook

The David Hockney Foundation

Hockney was sixteen years old when he filled the pages of this sketchbook, which includes some of his earliest portraits. His mother appears frequently. The scenes of family life owe something to the intimate, domestic narratives of French artists Édouard Vuillard and Pierre Bonnard.

Mum (Bridlington Sketchbook), 1994

Pencil, crayon, ink, charcoal, and watercolor on pages of spiral-bound sketchbook

The David Hockney Foundation

This sketchbook is named after the seaside town of Bridlington, East Yorkshire, where Hockney's mother lived toward the end of her life and where the artist had a home and studio. Its pages are filled with private, moving portraits of Laura Hockney sleeping or staring patiently at her son. Upon her death five years later, Hockney reflected, "Up until yesterday I always knew exactly where my mother was. If I wanted to have a chat with her I could phone her and she would drop whatever she was doing to talk to me."

Mother, Bradford. 19 Feb 1979, 1979

Sepia ink on paper

The David Hockney Foundation

Hockney made this drawing on 19 February 1979, the day of his father's funeral. When he signed and dated it later, however, he mistakenly inscribed the year 1978. Relying on a minimal line, the artist conveys the sadness in his mother's face as she looks directly at her son. The use of sepia ink applied with a reed pen—a possible reference to Van Gogh—gives his mother a softer, more vulnerable air than in the earlier pen-and-ink portraits. Making a drawing was less intrusive than taking a photograph would have been. Drawing had become Hockney's way of communicating with his mother.

Mum, 10 March 94, 1994

Crayon on paper

The David Hockney Foundation

Gregory

Gregory Sleeping Nude, Fire Island, 1978

Ink on paper

The David Hockney Foundation

Gregory Reclining, Fire Island, 1978

Ink on paper

The David Hockney Foundation

Gregory Sleeping, Fire Island, 1978

Ink on paper

The David Hockney Foundation

Gregory, 1974

**Colored soft-ground etching Arts Council Collection,
Southbank Centre, London**

Gregory. Palatine, Roma. Dec. 1974, 1974

Ink on paper

**Private collection, Bruxelles, Belgium, courtesy of L.A.
Louver, Venice, California**

Gregory has been the artist's traveling companion in Europe and farther afield. In this drawing, made in Rome early in their relationship, Hockney used a spare, unbroken line in pen and ink to capture his fascination with his new lover.

Gregory Leaning Nude, 1975

Colored pencil on paper

Collection of Gregory Evans

This full-length portrait of Gregory draws on the Renaissance ideal of youthful, male beauty, seen for instance in Raphael's early sixteenth-century drawing after Michelangelo's *David*. At the time he made it, Hockney was living mostly in Paris and going through a phase he described as "obsessive naturalism," partly influenced by his frequent visits to the Louvre nearby.

Gregory, Sleeping (Mustique Sketchbook), 1985

Ink on pages of linen-bound sketchbook

The David Hockney Foundation

In February 1985, Hockney and Gregory visited the New York art dealer Nathan Kolodner on the Caribbean island of Mustique. “When I went on holiday to Mustique,” Hockney recounted, “I went for a rest and had no intention to work; but I never really stop. . . . You sit around, you sit talking to people; then I tend to pick up the sketchbook and start drawing in it. I have never started with the idea of filling one book with one thing.” The Mustique Sketchbook includes figure studies, portraits, and still lifes in pastel, crayon, and ink. It also contains drawings made later that year in Mexico City.

Gregory in Golf Cap, 1976

Ink on paper

Private collection c/o Clore Wyndham

Gregory, 1978

Colored pencil on paper

The David Hockney Foundation

Gregory with Gym Socks, 1976

Lithograph

The David Hockney Foundation

Small Head of Gregory, 1976

Lithograph

The David Hockney Foundation

Gregory, Los Angeles, March 31st 1982, 1982

Composite Polaroid

Collection of the artist

“The moment you make a collage of photographs,” Hockney said, “it becomes something like a drawing.” In February 1982, he began assembling Polaroids into grids to form what he called “joiners,” composite images in which each photograph shows a detail of the subject. The process of selection and juxtaposition produces a more complex, multilayered portrayal than a single photograph, which the artist found “too devoid of life.” Hockney made portraits of his favorite models using this technique (see the composite Polaroids of Celia and Maurice elsewhere in this exhibition), but after a few months he abandoned the rigidity of the grid in favor of freer types of photocollages.

