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David Hockney, Coloured Flowers Made of Paper and Ink, 1971

ARTIST

David Hockney (b.1937)

TITLE

Coloured Flowers Made of Paper and Ink

MEDIUM

Lithograph on Hodgkinson mould-made paper

DATE

1971

SIZE

39 x 37 3/8 in : 99.0 x 95.0 cm (the full sheet)

EDITION

From the edition of 50, signed, titled and dated in pencil

PRINTER

Printed by Ernest Donagh at Cook Hammond & Kell, London

PUBLISHER

Published by Petersburg Press

LITERATURE

Museum of Contemporary Art, Tokyo, and Tankosha Publishing Co., Ltd., Pub., David Hockney Prints 1954-1995, 1996, cat. no. 113, p.88, (col .illus.)
Scottish Arts Council 119

EXHIBITED

Helsingin Taidehalli / Kunsthalle Helsinki, David Hockney, August 17th - November 18th, 2018 (another example exhibited)

REFERENCE

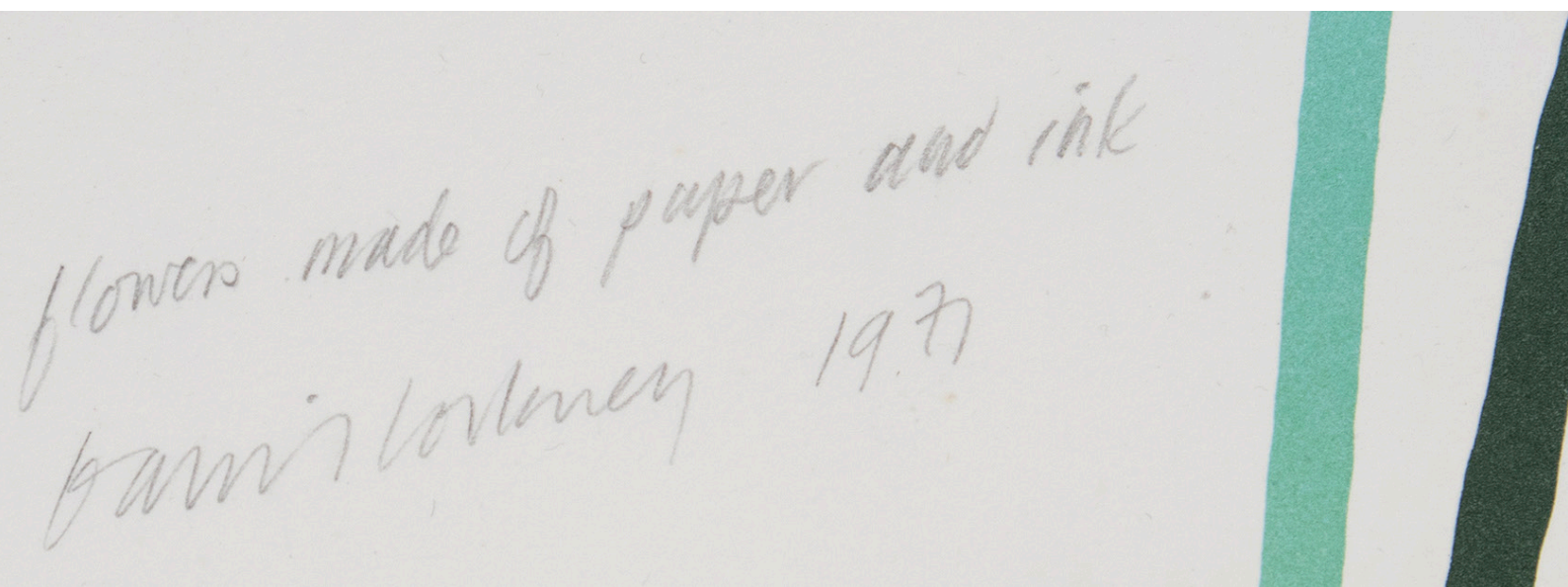
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A gifted, technically astute, and prolific printmaker, David Hockney has found joy in discovering and exploring the full potential of printmaking mediums throughout his career. An early adopter of technologies, Hockney has embraced digital innovation while working closely with master printers such as Maurice Payne, Aldo Crommelynck and Kenneth Tyler, to learn enormous amounts about the craft of traditional printmaking. He employs the skills and techniques he both learned and invented, to strive constantly for new effects and modes of expression with his favorite pictorial subjects. *"I love new mediums,"* Hockney states. *"I think mediums can turn you on, they can excite you; they always let you do something in a different way. Even if you take the same subject, if you draw it in a different way, or if you are forced to simplify it—to make it bold because it is too finicky—I like that."*

Flowers have been a central theme of David Hockney's work since the 1970s. Sometimes a small vase would appear as fresh, decorative punctuation to an interior scene, as with *Mr. and Mrs. Clark and Percy*, 1970-71. Other times a humble arrangement of blooms would become the sole focus of his composition, advancing from the ornamental to the central subject, and exemplifying Hockney's eye for veracity in seemingly mundane subjects.

