

David Hockney

London Auction / 13 September 2022 / 5pm BST

Sale Interest: 78 Lots



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PHILLIPS

David Hockney

London Auction / 13 September 2022 / 5pm BST

Sale Interest: 78 Lots

Auction & Viewing Location

13 September 2022 5pm BST

30 Berkeley Square, London, United Kingdom, W1J 6EX

Viewing

6 - 13 September 2022

Monday - Saturday 10am-6pm
Sunday 12pm-6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK030422 or David Hockney.

Absentee and Telephone Bids

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rtooby-desmond@phillips.com

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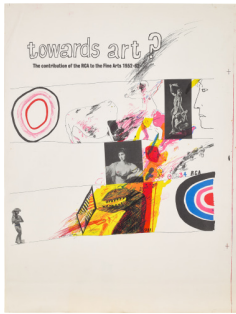
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aschneider-wilson@phillips.com

David Hockney

London Auction / 13 September 2022 / 5pm BST

Sale Interest: 78 Lots



1
David Hockney
towards art? The contribution of...
Estimate £1,000 — 1,500



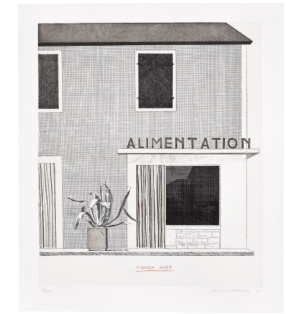
2
David Hockney
Gretchen and the Snurl (E.A. 42...
Estimate £2,500 — 3,500



3
David Hockney
Rumpelstilzchen (S.A.C. 103-10...
Estimate £1,500 — 2,000



4
David Hockney
Corbusier Chair and Rug
Estimate £1,500 — 2,000



5
David Hockney
French Shop (S.A.C. 122, M.C.A....
Estimate £8,000 — 12,000



6
David Hockney
An Etching and a Lithograph for...
Estimate £3,000 — 5,000



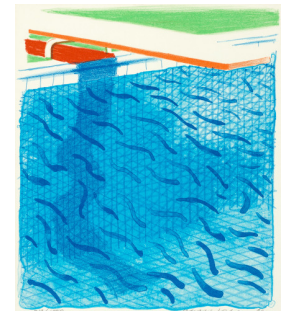
7
David Hockney
He Enquired after the Quality, pl...
Estimate £3,000 — 5,000



8
David Hockney
The Beginning, plate 9 from Illu...
Estimate £3,000 — 5,000



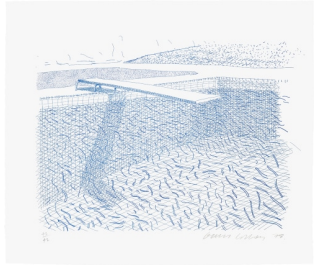
9
David Hockney
An Imaginary Landscape (S.A.C....
Estimate £2,000 — 3,000



10
David Hockney
Pool Made with Paper and Blue ...
Estimate £20,000 — 30,000

David Hockney

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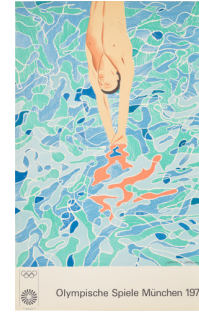
11
David Hockney
Lithographic Water Made of Lin...
Estimate £60,000 — 80,000



12
David Hockney
Afternoon Swimming (T.G. 266, ...)
Estimate £250,000 — 400,000



13
David Hockney
Swimming Pool Carpet, from th...
Estimate £5,000 — 7,000



14
David Hockney
Olympische Spiele München (Ol...
Estimate £800 — 1,000



15
David Hockney
Marguerites (S.A.C. 157, M.C.A....)
Estimate £8,000 — 12,000



16
David Hockney
The Blue Guitar (S.A.C. 199-218, ...)
Estimate £30,000 — 50,000



17
David Hockney
Two Pembroke Studio Chairs, fr...
Estimate £7,000 — 10,000



18
David Hockney
Conversation in the Studio, from...
Estimate £20,000 — 30,000



19
David Hockney
Tyler Dining Room, from Moving...
Estimate £40,000 — 60,000



20
David Hockney
Van Gogh Chair (White)
Estimate £40,000 — 60,000

David Hockney

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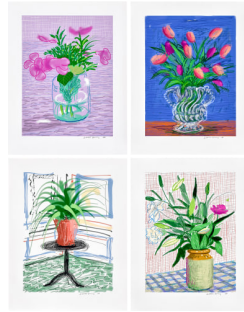


21

David Hockney

Two Red Chairs and Table, Marc...

Estimate £6,000 — 8,000

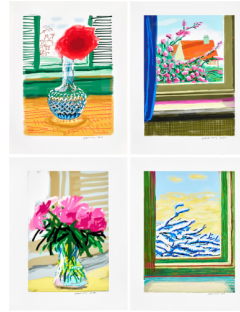


22

David Hockney

A Bigger Book, Art Edition A-D

Estimate
£80,000 — 120,000

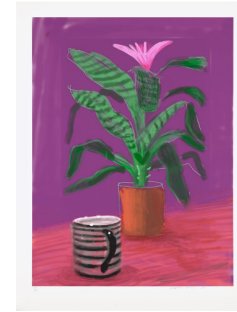


23

David Hockney

My Window: No. 535 28th June ...

Estimate £60,000 — 80,000

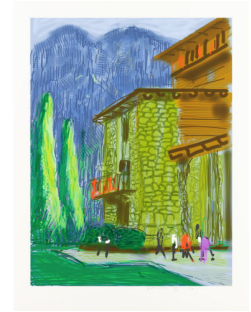


24

David Hockney

Untitled (224) (Striped Mug)

Estimate £50,000 — 70,000



25

David Hockney

Untitled No. 1, from The Yosemite...

Estimate £50,000 — 70,000

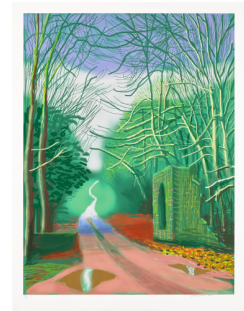


26

David Hockney

The Arrival of Spring in Woldgat...

Estimate £120,000 — 180,000



27

David Hockney

The Arrival of Spring in Woldgat...

Estimate £100,000 — 150,000



28

David Hockney

A Bigger Fire, from My Normandy

Estimate £20,000 — 30,000



29

David Hockney

No Fire, from My Normandy

Estimate £20,000 — 30,000



30

David Hockney

Untitled (577) (Two Robes)

Estimate £50,000 — 70,000

David Hockney

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31

David Hockney

A Bigger Book, Art Edition A

Estimate £10,000 — 15,000

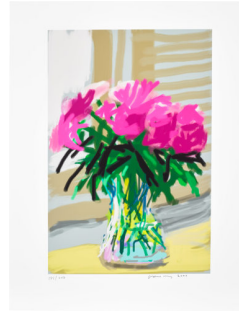


32

David Hockney

A Bigger Book, Art Edition D

Estimate £10,000 — 15,000

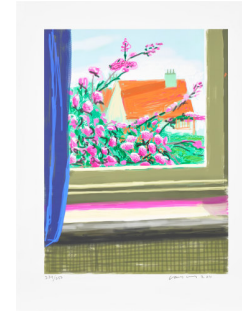


33

David Hockney

My Window: No. 535, 28th June ...

Estimate £10,000 — 15,000



34

David Hockney

My Window: No. 778, 17th April ...

Estimate £10,000 — 15,000



35

David Hockney

My Window: No. 281, 23rd July 2...

Estimate £10,000 — 15,000



36

David Hockney

The Old Guitarist, plate 2 from T...

Estimate £2,000 — 3,000



37

David Hockney

Franco-American Mail, plate 5 f...

Estimate £1,500 — 2,000



38

David Hockney

In a Chiaroscuro, plate 9 from T...

Estimate £1,500 — 2,000



39

David Hockney

Figures with Still Life, plate 10 fr...

Estimate £1,500 — 2,000



40

David Hockney

A Picture of Ourselves, plate 12 f...

Estimate £1,500 — 2,000

David Hockney

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41
David Hockney
The Poet, plate 13 from The Blue...
Estimate £1,500 — 2,000



42
David Hockney
Etching is the Subject, plate 14 f...
Estimate £1,500 — 2,000



43
David Hockney
Tick It, Tock It, Turn It True, plat...
Estimate £1,500 — 2,000



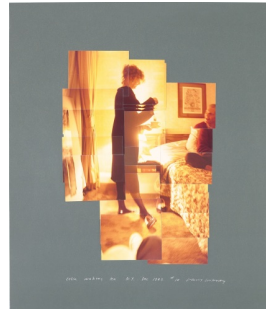
44
David Hockney
I Say They Are, plate 16 from Th...
Estimate £1,500 — 2,000



45
David Hockney
Serenade, plate 19 from The Blu...
Estimate £1,500 — 2,000



46
David Hockney
What is This Picasso?, plate 20 f...
Estimate £2,000 — 3,000



47
David Hockney
Celia Making Tea, New York, Dec
Estimate £10,000 — 15,000



48
David Hockney
Celia Smoking (Gemini G.E.L. 44...
Estimate £5,000 — 7,000



49
David Hockney
Celia Looks (Gemini G.E.L. 1650,...
Estimate £6,000 — 8,000



50
David Hockney
Celia in a Wicker Chair (M.C.A.T....
Estimate £15,000 — 20,000

David Hockney

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51

David Hockney

Maurice Payne (S.A.C. 123, M.C....

Estimate £3,500 — 4,500



52

David Hockney

Ian & Heinz, July 1986 (M.C.A.T. ...

Estimate £15,000 — 20,000

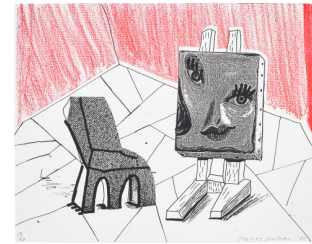


53

David Hockney

Self-Portrait, July 1986 (M.C.A.T. ...

Estimate £15,000 — 20,000



54

David Hockney

Celia with Chair (M.C.A.T. 306)

Estimate £6,000 — 8,000



55

David Hockney

Rudolf Nureyev

Estimate £15,000 — 20,000



56

David Hockney

Kasmin Reading. Carennac. Aug...

Estimate £20,000 — 30,000



57

David Hockney

Portrait of Quentin Crisp (Life Dr...

Estimate £10,000 — 15,000



58

David Hockney

Ann Combing Her Hair (Gemini ...

Estimate £6,000 — 8,000



59

David Hockney

Ann Putting on Lipstick (Gemini ...

Estimate £6,000 — 8,000



60

David Hockney

Gregory Evans, from Friends (G...

Estimate £3,000 — 5,000

David Hockney

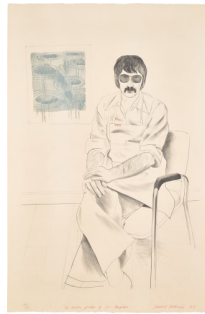
London Auction / 13 September 2022 / 5pm BST



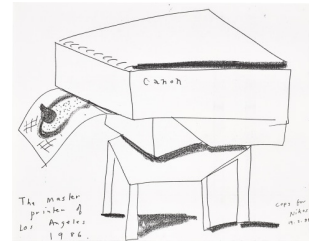
61
David Hockney
Wuxi 43-16
Estimate £1,000 — 1,500



62
David Hockney
Bridlington
Estimate £2,000 — 3,000



63
David Hockney
The Master Printer of Los Angeles...
Estimate £2,500 — 3,500



64
David Hockney
The Master Printer of Los Angeles
Estimate £4,000 — 6,000



65
David Hockney
Office Chair (M.C.A.T. 320)
Estimate £12,000 — 18,000



66
David Hockney
Man Reading Stendhal, July 198...
Estimate £5,000 — 7,000



67
David Hockney
Still Life with Curtains, March 19...
Estimate £7,000 — 9,000



68
David Hockney
Bowl of Fruit, April 1986 (M.C.A....)
Estimate £6,000 — 8,000



69
David Hockney
Apples, Pears & Grapes, May 19...
Estimate £6,000 — 8,000



70
David Hockney
Extending, February 1990
Estimate £8,000 — 12,000

David Hockney

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71
David Hockney
Grey Blooms, May 1986 (M.C.A....
Estimate £5,000 — 7,000



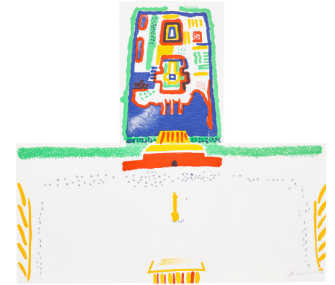
72
David Hockney
Red Flowers and Green Leaves, ...
Estimate £7,000 — 9,000



73
David Hockney
Pushing Up, from Some More N...
Estimate £5,000 — 7,000



74
David Hockney
Above and Beyond, from Some ...
Estimate £15,000 — 20,000



75
David Hockney
China Diary (M.C.A.T. 254)
Estimate £2,000 — 3,000



76
David Hockney
My Window
Estimate £400 — 600



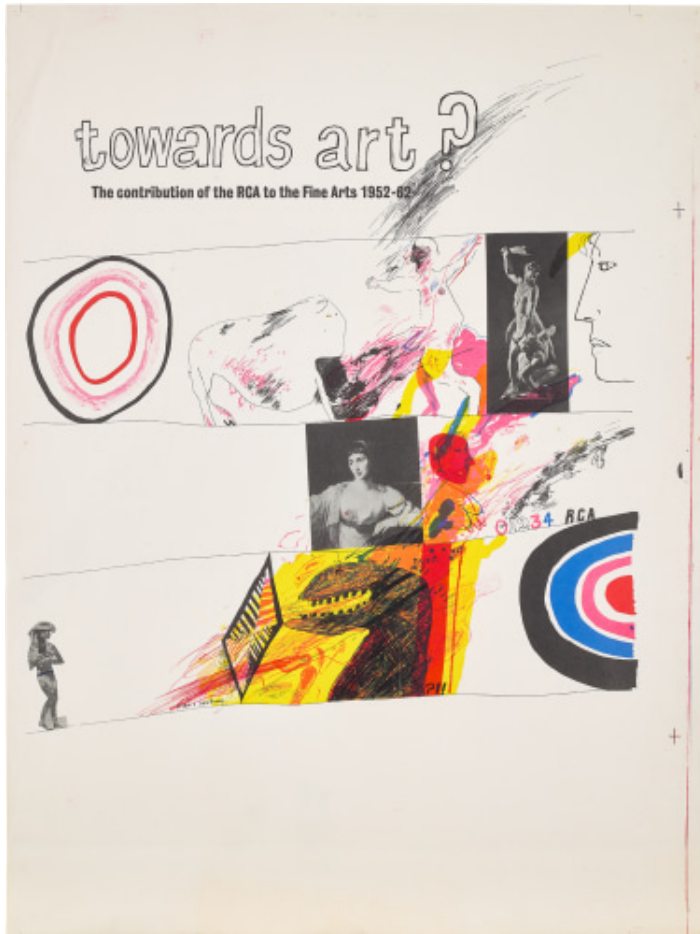
77
David Hockney
Die Frau ohne Schatten (The Wo...
Estimate £600 — 800



78
David Hockney
Hockney's Alphabet
Estimate £1,500 — 2,000

David Hockney

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1

David Hockney

towards art? The contribution of the RCA to the Fine Arts 1952-62

1962

Offset lithograph in colours, on cartridge paper, the full sheet.

S. 78 x 58.6 cm (30 3/4 x 23 1/8 in.)

A rare proof avant la lettre, the edition size is unknown, published by the Royal College of Art, London, as the exhibition poster for *towards art?*, 7 November to 2 December, 1962, unframed.

Estimate

£1,000 — 1,500 ♣

[Go to Lot](#)



David Hockney

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2

David Hockney

Gretchen and the Snurl (E.A. 429, S.A.C. 9, M.C.A.T. 9)

1961

Five etching and aquatints, printed on one sheet of Crisbrook handmade paper, with full margins.
overall l. 12 x 57.5 cm (4 3/4 x 22 5/8 in.)
S. 25 x 70 cm (9 7/8 x 27 1/2 in.)

Signed and dated in pencil, an unnumbered proof aside from the edition of 50 (there were also 16 artist's proofs, S.A.C. and M.C.A.T. call for an edition of 75), published by Editions Alecto, London, 1963, framed.

Estimate

£2,500 — 3,500 ♦

[Go to Lot](#)





David Hockney, *We Two Boys Together Clinging*, 1961. Image: Prudence Cuming Associates, Artwork: © David Hockney.