Gregory Evans, 1976

Lithograph

The David Hockney Foundation

An Image of Gregory, 1984

Lithograph on two sheets of paper

The David Hockney Foundation

Gregory, 1977

Charcoal on blue paper

The David Hockney Foundation

Gregory, London, 1980

Ink on paper

Collection of the artist

Gregory, 1976

Ink on paper

Collection of Gregory Evans

Gregory, 1979

Ink on paper

Collection of Gregory Evans

Gregory in the Pool (Paper Pool 4), 1978

Colored pressed paper pulp

Private collection

Between August and October 1978, Hockney collaborated with master printer Ken Tyler on a series of twenty-nine works made from colored and pressed paper pulp. The artist used this method, which fused painting and papermaking, to create a watery medium that evoked the iridescent surface of the swimming pool on the grounds of Tyler's studio.

Cloisonné-like metal molds based on Hockney's preparatory drawings were placed over newly made paper to receive the liquid color pulp. Gregory assisted with the project and became the subject of several of the works.

Gregory II, 1988

Pencil on paper

Collection of the artist

This portrait and the adjacent one are two of four drawings of Gregory that Hockney produced in quick succession. The distortion of the figure suggests that the artist is circling his subject. Gregory's elongated face and hangdog expression, as well as his fingers digging into his forearm, may indicate that he had become a more reluctant sitter than he had been twenty years earlier.

Gregory I, 1988

Pencil on paper

Collection of the artist

Gregory, 1984

Charcoal on paper

Collection of the artist

Gregory Evans, 27 June 1994, 1994

Crayon on paper

Collection of the artist

España (Spain) January 2004, 2004

Watercolor on sketchbook page

The David Hockney Foundation

Gregory Evans. London. 12th December 1999, 1999

Pencil and colored pencil on paper, using a camera lucida

The David Hockney Foundation

Gregory Evans. Los Angeles. 18th September 1999, 1999

Pencil and gouache on paper, using a camera lucida

The David Hockney Foundation

In 1999, after seeing an exhibition of portraits by the nineteenth-century French artist Jean-Auguste-Dominique Ingres at the National Gallery in London, Hockney became convinced that Ingres had made his portraits using a camera lucida. The optical instrument, which consists of a tiny prism suspended on the end of a flexible metal rod, had been invented in 1806 as a measuring device for artists. Adopting it himself, Hockney could make quick notations to fix the position of the eyes, nose, and mouth of each sitter. Within a year he had drawn 250 portraits using a camera lucida, all in pencil, sometimes enhanced with white crayon, watercolor, or gouache.

Gregory Evans I. London. 13th June 1999, 1999

Pencil on paper, using a camera lucida

The David Hockney Foundation

Gregory Evans, 24 December 2012, 2012

Charcoal on paper

Collection of Gregory Evans

Gregory Reading. Vestrefjord, 2003

Watercolor on paper

Collection of the artist

Celia

Celia, Paris, 1969

Ink on paper

The Morgan Library & Museum, gift of Katharine J. Rayner

This is Hockney's first drawing of Celia. "That's a very nervous me," she said later. "We were in an apartment in Paris. . . . It was so tranquil but I was terrified of doing something wrong." Using a Rapidograph pen, Hockney relied on the taut, uninterrupted line to convey volume and texture. "You know, they're very tense to do," he recalled of these drawings. "[I would] start with the head, virtually always with the eyes. . . . Once you start you've to draw it all at once. . . . You can't make a line too slowly, you have to go at a certain speed; so the concentration needed is quite strong."

Celia Sleeping, 1972

Ink on paper

Private collection, courtesy of Christie's

Ossie and Celia at Le Nid de Duc, 1969

Ink on paper

**The Baltimore Museum of Art. Thomas E. Benesch
Memorial Collection**

Celia Birtwell and fashion designer Ossie Clark met in the late 1950s. She began designing fabric for his collection in 1965 and they married in 1969. The couple dressed many famous figures of the era, including the Beatles, the Rolling Stones, and Jimi Hendrix. In the present drawing, done near Saint-Tropez in France, Celia was pregnant with their first child, Albert. Hockney, who had known Ossie since they were students at the Royal College of Art, was best man at their wedding. As a wedding present, he created what would become one of his most celebrated paintings, *Mr and Mrs Clark and Percy*, now in Tate's collection.



Mr and Mrs Clark and Percy, 1970–71. Acrylic paint on canvas; 84 × 120 in. (213.4 × 304.8 cm). Tate. Presented by the Friends of the Tate Gallery, 1971 [T01269]. © David Hockney, photo © Tate.

