

People and Places

David Hockney



Name _____

Form _____

Teacher _____

Homework hand in
day _____

Year 9 Unit 1

Homework 1: Why Study Art?

“Art in schools shouldn’t be side-lined...it should be right there right up in the front because I think art teaches you to deal with the world around you. It is the oxygen that makes all the other subjects breathe”

Alan Parker, filmmaker

Studying art and design at school opens the door to a range of careers in the creative industries. The creative industries, which include art, design and music, are an important part of the British economy – one of the areas of the economy that is still growing.

Following GCSE and A-Level Art and Design, many of Turton’s Art and Design students’ progress to university to study art degree courses some of which are listed below:

What creative industries can I work in?

Employment opportunities can be grouped into:

- advertising and marketing
- architecture
- crafts
- design
- fashion
- film, TV, video, radio and photography
- IT, software and computer services
- publishing
- museums, galleries and libraries
- music, performing and visual arts.

Areas of design include:

- photography
- games
- graphics
- shoe design
- interior
- architecture
- product
- textiles
- theatre
- fashion
- printmaking
- animation
- illustration
- ceramics
- jewellery
- set designer

British Design

- The UK has the second-largest design sector in the world and the largest design industry in Europe.
- The UK is recognised for the high quality of its designers. Famous fashion designers include Vivien Westwood, Alexander McQueen and Stella McCartney
- Italian Vogue described milliner Stephen Jones' hats as 'the most beautiful in the world'. The British designer has created hats for Princess Diana, Beyonce, Kylie Minogue, Madonna and countless other celebrities.
- Many designers have lived or studied in London.
- Norman Foster was born in Manchester, to working-class parents, Lord Foster's life is a true rags-to-riches story. Perhaps his most famous contribution to British architecture was 30 St Mary Axe – the Gherkin an iconic component of the London skyline.
- Sophia Grace Webster studied at the London College of Fashion and is a British shoe and accessories designer. She is renowned for a feminine, bold yet playful design approach which has led to distribution at over 200 retailers worldwide.
- Grayson Perry is a British potter who achieved celebrity status in 2003 when he won the Turner Prize, one of the art world's premier honours. He has made a number of documentary television programmes and is known for his ceramic vases, tapestries and cross-dressing,

- The UK ranks fourth in the world for design exports and exports 50 per cent more design than it imports.

Task 1: British Design

1. Name six design courses which can be studied at university:

2. Which UK city is world renowned for well- known designers?

3. Name three famous fashion designers: _____

4. Name the milliner who has made hats for royalty and celebrities

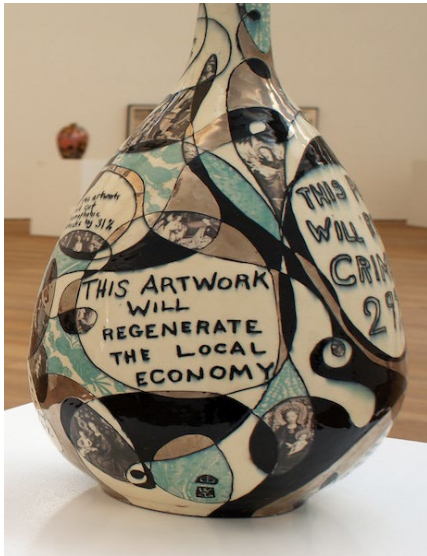
5. Name the architect who designed the gherkin:

6. Which shoe designer studied at the London College of Fashion?

7. The UK ranks where in the world for design exports?

8. Add the names of the four artist to the following designs:

a)



b)



c)



d)



Answers:

a}

b}

c)

d}

My score

/8

8 = Excellent 7 – 6 = Good 5 – 4 = Inconsistent 3 – 0 = Poor

2. David Hockney Early Life and Education

Hockney was born in Bradford, England, on July 9, 1937. He loved books and was interested in art from an early age, admiring Picasso and Matisse. His parents encouraged their son's artistic exploration and gave him the freedom to doodle and daydream.