'The interesting thing is that one of David's best paintings came directly from the final etching in the story, which is a picture of two boys hugging each other having been saved from what is a really monstrous vagina' —Mark Berger

Written by Mark Berger, *Gretchen and the Snurl* is a gay fairy-tale in which an innocent young boy called Gretchen goes out into the world and meets an alien creature named Snurl. Together, they evade a fearsome monster called the Snatch, which tries to engulf them both. Mark Berger was a student at the Royal College of Art, London, alongside David Hockney. Hockney loved the tale of *Gretchen and the Snurl* when Berger shared it with him, leading Berger to ask Hockney to create some accompanying illustrations. Hockney produced five etching and aquatints in response. The composition of the final illustration, a depiction of Gretchen and Snurl embracing at the end of the tale, inspired Hockney's painting of 1961, *We Two Boys Together Clinging*. The painting lifts its title from a poem by Walt Whitman, often interpreted as a verse about homosexual love. Produced at a time when homosexuality was still illegal in England, the works of Hockney and Berger have an

additional poignance.

Provenance

Gifted by the artist to the present owner circa 1965

Literature

Editions Aleto 429

Scottish Arts Council 9

Museum of Contemporary Art Tokyo 9

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM A PRIVATE YORKSHIRE
COLLECTION

3

David Hockney

Rumpelstilzchen (S.A.C. 103-108, M.C.A.T. 100-105)

1970

The individual leporello including six etchings, on Hodgkinson handmade paper watermarked 'DH / PP', the full sheets and with full margins, including the texts, the sheets bound with a concertina fold (as issued).

46.3 x 31.4 cm (18 1/4 x 12 3/8 in.)

Signed and numbered 37/100 in pencil on the front (there were also 15 artist's proofs), published by Petersburg Press, London, in association with Kasmin Gallery, New York, unframed.

Estimate

£1,500 — 2,000 ♦

[Go to Lot](#)



Literature

Scottish Arts Council 103-108

Museum of Contemporary Art Tokyo 100-105

David Hockney

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4

David Hockney

Corbusier Chair and Rug

1969

Offset lithograph in colours, on wove paper, with full margins.

L. 50.6 x 51.3 cm (19 7/8 x 20 1/4 in.)

S. 68.6 x 55.4 cm (27 x 21 3/4 in.)

Signed in pencil, a proof avant la lettre, the edition size is unknown, published by André Emmerich Gallery, New York as the exhibition poster for *David Hockney at André Emmerich*, 26 April to 15 May, 1969, framed.

Estimate

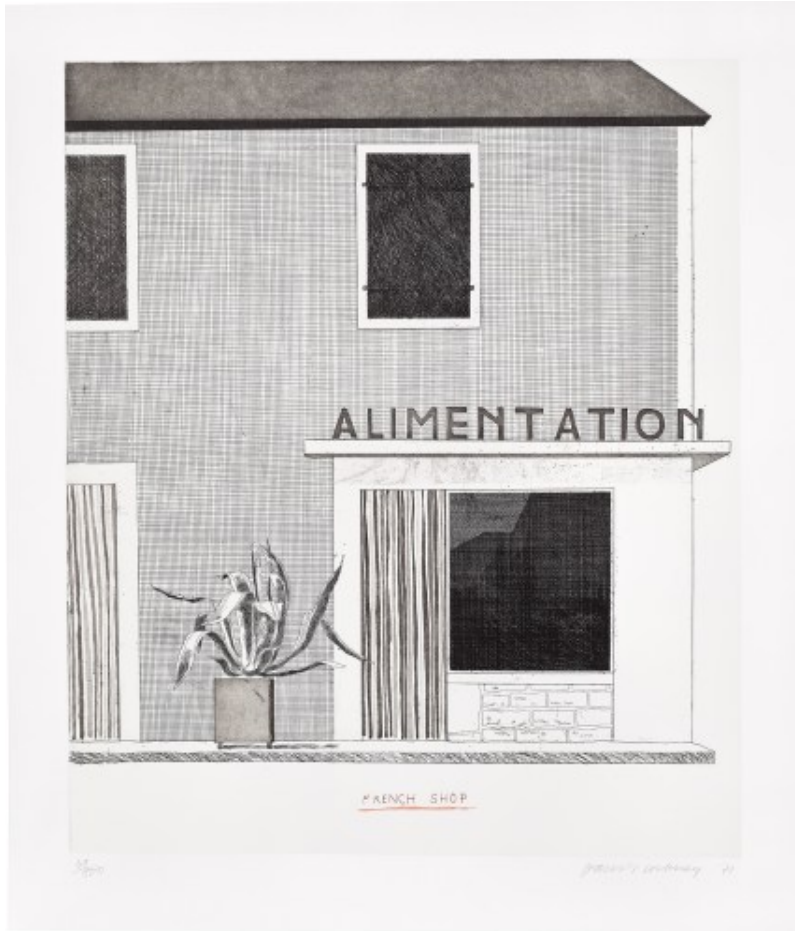
£1,500 — 2,000 ♣

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David Hockney

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5

David Hockney

French Shop (S.A.C. 122, M.C.A.T. 112)

1971

Etching and aquatint in colours, on BFK Rives paper, with full margins.

I. 53.3 x 45.4 cm (20 7/8 x 17 7/8 in.)

S. 62.8 x 53.8 cm (24 3/4 x 21 1/8 in.)

Signed, dated and numbered 69/500 in pencil (there were also 60 in Roman numerals), published by The Observer, London, unframed.

Estimate

£8,000 — 12,000 ♣

[Go to Lot](#)



Literature

Scottish Arts Council 122

Museum of Contemporary Art Tokyo 112

David Hockney

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6

David Hockney

An Etching and a Lithograph for Editions Alecto (E.A. 474, S.A.C. 129, M.C.A.T. 121)

1972

Etching, aquatint and lithograph in colours, on J. Green waterleaf paper, with full margins.

L. 79.5 x 51 cm (31 1/4 x 20 1/8 in.)

S. 91 x 63.8 cm (35 7/8 x 25 1/8 in.)

Signed, dated and numbered 60/100 in pencil (there were also 20 artist's proofs), published by Editions Alecto, London (with their blindstamp), 1973, framed.

Estimate

£3,000 — 5,000 ♣

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Literature

Editions Alecto 474

Scottish Arts Council 129

Museum of Contemporary Art Tokyo 121

David Hockney

London Auction / 13 September 2022 / 5pm BST



7

David Hockney

*He Enquired after the Quality, plate 3 from
Illustrations for 14 Poems by C.P. Cavafy (E. A. 460,
S.A.C. 49, M.C.A.T. 49)*

1966-7


Etching and aquatint, on handmade Crisbrook paper,
with full margins.

I. 35 x 22.4 cm (13 3/4 x 8 7/8 in.)

S. 56.6 x 39.5 cm (22 1/4 x 15 1/2 in.)

Signed, dated and numbered 39/75 in pencil, from
Edition C, published by Editions Alecto, London,
unframed.

Estimate

£3,000 — 5,000 

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Literature

Editions Alecto 460

Scottish Arts Council 49

Museum of Contemporary Art Tokyo 49

David Hockney

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8

David Hockney

The Beginning, plate 9 from Illustrations for 14 Poems by C.P. Cavafy (E.A. 466, S.A.C. 55, M.C.A.T. 55)

1966-7

Etching and aquatint, on handmade Crisbrook paper, with full margins.

I. 35 x 22.5 cm (13 3/4 x 8 7/8 in.)

S. 56.4 x 39 cm (22 1/4 x 15 3/8 in.)

Signed, dated and numbered 49/75 in pencil, from Edition C, published by Editions Alecto, London, unframed.

Estimate

£3,000 — 5,000 ♣

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Literature

Editions Alecto 466

Scottish Arts Council 55

Museum of Contemporary Art Tokyo 55

David Hockney

London Auction / 13 September 2022 / 5pm BST



9

David Hockney

An Imaginary Landscape (S.A.C. 67)

1969


Lithograph in colours, on BFK Rives paper, with full margins.

I. 15 x 36.4 cm (5 7/8 x 14 3/8 in.)

S. 45.2 x 55.5 cm (17 3/4 x 21 7/8 in.)

Signed, dated and numbered 31/75 in pencil (there were also 16 artist's proofs), published by Petersburg Press, London, framed.

Estimate

£2,000 — 3,000 

[Go to Lot](#)

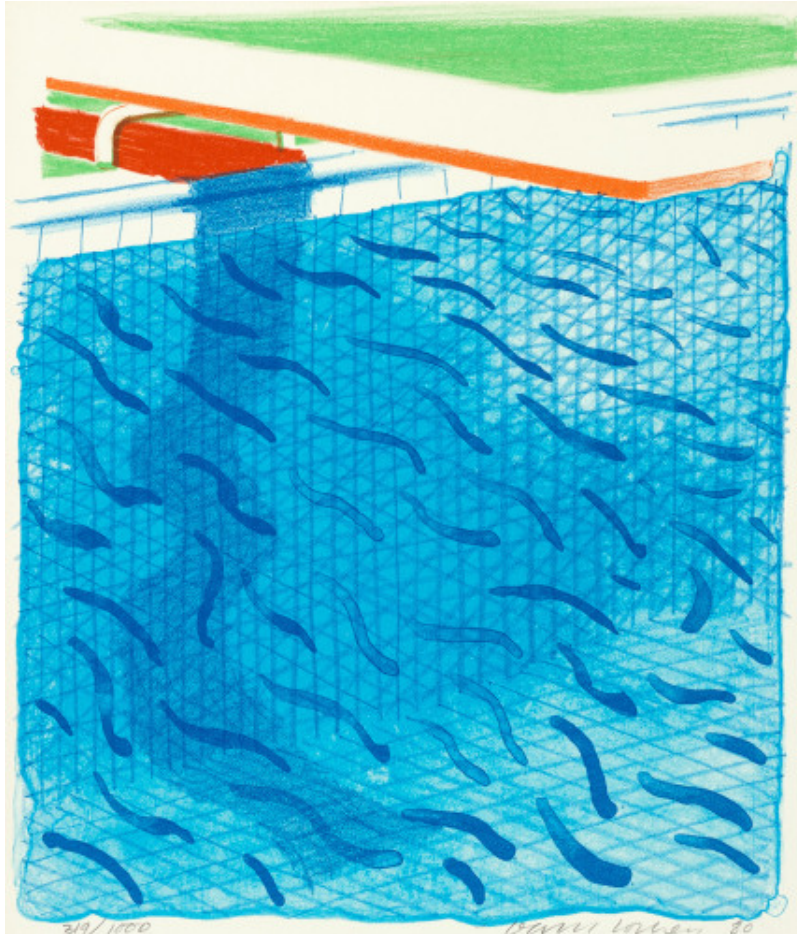


Literature

Scottish Arts Council 67

David Hockney

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PROPERTY OF A PRIVATE UK COLLECTOR

10

David Hockney

Pool Made with Paper and Blue Ink for Book, from Paper Pools (T.G. 269, M.C.A.T. 234)

1980

Lithograph in colours, on Arches Cover paper, the full sheet, with the accompanying book *Paper Pools* and its card slipcase.

S. 26.6 x 22.9 cm (10 1/2 x 9 in.)

book 27.5 x 23.5 x 1.5 cm (10 7/8 x 9 1/4 x 5/8 in.)

Signed, dated and numbered 319/1000 in pencil, the book signed in blue ink and stamp-numbered on the justification (there were also 100 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), the print framed.

Estimate

£20,000 — 30,000 ♦

[Go to Lot](#)



In August 1978, David Hockney arrived in Bedford, upstate New York, to visit his close friend Ken Tyler. After many prolific years, Hockney's painting production had ground to a halt and he had not produced a new canvas in several months. Tyler, a master printmaker and the owner of Tyler Graphics Ltd., encouraged Hockney to experiment with an unconventional technique he had recently developed. This resulted in an incredibly fruitful period of artistic production which reinvigorated Hockney.

Engaging with Tyler's new method of using dyed paper pulp, Hockney created his *Paper Pools* series: unique works which resulted in a cross between painting, printmaking and paper making. Pleased with the results, Hockney published a book on his *Paper Pools* with Thames & Hudson in 1980. To accompany the book, Hockney produced a vibrant lithograph of a swimming pool, *Pool Made with Paper and Blue Ink for Book*, from *Paper Pools* (1980). Simultaneously, Hockney also worked on a series of eleven editions of lithographic prints of a swimming pool between 1978 and 1980. *Lithographic Water Made of Lines* is one of the earlier prints from this series and, like *Pool Made with Paper and Blue Ink for Book*, from *Paper Pools*, it was inspired by Ken Tyler's backyard swimming pool. Printed by Tyler Graphics Ltd., these lithographs attest to the importance of Hockney's collaborative relationship with Ken Tyler and simultaneously highlight the artist's fascination with the formal challenge of depicting water.



Kenneth Tyler resting on the diving board of his swimming pool. Image: © Lindsay Green.

'Ken [Tyler] had a swimming pool in the garden... I kept looking at the swimming pool... it is a wonderful subject – water, the light on the water... every time you see it, it takes on a different character. You look at the surface, you look below it, you look through it, every day it looks different' —David Hockney

In both lithographs, the stillness of the solid, protruding diving board contrasts with the heavily marked surface of the pool below. Dynamic blue gestures evoke the constant movement of the water and are reminiscent of the bold arcs that Hockney had painted on the bottom of his own backyard pool by 1978. To produce *Lithographic Water Made of Lines*, Hockney used a single aluminium plate. Demonstrating the diversity of line, Hockney creates depth, shadow, variations in

tone and produces the transparent effect of water. The importance of these graphic marks is emphasised by their presence in *Pool Made with Paper and Blue Ink for Book*, from *Paper Pools*. However, Hockney here experiments with the layering of colours to increase depth. The vivid orange and green also create a hedonistic environment which harks back to his early paintings of the swimming pools of Los Angeles.



Michael Childers, David Hockney, poolside in Los Angeles, with polaroids of David Stolts and Ian Falconer, circa 1978. Image: © Michael Childers/Corbis via Getty Images

Swimming pools had been a staple of Hockney's oeuvre since the early days of his career. Iconic paintings such as *A Bigger Splash* (1967) were fundamental in bringing the artist to prominence. At a time when paintings do not appear to have been coming as easily, Hockney returned to his trusted and celebrated motif, but reinvented this imagery through printmaking and his experimentations using paper pulp.

Provenance

The Black Horse Bookshop, Norwich

Acquired from the above by the present owner, January 1989

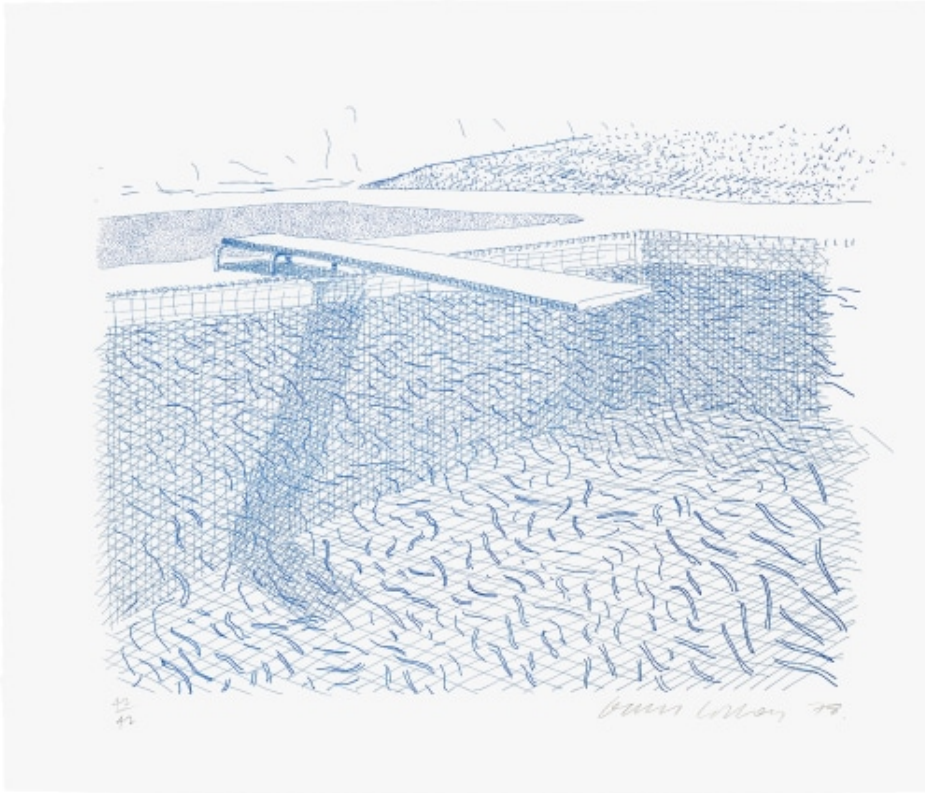
Literature

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234

David Hockney

London Auction / 13 September 2022 / 5pm BST



11

David Hockney

Lithographic Water Made of Lines (T.G. 253, M.C.A.T. 210)

1978


Lithograph in cyan blue, on TGL handmade paper, with full margins.

I. 55 x 74.5 cm (21 5/8 x 29 3/8 in.)

S. 74.3 x 86.7 cm (29 1/4 x 34 1/8 in.)

Signed, dated and numbered 42/42 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), 1980, framed.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



'It is an interesting formal problem; it is a formal problem to represent water, to describe water, because it can be anything. It can be any colour and it has no set visual description' —David Hockney

Video: https://www.youtube.com/watch?v=NAVJurE_C-I

Instantly recognisable, David Hockney's swimming pools are widely identified as the artist's most famous motif. Embodying his fascination with post-war America, Hockney's swimming pools serve as a metaphorical springboard into an extended investigation that spanned decades of his career: the formal challenge of representing water.