Celia, Nude, 1975

Colored crayon on paper

Private collection, Fahd Hariri

Celia with Cigarette, 1974

Pencil on vellum

The David Hockney Foundation

Celia, 1973

Lithograph

The David Hockney Foundation

Celia Seated in an Office Chair (Color), 1974

Etching and soft-ground etching with aquatint

Collection of Gregory Evans

***Celia Amused*, 1979**

Lithograph

The David Hockney Foundation

This lithograph is part of a series created in Los Angeles at Gemini G.E.L., an artists' workshop and print publisher. Adopting a loose and economic line inspired by Matisse, Hockney captured Celia in various poses and moods: *Celia Musing*, *Celia Inquiring*, *Celia Elegant*, *Celia Weary*, and *Celia Amused*. The spontaneity of drawing with a large brush directly on the plate in tusche—a black lithographic liquid—animates these portraits, in contrast to the stillness of the neoclassical drawings Hockney made in Paris earlier that decade.

Celia in Hollywood, May 1984, 1984

Crayon on paper

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

Hockney completed this drawing during a period when he was thinking anew about Picasso. The work alludes to Picasso's iconic images of seated women and demonstrates Hockney's move away from his naturalistic depictions of the 1970s. Celia's striped top is also a reference to the style of clothing often worn by Picasso.

Celia. Los Angeles, April 10th 1982, 1982

Composite Polaroid

Collection of the artist

Celia Birtwell, May 30 1994, 1994

Crayon on paper

Collection Victor Constantiner, New York

Celia Birtwell. London. 19th June 1999, 1999

Pencil and colored pencil on paper, using a camera lucida

The David Hockney Foundation

Celia Wearing Checked Sleeves, 1973

Colored crayon on paper

Private collection, courtesy of Connery & Associates

In 1973 Hockney moved from London to Paris. Whereas until then he had focused on painting and printmaking, his stay in Paris stimulated his drawing practice and it became, for the first time, an end in itself. Over the next two years, and with a nod to the portraits of Ingres, Hockney produced highly finished academic portraits of his friends in colored pencil. The drawings of Celia, who liked dressing up to pose for him, are among his most accomplished from this period.

Celia, Nov 10 1972, 1972

Crayon on paper

Private collection

Celia, 8365 Melrose Avenue, Hollywood, 1973

Lithograph

The David Hockney Foundation

Celia in a Negligee. Paris Nov 1973, 1973

Colored pencil on paper

The David Hockney Foundation

Celia, Carennac, August 1971, 1971

Colored pencil on paper

The David Hockney Foundation

***Celia*, 1970**

Pencil and colored crayon on paper

Private collection

Maurice

Maurice Payne, 1971

Etching

The David Hockney Foundation

Maurice with Flowers, 1976

Lithograph

The David Hockney Foundation

Maurice, 1998

Etching

The David Hockney Foundation

In their print projects, Maurice Payne encouraged Hockney to work in innovative ways. Here, the artist's characteristic line drawing, so well suited to the etching technique, is combined with the use of unconventional tools such as a wire brush to create texture and volume. Print production was a process of discovery for both Payne and Hockney. "We learned as we went along," the master printer later revealed. The expressive mark-making, as well as the sitter's full-frontal pose, suggests the influence of Van Gogh's portraits.

Maurice Payne, 2008

Inkjet-printed computer drawing on paper

The David Hockney Foundation

New digital technology sparked creative experiments in Hockney's work. In 2008, he began making computer drawings using Photoshop, as in this portrait of Maurice, one of a series of portraits of family, friends, and colleagues drawn in his large studio in Bridlington, Yorkshire. By then, Hockney felt that computer software had advanced enough to keep up with the artist's hand. He particularly admired the speed with which he could draw with color "directly in a printing machine," as he described it, unlike the slow process of swapping brushes with oil or watercolor.

Maurice Payne. 31 December 1993, 1993

Crayon on paper

Collection of the artist

Maurice Payne Reading the New York Times in Los Angeles.

Feb. 28th 1982, 1982

Composite Polaroid

Collection of the artist

Maurice Payne, 6 Feb. 1994, 1994

Crayon on paper

**Collection of Sam Watters, Los Angeles, California,
courtesy of L.A. Louver, Venice, California**

Maurice Payne. Los Angeles. 11th September 1999, 1999

Pencil on paper, using a camera lucida

The David Hockney Foundation

In his book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, Hockney describes the process of using a camera lucida:

Basically, it is a prism on a stick that creates the illusion of an image of whatever is in front of it on a piece of paper below. . . . When you look through the prism from a single point you can see the person or objects in front and the paper below at the same time. . . . You must use it quickly, for once the eye has moved the image is really lost. A skilled artist could make quick notations, marking the key points of the subject's features. . . . After these notations have been made, the hard work begins of observing from life and translating the marks into a more complete form.

