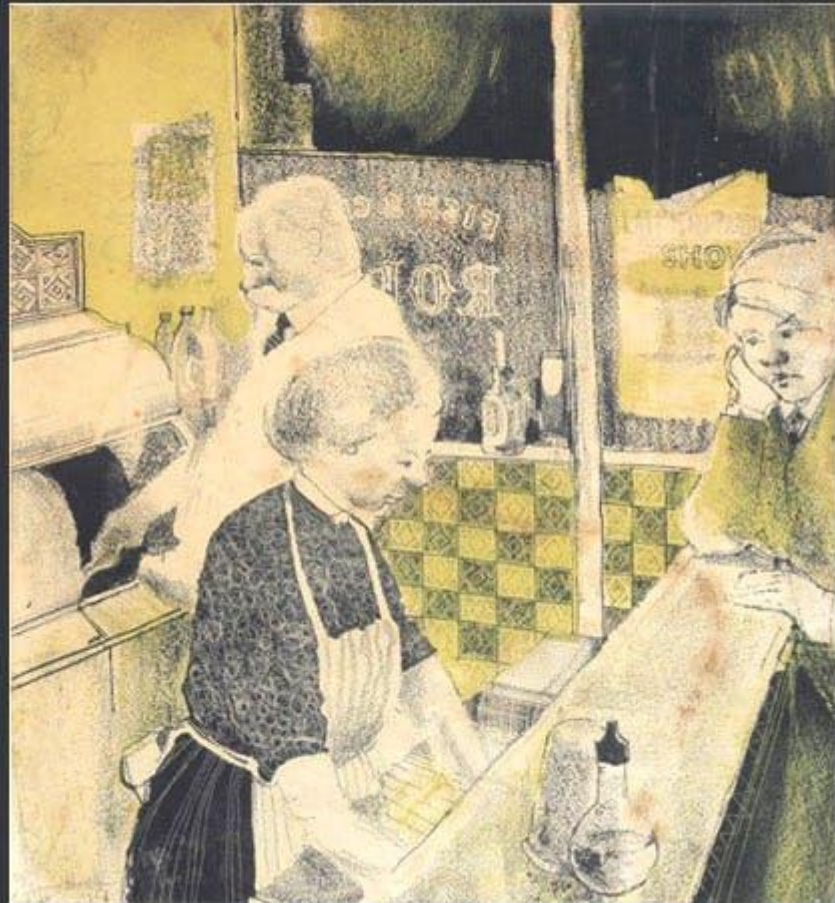


(Apollo)

David Hockney's art used to be cheap as chips

Susan Moore

25 FEBRUARY 2017



David Hockney's early lithograph, 'Fish and Chip Shop' (1954), goes on sale at Christie's in March.

SHARE

Fish and chip shops may not be the obvious place to find a work of art – except, perhaps, in Yorkshire. In 1954, the 17-year-old David Hockney made a lithograph of his local chippie, The Sea Catch, around the corner from his

family home in Eccleshill, Bradford. It shows the proprietors Hayden and Janet Smith behind the counter and him propped up against it. He would turn up of an evening after a 12-hour stint at the Bradford School of Art, or after pushing an old pram filled with paints and equipment around the town and drawing or painting whatever scenes of everyday life caught his eye. For his first forays into printmaking he chose subjects particularly close to home: himself with a dark Stanley Spencer fringe; Woman with a Sewing Machine, for which his mother Laura served as model; and Fish and Chip Shop.