Hockney attended the Bradford College of Art from 1953 to 1957. Then, because he was a conscientious objector to military service, he spent two years working in hospitals to fulfil his national service requirement. In 1959, he entered graduate school at the Royal College of Art in London alongside other young artists such as Peter Blake. He experimented with different forms, including abstract expressionism. He did well as a student, and his paintings won prizes and were purchased for private collections.

Hockney remains one of the most celebrated and popular British artists of the 20th century. For more than 60 years he has been breaking boundaries. Central to this approach has been the artist's fascination for people and places as well as his ongoing enchantment with the art of the past.

In a 2011 poll of more than 1,000 British artists, Hockney was voted the most influential British artist of all time. He continues to paint and exhibit, and advocates funding for the arts.

Early Work & Photography

Hockney's early paintings incorporated his literary references. He used fragments of poems and quotations from American poet Walt Whitman in his work. This practice, and paintings such as *We Two*

Boys Clinging Together, created in 1961, were the first indications to homosexuality in his art.

Because Hockney frequently went to the cinema with his father as a child, Hockney once quipped that he was raised in both Bradford and Hollywood. He was drawn to the light and the heat of California, and first visited Los Angeles in 1963.

He officially moved there in 1966. The swimming pools of L.A. were one of his favourite subjects. Hockney became known for large, iconic works such as *A Bigger Splash*. His expressionistic style evolved, and by the 1970s, he was considered more of a realist.

A closer look at 'A Bigger Splash'

Painted in 1967, *A Bigger Splash* is perhaps David Hockney's best-known artwork. What is it that makes this painting so iconic and seductive – and still very modern-looking fifty years after it was made?

The painting depicts a sun-drenched swimming pool in Los Angeles. Behind the pool is a pink modernist building and an empty chair. The silhouettes of neighbouring buildings are reflected in the building's large window. Two spindly palm trees and a neat border of grass suggest carefully manicured gardens. Unusually for Hockney's paintings from this time, there is no-one in sight and the scene is almost entirely still ... apart from the splash.

We are left wondering who dived in. The fact that the diver is not shown, adds to the sense that it could be anyone – even us sitting in that empty chair by the pool and jumping into the cool still water!

What do you think of when you look at *A Bigger Splash*? Is there a word that sums up how the painting makes you feel? It's OK if that

word is 'jealous' as *A Bigger Splash* is an immediately seductive image. It makes us think of holidays and escapism – or perhaps the sort of life most of us can only dream about.

HOMEWORK TASK 2 David Hockney, Education and early work

1. Which college in his home town did David Hockney attend?

2. Which prestigious institution did Hockney progress to in London?

3. Hockney experimented with different forms of art which included?

4. Which two famous 20th Century artists did Hockney admire?

5. Which 1961 painting, indicated homosexuality?

6. What qualities did Hockney like about California for his art?

7. What was one of Hockney's favourite subjects for his paintings when he visited Los Angeles?

8. Painted in 1967 what is the title of Hockney's best known painting?



David Hockney used acrylic paint on white cotton duck canvas to paint A Bigger Splash. Acrylic was a relatively new type of paint first available commercially for artists in America in the early 1950s.

My score

/8

8 = Excellent

7 – 6 = Good

5 – 4 = Inconsistent

3 – 0 = Poor

3. Mr and Mrs Clark and Percy



This is one of a series of large double portraits which Hockney began in 1968. He had painted imaginary couples in such earlier paintings. In the later paintings, the subjects are real couples who were Hockney's friends. They are portrayed in their home environment in a style which is both realistic and highly simplified. Hockney worked from photographs and life observation.

Usually one character looks at the other, who looks out of the painting at the viewer, thus creating a cyclical movement of looking. *Mr and Mrs Clark and Percy* is unusual in that both

subjects, Mr and Mrs Clark, look out at the artist and viewer from either side of a large open window which is in the centre of the painting. The viewer, who looks at the painting from a central perspective, will be at the apex of the couple's gaze out of the painting, a third in the relationship.