The concern of depicting water has occupied artists throughout history. *Lithographic Water Made of Lines* along with *Pool Made with Paper Blue Ink for Book, from Paper Pools* mark two stages in Hockney's experimentations regarding the matter. *Lithographic Water Made of Lines* is one of eleven editions of lithographic prints that Hockney created of the same scene between 1978 and 1980. Using a single aluminium plate, Hockney demonstrates the diversity of line, creating depth, shadow, and variations in tone to produce the transparent effect of water. While other editions in this series use various washes to capture the everchanging light conditions, this example focuses solely on depicting the water's characteristics. The graphic marks utilised in *Lithographic Water Made of Lines* continued to inform Hockney's approach to depicting water and are again visible in *Pool Made with Paper Blue Ink for Book, from Paper Pools*. The dynamic blue gestures evoke the water's constant movement and are reminiscent of the bold arcs that Hockney had painted on the bottom of his own backyard pool by 1978.



Michael Childers, David Hockney, poolside in Los Angeles, with polaroids of David Stolts and Ian Falconer, circa 1978. Image: © Michael Childers/Corbis via Getty Images

Swimming pools became a staple of Hockney's oeuvre early on in his career. Flying into Los Angeles for the first time in 1963, Hockney looked out of the aeroplane window and was immediately captivated by the striking blues of the countless swimming pools scattered throughout the city below. Following a move to this 'promised land' in 1964, Hockney visually defined Los Angeles through his celebrated pool paintings, including *A Bigger Splash* (1967) which currently resides in Tate Britain's permanent collection.

'I believe that the problem of how to depict something is... an interesting one and it's a permanent one; there is no solution to it. There are a thousand and one ways you can go about it. There is no set rule' —David Hockney

Literature

Tyler Graphics 253

Museum of Contemporary Art Tokyo 210

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

12

David Hockney

Afternoon Swimming (T.G. 266, M.C.A.T. 233, W.G. 87)

1979

Lithograph in colours, on Arches Cover mould-made
paper, the full sheet.

S. 80 x 100.6 cm (31 1/2 x 39 5/8 in.)

Signed, dated and numbered 25/55 in white pencil
(there were also 18 artist's proofs), published by Tyler
Graphics Ltd., Bedford Village, New York (with their
blindstamp), 1980, framed.

Estimate

£250,000 — 400,000 £

[Go to Lot](#)



Instantly recognisable, David Hockney's swimming pools are widely identified as the artist's most famous motif and embody his fascination with post-war America. In 1978, Hockney established a permanent residence in 'the promised land' of Los Angeles. Although printed in New York, Hockney's large-scale lithograph *Afternoon Swimming* (1979) is a vivid celebration of life, saturated with the colours, exuberance, and freedom that Hockney associated with California. Incorporating an iconic splash – a reference to his earlier and widely celebrated Los Angeles pool paintings, such as *A Bigger Splash* (1967) – *Afternoon Swimming* encompasses some of Hockney's most celebrated iconography as well as the vibrant palette he is famous for.



Michael Childers, David Hockney, poolside in Los Angeles, with polaroids of David Stolts and Ian Falconer, circa 1978. Image: © Michael Childers/Corbis via Getty Images

'Whenever I left England, colours got stronger in the pictures. California always affected me with colour. Because of the light you see more colour, people wear more colourful clothes, you notice it, it doesn't look garish: there is more colour in life here'
—David Hockney

By 1979, the year that Hockney produced *Afternoon Swimming*, swimming pools were already an established part of his oeuvre. Flying into Los Angeles for the first time in 1963, Hockney looked out of the aeroplane window and was immediately captivated by the striking blues of the countless

swimming pools scattered throughout the city below. Swimming pools became a motif through which he visually defined Los Angeles, and they illustrate his perception of the city as a liberal, prosperous, and sun-drenched utopia. While realistically depicted figures inhabited Hockney's earlier pool paintings, other lithographs he produced of swimming pools in the late 1970s and early 1980s – such as *Lithographic Water Made of Lines* and *Pool Made with Paper and Blue Ink*, from *Paper Pools* – were largely deserted and focused more on depicting the ever-changing characteristics of water.



David Hockney, *Afternoon Swimming*, 1979 (details).

In contrast, *Afternoon Swimming* contains three flattened pale-pink figures, with one reaching for a bright orange pool inflatable. The limbs of Hockney's semi-abstracted swimmers swirl through the composition and appear to undulate in rhythm with the pool water, which ripples from the impact of someone diving in. Far from indicating fully formed figures, Hockney's swimmers are created through graphic marks which merely allude to human bodies. Similarly, the splash of water and even the trees in the background are constructed entirely of individual staccato marks. Instead of focusing solely on the properties of water, as he had elsewhere in his depictions of swimming pools, Hockney's *Afternoon Swimming* encompasses the jubilation and freedom he felt America epitomised, captured through lithographic mark making.

Video: https://www.youtube.com/watch?v=NAVJurE_C-I

Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Tyler Graphics 266

Museum of Contemporary Art Tokyo 233

Waddington Graphics 87

David Hockney

London Auction / 13 September 2022 / 5pm BST



13

David Hockney

Swimming Pool Carpet, from the Arterior Collection

1988

Dyed and tufted machine-woven woollen rug, with jute/cotton backing.

295 x 196 cm (116 1/8 x 77 1/8 in.)

With design number 08810/30014 (printed) and inscribed with the control number 'R035496' in blue ink on the manufacturer's label on the underside, from the edition of 100 (the edition was not completed), manufactured by Vorwerk, United Kingdom and Germany, for Arterior.

Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



14

David Hockney

Olympische Spiele München (Olympic Games Munich)

1972

Offset lithograph in colours, on wove paper, the full sheet.

S. 102 x 64 cm (40 1/8 x 25 1/4 in.)

From the unsigned edition of 3000 (there was also a signed edition of 200), published by Edition Olympia, Munich, unframed.

Estimate

£800 — 1,000 ♣

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



15

David Hockney

Marguerites (S.A.C. 157, M.C.A.T. 141)

1973


Etching and aquatint in colours, on Arches paper, with full margins.

I. 23.7 x 18 cm (9 3/8 x 7 1/8 in.)

S. 41.4 x 31.8 cm (16 1/4 x 12 1/2 in.)

Signed, dated and numbered 90/100 in pencil (there were also 23 artist's proofs), published by Petersburg Press, London and New York, framed.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



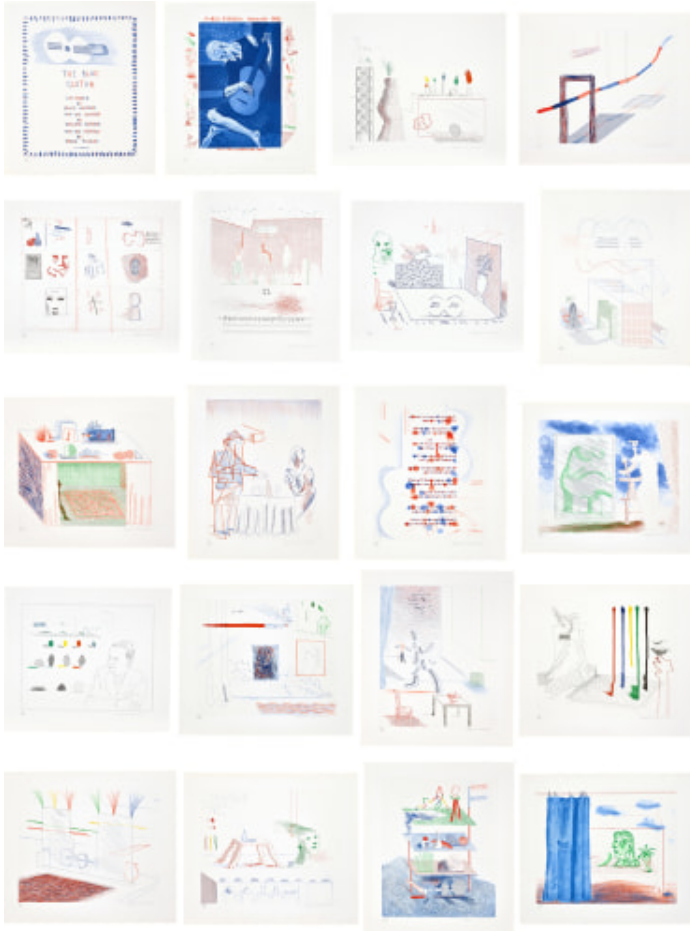
Literature

Scottish Arts Council 157

Museum of Contemporary Art Tokyo 141

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM A PRIVATE BELGIAN COLLECTOR

16

David Hockney

The Blue Guitar (S.A.C. 199-218, M.C.A.T 178-197)

1976-77

The complete set of 20 etching and aquatints in colours, on Inveresk mould-made paper, with full margins, with table of contents and colophon, the sheets loose (as issued) all contained in the original beige leather-covered portfolio with embossed title. all l. approx. 34.5 x 42.4 cm (13 5/8 x 16 3/4 in.) all S. approx. 45.8 x 52.6 cm (18 x 20 3/4 in.), eight vertical

portfolio 55.5 x 48.3 x 4 cm (21 7/8 x 19 x 1 5/8 in.)

All signed and numbered 167/200 in pencil (there were also 35 artist's proofs in Roman numerals), published by Petersburg Press, London and New York, all unframed.

Estimate

£30,000 — 50,000 ±

[Go to Lot](#)



*They said, "You have a blue guitar,
You do not play things as they are."*

*The man replied, "Things as they are
Are changed upon the blue guitar."*

*And they said then, "But play, you must,
A tune beyond us, yet ourselves,*

*A tune upon the blue guitar
Of things exactly as they are."*

Wallace Stevens' 1936 Modernist poem *The Man with the Blue Guitar* was inspired by Pablo Picasso's *Old Guitarist* (1903-04) and explores the role of imagination in shaping reality. Taking the epochal image from Picasso's *Blue Period*, Stevens transforms the blue man with a guitar, to the blue guitar – a symbol of the imagination – which appears capable of transforming objects and meaning. "Things as they are / Are changed upon the blue guitar" despite apparent demand to play, paint or otherwise depict "things exactly as they are."



Left: Pablo Picasso, *The Old Guitarist*, 1903-04. Image: © Art Institute of Chicago / Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022. Right: David Hockney, *The Old Guitarist* (italicise *The Old Guitarist*), plate 2 from *The Blue Guitar*, 1976-77.

Forty years later, in the summer of 1976, David Hockney was holidaying in Fire Island, New York with the writer Christopher Isherwood and the curator Henry Geldzahler, who introduced Hockney to *The Man with the Blue Guitar*. No stranger to the compelling influence of Picasso, David Hockney was immediately taken with Stevens' poetic interpretation of his melancholic portrait.

'When I first read The Man with the Blue Guitar, I wasn't sure what it was about, like all poems like that, but I loved the rhythms in it and some of the imagery, just the choice of words is marvellous. Then, when I read it out loud, I loved it even more, because I got the music that it has' —David Hockney

Hockney had first incorporated fragments of poetry in his 1961 painting, *We Two Boys Clinging Together*, which integrated two lines from a Walt Whitman poem of the same title. But Stevens' book-length poem encouraged a much greater creative output from Hockney, who embarked upon an extensive series of twenty etchings, *The Blue Guitar: Etchings by David Hockney, who was inspired by Wallace Stevens, who was inspired by Pablo Picasso*.

Not literal illustrations of Stevens' poem, Hockney's etchings nonetheless convey similar ideas

about transformations within art as well as the relation between reality and the imagination. An ardent admirer of Picasso, Hockney also used his interpretations of Stevens' text to pay technical homage to the great Cubist master. Having worked extensively in the early 1970's under the tutelage of Aldo Crommelynck in Paris (with whom Picasso had made prints during the final two decades of his life), Hockney learned how to emulate Picasso's etching technique and to use a single plate for multi-coloured etchings, rather than having to register separate plates for each colour, which proved essential to the genesis of his *Blue Guitar* prints.



Left: David Hockney, *Figures with Still Life*, plate 10 from *The Blue Guitar*, 1976-1977. Right: David Hockney, *Artist and Model*, 1973-74. Artwork: © David Hockney.

Individual plates are populated with a multitude of references to Picasso's work including imagery of guitars, still lives, stage sets and distorted perspectives. *Figures with Still Life* recreates a Cubist scene and echoes Hockney's earlier etched homage to Picasso, *Artist and Model*, 1973-74 in which he sits opposite and in visual dialogue with his venerated predecessor. But the final plate, *What is this Picasso?* provides the most overt reference to Picasso, including his 1937 *Portrait of Dora Maar*, his muse and lover. The layers of influence continue in perpetuity: *Etchings by David Hockney, who was inspired by Wallace Stevens, who was inspired by Pablo Picasso, who was inspired by Dora Maar?* Afterall, as Hockney says, "good artists don't borrow, they steal".



Left: David Hockney, *What Is This Picasso?*, plate 20 from *The Blue Guitar*, 1976-77. Right: Pablo Picasso, *Portrait of Dora Maar*, 1937. Image: Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022.

Video: <https://www.youtube.com/watch?v=wtny0oWlo2s>

Provenance

Gallery Embryo, Leuven, Belgium, 1979
Then by descent to the present owner

Literature

Scottish Arts Council 199-218
Museum of Contemporary Art Tokyo 178-197

David Hockney

London Auction / 13 September 2022 / 5pm BST



17

David Hockney

Two Pembroke Studio Chairs, from Moving Focus (T.G. 276, M.C.A.T. 264)

1984

Lithograph in colours, on HMP handmade paper, with full margins.

I. 40.6 x 48.9 cm (16 x 19 1/4 in.)

S. 47.9 x 55.9 cm (18 7/8 x 22 in.)

Signed, dated and numbered 61/98 in pencil (there were also 18 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York (with their blindstamp), 1985, framed.

Estimate

£7,000 — 10,000 £

[Go to Lot](#)



Literature

Tyler Graphics 276

Museum of Contemporary Art Tokyo 264

David Hockney

London Auction / 13 September 2022 / 5pm BST



18

David Hockney

Conversation in the Studio, from Moving Focus (T.G. 271, M.C.A.T. 260)

1984

Lithograph in colours, on TGL handmade paper, with full margins.

I. 51 x 67 cm (20 1/8 x 26 3/8 in.)

S. 61.5 x 73.7 cm (24 1/4 x 29 in.)

framed 67.3 x 80.1 x 4 cm (26 1/2 x 31 1/2 x 1 5/8 in.)

Signed, dated and numbered 12/45 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York (with their blindstamp), contained in the original hand-painted wooden frame designed by the artist.

Estimate

£20,000 — 30,000 £

[Go to Lot](#)



Literature

Tyler Graphics 271

Museum of Contemporary Art Tokyo 260

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

19

David Hockney

Tyler Dining Room, from Moving Focus (T.G. 278,
M.C.A.T. 261)

1984

Lithograph in colours, on TGL handmade paper, with
full margins.

I. 73.7 x 95.9 cm (29 x 37 3/4 in.)

S. 80.6 x 101 cm (31 3/4 x 39 3/4 in.)

Signed, dated and numbered 46/98 in pencil (there
were also 18 artist's proofs), published by Tyler
Graphics Ltd., Bedford Village, New York (with their
blindstamp), 1985, framed.

Estimate

£40,000 — 60,000 £*

[Go to Lot](#)



Shortly after moving to California, in the mid-1960s, David Hockney began his working relationship with master printer Kenneth Tyler. Working with Tyler in all four of his workshops, Hockney found a joyous freedom in the variety of mark-making he could develop and explore through painting, photography and experimental lithography. It was with Tyler that Hockney embarked on his ambitious *Moving Focus* series, where he dove into his enduring concern with the construction of images, the complexities of space, and the assembly of multiple perspectives. The result was a body of work which remains his largest and most pioneering series of colour lithographs, comprising 29 prints of interior views and chairs, exterior views of a Mexican hotel, and portraits of some of his most well-known sitters including Celia Birtwell and Gregory Evans.

For Hockney, single-point perspective is a limited, constrictive way of communicating our experience of the world around us, which he likens to “looking at the world from the point of view of a paralyzed Cyclops - for a split second.” Drawing inspiration from the Cubism of Picasso’s 1980 retrospective at the Museum of Modern Art, New York, with works such as *The artist’s dining room, rue de la Boeti* (1919), for *Moving Focus*, Hockney embraced a pictorial structure that could accommodate multiple viewpoints and perspectives as well as time and movement. The series combines the Renaissance tradition of fixed-viewpoint painting, visible in many of *The Last Supper* scenes from the era, with the Eastern aesthetic of multiple narratives within the same picture.