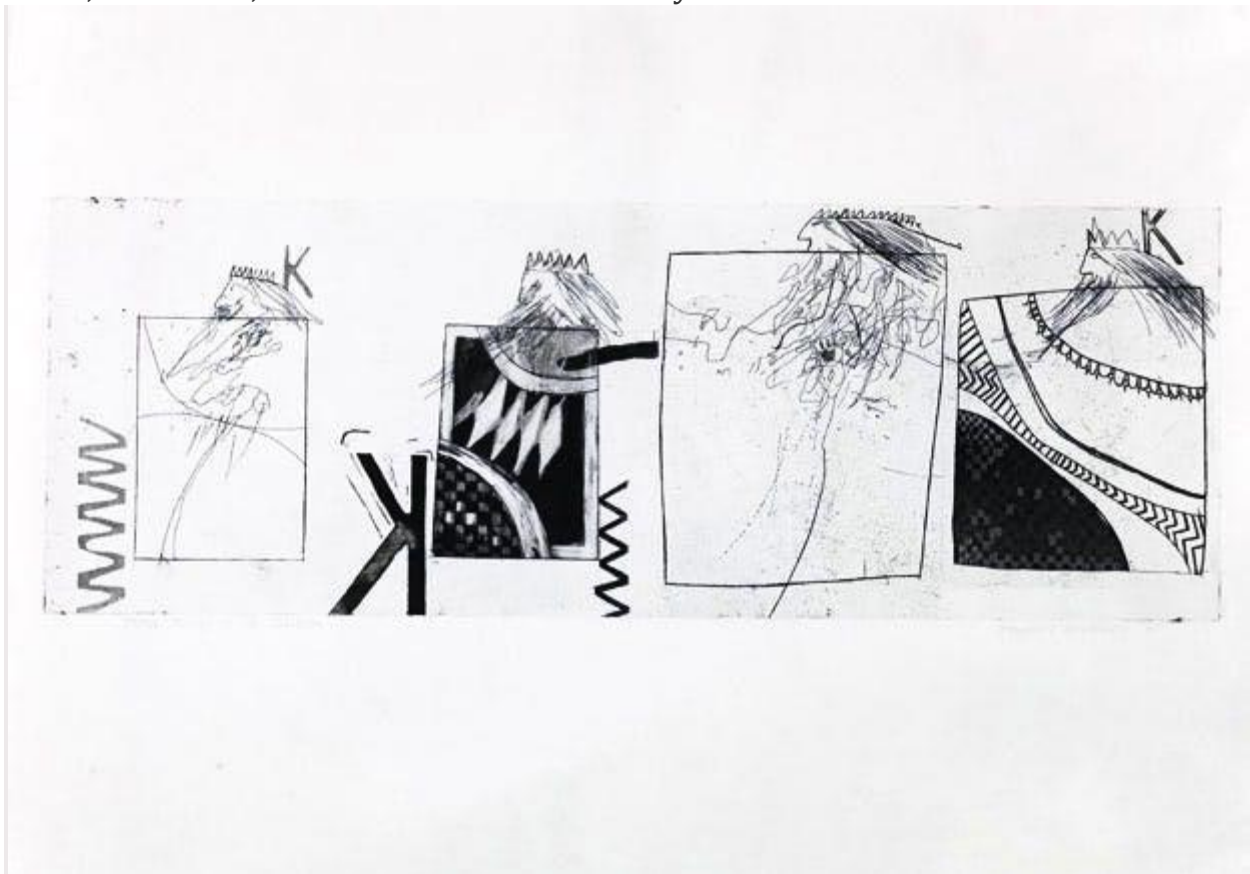
He must have been looking at Vuillard and Bonnard at the time for there is a real intimiste feel to these images, with their emphasis on cosy interiors, flattened, simplified shapes and patternmaking. Here he pays particular attention to the decorative geometries of the shop's tiles and the swirls of Mrs Smith's blouse. What adds to the charm is the lithograph's artisanal quality, for in these early years he made the prints himself in very small, unnumbered editions, not all of which were signed. Only six are known of this one. What makes this particular signed and dated pull unique is that it was given to the Smiths as a token of friendship and thanks, and was hung pasted on board above the deep fryer. It is not the environment any conservator would advocate but its odd stain and wear and tear are part of its peculiar history. After their retirement the print was proudly hung in their home and now the late couple's descendants have consigned it to auction at Christie's. Estimated at £6,000–£8,000, it joins some 30 prints produced by the artist over three decades in the 29 March sale of Prints & Multiples. While not precisely cheap as chips, Hockney enthusiasts should be aware that when another rare pull of Fish and Chip Shop came up at the same auction house with a similar estimate, it fetched £20,000 plus premium. Estimates in this group do, however, start at £1,500.