Percy is the name of one of the Clarks' cats and refers to the cat sitting statue-like on Mr Clark's knee, looking out of the window. 'Mr and Mrs Clark' are the fashion designer Ossie Clark and the textile designer Celia Birtwell. Like Hockney, the two came from the north of England and met the artist in 1961 in Manchester, where Ossie was studying at Manchester College of Art. Both men went on to study at the Royal College of Art in London. When Ossie and Celia married in 1969, Hockney was their best man. He painted them in their flat in Notting Hill Gate, west London, an area where the artist and a number of his friends then lived. Hockney chose to paint them in their bedroom because he liked the light there.

Hockney has commented that his aim in this painting was to 'achieve ... the presence of two people in this room. All the technical problems were caused because my main aim was to paint the relationship of these two people.'

One technical problem was to paint the figures *contre-jour*, (French for against daylight), a photographic technique, meaning having the sun or other light source behind the subject. This was, something Hockney had experimented with in earlier pictures.

Because the canvas was so big, Hockney worked on it in his studio, where he set up lighting conditions similar to the Clarks' bedroom. He painted the lilies, sitting in a vase on a small table in the foreground of the painting, from life at the studio.

He found the nearly life-size scale of the figures difficult to record and both Clarks posed for him many times. Hockney painted Ossie Clark's head twelve times before he was satisfied. He is painted lounging on a chair, his bare feet buried in the long pile of a fur rug.

His pose is relaxed but his expression is watchful. Celia stands with one hand on her waist wearing a long, flowing dress. Close to her and therefore, perhaps, associated with her are the lilies, traditionally a symbol of feminine purity.

The cat on Ossie's lap is also symbolic, representing freedom and somebody who disregards rules and does as they please.

Hockney has pointed out that his painting reversed one of the conventions of wedding portraiture, by seating the man while the woman stands. The gulf between the couple represented by the open window and the gaze of the third party (artist or viewer) turned out to symbolise disconnection as the marriage did not last.