Coloured Flowers made of Paper and Ink, 1971, is a lithograph printed from ten plates. Although the buoyantly arranged flowers are at the centre of the composition, they are not necessarily the primary focus. This is a work more concerned with the subject of how it was made than what it depicts. It reveals Hockney's desire to tell the visual truth by exposing the processes involved, both with the descriptive title, and with the array of pencils (his tools of the trade) in the foreground. The ten printed layers are indicated by the ten individually coloured pencils in the foreground didactically referring to the colour separations involved with the printing. The dense cross-hatching of the background mimics the more precise lines found in Hockney's etched works and was perhaps used to contrast more starkly with the fluidity of the crayon-like handling of the vase and flowers itself. Different printmaking techniques demand different skills of draughtsmanship: precision and perfection of detail for etching, versus fluidity and spontaneity of line for lithography. *Coloured Flowers made of Paper and Ink* is almost a hybrid of the two as Hockney worked through which techniques and methods best satisfied his quest.



David Hockney

David Hockney is considered one of the most influential British artists of the twentieth century, and was a key member of the Pop art movement of the 1960s. Born in Bradford, Yorkshire, he studied at the Royal College of Art. He was featured in the exhibition *Young Contemporaries* with Peter Blake, and was almost instantly successful as an artist.

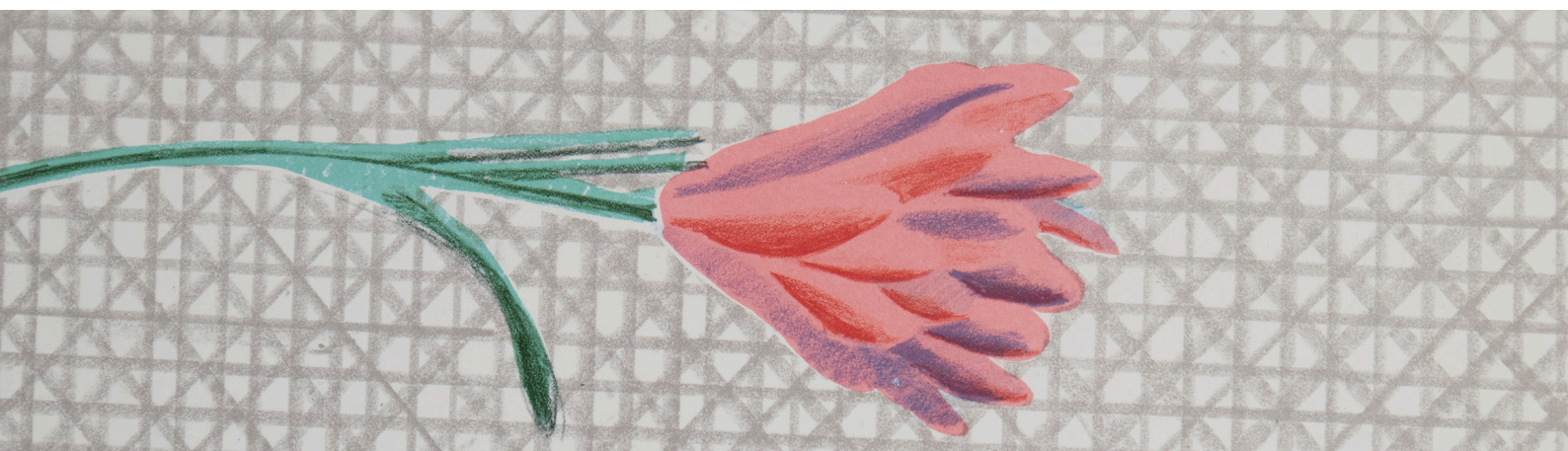
In 1963 Hockney visited New York where he met Andy Warhol. He subsequently settled in California, and was inspired to make a series of paintings of swimming pools in Los Angeles, in the comparatively new medium of acrylic. A *Bigger Splash*, from this series is in the permanent collection of the Tate Gallery. In 1967 his painting, *Peter Getting Out Of Nick's Pool*, won the John Moores Painting Prize at the Walker Art Gallery in Liverpool.

Hockney has also worked with photography, or, more precisely, photocollage. Using varying numbers of Polaroid snaps or photolab-prints of a single subject he combined them to make a composite image. Hockney created these photomontage works mostly between 1970 and 1986. He referred to them as "joiners". These works show the movements of the subject seen from the photographer's perspective. In later works Hockney changed his technique and moved the camera around the subject instead. Hockney has always embraced new media and technology, using xerox machines and more recently iPhones and iPads to create works.

In October 2006 the National Portrait Gallery in London held one of the largest ever displays of Hockney's portraiture work, including 150 of his paintings, drawings, prints, sketchbooks and photocollages from over five decades. Hockney himself assisted in displaying the works, and the exhibition proved to be one of the most successful in the gallery's history. In June 2007, Hockney's largest painting *Bigger Trees Near Water* which measures 15x40' and was painted on 50 individual canvases, was included in the Royal Academy Summer Exhibition. In 2008, he donated this work to the Tate Gallery.

A *Bigger Picture*, the Royal Academy's 2012 David Hockney exhibition became the best attended in the institution's history, often staying open late into the evening to accommodate visitors. Hockney turned down a Knighthood in 1990, but accepted an invitation to become Companion of Honour in 1997. He is a Royal Academician, and recently received the Order of Merit.

In 2019, Hockney briefly became the most expensive living artist in history when *Portrait of an Artist (Pool with Two Figures)* sold for \$90,312,500 at Christie's in New York.





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