Pablo Picasso, *The artist's dining room, rue de la Boeti*, 1919. Image © Photo Josse / © Succession Picasso/DACS, London 2022 / Bridgeman Images

Capturing his host’s intimate homelife, for *Tyler Dining Room*, Hockney uses reverse perspective, placing the smaller end of the table closer to the viewer in the foreground of the composition, with the wider side at the back of the picture space. By reversing the traditional vanishing point, Hockney exploits the fluctuations of deep and shallow space, making room in the foreground to directly involve the viewer. The artist balances the darker wooden tabletop and wish-bone chairs with the large Cubist painting hung on the left-hand wall. Set against the pastel blues and pinks of the classic 1970s interior design, Hockney juxtaposes the old and new, opening a cross generational narrative for the scene. Combining these elements, the viewer is drawn into the space to be a part of the conversation: looking at the world through multiple lenses from the safety of your own home.



Barna da Siena, *The Last Supper*, from a series of *Scenes of the New Testament*, 1350-55. Image: Bridgeman Images

Hockney recognises that we see both geometrically and psychologically and uses that knowledge

to create images of sensuous line and colour, through which the eye dances and where edges of viewpoints fold into and across each other. Hockney compared the human experience of looking as a matter of layering, of understanding the present by comparing it with the past - layer upon layer. When we look at his *Tyler Dining Room*, we are seeing not only what is in front of us, but all of the dining spaces that we have ever seen.

Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1985/6

Literature

Tyler Graphics 278

Museum of Contemporary Art Tokyo 261

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

20

David Hockney

Van Gogh Chair (White)

1998

Etching and aquatint in colours, on Somerset paper, with full margins.

I. 72.5 x 70.4 cm (28 1/2 x 27 3/4 in.)

S. 95.4 x 87.8 cm (37 1/2 x 34 5/8 in.)

Signed, dated and numbered 17/35 in pencil (there were also 10 artist's proofs in Roman numerals), published by the artist, framed.

Estimate

£40,000 — 60,000 ♣

[Go to Lot](#)



'The perspective is terrific. It's a very personal view. You couldn't take a photograph like this. I've always loved this painting. Whenever my father came to London, he always wanted to see Van Gogh's Chair. He thought it was marvellous' —David Hockney on Van Gogh's Chair of 1888

David Hockney's 1998 etching *Van Gogh Chair (White)* pays direct homage to Vincent Van Gogh's 1888 oil painting of the same subject, which is prominently displayed in The National Gallery in London. Enthralled by Van Gogh's approach to perspective, Hockney's print recognises that nothing in reality is ever viewed solely from one fixed point. Instead, we experience objects by moving around them and seeing them from different angles. *Van Gogh Chair (White)* exemplifies Hockney's escalating rejection of traditional Western perspective, in favour of 'reverse perspective'. Rather than traditionally building objects from a fixed-point perspective, wherein the points closest to the viewer appear larger and are scaled smaller on diagonal lines away from the front of the picture, Hockney instead inverts this norm and amalgamates multiples viewpoints into one shape. Playing with the idea of perception, this apparent abstraction of a chair more accurately reflects our lived experience of looking at an object.



Left: Vincent Van Gogh, *Van Gogh's Chair*, 1888. Image: Bridgeman Images. Right: Vincent Van Gogh, *Gauguin's Chair*, 1888. Image: Bridgeman Images.

'I've always loved chairs. They have arms and legs, like people' —David Hockney

Van Gogh's painting was conceived as part of a pairing with *Gauguin's Chair*, another canvas produced by the Dutch painter in 1888. *Van Gogh's Chair* and *Gauguin's Chair* serve as a self-portrait and portrait respectively - a commemoration of Van Gogh's friendship with the French painter Paul Gauguin - and were designed by the artist to be hung together, with the chairs facing each other. Discussing *Van Gogh's Chair*, Hockney recognised that the painting was imbued with the Dutch painter's presence. Correspondingly, the chair in Hockney's print also serves as a surrogate for Van Gogh, and instead of depicting the artist's likeness in line with a traditional portrait, Hockney pays homage to the venerated Dutch master by taking visual inspiration from one of his most well-known paintings.

Provenance

Christie's New York, *Prints*, 20 April 2017, lot 106
Acquired from the above sale by the present owner

Literature

Alan Cristea Gallery, London, *David Hockney Recent Etchings*, 1999, no. 3

David Hockney

London Auction / 13 September 2022 / 5pm BST



21

David Hockney

Two Red Chairs and Table, March 1986 (M.C.A.T. 316)

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.4 x 27.8 cm (8 3/8 x 10 7/8 in.)

Signed, dated and numbered 22/31 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£6,000 — 8,000 £

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 316

David Hockney

London Auction / 13 September 2022 / 5pm BST



22

David Hockney

A Bigger Book, Art Edition A-D

2010/2016

The complete series of four iPad drawings in colours, printed on archival paper, with full margins, each with the illustrated 680-page chronology books numbered '0014', '0264', '0514', and '0764' respectively, with original print portfolios and adjustable book stands designed by Marc Newson, contained in original cardboard boxes with stamp-numbered labels.

all I. 43.8 x 33 cm (17 1/4 x 13 in.)

all S. 55.9 x 43.2 cm (22 x 17 in.)

books 71.1 x 51.4 x 8.9 cm (28 x 20 1/4 x 3 1/2 in.)

All signed, dated and numbered 14/250 in pencil, the books signed in black ink on the title pages (all from the editions of 250 lettered A-D, there was also an edition of 10,000 without the iPad drawings), co-published by the artist (with his blindstamp) and Taschen, Berlin, the prints framed.

Estimate

£80,000 — 120,000 ♦

[Go to Lot](#)

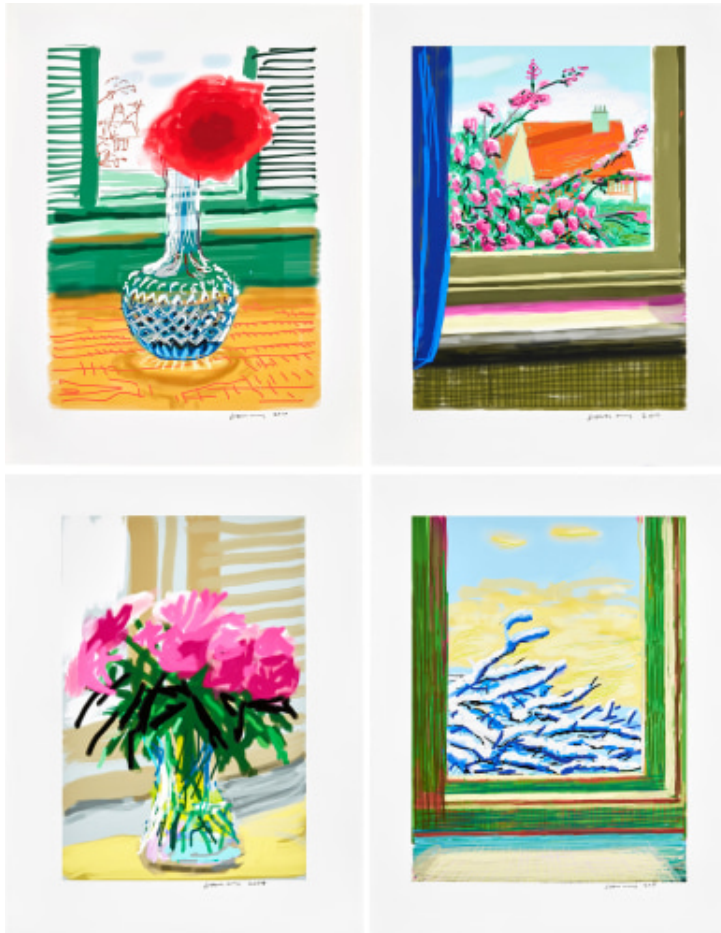


Provenance

Acquired directly from the publisher by the present owner at the time of publication

David Hockney

London Auction / 13 September 2022 / 5pm BST



23

David Hockney

My Window: No. 535 28th June 2009; No. 281 23rd July 2010; No. 610, 23rd December 2010; and No. 778, 17th April 2011

2009-11/2019

The complete series including one iPhone and three iPad drawings in colours, printed on archival paper, with full margins, each with the illustrated 248-page chronology book numbered '0230', '0296', '0546' and '0796' respectively and original print portfolios, all contained in the original cardboard boxes.

all I. 44 x 33 cm (17 3/8 x 12 7/8 in.)

all S. 56 x 43.2 cm (22 x 17 in.)

All signed, dated and numbered 46/250 in pencil, the books signed in black ink on the title page (there were also 80 artist's proofs and an edition of 1,000 without the iPad/iPhone drawings), co-published by the artist (with his blindstamp) and Taschen, Berlin, the prints unframed.

Estimate

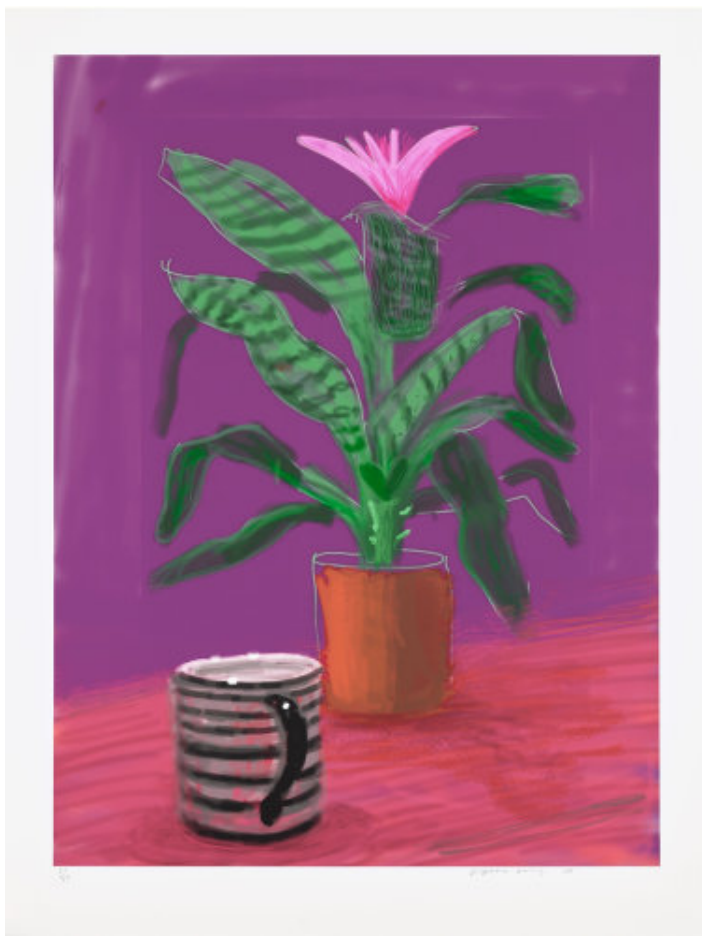
£60,000 — 80,000 ♣

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



24

David Hockney

Untitled (224) (Striped Mug)

2010

iPad drawing in colours, printed on wove paper, with full margins.

I. 81.5 x 61 cm (32 1/8 x 24 in.)

S. 94.1 x 71.1 cm (37 x 27 7/8 in.)

Signed, dated and numbered 23/25 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£50,000 — 70,000 £

[Go to Lot](#)

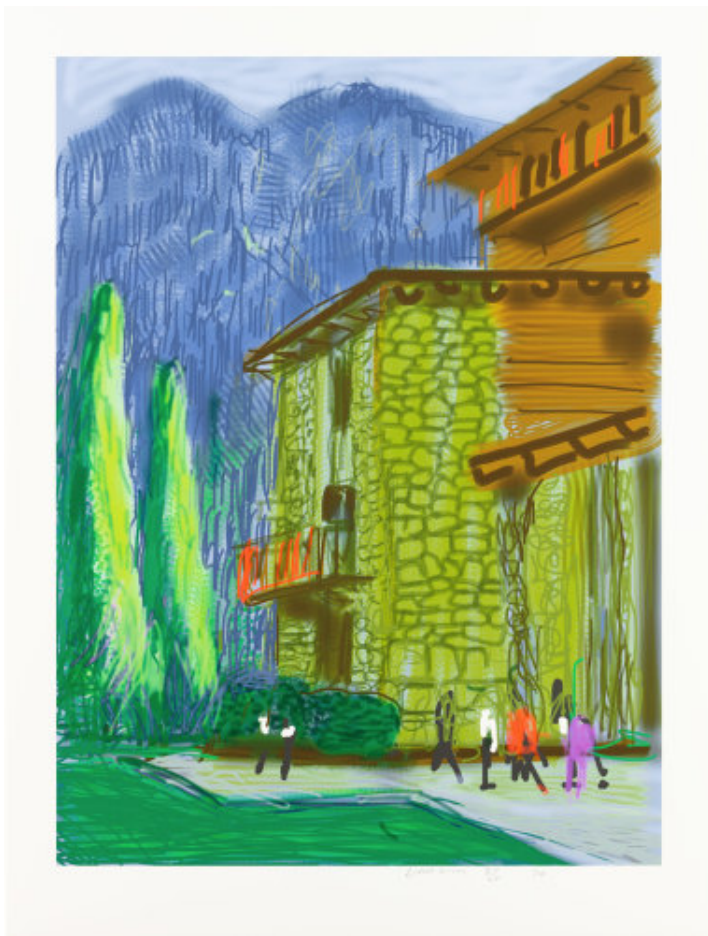


Provenance

Pace Gallery, London (label verso of frame)

David Hockney

London Auction / 13 September 2022 / 5pm BST



25

David Hockney

Untitled No. 1, from The Yosemite Suite

2010

iPad drawing in colours, printed on wove paper, with full margins.

I. 81.5 x 61.2 cm (32 1/8 x 24 1/8 in.)

S. 94.1 x 71.3 cm (37 x 28 1/8 in.)

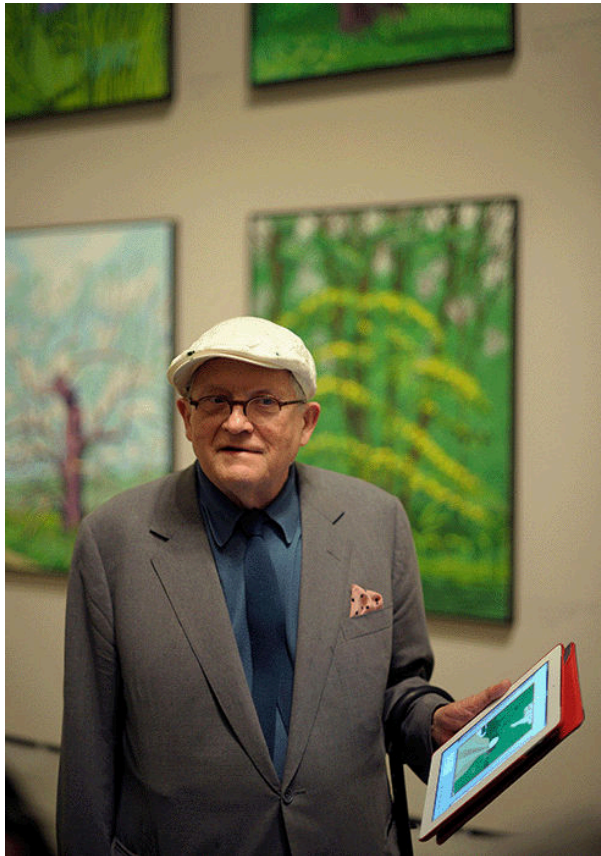
Signed, dated and numbered 23/25 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£50,000 — 70,000 £

[Go to Lot](#)





David Hockney holding his iPad at the exhibition *David Hockney: A Bigger Picture*, Guggenheim, Bilbao, 2012. Image: REUTERS / Alamy Stock Photo.

In 2010, David Hockney visited Yosemite National Park equipped with a brand-new invention: the iPad. Released by Apple earlier that year, the iPad was fast becoming a popular gadget, but Hockney was one of the first to realise its full potential as an artistic tool. Relishing the immediacy of working on the device, Hockney set about creating twenty-six iPad drawings *en plein air* which he titled *The Yosemite Suite*. In doing so, Hockney asserted himself as an artist for the technological age and brought a unique and pioneering aesthetic to the Yosemite Valley, California – a region which has long served as an arena for artists to showcase their skills.

Since the mid-19th century, artists have flocked to the Yosemite Valley, attempting to capture its

dramatic scenery and towering rock formations. Published in 1855 – the first widely published images of Yosemite – lithographs after Thomas Ayer's drawings highlight the beauty and expanse of the unspoilt landscape. Depictions by painters soon followed, with the Hudson River School's Albert Bierstadt creating *Merced River, Yosemite Valley* (1866), which currently hangs in the Metropolitan Museum of Art. By the mid-20th century, Yosemite had become one of America's first designated National Parks as well as a chief source of inspiration for the photographer Ansel Adams, whose images of the region are amongst the most widely recognised.