HOMEWORK TASK 3. Mr and Mrs Clark and Percy

1. What is meant by a cyclical movement of looking?

2. Ossie Clark was famous during the swinging sixties. What type of designer was he?

3. At which northern college did Hockney meet Ossie Clark and Celia Birtwell?

4. What was the aim of this painting? What did Hockney try to achieve?

5. Hockney has positioned lilies near to Celia Birtwell. What do these flowers symbolise?

6. What is the meaning of the term 'contre jour'?

7. What does Percy represent?

8. Was Mr and Mrs Clarks a long and happy marriage?



My score

/8

8 = Excellent

7 – 6 = Good

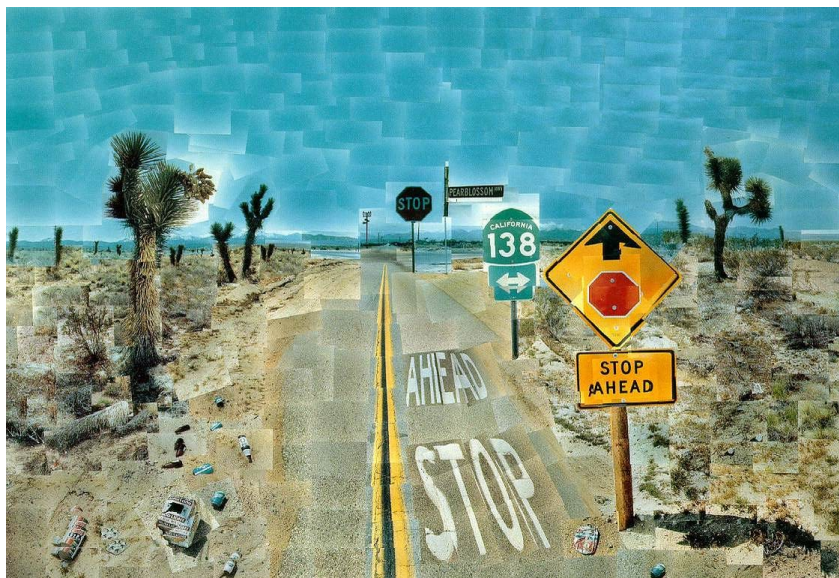
5 – 4 =



4. Joiner Photographs

In the late 1970s David Hockney developed a pioneering concept which also changed his perspective on painting. He took photos sequentially and pasted them together calling them 'joiners'. *If you put six pictures together, you look at them six times. This is more what it's like to look at someone*, he said. He admitted himself that his works are very Cubist.

His first "joiner," was an assemblage of Polaroid photos laid out in a grid. Although this medium would become one of his claims to fame, he stumbled upon it by accident. When working on a painting of a Los Angeles living room, he took a series of photos for his own reference and fixed them together so he could paint from the image. When he finished, however, he recognized collage as an art form and began to create more.



What started as an exploration of the spaces of his house, to the portraits of his family and friends, developed into monumental works depicting vast American scenery yet instead of simply documenting the landscapes, Hockney depicted depth, trying to overcome the

limits of eye-vision. He viewed his collages as a combination of painting and photography, showing multiple perspectives at the same moment.



One of Hockney's first 'joiners' was a **photomontage of his own mother**. Note Hockney's feet to show his presence, (bottom centre). Hockney has collaged snapshots taken at Bolton Abbey, Yorkshire, where his parents courted. His collage explores the unfolding of human relationships over time. He invites the viewer to step into his shoes and observe his mother following the death of her husband (Hockney's father). A prominent feature of the portrait is an empty space above her head. "In a sense, you are a void," Hockney commented. "The world begins outside of you, and its why, in the end, I've come to believe that this space very close to us is mysterious."

When discussing photography, Hockney explained, "I had become very, very aware of this frozen moment that was very unreal to me. The photographs didn't really have life in the way a drawing or painting did, and I realized it couldn't because of what it is."

“Compared to a Rembrandt looking at himself for hours and hours of scrutinizing his face, and putting all these hours into the picture you’re going to look at, naturally there’s many more hours there than you can give it.

“A photograph is the other way round, it’s a fraction of a second, frozen. So, the moment you’ve looked at it for even four seconds, you’re looking at it far more than the camera did.

“It dawned on me this was visible, actually, *it is visible*, and the more you become aware of it, the more this is a terrible weakness; drawings and paintings do not have this.”

Watch the following video on Hockney’s photo collage process:

https://www.youtube.com/watch?v=AZFm_Glzewo

Watch the following video on Hockney and photography

<https://www.youtube.com/watch?v=4WmvQEug3Sw>



HOMEWORK TASK 4. Joiner Photographs

1. What process did Hockney use to create his first joiner?

2. When documenting landscapes how did Hockney view his collages?

3. What does Hockney's photomontage of his mother explore?

4. What did Hockney mean when describing photography as a 'frozen moment'?

5. Which famous Dutch master artist did Hockney reference when comparing his art?

6. When describing the process of photography in the second video, Hockney explains it is like drawing but using what equipment?

7. Which huge space in America has inspired both Hockney's montages and painting?

8. With which art movement does Hockney share an interest in multiple viewpoints?

8 = Excellent

7 – 6 = Good

5 – 4 = Inconsistent

3 – 0 = Poor

5. STYLE AND INSPIRATION

It was not just the bright sunshine of California that brought about Hockney's colourful, bold, representational style. Hockney is constantly exploring different ways to show the world around us. He looks at how other artists have achieved this and sees himself as a researcher as much as an artist.