Myself and My Heroes (1961), David Hockney © The artist

Prints are not included in [Tate Britain's](#) current Hockney retrospective (no doubt this was considered unnecessary after [Dulwich's celebration](#) of 60 years of Hockney's printmaking in 2014), which is why the first show of his complete early etchings – part sale, part loan – at [Hazlitt Holland-Hibbert](#) is a must (until 10 March). The artist took up etching as a post-grad at the Royal College of Art simply because he had run out of money to buy paint and the graphic department offered materials for free (art schools please note). These, too, are intimate, autobiographical and whimsically self-deprecating – the hint of caricature evident in his lithographs is replaced by the expressive faux-naïf marks of Art Brut. His first attack on the etcher's plate in 1961 is *Myself and My Heroes*, representing the haloed Walt Whitman and Mahatma Gandhi. Next to his own portrait, labelled David, is the scribbly etched legend 'I am 23 years old and wear glasses'. *Three Kings and a Queen* (1961) won him an art prize that enabled him to make his first trip to the USA. The rest, as they say, is history. And print history. When the artist returned from New York, he paraphrased Hogarth's *A Rake's Progress* to tell his own coming-of-art narrative in a series of astonishingly spontaneous and inventive images.

More Hockney prints are to be found around the corner at dealers Sims Reed. As for Fish and Chip Shop, it is not the first work of art to progress from chippie to auction block. In 2008, Bonhams offered a fish in formaldehyde that another young Yorkshire artist, Damien Hirst, had given to the owners of the Farsley Fish & Chip shop in Leeds where his brother Bradley, a friend of the son of the owners, worked. They had seen publicity for *Isolated Elements Swimming in the Same Direction for the Purposes of Understanding* – a shoal of fish each given their own tank – and joked that Bradley should get his brother to make something for the shop. Two weeks later, one turned up, and it was bolted to the wall next to the menu board. The following year, Hirst won the Turner Prize. The unbattered fish was offered with an estimate of £100,000–£150,000 but failed to swim away.



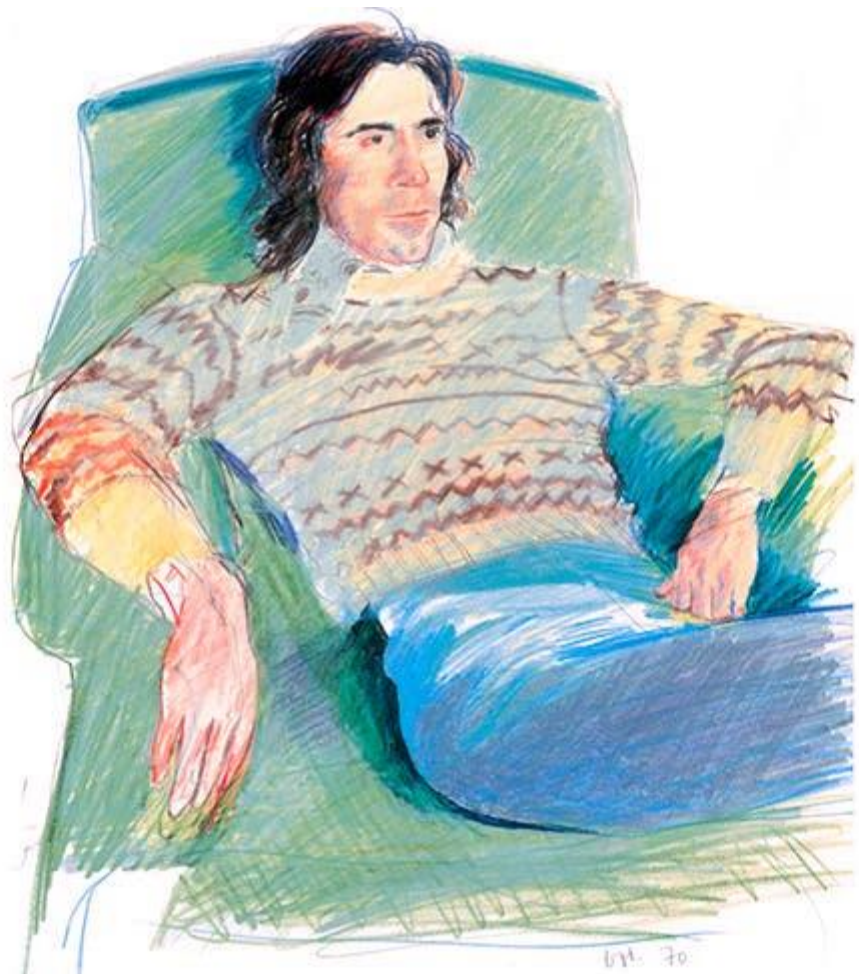
Three Kings and a Queen (1961), David Hockney