Albert Bierstadt, *Merced River, Yosemite Valley*, 1866. Image: The Metropolitan Museum of Art, New York. Gift of the sons of William Paton, 1909, 09.214.1

In drawing Yosemite, Hockney actively engages with the region's important visual history. He offers a refreshing and modern take on the iconic landscape, rendered through distinct digital brushstrokes and his trademark colourful palette. Brushes – Hockney's favourite app to create work on at the time – allowed the artist to easily draw *in situ* and experiment with different types of mark making. Utilising blurring tools and different densities of line, Brushes allowed Hockney to create layered images with both depth and atmosphere.

While all works in the series highlight his bucolic surrounding, *Untitled No. 1* is one of only a handful of works from *The Yosemite Suite*, which contains references to human life. The abstracted figures in the foreground of the work are dwarfed by the huge rock face that looms in the background, emphasising the enormity of the national park's landscape. Recognising the impact of scale in such a setting, Hockney was inspired to experiment with transposing his iPad drawings into large format prints: each print in *The Yosemite Suite* measures almost a metre by two thirds of a metre, roughly four times the size of the iPad screen on which they were produced. Like the subject they depict, the scale and vibrancy of Hockney's Yosemite prints are eye catching, and they serve as an early example of the artist's forays into digital art.

Provenance

Pace Gallery, New York (label verso of frame)

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

26

David Hockney

*The Arrival of Spring in Woldgate, East Yorkshire in
2011 (twenty eleven) - 30 May*

2011


iPad drawing in colours, printed on wove paper, with
full margins.

I. 127.2 x 95.4 cm (50 1/8 x 37 1/2 in.)

S. 140.2 x 105.6 cm (55 1/4 x 41 1/2 in.)

Signed, dated and numbered 16/25 in pencil,
published by the artist, framed.

Estimate

£120,000 — 180,000 

[Go to Lot](#)



'Technology always has contributed to art. The brush itself is a piece of technology isn't it?' —David Hockney

From its topographical origins to richly allegorical vistas, landscape painting is often considered one of the most traditional artistic genres. In the wake of the Italian Renaissance, European Academies (led by the art-theoretician Andre Felibien) relegated Landscape painting to being the fourth of five controversial hierarchies of genres, based on the supposed inherent moral force of each subject. Landscape painting was considered less valuable than compositions including figures which could be used as vehicles for the artist to communicate a moral or historic narrative. This draconian hierarchy of the 18th Century Parisian Salons naturally prompted rebellion. Under the wheels of change brought by the Industrial Revolution, British artists John Constable and William Turner alongside those from the Barbizon and Impressionist groups in France chose to celebrate scenery for its own sake instead of merely as a background for human narrative.

Informed by this affirmation of landscape painting, David Hockney has continually cast his eye to his surroundings, depicting the landscapes of California, Yorkshire and Normandy with an enduring concern to depict light, colour, the changing of seasons and the passing of time. Ever the innovator, as technologies have developed so have Hockney's artist methods for capturing and recording the world around him. Nature, the age-old bucolic subject, is treated and transformed by Hockney with his modern and adaptable eye. From the jagged new world view he created in the photography collage of *Pearblossom Hwy., 11 - 18th April 1986, #2* (1986), to the distorted saturation of *Garrowby Hills* (1998), and the immediacy of his iPad drawings in *The Arrival of Spring, Woldgate* series, Hockney's approach to such a traditional subject matter has constantly evolved. His interest in the art historical past has always been a practical one: he wants to know how things were made and find inventive, contemporary equivalents.



Left: David Hockney, *Pearblossom Hwy., 11 - 18th April 1986, #2*, 1986. Image: J. Paul Getty Museum, Los Angeles, Artwork: © David Hockney. Right: David Hockney, *Garrowby Hill*, 1998. Image: Prudence Cumming Associates, Artwork: © David Hockney.

'What is really good about it is its speed. No other medium using colour is as fast, meaning you can capture quick lighting effects like nothing else. The spring is just spectacular this year and I am getting it down...' —David Hockney

The immediacy of the iPad, using the Brushes app, enabled Hockney to capture *en-plein air* the fleeting light effects and the intimate changes to his surroundings as spring arrived in Woldgate, East Yorkshire. Through the subtle shifts in the landscapes depicted in over 50 digital drawings - executed between early January and early June 2011 - Hockney reveals the gradual seasonal transition.

Through *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 19 February* and *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 30 May*, Hockney provides us with a glimpse of two different Yorkshire scenes as spring arrives and subsequently has arrived. In February, we see the cold blue hues of a wintery sky, the bold, bare branches of trees with their lost leaves beneath, and a path receding into an icy glow. In May, the landscape has transformed. The path is now rendered in a deep purple, bathing in the sun's golden glow. It is now spring, and the landscape has fully evolved, optimistically recreating the joyous sensations of new life.

Hockney's iPad drawings are amongst the most visually seductive and intimate of all the pictures he has created of his birthplace, Yorkshire. Landscape is deeply personal to Hockney and his subsequent series *The Arrival of Spring, Normandy* (2020), reflects this. Responding to the same season in his new home, following a move to Northern France in 2019, his landscapes embody his prolonged visual engagement with the world around him.

Video: <https://www.youtube.com/embed/OjabJKtqK0k>

Hockney Drawing on his iPad, 2011

Provenance

LA Louver, California (label verso of frame)

David Hockney

London Auction / 13 September 2022 / 5pm BST



27

David Hockney

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 19 February

2011

iPad drawing in colours, printed on wove paper, with full margins.

I. 127 x 95.3 cm (50 x 37 1/2 in.)

S. 140 x 105.4 cm (55 1/8 x 41 1/2 in)

Signed, dated and numbered 11/25 in pencil, published by the artist, framed.

Estimate

£100,000 — 150,000 £

[Go to Lot](#)



'Technology always has contributed to art. The brush itself is a piece of technology isn't it?' —David Hockney

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Video: <https://www.youtube.com/embed/OjabJKtqK0k>

Hockney Drawing on his iPad, 2011

Provenance

LA Louver, California (label verso of frame)

David Hockney

London Auction / 13 September 2022 / 5pm BST



28

David Hockney

A Bigger Fire, from My Normandy

2020

iPad drawing in colours, printed on wove paper, with full margins.

I. 72.9 x 104.5 cm (28 3/4 x 41 1/8 in.)

S. 85.4 x 114.5 cm (33 5/8 x 45 1/8 in.)

Signed, dated and numbered 12/35 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£20,000 — 30,000 £

[Go to Lot](#)



'I really enjoy looking... If you look at the world, it's very beautiful. But you've got to have a clear head and there's lots of things that stop you looking' —David Hockney

Like millions of people around the world, the coronavirus pandemic and subsequent lockdowns confined David Hockney to his home for long stretches of 2020. During this time, Hockney had to seek out artistic inspiration within a much-limited radius: his house and garden in Normandy, Northern France. In 'My Normandy' – a body of work that includes the iPad drawings *A Bigger Fire* and *No Fire* – Hockney responds to his immediate surroundings. Using lockdown as an opportunity to really contemplate what he was seeing, Hockney transformed his everyday views into highly personal artworks.

In both *A Bigger Fire* and *No Fire*, Hockney focuses on his own hearth. Traditionally viewed as the centre of domesticity through its association with warmth and cooking, the roaring fireplace in *A Bigger Fire* is comforting and homely. Supplementary details such as the bellows lying to the left of the foreground and the small brush hanging from the mantel add elements of personalisation, further emphasising that this is an inhabited and frequently used space. Even in *No Fire*, where Hockney chooses to depict an empty fireplace – a subject that would usually be overlooked – the subtle differentiations in colour and line, which the artist utilises to reveal the textures of the stone on the back wall, speak to a long period of visual engagement with his subject.

Viewed together, *A Bigger Fire* and *No Fire* speak of the inevitable passing of time – a concept that became more poignant in Hockney's work over lockdown, as COVID-19 seemed to halt life as we knew it. Other projects he completed in lockdown – such as *A Year in Normandy* and *The Arrival of Spring, Normandy* – focus on the progression of time through the examination of familiar subjects. *A Bigger Fire* and *No Fire* are domestic equivalents: they evoke a mental image of Hockney seated in front of his hearth, repeatedly studying the scene in front of him and the effect of time passing.

Provenance

Galerie Lelong & Co., Paris (label verso of frame)

Exhibited

Galerie Lelong & Co, Paris, *David Hockney, Ma Normandie*, October 15, 2020 – February 27, 2021 (another example exhibited)

Annely Juda, London, *David Hockney, Normandy*, January 11 – February 8, 2021 (another example exhibited)

Gray, New York, *Hockney and Normandy*, February 22 – March 19, 2021 (another example exhibited)

LA Louver, Los Angeles, *David Hockney, My Normandy*, March 9 – May 1, 2021 (another example exhibited)

Literature

Jean Frémon, Donatien Grau, David Hockney, *Ma Normandie*, Galerie Lelong & Co, Paris, 2020, pp. 94-95 (illustrated) and indexed p.105

Françoise Mouly, *The New Yorker*, 21st Dec. 2020, cover image (*A Bigger Fire*) and article, *David Hockney's "Hearth"*

David Hockney

London Auction / 13 September 2022 / 5pm BST



29

David Hockney

No Fire, from My Normandy

2020

iPad drawing in colours, printed on wove paper, with full margins.

L. 73 x 104.5 cm (28 3/4 x 41 1/8 in.)

S. 85.3 x 114.5 cm (33 5/8 x 45 1/8 in.)

Signed, dated and numbered 12/35 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£20,000 — 30,000 £

[Go to Lot](#)



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Galerie Lelong & Co., Paris (label verso of frame)

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Françoise Mouly, *The New Yorker*, 21st Dec. 2020, cover image (*A Bigger Fire*) and article, *David Hockney's "Hearth"*

David Hockney

London Auction / 13 September 2022 / 5pm BST



30

David Hockney

Untitled (577) (Two Robes)

2010

iPad drawing in colours, printed on wove paper, with full margins.

I. 81.3 x 61 cm (32 x 24 in.)

S. 94 x 71.1 cm (37 x 28 in.)

Signed, dated and numbered 23/25 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£50,000 — 70,000 £

[Go to Lot](#)



Provenance

Pace Gallery, London (label verso of frame)

David Hockney

London Auction / 13 September 2022 / 5pm BST



31

David Hockney

A Bigger Book, Art Edition A

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0119', original print portfolio and adjustable book stand designed by Marc Newson, all contained in the original cardboard box with label stamp-numbered '0119'.

I. 43.8 x 33 cm (17 1/4 x 13 in.)

S. 56 x 43.3 cm (22 x 17 in.)

book 71.1 x 50.8 x 8.6 cm (28 x 20 x 3 3/8 in)

iPad drawing signed, dated and numbered 119/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the print unframed.

Estimate

£10,000 — 15,000 £

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



32

David Hockney

A Bigger Book, Art Edition D

2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0813', original print portfolio and adjustable book stand designed by Marc Newson, all contained in the original cardboard box with label stamp-numbered '0813'.

I. 43.8 x 33 cm (17 1/4 x 13 in.)

S. 56.1 x 43.3 cm (22 1/8 x 17 in.)

book 71.1 x 50.8 x 8.6 cm (28 x 20 x 3 3/8 in.)

iPad drawing signed, dated and numbered 63/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the print unframed.

Estimate

£10,000 — 15,000 ₤

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



33

David Hockney

My Window: No. 535, 28th June 2009

2009/2019

iPhone drawing in colours, printed on archival paper, with full margins, with illustrated 248-page chronology book numbered '0171', and original print portfolio, all contained in the original cardboard box.

I. 44 x 33 cm (17 3/8 x 12 7/8 in.)

S. 56 x 43.2 cm (22 x 17 in.)

iPhone drawing signed, dated and numbered 171/250 in pencil, the book signed in black ink on the title page (there was also an edition of 1,000 without an iPhone drawing), co-published by the artist and Taschen, Berlin, the print unframed.

Estimate

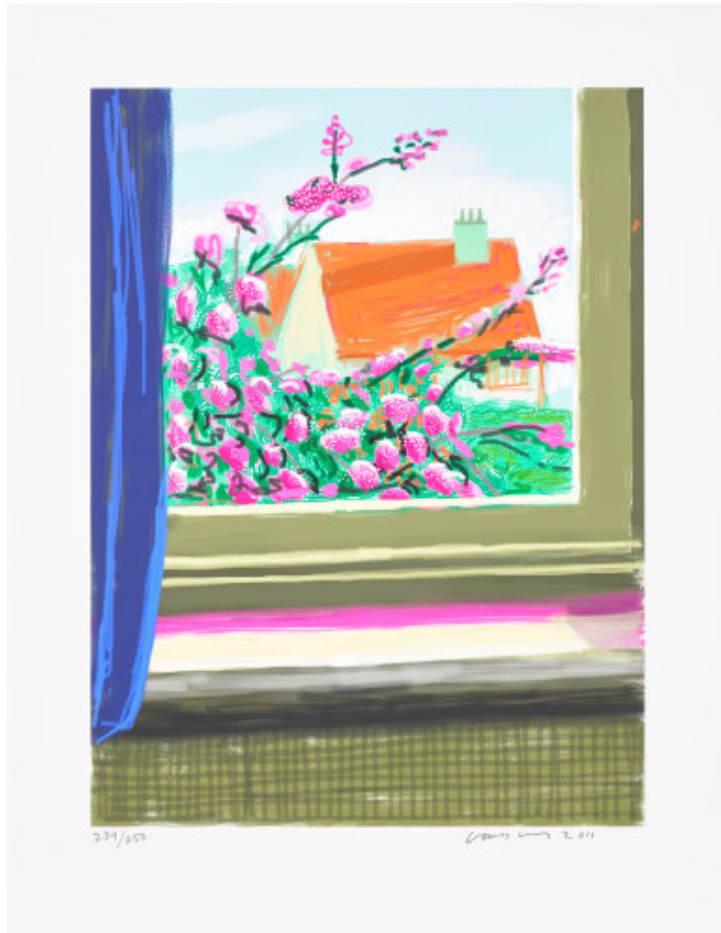
£10,000 — 15,000 ♣

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



34

David Hockney

My Window: No. 778, 17th April 2011

2011/2019

iPad drawing in colours, printed on archival paper, with full margins, with illustrated 248-page chronology book numbered '0989', and original print portfolio, with the original cardboard box.

I. 44 x 33 cm (17 3/8 x 12 7/8 in.)

S. 56 x 43.2 cm (22 x 17 in.)

iPad drawing signed, dated and numbered 239/250 in pencil, the book signed in black ink on the title page (there was also an edition of 1,000 without an iPad drawing), co-published by the artist and Taschen, Berlin, the print framed.

Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



35

David Hockney

My Window: No. 281, 23rd July 2010

2010/2019

iPad drawing in colours, printed on archival paper, with full margins, with illustrated 248-page chronology book numbered '0474', and original print portfolio, all contained in the original cardboard box.

L. 44 x 33 cm (17 3/8 x 12 7/8 in.)

S. 56 x 43.2 cm (22 x 17 in.)

iPad drawing signed, dated and numbered 224/250 in pencil, the book signed in black ink on the title page (there was also an edition of 1,000 without an iPad drawing), co-published by the artist (with his blindstamp) and Taschen, Berlin, the print unframed.

Estimate

£10,000 — 15,000 ♣

[Go to Lot](#)



David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

36

David Hockney

The Old Guitarist, plate 2 from The Blue Guitar (S.A.C.
200, M.C.A.T. 179)

1976-77

Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 43.2 x 34.9 cm (17 x 13 3/4 in.)

S. 52.1 x 45.7 cm (20 1/2 x 18 in.)

Signed and numbered 67/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 200

Museum of Contemporary Art Tokyo 179

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

37

David Hockney

Franco-American Mail, plate 5 from The Blue Guitar
(S.A.C. 203, M.C.A.T. 182)

1976-77


Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 34.6 x 42.5 cm (13 5/8 x 16 3/4 in.)

S. 45.7 x 52.7 cm (18 x 20 3/4 in.)

Signed and numbered 64/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 203

Museum of Contemporary Art Tokyo 182

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

38

David Hockney

*In a Chiaroscuro, plate 9 from The Blue Guitar (S.A.C
207, M.C.A.T. 186)*

1976-77


Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 34.9 x 42.5 cm (13 3/4 x 16 3/4 in.)

S. 45.7 x 52.1 cm (18 x 20 1/2 in.)

Signed and numbered 67/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 207

Museum of Contemporary Art Tokyo 186

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

39

David Hockney

Figures with Still Life, plate 10 from The Blue Guitar
(S.A.C. 208, M.C.A.T. 187)

1976-77


Etching with drypoint in colours, on Inveresk mould-
made paper, with full margins.

I. 42.5 x 34.6 cm (16 3/4 x 13 5/8 in.)

S. 52.4 x 45.7 cm (20 5/8 x 18 in.)

Signed and numbered 67/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 208

Museum of Contemporary Art Tokyo 187

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

40

David Hockney

A Picture of Ourselves, plate 12 from The Blue Guitar
(S.A.C. 210, M.C.A.T. 189)

1976-77


Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 34.6 x 42.5 cm (13 5/8 x 16 3/4 in.)