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

David Hockney



Hockney's 1968 double portrait of Fred and Marcia Weisman, 'American Collectors', is an intimate replication of the pair at their residence in California. Hockney uses the figures, the sculptures, and his own style to recreate an ordinary scene that invites both strangers and friends of the couple to study their dualistic home that stands as both a residence and gallery.

Although inspired by photographs, Hockney does not aim to reproduce an exact replica of the photograph in his paintings. He sees photography as a useful aid to remembering information, but does not think that photographs in themselves are enough.

I'm quite convinced painting can't disappear because there's nothing to replace it. The photograph isn't good enough. It's not real enough.

David Hockney

Egyptian art

David Hockney first saw Egyptian art at the British Museum in London when he was a student. In 1963 he was commissioned by *The Sunday Times* to travel to Egypt, 'it was a marvellous three weeks, I didn't take a camera only drawing paper, so I drew everywhere and everything'.

In Egyptian tomb painting, stylised figures – generally shown with heads and legs in profile and the torso facing frontally – are arranged across a flat surface.

If we look at the paintings Hockney made after his Egyptian trip, we can clearly see connections with this Egyptian approach to figurative representation.



Renaissance painting

Hockney is also greatly inspired by the old masters of Western art. The elegant forms, balanced compositions and clean bright colours of Hockney's 1960s paintings seem to be a tribute to Fra Angelico and other Renaissance masters. The sense of calm and stilled movement in paintings such as *American Collectors (Fred and Marcia Weisman)* 1968 and *A Bigger Splash* suggest influence of Renaissance work.



Pop Art

As an important contributor to the pop art movement of the 1960s, Hockney is considered one of the most influential British artists of the 20th century. The portraits he makes and the figures he depicts are notable for their airy feeling of space and light and the subtle flattening and simplification of forms, as well as for the sense of

stylish living they capture. Hockney often paints the people and places he knows best. His art is frequently autobiographical.

Relationships

'My Parents' is a painting of his mum and dad and is probably one of his most famous. Look at how he illustrates their personalities. His mother sits upright and attentive, while his father is absorbed in his paper and seems a little bit on the edge of his seat. It's like Hockney has captured how he feels about his parents in a painting that will last forever.

RELATIONSHIPS



Hockney wants to capture his relationships with the people he knew. Many of his paintings are of men that he loved and spent time with. Like the painting of his parents, they show a tenderness towards the people who really mattered for Hockney. This includes his friends and other couples Hockney admired. In 'George Lawson

and Wayne Sleep', Hockney shows Wayne, a dancer, and his partner George. The way Wayne, who is framed in the doorway, gazes at George shows a look of love that Hockney clearly felt was important to share.

HOMEWORK TASK 5: STYLE AND INSPIRATION

1. Hockney demonstrates an investigative approach. What does he explore in his work?

2. Why is the Weisman's home described as a dualistic residence?

3. Why are photographs important to Hockney?

4. Stylised paintings from which ancient culture have influenced figures in Hockney's work?

5. Which Renaissance master painter has helped Hockney to achieve calm and a stilled sense of movement?

6. Hockney often paints people and places. What is the definition of autobiographical?

7. The portraits and figures Hockney depicts are notable for what qualities?

8. Describe the emotion Hockney communicates in his paintings of people who are important to him? Give an example of one painting expressing this emotion.

My score

/8

8 = Excellent

7 – 6 = Good

5 – 4 = Inconsistent

3 – 0 = Poor

6. LANDSCAPES



Although closely associated with Pop Art and California, where Hockney has lived for much of his life, more recent works redefine Hockney as an important painter of the English countryside.

Hockney's exhibition '**A Bigger Picture**', 2012 at the Royal Academy in London, revealed how Hockney embraced new technology, innovative use of iPhone and iPad.



In the first gallery the east Yorkshire landscape is clearly presented as the exhibition's primary subject. Hockney's commitment to charting the seasonal changes to the landscape, in terms of the quality of light and the density of foliage, are evident. The tree is introduced as a key motif, embodying for the artist a vital life-force, whether in full leaf in summer or as a bare structure in winter. The importance of working in series, and Hockney's preoccupation with the same scene or motif, are other recurring themes can be seen in the work of Claude Monet.