(The spectator)

Colour, heat and sex: David Hockney at Tate Britain reviewed

Nobody could have done tiles, diving boards and tan-lined bottoms as the boy from Bradford did

Laura Freeman



'Ossie Wearing a Fairisle Sweater', 1970, by David Hockney

Laura Freeman
11 February 2017

David Hockney: The Complete Early Etchings 1961-1964

Hazlitt Holland-Hibbert, until 10 March

No Californian could have painted Hockney's pools. No La-La Land artist, raised on sun and orange juice, would have done tiles and diving boards and tan-lined bottoms as the boy from Bradford did.

It had to be a Hockney, brought up, the fourth of five children, in a two-up two-down. Hockney, who aged three had sheltered from bombs with his mother Laura, father Kenneth, four siblings and a lady neighbour in the cupboard under the stairs. A Yorkshire child steeped in Typhoo tea and fortified by meat and potatoes from Robert's Pie Shop. A painter who had bicycled the Wolds in the rain, and lived in the garden shed of an Earl's Court boarding house when a student at the Royal College of Art in London.

'I was brought up,' he said, 'in Bradford and Hollywood.' He had seen Los Angeles in Technicolor, brighter than bright, in *Singin' in the Rain* on trips to the pictures. The first time he saw the city for real, in 1964, aged 26, his first impression was of pool after pool: 'As I flew over San Bernardino and saw the swimming-pools and the houses and everything and the sun, I was more thrilled than I have ever been in arriving in any city.' 'A Bigger Splash' (1967) is no belly flop, but an ecstatic head-first dive into light, sun, pinks, blues, palms, sprinklers, days so hot you might as well never get dressed. At the Royal College he had worn vest, shirt, tie, cardigan. In LA, a man could lie flat-out naked on a white towel on the pool flagstones or on a bed in just T-shirt and socks.

You've seen it before, the splash, in Tate's permanent collection, but here, in the fourth room of the gallery's retrospective, which spans 60 years of

work, it comes like a baptism: a washing off of England, where *Private Eye* in 1963 was running features like ‘How To Spot a Possible Homo’ and where Hockney had to keep two coal fires burning to get his basement flat warm. ‘A Bigger Splash’ is a squiggle-wiggle, pool-side, total immersion in beaches, boys and Mulholland Drive.

As a schoolboy, Hockney had gone up to London to see Piero della Francesca’s ‘The Baptism of Christ’ (c.1450) at the National Gallery. It appears in miniature in two of the paintings in the Tate show: pinned to a board behind curator Henry Geldzahler in ‘Looking at Pictures on a Screen’ (1977), and reflected in the mirror between Laura and Kenneth in ‘My Parents’ of the same year.

He must also have seen Carlo Crivelli’s ‘The Annunciation, with Saint Emidius’ (1486). His ‘California Art Collector’ (1964) borrows the Crivelli composition with the collector wearing the Virgin’s green, and her covered sculpture pavilion replacing Crivelli’s cutaway Renaissance palace. The swimming-pool and palms in the top-left-hand corner play the part of the divine message from the heavens: the California pool as God. (This from the son of a Methodist lay preacher.)