S. 45.7 x 52.4 cm (18 x 20 5/8 in.)

Signed and numbered 90/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 210

Museum of Contemporary Art Tokyo 189

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

41

David Hockney

*The Poet, plate 13 from The Blue Guitar (S.A.C. 211,
M.C.A.T. 190)*

1976-77


Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 13 x 16 cm (5 1/8 x 6 1/4 in.)

S. 18 x 20 cm (7 1/8 x 7 7/8 in.)

Signed and numbered 67/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

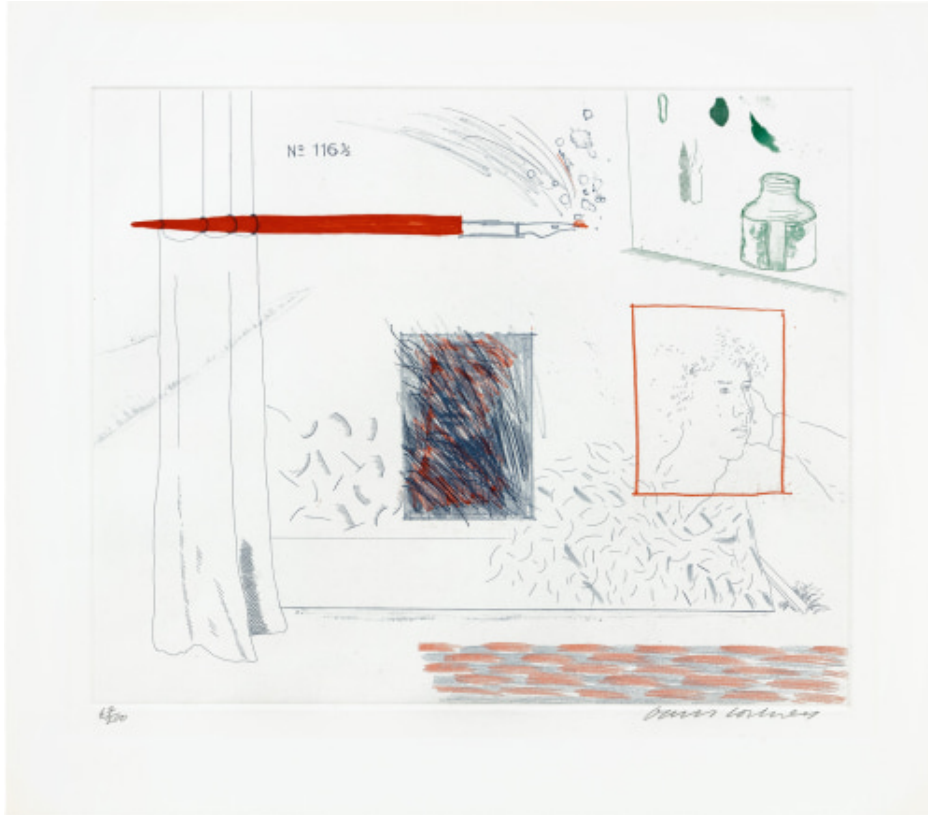
Literature

Scottish Arts Council 211

Museum of Contemporary Art Tokyo 190

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

42

David Hockney

Etching is the Subject, plate 14 from The Blue Guitar
(S.A.C. 212, M.C.A.T. 191)

1976-77


Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 34.9 x 42.5 cm (13 3/4 x 16 3/4 in.)

S. 45.7 x 51.1 cm (18 x 20 1/8 in.)

Signed and numbered 67/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 212

Museum of Contemporary Art Tokyo 191

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

43

David Hockney

Tick It, Tock It, Turn It True, plate 15 from The Blue Guitar (S.A.C. 213, M.C.A.T. 192)

1976-77


Etching and aquatint in colours, on Inveresk mould-made paper, with full margins.

I. 42.9 x 34.9 cm (16 7/8 x 13 3/4 in.)

S. 52.7 x 46 cm (20 3/4 x 18 1/8 in.)

Signed and numbered 67/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 213

Museum of Contemporary Art Tokyo 192

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

44

David Hockney

I Say They Are, plate 16 from *The Blue Guitar* (S.A.C 214, M.C.A.T. 193)

1976-77


Etching and aquatint in colours, on Inveresk mould-made paper, with full margins.

I. 34.9 x 42.5 cm (13 3/4 x 16 3/4 in.)

S. 46 x 52.7 cm (18 1/8 x 20 3/4 in.)

Signed and numbered 67/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 214

Museum of Contemporary Art Tokyo 193

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

45

David Hockney

Serenade, plate 19 from *The Blue Guitar* (S.A.C. 217,
M.C.A.T. 196)

1976-77


Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 42.5 x 34.6 cm (16 3/4 x 13 5/8 in.)

S. 52.1 x 45.7 cm (20 1/2 x 18 in.)

Signed and numbered 67/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£1,500 — 2,000 

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 217

Museum of Contemporary Art Tokyo 196

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

46

David Hockney

What is This Picasso?, plate 20 from *The Blue Guitar*
(S.A.C. 218, M.C.A.T. 197)

1976-77

Etching and aquatint in colours, on Inveresk mould-
made paper, with full margins.

I. 34.9 x 42.5 cm (13 3/4 x 16 3/4 in.)

S. 45.7 x 52.4 cm (18 x 20 5/8 in.)

Signed and numbered 67/200 in pencil (there were
also 35 artist's proofs), published by Petersburg Press,
London, framed.

Estimate

£2,000 — 3,000 ±

[Go to Lot](#)



Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Scottish Arts Council 218

Museum of Contemporary Art Tokyo 197

David Hockney

London Auction / 13 September 2022 / 5pm BST



47

David Hockney

Celia Making Tea, New York, Dec

1982

Photographic collage, mounted to green wove board (as issued), the full sheet.

S. 63.5 x 53.3 cm (25 x 20 7/8 in.)

Signed, titled, dated and numbered '#18' in white ink, from the edition of 20, unframed.

Estimate

£10,000 — 15,000 £

[Go to Lot](#)



'If you put six pictures together, you look at them six times. This is more what it's like to look at someone' —David Hockney

Influenced by two major Picasso retrospectives that were held at the Museum of Modern Art and the Walker Art Center in 1980, Hockney began to search for a way in which he could convey multiple viewpoints within one image. Surprisingly, it was the medium of photography that Hockney selected for his experiments – a medium he had previously criticised for relying on a fixed-perspective. To emulate the Cubist master, Hockney started to create composite Polaroid works: one subject shot from varying viewpoints with the photographs then assembled into one final image. Moving from a Polaroid camera to a Pentax 110 to avoid the white borders produced by the former device, Hockney utilised photographic collages to portray his muse, Celia Birtwell.



Left: Pablo Picasso, *Girl with a Hoop*, 1919. Image: Bridgeman Images, Artwork: © Succession Picasso / DACS, London 2022. Right: David Hockney, *An Image of Celia*, from *Moving Focus*, 1984-86. Artwork: © David Hockney / Tyler Graphics Ltd.

In *Celia Making Tea*, approximately twenty different photographs are taken, printed, and reconstructed into a fragmented portrait. They depict Celia dipping a tea bag into a cup in a yellow-lit room in New York while she engages in conversation with a friend. As Hockney hoped, the format of the photographic collage encourages the eye to move around the image, replicating how we experience scenes visually. Simultaneously, the arrangement encourages the viewer to dwell on each individual photograph in an attempt to understand how the final work is constructed. In doing so, tiny details that would otherwise have gone unnoticed suddenly come to the fore, such as how the folds of the curtains line up, or the pattern of the bedspread. In a complete break with the traditional convention of portraiture, Celia's face is barely visible. *Celia Making Tea* is Hockney's declaration that a successful portrait of someone should convey to the viewer how they would experience seeing the person in front of them if they were in the same room. Inspired by the multiple perspectives he could condense into one image, Hockney created the lithograph *An Image of Celia* (1984-86) – a homage to Picasso and a cumulation of his own experiments using composite photographs. In both *Celia Making Tea* and *An Image of Celia*, Hockney uses Celia's likeness to challenge the concepts of accurate portraiture.

Video: <https://www.youtube.com/embed/rz5vWgKy2Sc>

Literature

David Hockney, *Cameraworks*, New York, 1984, no. 82 (another example illustrated)

David Hockney

London Auction / 13 September 2022 / 5pm BST



48

David Hockney

Celia Smoking (Gemini G.E.L. 449, S.A.C. 146, M.C.A.T. 136)

1973

Lithograph, on Angoumois à la main paper, with full margins.

I. 79 x 46 cm (31 1/8 x 18 1/8 in.)

S. 98.4 x 72.4 cm (38 3/4 x 28 1/2 in.)

Signed, titled, dated and numbered 16/70 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



Literature

Gemini G.E.L. 449

Scottish Arts Council 146

Museum of Contemporary Art Tokyo 136

David Hockney

London Auction / 13 September 2022 / 5pm BST



49

David Hockney

Celia Looks (Gemini G.E.L. 1650, M.C.A.T. 247)

1980

Lithograph in sepia, on HMP Koller Canvas tan paper, with full margins.

I. 23 x 23 cm (9 x 9 in.)

S. 26.6 x 27.4 cm (10 1/2 x 10 3/4 in.)

Signed, dated and numbered 'A.P VI/XIV' in pencil (one of 14 artist's proofs, the edition was 54), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£6,000 — 8,000 ▲

[Go to Lot](#)



Literature

Gemini G.E.L. 1650

Museum of Contemporary Art Tokyo 247

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM THE STELLENBERG COLLECTION,
CAPE TOWN

50

David Hockney

Celia in a Wicker Chair (M.C.A.T. 158)

1974

Etching and aquatint in colours, on BFK Rives mould-made paper, with full margins.

I. 68.6 x 54.6 cm (27 x 21 1/2 in.)

S. 90.2 x 74.9 cm (35 1/2 x 29 1/2 in.)

Signed, dated and numbered 'A.P. XVI/XVI' in pencil (one of 16 artist's proofs, the edition was 60), published by Petersburg Press, London, 1981, framed.

Estimate

£15,000 — 20,000 £

[Go to Lot](#)



'Portraits aren't just made up of drawing, they are made up of other insights as well. Celia is one of the few girls I know really well. I've drawn her so many times and knowing her makes it always slightly different. I don't bother getting the likeness in her face because I know it so well. She has many faces and I think if you looked through all the drawings I've done of her, you'd see that they don't look alike'
—David Hockney

Celia in a Wicker Chair (1974) is one of numerous images that David Hockney has produced of his close friend and muse, Celia Birtwell. Breaking with the traditional conventions of portraiture, Celia's facial features are barely defined in this lithograph, except for her piercing blue eyes which are outlined in a thick black line and stare back out at the viewer. Instead, it is the boldly patterned and brightly coloured dress that Hockney's model wears which takes centre stage. Rather than seeking to capture his model's true resemblance, Hockney instead focuses on other characteristics which capture the essence of his sitter. In this instance, he focuses on a love of pattern, for which Celia Birtwell is most well-known.



Celia Birtwell, 1988. Image: © Nick Tucker. All rights reserved 2022 / Bridgeman Images.

Like Hockney, Birtwell was born in the North of England, and she moved to London to pursue her creative passions. She married Raymond 'Ossie' Clark, a fashion designer, in 1969 with David Hockney in attendance as Ossie's best man. Birtwell had studied textile design, and she collaborated with Clark on many projects. Through their patterned silks and chiffons, they helped define the aesthetic of the Swinging Sixties. It was, as many have said, an almost perfect marriage of style. Despite divorcing Clark in 1974, Celia continued to produce textiles. In *Celia in a Wicker Chair*, Hockney uses her vibrant dress as a device through which to convey her personality, creativity, and occupation.



David Hockney, *Celia Birtwell, 31st August, 1st, 2nd September 2015*, 2015. Image: © Richard Schmit,
Artwork: © David Hockney.

The iconography of a seated figure in front of a nondescript or uniform background frequently recurs in Hockney portraiture. In 2016, the artist exhibited 82 recent portraits of his family and friends at the Royal Academy in London, including an image of Celia titled *Celia Birtwell, 31st August, 1st, 2nd September 2015*. For each portrait included in the exhibition, the model sat on the same yellow upholstered chair in front of the same blue curtain, with their likeness captured over a three-day period on canvases of identical size. By standardizing their surroundings, the focus of each work becomes Hockney's sitters and what his creative choices convey about his relationship with those depicted. *Celia in a Wicker Chair* predates these later portraits by several decades, but

the comparison demonstrates Hockney's long-lasting interest in capturing the essence of a person through his artwork. Viewed together, these two images of Celia also attest to Hockney's habit of returning to the same subject matter and his interest in the passing of time. Having depicted Celia for over half a century, Hockney's portraits have captured the myriads of her likeness and personality. In one sense, they serve as a collective portrait of Celia Birtwell.

Provenance

Waddington Graphics, London

Acquired directly from the above by the present owner in 1981

Literature

Museum of Contemporary Art Tokyo 158

David Hockney

London Auction / 13 September 2022 / 5pm BST



51

David Hockney

Maurice Payne (S.A.C. 123, M.C.A.T. 115)

1971

Etching, on J. Green mould-made paper, with full margins.

I. 68.8 x 53.5 cm (27 1/8 x 21 1/8 in.)

S. 91.6 x 70.5 cm (36 1/8 x 27 3/4 in.)

Signed, dated and numbered 74/75 in pencil (there were also 16 artist's proofs), published by Petersburg Press, London, framed.

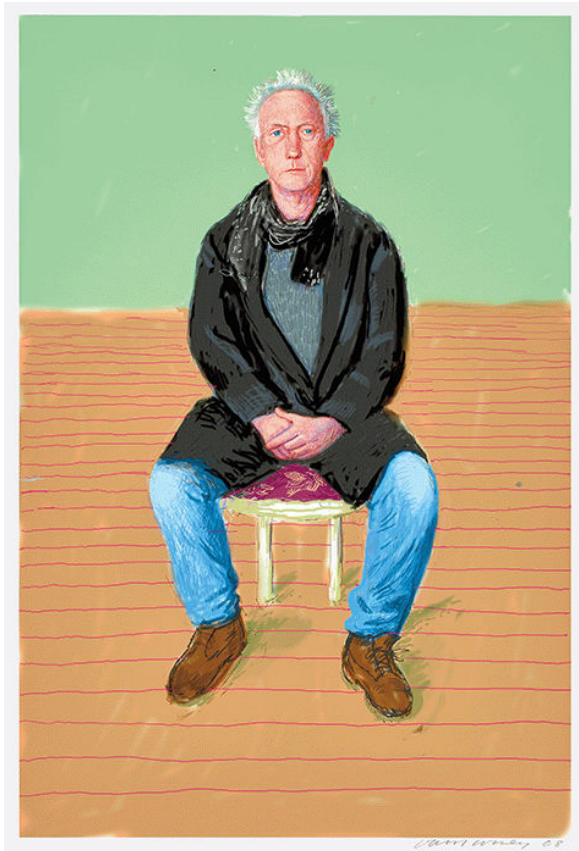
Estimate

£3,500 — 4,500 ♦

[Go to Lot](#)



Maurice Payne began his career as a printer in the early 1960s, working at two highly reputable London-based workshops: Editions Alecko Ltd. and Petersburg Press. Famed for his expertise in carborundum and intaglio techniques, Payne has worked with artists such as Howard Hodgkin, Jasper Johns, and Jim Dine, but some of the most important projects of his career were his collaborations with David Hockney. Payne first assisted Hockney in 1966, on his portfolio of thirteen etchings titled *Illustrations for Fourteen Poems from C.P. Cavafy*. Following this project, Payne assisted Hockney with printing *The Blue Guitar* (1976-77) before temporarily becoming Hockney's assistant and relocating to California with him in 1977. The artist and printer remain close friends, and Hockney has produced numerous portraits of Payne over the years - including the below computer drawing created in 2008.



David Hockney, *Maurice Payne*, 2008. Artwork: © David Hockney.

Provenance

Petersburg Press, London
Private Collection, London

Literature

Scottish Arts Council 123
Museum of Contemporary Art Tokyo 115

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM A PRIVATE YORKSHIRE
COLLECTION

52

David Hockney

Ian & Heinz, July 1986 (M.C.A.T. 292)

1986

Home-made print executed on an office colour copy
machine, on Arches Text paper, the full sheet.

S. 21.5 x 27.5 cm (8 1/2 x 10 7/8 in.)

framed 45 x 50 x 4 cm (17 3/4 x 19 5/8 x 1 5/8 in.)