Maurice Payne, October 9, 2000, 2000

Charcoal on paper

Collection of the artist

Maurice Payne, 25 and 27 December 2012, 2012

Charcoal on paper

The David Hockney Foundation

Maurice Payne, 16 April 2013, 2013

Charcoal on paper

The David Hockney Foundation

Maurice. Madonna Inn, 1978

Ink on printed paper

The David Hockney Foundatio

Maurice Payne, 1995

Ink on sketchbook pages

The David Hockney Foundation

Self-Portrait, 1988

Crayon on sketchbook page

The David Hockney Foundation

Portraits for a New Millennium

Self-Portrait with Pen, 1969

Ink on paper

The David Hockney Foundation

Self-Portrait 26th Sept. 1983, 1983

Charcoal on paper

**The Doris and Donald Fisher Collection at the San Francisco
Museum of Modern Art**

Self-Portrait with Cigarette, 1983

Charcoal on paper

The David Hockney Foundation

Self-Portrait, 30 Sept 1983, 1983

Charcoal on paper

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

In the autumn of 1983, almost every day for two months, Hockney challenged himself to produce a candid self-portrait in charcoal. This period of intense self-reflection was, in part, a reaction to the untimely deaths of many of his friends due to the HIV/AIDS epidemic. The vulnerability exposed in these drawings is a far cry from the confident self-portraits of thirty years earlier. Like the pages of a diary, these works record daily changes in the artist's moods and emotions.

Self-Portrait, 22nd Sept. 1983, 1983

Charcoal on paper

The David Hockney Foundation

Recent Portraits of Gregory, Celia, and Maurice

In the spring of 2019, Hockney traveled to Amsterdam for the opening of *Hockney – Van Gogh: The Joy of Nature*, an exhibition at the Van Gogh Museum. While there, he fell in love with Rembrandt again. Later that year, with Rembrandt and Van Gogh on his mind, and spurred by the prospect of the present exhibition, Hockney invited Celia, Gregory, and Maurice to sit for a new drawing series. In these three-quarter-length portraits, he paid particular attention to faces and hands, often his starting point. Drawn in Los Angeles and Normandy, where Hockney had recently moved, the portraits are fond evocations of time spent together and represent the many familiar faces and expressions of his old friends. Using Japanese brushes with integral reservoirs and the walnut-brown ink favored by Rembrandt, Hockney achieved an uninterrupted line and built up the portraits in three different tones.

Gregory, 2019

Sittings took place in Hockney's Los Angeles studio in June 2019. The portraits reflect the shift in relationship between artist and subject. Gregory is presented as Hockney's curator

and close adviser rather than his romantic young lover. Hockney is not interested in flattery. The two sit close together; the pose is full-frontal and somewhat confrontational.

Celia, 2019

Fifty years after Celia first sat for Hockney in Paris, the artist invited his lifelong friend to Normandy to sit for him again, on two occasions. When Celia admitted to Hockney that she feared she might look like “an old lady,” his response was, “Well, you’re going to be drawn by a very old man.” Nevertheless, these new portraits reflect his subject’s vitality and engaging personality—traits to which the artist has always been attracted.

Maurice, 2019

In a race against time to meet the exhibition catalogue deadline, Hockney invited Maurice to Los Angeles, where he drew him just before Christmas. The portraits are striking in their honesty and directness as artist and subject come face-to-face with the aging process.

Celia Birtwell, 29 and 30 Aug 2019, 2019

Ink on paper

Collection of the artist

Gregory Evans I, 27 June 2019, 2019

Ink on paper

Collection of the artist

Celia Birtwell, 3 Sept 2019, 2019

Ink on paper

Collection of the artist

Maurice Payne, 16 Dec 2019, 2019

Ink on paper

Collection of the artist

Gregory Evans IV, 27 June 2019, 2019

Ink on paper

Collection of the artist

Celia Birtwell II, 31 Aug 2019, 2019

Ink on paper

Collection of the artist

Celia Birtwell, 22 Nov 2019, 2019

Ink on paper

Collection of the artist

Maurice Payne, 15 Dec 2019, 2019

Ink on paper

Collection of the artist

Self-Portrait, 17 Dec. 2012, 2012

Charcoal on paper

The David Hockney Foundation

Self-Portrait (Earthquake), Jan. 17, 1994, 1994

Crayon on paper

The David Hockney Foundation

The inscription on this sheet explains the artist's weary look. Hockney, who lived in Los Angeles at the time, drew this self-portrait on the day the powerful Northridge earthquake struck the San Fernando Valley, northwest of the city—one of the most devastating earthquakes in United States history.