It is a dazzling show. Tate have gone bananas — you’ll have these on the brain after seeing Hockney’s double portrait of Christopher Isherwood and Don Bachardy (1968) with its eye-popping fruit bowl and cob of sweetcorn — for colour. No artist was ever less suited to a white cube. The walls of the early rooms are pink — the recurring pink of the vase and work table in ‘Model with Unfinished Self-Portrait’ (1977), and of the sofa in the portrait of ‘Henry Geldzahler and Christopher Scott’ (1969). Then the walls turn grey — colour-matched to Ossie Clark’s collar and coffee table in ‘Mr and Mrs Clark and Percy’ (1970–71) — and burgundy in the room of Hockney’s drawings. These celebrate Hockney as not just a colourist, but as a consummate draughtsman and doodler too. With what

economy he sketches 'Peter Langan in his Kitchen at Odin's' (1969) or his mother wearing her hat and coat indoors (1978), and with what illusionistic trickery he crayons the rippling, shifting, treacherous geometry of the tiles in 'Study of Water, Phoenix, Arizona' (1976).

Hockney's etchings are missing from Tate. For 'A Rake's Progress' (1961–3) and other early etchings, there is an important companion show at Hazlitt Holland-Hibbert in Mayfair. Hockney drew straight on to the etching plates, giving his impressions a quick-fire immediacy. His black lines scatter like iron filings pulled by magnets. 'The Hypnotist' (1963) is wickedly sinister.

There is more of this hypnotism in the final room at Tate, a gallery of Hockney's iPad drawings on live screens. This is the conjurer unmasked: we see how the trick is done, the sketch animated line by line as he draws with a finger on the screen. The thumbnails appear and disappear: shoes by a bed, cigarettes and an ashtray, a can of Brasso, two bottles — 'We are in Baden Baden enjoying the magic waters.' You lose track of how long you've been standing there.

This is a nakedly bombastic show: colour, heat and sex, both tender and obscene.

Hockney gives you homesick nostalgia for Bridlington woods and the whizz-bang technology of iPads and video installations. His art is one of restless reinvention, of joy in new possibilities — acrylic paints, the Polaroid camera, the fax machine, high-def digital video, the scribble on the iPhone screen — of diving into the water and coming out new.

(Wall Street International)

David Hockney

3 Feb — 10 Mar 2017 at the Hazlitt Holland-Hibbert
in London, United Kingdom



David Hockney. Courtesy of Hazlitt Holland-Hibbert

14 FEB 2017

*I started doing graphic work in 1961 because I'd run out of money and I couldn't buy any paint, and in the graphic department they gave you the materials for free. So I started etching, and the first I did was *Myself and My Heroes*. My heroes were Walt Whitman and Gandhi. There was a little quote from each of them, but for myself I couldn't find anything – I hadn't made any quotes – so it just said, 'I am twenty-three years old and wear glasses,' the only interesting thing I could think to say about myself*

*(David Hockney, from *David Hockney* by David Hockney, 1976. Thames & Hudson)*

The first-ever exhibition of David Hockney's complete early prints (1961-1964) will open at Hazlitt Holland-Hibbert in early February 2017. This exhibition is a collaboration between specialist post-war print dealer Lyndsey Ingram, whose new London gallery space opens later in 2017, and James Holland-Hibbert, an established dealer in modern and contemporary British paintings and Director of Hazlitt Holland-Hibbert.

The exhibition includes an impression of every print David Hockney made from 1961, when he began working in this medium, to 1964, including works that have never been seen before. Highlights from the show include a complete *A Rake's Progress* series, as well as the rare, unique self-portrait ECR (1961) on loan from Tate, and *In Memory of Cecchino Bracci* (1962) which will be on loan from a private collection. To provide context for Hockney's ground-breaking graphic work, the gallerists also aim to include some of Hockney's paintings and drawings from this period in the show.

The exhibition focuses on the years 1961–1964. This period represents a formative moment in Hockney's life as a young artist; it spans part of his time at the Royal College of Art (where he was a student from 1959-1962), his first years as an independent artist in London and a period in which his printmaking was solely focused on etching. They encompass his student years, his first prints, his ambivalent response to Pop Art, his first visit to the United States (after he won an art prize for

one of his prints that funded his travel to New York), as well as the creation of his renowned *A Rake's Progress* series of etchings on his return. The entire *Rake's Progress* series will be on display.

A fully illustrated scholarly catalogue, with an essay by the art historian, curator and leading Hockney specialist Marco Livingstone, accompanies the exhibition. This will be the first complete catalogue of Hockney's early prints. This exhibition coincides with and complements *David Hockney, the artist's retrospective* at Tate Britain, also opening in February 2017.