Signed, dated and numbered 25/34 in pencil,
published by the artist (with his blindstamp),
contained in the original artist's specified gilded
wooden frame.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



'David had always said to me that he wasn't a dog person, but when he met Heinz, he completely fell in love with him, so we took him to the breeder and he picked out Stanley' —Ian Falconer



Giacomo Balla, *Dynamism of a Dog on a Leash* (1912). Image: Albright Knox Art Gallery/Art Resource, NY/Scala, Florence, Artwork: © DACS 2022

Ian Falconer's dachshund Heinz takes centre stage in this home-made print by David Hockney. Reminiscent in composition of the Futurist painting *Dynamism of a Dog on a Leash* (1912) by Giacomo Balla, Hockney's home-made prints similarly celebrate a technological advancement. Balla's *Dynamism of a Dog on a Leash* was inspired by the developments in chronophotography that took place from the late 1880s onwards. Improvements in the sensitivity of photographic emulsions allowed photographers like Eadweard Muybridge to produce studies of animals in motion. Futurists such as Balla were inspired by these images and used them to inform their depictions of movement, encapsulated in his 1912 painting of a dachshund. In contrast, Hockney's home-made prints commemorate the multi-function printer which rose to prominence in the

1980s. Allowing him to photocopy and print sheets repeatedly, Hockney was able to replicate the process of colour printmaking without the need to visit a workshop. The spontaneity that this process afforded the artist is exemplified in *Ian and Heinz* through the simplified forms and textured surface of Ian's leg, as Hockney sought to quickly capture the endearing companionship between pet and master.

Falconer and Hockney had first met in 1980. They enjoyed a romantic relationship between 1981 and 1983, living together in Los Angeles, before splitting in 1983. Despite this, they remained friends, with Falconer living just down the road from Hockney in Los Angeles for a time. Heinz the dachshund was the push that Hockney needed to get a dog of his own, and he welcomed Stanley and Little Boogie over the next few years. This home-made print of Heinz anticipates Hockney's later work *Dog Days* (1995), a tribute to his two beloved dachshunds, comprised of 45 paintings. Hockney's depictions of Heinz, Stanley and Little Boogie are in good art historical company, as Pablo Picasso and Andy Warhol both immortalised their pet dachshunds – called Lump and Archie respectively – through their artworks too.

Provenance

Knoedler Gallery, London (label verso of frame)

Christie's London, *Old Master, Nineteenth and Twentieth Century Prints*, 2 June 1999, lot 198

Acquired from the above sale by the present owner

Literature

Museum of Contemporary Art Tokyo 292

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM A PRIVATE YORKSHIRE
COLLECTION

53

David Hockney

Self-Portrait, July 1986 (M.C.A.T. 295)

1986

Home-made print executed on an office colour copy machine, on two sheets of Arches Text paper (as issued), the full sheets.

overall S. 56 x 21.6 cm (22 x 8 1/2 in.)

framed 73.5 x 39 x 3.5 cm (28 7/8 x 15 3/8 x 1 3/8 in.)

Signed, dated and numbered 44/60 in pencil,
published by the artist (with his blindstamp),
contained in the original artist's specified gilded
wooden frame.

Estimate

£15,000 — 20,000 ♣

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Provenance

Sotheby's New York, *Contemporary Prints including prints from the Collection of Kenneth Tyler and Tyler Graphics*, 3 Nov 2000, lot 1042

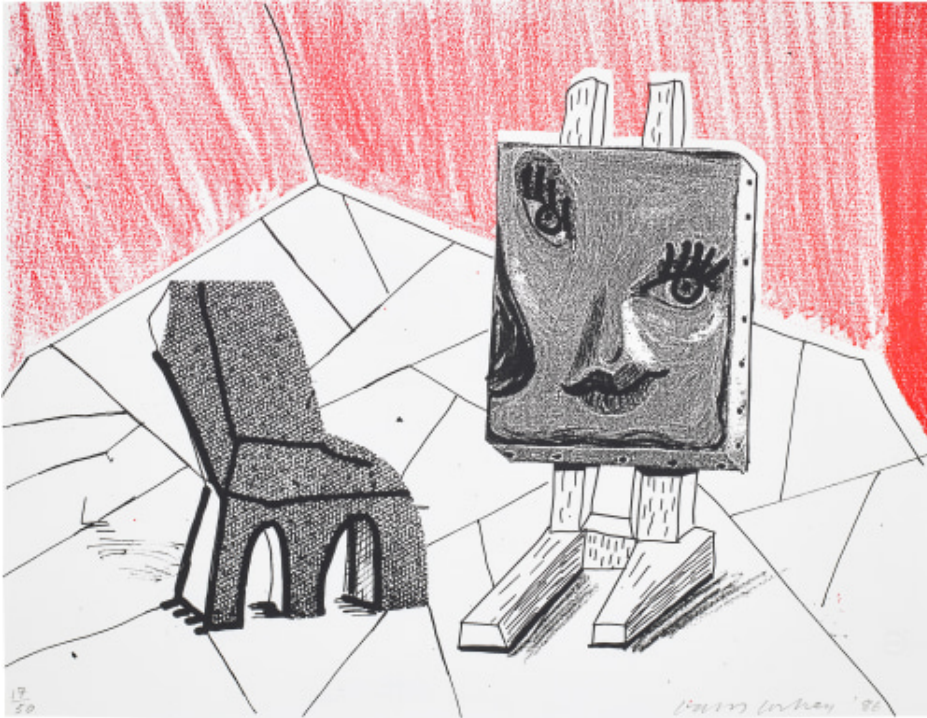
Acquired from the above sale by the present owner

Literature

Museum of Contemporary Art Tokyo 295

David Hockney

London Auction / 13 September 2022 / 5pm BST



54

David Hockney

Celia with Chair (M.C.A.T. 306)


1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.5 x 27.9 cm (8 1/2 x 11 in.)

Signed, dated and numbered 17/50 in pencil, published by the artist (with his blindstamp), framed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 306

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM A PRIVATE UK COLLECTION

55

David Hockney

Rudolf Nureyev

circa 1979

Pen and ink drawing on wove paper, framed.

43.3 x 35.3 cm (17 x 13 7/8 in.)

The authenticity of this unsigned work has been confirmed by the artist and his studio.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



Video: https://www.youtube.com/watch?v=1i_4kWnC-JU

Born in the fifth-class carriage of a trans-Siberian train, Rudolf Nureyev (1938-1993) ascended his humble origins by defecting to the West at the height of the Cold War in 1961, despite the KGB efforts to stop him, and became celebrated as the most famous dancer in the world. Nureyev joined the Royal Ballet Company in 1962 where his artistic skills provided a new role for the male ballet dancer, who had previously served mainly as a support to the ballerinas. Particularly known for his explosively powerful jumps, the grace and beauty of his fast turns, and for his revolutionary partnership with the ballerina Margot Fonteyn, Nureyev performed regularly with the Royal Ballet until he joined the Paris Opera Ballet in the 1980's. His meteoric rise to the status of global cultural phenomenon played out like the sweeping plot of a classic Russian novel and with similar tragedy, Nureyev (a closeted homosexual) tested positive for HIV in 1984 before later dying of AIDS in Paris.

'For me, purity of movement wasn't enough. I need expression, more intensity, more mind' —Rudolf Nureyev

A perhaps more grandiose story arc than David Hockney's own escape from Yorkshire to California as a young, gay man seeking freedom from the criminalisation of homosexuality, but nonetheless Nureyev's triumphant 'leap to freedom' resonated with the artist. Hockney first met Rudolf Nureyev in the early 1970's when Lindy Dufferin persuaded Sir Frederick Ashton to allow her and Hockney to draw the Royal Ballet in rehearsal. Compelled by the movement of the dancer's body, Hockney produced multiple sketches of Nureyev rehearsing and in 1978 was inspired to collaborate with Nureyev on the *Parade* ballet to be staged at the Metropolitan Opera House, New York. Hockney was to produce the set designs and Nureyev the choreography, although Hockney ultimately sacked Nureyev from this project saying, "Well, Rudi, it's obvious that we are not going to be able to work together, so I'm afraid it's all finished." The collision of two charismatic and eccentric artists yielded a surprisingly peaceful pen and ink drawing of Nureyev seated after a rehearsal. Hockney's sparsity of line captures a rare moment of stillness in a figure known for his expressive movement, yet the fierce intensity of his gaze belies a subject perhaps not content in tranquillity.

'I never talk when I'm drawing a person, especially if I am making line drawings. I prefer there to be no noise at all so I can concentrate more' —David Hockney

Despite the seemingly effortless elegance of Hockney's drawing, the difficulty in defining a pose and likes through outline alone, without tonal washes or shading, should not be underestimated. As Hockney himself noted, "I never talk when I'm drawing a person, especially if I am making line drawings. I prefer there to be no noise at all so I can concentrate more. You can't make a line too

slowly, you have to go at a certain speed; so the concentration needed is quite strong. It's very tiring as well. If you make two or three line drawings, it's very tiring in the head because you have to do it all at one go, something you've no need to do with pencil drawing; that doesn't have to be done in one go; you can't stop, you can rub out. With line drawings you don't want to do that. You can't rub out line, mustn't do it. It's exciting doing it, and I think it's harder than anything else; so when they succeed, they're much better drawings often. The failure rate amongst my line drawings is still high; I'm always tearing them up and putting crossed through them, because you can't touch them. If you draw the leg all wrong, you just have to throw it away."

Provenance

Gift of the artist to Mo McDermott

Acquired from the above by the present owner

David Hockney

London Auction / 13 September 2022 / 5pm BST



56

David Hockney

Kasmin Reading. Carennac. August 1970


1970

Pen and ink drawing on wove paper, with additional crossed-out ink drawing on the reverse.

42.9 x 35.1 cm (16 7/8 x 13 7/8 in.)

Signed with initials, titled and dated 'D.H Kasmin reading. Carennac August 1970' in black ink, framed.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



'I knew I had a star on my hands straight away' —John Kasmin

In 1961, David Hockney showed a handful of works in the annual 'Young Contemporaries' exhibition at the Royal Society of British Artists. Among those works exhibited was a canvas titled *Doll Boy* (1960-61), which was purchased for £40 by a young art dealer named John Kasmin. Following stints at Gallery One and Kaplan Gallery in the late 1950s, Kasmin worked for Marlborough in 1961, and purchased *Doll Boy* after identifying Hockney's work as the best on view at the Royal Society. After failing to encourage Marlborough to take an interest in the young Hockney, Kasmin parted ways with the gallery and set up his own enterprise. Hockney was one of the first artist's he approached independently. In a career-defining moment for both artist and dealer, Hockney signed a forward-dated contract to be represented by Kasmin for three years, which would come into effect when he left college. From this moment on, Kasmin became an immensely significant and influential figure in Hockney's career.

'If you have someone who is keen on your work, you should follow them. It was exciting for me. John Kasmin was incredibly energetic, and I quickly noticed that he had a good eye, especially for drawings. He was an interesting man, very knowledgeable about pictures, and I was part of his eccentric taste' —David Hockney



John Kasmin in his gallery, 1965. Image: Graham Keen / Topfoto.

In the summers of the late 1960s and early 1970s, Kasmin and his family rented a house in Carennac, a medieval village on the banks of the River Dordogne in France. Every year, the house was frequented by influential figures of the London art scene, including Hockney. While visiting in August 1970, Hockney captured the studious face of Kasmin as he read. In this ink drawing, Hockney depicts Kasmin's upper body in careful, simplified lines, which contrast with the heavily marked surface of the dealer's face. Focusing intently on capturing Kasmin's facial features, Hockney also made sure to emphasise the black thick-rimmed glasses that Kasmin famously sported. Attesting to the importance of the dealer's role in Hockney's career, this intimate drawing also underscores their close relationship.

Provenance

Galerie Otto Stangl, Munich

Private Collection, Berlin (acquired from the above in 1975)

Private Collection, London

David Hockney

London Auction / 13 September 2022 / 5pm BST



57

David Hockney

Portrait of Quentin Crisp (Life Drawing at RCA)


circa 1960

Pencil drawing on light wove paper.

40.3 x 33.7 cm (15 7/8 x 13 1/4 in.)

Signed 'David Hockney' in pencil, framed.

Estimate

£10,000 — 15,000 

[Go to Lot](#)



Quentin Crisp (1908-1999) was an artist's model, a writer and an actor who garnered fame in 1975 following a television adaptation of his 1968 autobiography *The Naked Civil Servant*, which aired in both the UK and the United States. In 1960, Crisp and Hockney met while Crisp was working as a life model for the Royal College of Art's life drawing class. In this early drawing by Hockney, a nude Crisp sits with his arms folded, while Hockney sketches the outlines of his body. Speaking over 50 years later, Hockney remembered the flamboyant Crisp as "one of the first obviously gay people who was proud of himself" and credited the bohemia of the London art scene in the early 1960s as an environment which enabled him to celebrate his own sexuality.

In 1981, Crisp moved permanently from London to New York, and continued a successful career as a performer and humourist. Although he often proved a controversial figure, Crisp moved in circles with the likes of Andy Warhol and Sting. The latter dedicated his song *Englishman in New York* (1987) to Crisp, who also featured in the music video. The song includes the line, "it takes a man to suffer ignorance and smile, be yourself no matter what they say", referencing the bravery it took for Crisp to be openly gay in England prior to the decriminalisation of homosexuality in 1967.

Video: <https://www.youtube.com/watch?v=d27gTrPPAyk>

Provenance

The Artist

Private Collection, London (gift from the above)

David Hockney

London Auction / 13 September 2022 / 5pm BST



PROPERTY FROM A PRIVATE LONDON COLLECTION

58

David Hockney

Ann Combing Her Hair (Gemini G.E.L. 830, M.C.A.T. 215)


1979

Lithograph, on John Koller handmade paper, the full sheet.

S. 61 x 79.8 cm (24 x 31 3/8 in.)

Signed, dated and annotated 'R.T.P.' in pencil (the 'right to produce' proof, the edition was 75 and 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Bonhams Los Angeles, *Prints and Multiples*, 23 October 2018, lot 171

Acquired from the above sale by the present owner

Literature

Gemini G.E.L. 830

Museum of Contemporary Art Tokyo 215

David Hockney

London Auction / 13 September 2022 / 5pm BST



59

David Hockney

Ann Putting on Lipstick (Gemini G.E.L. 829, M.C.A.T. 217)

1979

Lithograph, on Japanese Okawara paper, the full sheet.
S. 119.5 x 47.2 cm (47 x 18 1/2 in.)

Signed, dated and numbered 55/75 (faded) in red pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

Estimate

£6,000 — 8,000 ♣

[Go to Lot](#)



Literature

Gemini G.E.L. 829

Museum of Contemporary Art Tokyo 217

David Hockney

London Auction / 13 September 2022 / 5pm BST



60

David Hockney

Gregory Evans, from Friends (Gemini G.E.L. 712,
M.C.A.T. 165)

1976

Lithograph, on Arches Cover buff paper, the full sheet.
S. 106 x 75.4 cm (41 3/4 x 29 5/8 in.)

Signed, dated and numbered 15/90 in pencil (there
were also 16 artist's proofs), published by Gemini
G.E.L., Los Angeles (with their blindstamps),
unframed.

Estimate

£3,000 — 5,000 £

[Go to Lot](#)



Gregory Evans first met David Hockney through his partner at the time, the Los Angeles art dealer Nicholas Wilder. Wilder represented Hockney in California, and Evans was immediately affected by Hockney's work. In 1973, a newly single Evans found himself living in Paris, where David Hockney was also residing. They began to frequently meet at the Café de Flore and developed a friendship which soon turned into a romantic relationship. As their connection blossomed, Hockney began to draw Gregory with increasing frequency. The two travelled together – to Rome, Australia, New Zealand – and took a cross-country road trip from New York to Los Angeles. Back in Los Angeles, Hockney returned to the Gemini G.E.L. workshop to produce a highly-precise series of portraits titled *Friends* – which included this lithographic portrait of Evans. Evans is seated on a chair, smartly dressed, and rendered in exceptional detail. The project as a whole was an exercise in close observation, with this image in particular exemplifying Hockney's draughtsmanship.

Despite separating in the 1980s, Hockney and Evans have remained close friends. They have continued to work together for over 40 years, with Evans serving as Hockney's business manager and curator. Attesting to the importance of Evans to Hockney, when asked who the love of his life was in an interview with *The Guardian* in 2015, Hockney answered "maybe Gregory".



David Hockney, *Image of Gregory*, from *Moving Focus*, 1984-85. Artwork: © David Hockney / Tyler Graphics Ltd.

Literature

Gemini G.E.L. 712

Museum of Contemporary Art Tokyo 165

David Hockney

London Auction / 13 September 2022 / 5pm BST



61

David Hockney

Wuxi 43-16

1981

Chromogenic print, on photo paper, with full margins.

I. 15.3 x 20.4 cm (6 x 8 in.)

S. 20.3 x 25.5 cm (7 7/8 x 10 in.)

Signed and dated in black ink, framed.

Estimate

£1,000 — 1,500 £

[Go to Lot](#)



Provenance

Nishimura Gallery, Tokyo (label verso of frame)

David Hockney

London Auction / 13 September 2022 / 5pm BST



62

David Hockney

Bridlington

1998

An album of 28 chromogenic prints, mounted to wove paper and bound in a petty cash book, with 14 additional loose colour photocopy reproductions, on wove paper, with full margins, with accompanying typed letter to Cavan O'Brien on 1969 Marlborough Gallery letterhead, and a Duggleby auction catalogue. album 32 x 19.5 cm (12 5/8 x 7 5/8 in.) loose prints S. 28 x 21.6 cm (11 x 8 1/2 in.) The album signed and dedicated 'To Cavan love David X' in black ball-point pen on the inside front cover, the loose reproductions sold unframed.