'The Arrival of Spring on Woldgate, East Yorkshire in 2011, is an installation comprising of thirty two oil paintings and 51 iPad drawings. The scale of the work owes much to Hockney's experience of working on set designs for the opera.

The London exhibition 'A Bigger Picture' provides a spellbinding visual journey through the eyes of David Hockney.

https://louvre.com/exhibition.cfm?tExhibition_id=687<https://www.bbc.co.uk/programmes/p00pd79w>

https://www.youtube.com/watch?v=pCnkbPs2HtI&ab_channel=FarukhYounus



Recent landscapes are based upon Hockney's visit to Normandy to look at art including the Bayeux Tapestry, an embroidered cloth nearly 70 metres long. The embroidery shows the events leading up to the Norman conquest of England in 1066. Hockney was also captivated by the beauty of the Normandy landscape and thought it would be good to paint the arrival of spring, including his observations of the variety of blossoms produced by Hawthorne and fruit trees. During Spring 2020, at his home in Normandy, at the age of 83, Hockney used his iPad to 'paint' the unfolding of spring around the time of the first lockdown.

The title 'The Arrival of Spring, Normandy 2020, was presented in partnership with the Royal Academy of Arts, London.

<https://www.bbc.co.uk/programmes/p09fqhvt>



'I intend to carry on with my work, which I now see as very important. We have lost touch with nature rather foolishly as we are a part of it, not outside it' David Hockney

HOMEWORK TASK 6: LANDSCAPES

1. Which English County, the County of Hockney's birthplace, has been an inspiration for his landscapes?

2. Hockney's interest in seasonal changes and the quality of light is the same as a 19th Century group of French artists known as?

3. Hockney explains the 'Bigger Picture' exhibition at the Royal Academy is not just about landscapes. What does he say the exhibition is about?

4. What is Hockney's personal motto?

5. Which famous historical textile inspired Hockney to paint a whole year in Normandy?

6. How many paintings did Hockney produce on his iPad which also linked to the year 2020?

7. Hockney's book, a long picture of a year in Normandy is how many metres in length?

8. What is the name of Hockney's most recent book?



My score **/8**

8 = Excellent

7 – 6 = Good

5 – 4 = Inconsistent

3 – 0 = Poor

End of Unit Test
People and Places

Circle the correct answer

- | | | | | |
|-----|---|---|---|---|
| 1. | a | b | c | d |
| 2. | a | b | c | d |
| 3. | a | b | c | d |
| 4. | a | b | c | d |
| 5. | a | b | c | d |
| 6. | a | b | c | d |
| 7. | a | b | c | d |
| 8. | a | b | c | d |
| 9. | a | b | c | d |
| 10. | a | b | c | d |

My score **/10**
10-9 = Excellent 8-7 = Good 6-5 = Inconsistent 4-0 = Poor

My Homework Record

Tick your result for each homework this half term

Task	Excellent	Good	Inconsistent	Poor
1. British Design				
2. Hockney: Education				
3. Mr and Mrs Clark and Percy				
4. Joiner Photographs				
5. Style and Inspiration				
6. Landscapes				
7. Revision				
8. End of Unit Test				

Work ethic

How much effort did you put into your homework this half term?

Tick which statement applies to you.

☐ EXCELLENT

My best effort is applied to every homework. My homework is always completed on time and to the best possible standard. I have done my own reading on the subject to ensure I understand it fully.

☐ GOOD

I work hard to complete my homework by spending at least 20 minutes per week ensuring it is completed to a pleasing standard.

☐ INCONSISTENT

I sometimes complete my homework on time and to an acceptable standard, but not always. I do not always spend the time required to do my homework well.

O POOR

I rarely complete my homework on time or to an acceptable standard