Self-Portrait, March 2 2001, 2001

Charcoal on paper

Centre Pompidou, Paris. Musée national d'art moderne /

Centre de création industrielle. Purchased 2002

[AM2002-281]

The presence of the mirror frame in this drawing recalls a typical composition of Renaissance portraits in which the sitter is shown beyond a window ledge. Inspired by the extensive research he was conducting at the time into old master methods—notably the use of lenses and mirrors—Hockney adopted here the classical bust-length pose that is found in portraiture throughout European art history.

Self-Portrait, Baden-Baden, 10th June 1999, 1999

Pencil on paper

The David Hockney Foundation

Self-Portrait, London, 3rd June 1999, 1999

Pencil on paper

The David Hockney Foundation

Hockney has always made candid self-portraits in moments of introspection, tracking his own aging process. These playful drawings in which he displays different facial expressions, influenced by Rembrandt's self-portrait etchings, can be seen as precursors to the iPad self-portraits.

Self-Portrait, 1980

Lithograph

The David Hockney Foundation

Self-Portrait Using Three Mirrors, 2003

Watercolor on paper

The David Hockney Foundation

Self-Portrait with Red Braces, 2003

Watercolor on paper

Collection of Gregory Evans

'True Mirror' Self-Portrait III, 2003

Ink and watercolor on paper

The David Hockney Foundation

Man Looking for His Glasses, April, 1986, 1986

Homemade print

The David Hockney Foundation

Self-Portrait, July 1986, 1986

Homemade print on two sheets of paper

The David Hockney Foundation

In 1986, while working on designs for a production of Wagner's opera *Tristan and Isolde*, Hockney began experimenting with a color laser photocopier to produce what he called "home-made prints." Replicating the traditional printmaking process, he repeatedly fed a single sheet of paper through the copier until each color of the drawing had been printed. In this self-portrait, he even placed his own striped shirt on the glass plate of the copier. Though created with modern technology, the prints have a playful directness that reveals the artist's hand.

Polaroid of Self-Portrait Drawing and Glasses (1–6), 1987

Polaroid

The David Hockney Foundation

iPad Drawings

The David Hockney Foundation

“I love new mediums. . . . I think mediums can turn you on, they can excite you: they always let you do something in a different way, even if you take the same subject.” In 2008, Hockney turned to Photoshop. At the same time, he began working on a smaller scale with the new technology provided by the iPhone and then the iPad. He employed the screen like a sketchbook, as a window with infinite possibilities for color and mark-making. He started out drawing with the side of his thumb, then took up the stylus when it became available. In 2012, Hockney made at least one digital self-portrait every day over the course of twenty days, exploring character types and facial expressions in a manner reminiscent of Rembrandt’s early self-portrait prints.

Screen 1

No. 384, 3 September 2010

No. 602, 11 December 2010

No. 1187, 9 March 2012

No. 1201, 14 March 2012

Screen 2

Duration: 2 minutes

No. 1196, 13 March 2012

Screen 3

No. 1204, 15 March 2012

No. 1212, 16 March 2012

No. 1218, 20 March 2012

No. 1219, 20 March 2012

Screen 4

No. 1223, 21 March 2012

No. 1231, 25 March 2012

No. 1233, 25 March 2012

No. 1244, 6 April 2012

David Hockney turning pages of the LA Sketchbook and Normandy Sketchbook

Film by Jonathan Wilkinson

Duration: approximately 6 minutes

The David Hockney Foundation and © David Hockney

In the summer of 2019, Hockney completed two sketchbooks, the first in California and the second in Normandy, using mostly ink and watercolor. While in Los Angeles in June, he turned to the sketchbook as he had always done, as a testing ground, in a pause between major projects. “I was a bit lost as to what to do next. I began a painting of the Normandy house from memory. Then I started a sketchbook, which I took everywhere and drew.” In the second sketchbook, back in France, he recorded his new life in Normandy, where he had bought a house in the spring. Among depictions of the picturesque local town and the orchard surrounding his home are self-portraits and portraits of visitors.

Woman with a Sewing Machine, 1954

Lithograph

Private collection of Simon Aaron, London

Maurice Payne, 1967

Ink on paper

Stephen Rose

Self-Portrait, March 2 2001, 2001

Charcoal on paper

Françoise and Jean Frémon, Paris

Gregory Evans II, 2003

Watercolor on paper

Collection of the artist

Gregory Evans II, 27 June 2019, 2019

Ink on paper

Collection of the artist

Celia Birtwell, Nov. 21 2019, 2019

Ink on paper

Collection of the artist

Celia in a Wicker Chair (Color), 1974

Soft-ground etching with aquatint

The David Hockney Foundation

Soft Celia, 1998

Etching

The David Hockney Foundation