Estimate

£2,000 — 3,000 ♣

[Go to Lot](#)



Provenance

Gift of the artist to Cavan O'Brien

Private Collection (gift of Cavan O'Brien)

David Duggleby Auctioneers, Scarborough, *The Spring Picture Sale*, 16 March 2015, lot 293

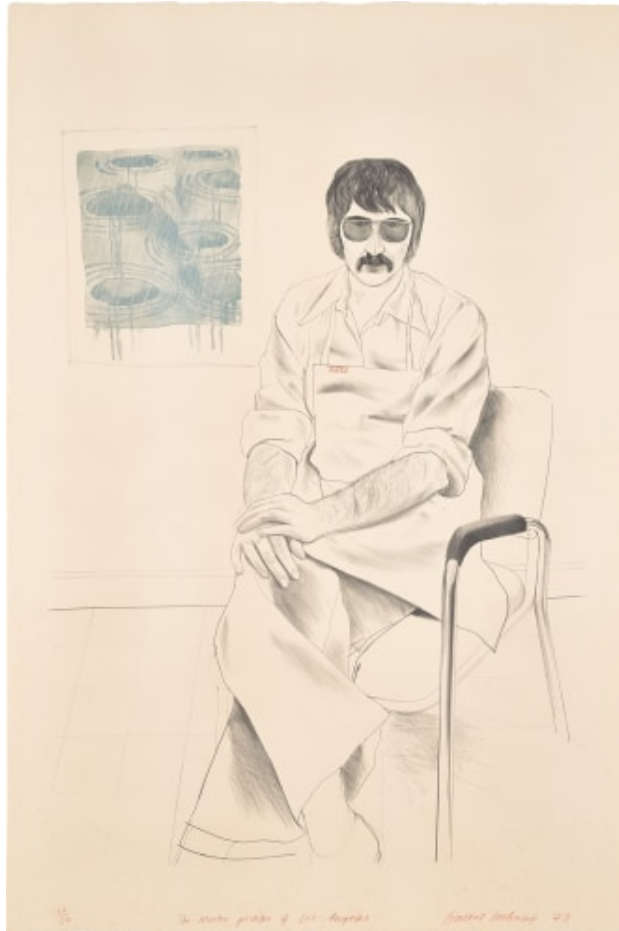
Private Collection, UK

Bonhams, New York, *Photographs*, 4 October 2021, lot 35

Acquired from the above sale by the present owner

David Hockney

London Auction / 13 September 2022 / 5pm BST



63

David Hockney

The Master Printer of Los Angeles (Gemini G.E.L. 451, S.A.C. 149, M.C.A.T. 139)

1973

Lithograph and screenprint in colours, on Arches Cover mould-made paper, the full sheet.

S. 120.8 x 80.5 cm (47 1/2 x 31 3/4 in.)

Signed, titled, dated and numbered 17/27 in red pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

Estimate

£2,500 — 3,500 ♦

[Go to Lot](#)



'Ken is such a good printer. Its terrific getting into complicated lithography again. There's no one in London who can print like him. Every little thing put on a stone really appears' —David Hockney



David Hockney and Kenneth Tyler at the Gemini G.E.L. studios, a film still from *Reaching Out: Ken Tyler*. Image: © Sid Avery / mptvimages.com

Following their first collaboration on *The Hollywood Collection* in 1965, David Hockney continued to work with the master printmaker Ken Tyler for almost forty years. Famous for the emphasis he placed on the importance of technique, artists such as Josef Albers, Jasper Johns and Robert Rauschenberg flocked to work with Tyler at his atelier on Melrose Avenue, Gemini G.E.L. In 1973, Hockney was planning to create a new series of prints focusing on the weather. Keen to capture the highly stylised, atmospheric weather effects preeminent in Japanese art, Hockney once again turned to Tyler. At Gemini, Hockney produced his *Weather Series* – six prints which beautifully encompass the duo's sensitivity to the material sympathies between technique and subject matter. The same year, Hockney immortalised Tyler as *The Master Printer of Los Angeles* (1973). The print features Tyler – sporting his tinted glasses and iconic moustache – seated in front of *Rain*, a print from their recent collaboration on the *Weather Series*. Clearly elated with what they had created together, Hockney's lithograph demonstrates his appreciation for Tyler.



Utagawa Hiroshige, *Sudden Shower over Shin-Ohashi Bridge and Atake*, from series *One Hundred Famous Views of Edo*, 1857. Image: Metropolitan Museum of Art, New York, Purchase, Joseph Pulitzer Bequest, 1918, JP643

Hockney's tribute does share its title with one other work – a unique print featuring an office photocopier created over a decade after his portrait of Tyler. In 1986, Hockney was experimenting with a copier and realised that it could be used to replicate the traditional process of colour printmaking, without requiring an expert printmaker to assist with the complex method of accurately layering each colour. This revelation marked the commencement of Hockney's 'Home Made Prints' series, and the whimsical promotion of his Canon photocopier to the role of *The Master Printer of Los Angeles* (1986). Featuring a dedication to his friend, the art publisher Nikos Stangos, Hockney was clearly pleased with his invention, and he continued to produce home-made

prints throughout the late 1980s. He even began to fax works to friends, in celebration of yet another advancement in technology. While these developments were supplementary to Hockney's creative practice, they never diminished the importance of Ken Tyler. Tyler had moved to New York in the mid-1970s, and Hockney travelled to print at his new workshops, Tyler Workshop Ltd. and Tyler Graphics Ltd. until the print maker retired in 2000. However, in his absence, the title of *The Master Printer of Los Angeles* was claimed by Hockney's Canon, which provided the artist with the spontaneity to produce prints independently.

Literature

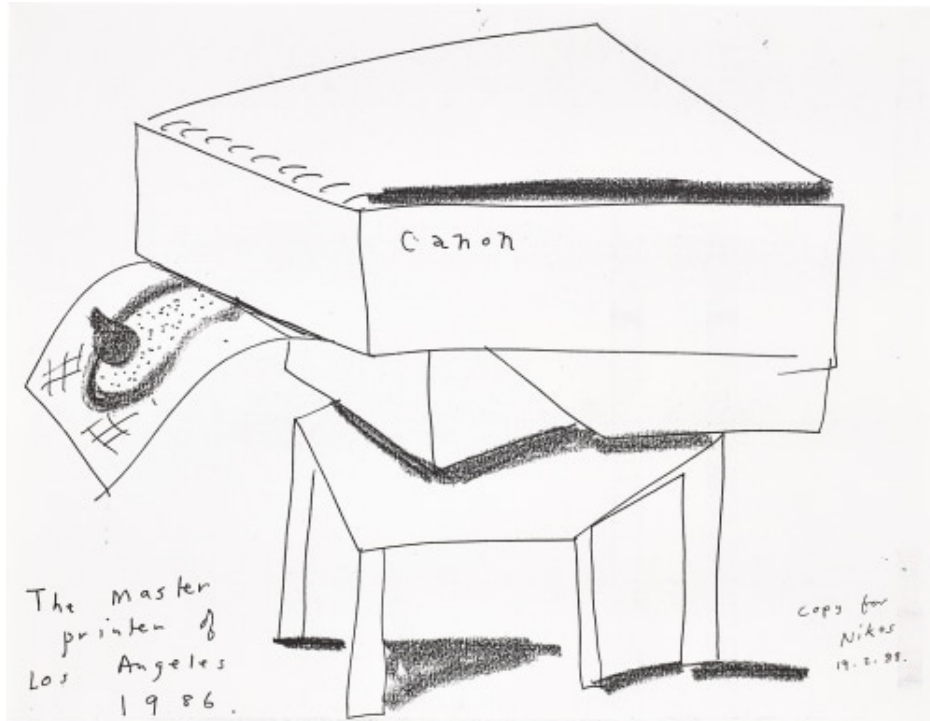
Gemini G.E.L. 451

Scottish Arts Council 149

Museum of Contemporary Art Tokyo 139

David Hockney

London Auction / 13 September 2022 / 5pm BST



64

David Hockney

The Master Printer of Los Angeles

1986/88

Unique home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.6 x 28 cm (8 1/2 x 11 in.)

Titled, dated and dedicated 'copy for Nikos 19.2.88' in black ink, framed.

Estimate

£4,000 — 6,000 ▲

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David Hockney and Kenneth Tyler at the Gemini G.E.L. studios, a film still from *Reaching Out: Ken Tyler*. Image: © Sid Avery / mptvimages.com

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Provenance

Collection of Nikos Stangos and David Plante

Marcus Campbell Fine Art Books, London

Lucius Books, York

Acquired from the above by the present owner in 2022

David Hockney

London Auction / 13 September 2022 / 5pm BST



65

David Hockney

Office Chair (M.C.A.T. 320)

1988

Home-made print executed on an office colour copy machine, on six sheets of Arches Text paper (as issued), the full sheets.

overall S. 129.6 x 56.2 cm (51 x 22 1/8 in.)

framed 145 x 71 x 3 cm (57 1/8 x 27 7/8 x 1 1/8 in.)

Signed, dated and numbered 38/40 in pencil, published by the artist (with his blindstamp), contained in the original artist's specified vermeil wooden frame.

Estimate

£12,000 — 18,000 £

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Literature

Museum of Contemporary Art Tokyo 320

David Hockney

London Auction / 13 September 2022 / 5pm BST



66

David Hockney

Man Reading Stendhal, July 1986 (M.C.A.T. 302)

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 35.5 x 21.6 cm (13 7/8 x 8 1/2 in.)

framed 53 x 39.5 x 2.5 cm (20 7/8 x 15 1/2 x 7/8 in.)

Signed, dated and numbered 49/60 in pencil, published by the artist (with his blindstamp), contained in the original artist's specified gilded wooden frame.

Estimate

£5,000 — 7,000 ⁺£

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Literature

Museum of Contemporary Art Tokyo 302

David Hockney

London Auction / 13 September 2022 / 5pm BST



67

David Hockney

Still Life with Curtains, March 1986 (M.C.A.T. 289)

1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.6 x 27.9 cm (8 1/2 x 11 in.)

framed 18 x 15.5 x 1 cm (7 1/8 x 6 1/8 x 3/8 in.)

Signed, dated and numbered 25/48 in pencil, published by the artist (with his blindstamp), contained in the original artist's specified gilded wooden frame.

Estimate

£7,000 — 9,000 £

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Literature

Museum of Contemporary Art Tokyo 289

David Hockney

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68

David Hockney

Bowl of Fruit, April 1986 (M.C.A.T. 299)

1986


Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 27.7 x 21.6 cm (10 7/8 x 8 1/2 in.)

framed 42.6 x 36.3 x 3.5 cm (16 3/4 x 14 1/4 x 1 3/8 in.)

Signed, dated and numbered 29/46 in pencil, published by the artist (with his blindstamp), contained in the original artist's specified gilded wooden frame.

Estimate

£6,000 — 8,000 

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Literature

Museum of Contemporary Art Tokyo 299

David Hockney

London Auction / 13 September 2022 / 5pm BST



69

David Hockney

Apples, Pears & Grapes, May 1986 (M.C.A.T. 291)

1986


Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet.

S. 21.6 x 35.6 cm (8 1/2 x 14 in.)

framed 14.5 x 20 x 1 cm (5 3/4 x 7 7/8 x 3/8 in.)

Signed, dated and numbered 27/50 in pencil, published by the artist (with his blindstamp), contained in the original artist's specified gilded wooden frame.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Literature

Museum of Contemporary Art Tokyo 291

David Hockney

London Auction / 13 September 2022 / 5pm BST



70

David Hockney

Extending, February 1990

1990

Home-made print executed on an office colour copy machine, on two sheets of Arches Text paper (as issued), the full sheets.

overall S. 43.3 x 55.8 cm (17 x 21 7/8 in.)

Signed, dated and numbered 28/50 in pencil, published by the artist (with his blindstamp), commissioned by the Prints and Drawings Council of LACMA (Los Angeles County Museum of Art), framed.

Estimate

£8,000 — 12,000 ♣

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David Hockney

London Auction / 13 September 2022 / 5pm BST



71

David Hockney

Grey Blooms, May 1986 (M.C.A.T. 305)

1986

Home-made print executed on an office colour copy machine, on two sheets of Arches Text paper (as issued), with full margins.

I. 33 x 40.6 cm (13 x 16 in.)

S. 35.6 x 43.2 cm (14 x 17 in.)

framed 21 x 24 x 1 cm (8 1/4 x 9 1/2 x 3/8 in.)

Signed, dated and numbered 31/50 in pencil, published by the artist (with his blindstamp), contained in the original artist's specified gilded wooden frame.

Estimate

£5,000 — 7,000 £

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Literature

Museum of Contemporary Art Tokyo 305

David Hockney

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72

David Hockney

Red Flowers and Green Leaves, Separate, May

1988

Home-made print executed on an office colour copy machine, on two sheets of Arches Text paper (as issued), the full sheets.

overall S. 35.5 x 43.1 cm (13 7/8 x 16 7/8 in.)

Signed, dated and numbered 50/70 in pencil (there were also 16 artist's proofs), with the artist's blindstamp, published by the Metropolitan Museum of Art, New York, framed.

Estimate

£7,000 — 9,000 £

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David Hockney

London Auction / 13 September 2022 / 5pm BST



73

David Hockney

Pushing Up, from Some More New Prints (Gemini G.E.L. 1622, M.C.A.T. 340)

1993


Lithograph with screenprint in colours, on Arches 88 paper, with full margins.

I. 24.5 x 77.5 cm (9 5/8 x 30 1/2 in.)

S. 65 x 86.6 cm (25 5/8 x 34 1/8 in.)

Signed, dated and numbered 11/68 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), 1994, framed.

Estimate

£5,000 — 7,000 

[Go to Lot](#)



Literature

Gemini G.E.L. 1622

Museum of Contemporary Art Tokyo 340

David Hockney

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74

David Hockney

Above and Beyond, from Some More New Prints
(Gemini G.E.L. 1625, M.C.A.T. 339)

1993

Screenprint in colours, on Arches 88 paper, with full margins.

I. 57 x 81 cm (22 1/2 x 31 7/8 in.)

S. 62.4 x 85.3 cm (24 5/8 x 33 5/8 in.)

Signed, dated and numbered 29/68 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), 1994, framed.

Estimate

£15,000 — 20,000 ♦

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Literature

Gemini G.E.L. 1625

Museum of Contemporary Art Tokyo 339

David Hockney

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75

David Hockney

China Diary (M.C.A.T. 254)

1982

Lithograph in colours, on Somerset paper, the full sheet folded three times to form four panels (as issued), with accompanying book and text by Stephen Spender in original red paper boards with gilt design on cover.

open S. 49.3 x 54.3 cm (19 3/8 x 21 3/8 in.)

book 25.5 x 19.5 x 2.7 cm (10 x 7 5/8 x 1 1/8 in.)

The print signed, dated and numbered 76/1000 in pencil, the book signed by the artist in black ink and the author in blue ink on an inside page, further numbered '76' in black ink on the justification (there were also 104 artist's proofs), published by Thames and Hudson, New York, the print framed.

Estimate

£2,000 — 3,000 ▲

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Provenance

Peter Harrington, London (label verso of frame)

Literature

Museum of Contemporary Art Tokyo 254

David Hockney

London Auction / 13 September 2022 / 5pm BST



76

LOT OFFERED WITH NO RESERVE

David Hockney

My Window

2019

Illustrated 248-page chronology book, contained in the original linen-covered clamshell box and original cardboard box.

book 50 x 39 x 5 cm (19 5/8 x 15 3/8 x 1 7/8 in.)

Signed in black ink and numbered '0461' (printed) on the title page, from the edition of 1,000 without the iPad drawing, co-published by the artist and Taschen, Berlin.

Estimate

£400 — 600 •♣

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David Hockney

London Auction / 13 September 2022 / 5pm BST



77

LOT OFFERED WITH NO RESERVE

David Hockney

Die Frau ohne Schatten (The Woman Without a Shadow)

1992

Screenprint in colours, on wove paper, the full sheet.

S. 76.1 x 50.6 cm (29 7/8 x 19 7/8 in.)

From the edition of unknown size, published by the Royal Opera House, London, as the exhibition poster for Richard Strauss's *Die Frau ohne Schatten* with sets designed by David Hockney, framed.

Estimate

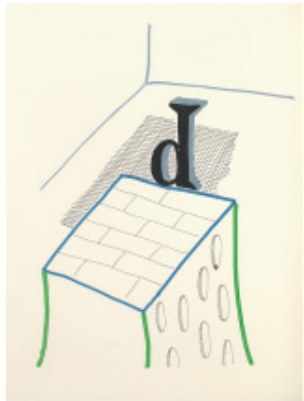
£600 — 800 •♣

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David Hockney

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78

David Hockney

Hockney's Alphabet

1991

The complete book including 26 lithographs in colours, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, housed in the original grey slip case.

34 x 25.4 x 2.9 cm (13 3/8 x 10 x 11/8 in.)

Signed by the artist in green ink and the editor in black ink on the justification page, from the edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London.

Estimate

£1,500 — 2,000 ♦

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