Hockney's early prints in particular exemplify his raw talent, experimental energy and ability to radically transform every artistic medium he touches. He began making prints as an impecunious student at the Royal College of Art in 1961 because he couldn't afford paint supplies. Soon however, he mastered the medium and made prints with abandon, using the immediacy of printmaking to express, document and reflect upon every aspect of his life as a young art student in London at the time. Taken together, Hockney's early prints create a kind of portrait of the artist as a young man.

'We learn so much about Hockney through his early printmaking,' says Lyndsey Ingram, who has curated the show. 'These works are intensely personal. They are about him, yet also about everyone else in his life at the time. They show him exploring his sexuality, standing up to authority and testing boundaries – we see this reflected in how he pushes the medium to its limits. If we consider Hockney's career as a transition from line to colour, here we see him developing the character of his line.'

Ingram has organized this show because both she and her long-time friend and collaborator James Holland-Hibbert wish to explore this early, often-overlooked and under-valued period of Hockney's graphic work. 'These are not pretty pictures. Instead they form a gritty diary of his youth as an emerging artist exploring subversive themes,' says Ingram. 'They shed light on what mattered to him artistically and personally at the time and are crucial to understanding Hockney's evolution as an artist. In many ways they remain surprising and shocking today.'

Hazlitt Holland-Hibbert

Bury Street, 38

London SW1Y 6BB United Kingdom

Ph. [+44 \(0\)20 7839 7600](tel:+442078397600)

jhh@hh-h.com

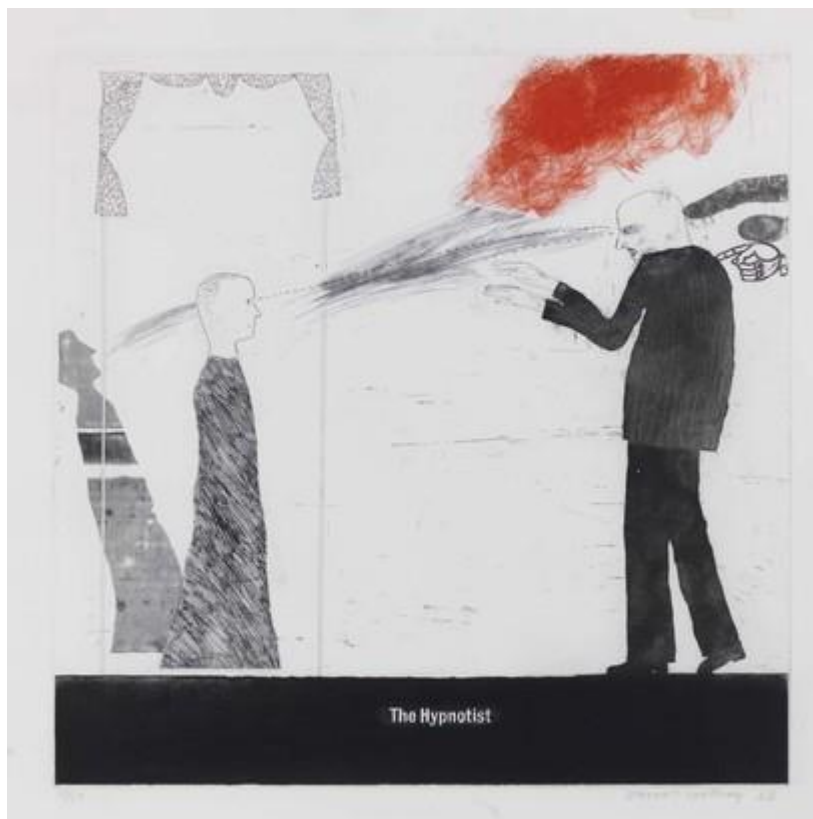
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(Evening Standard)

David Hockney: The Complete Early Etchings, 1961-64, review: A homage to Hockney's heroes

Naked truth: Hockney's striking 1964 print *Jungle Boy* portrays snake collector Mark Berger with one of his specimens

Prints are absent from [Tate Britain](#)'s Hockney retrospective, opening next week, so this is a welcome show. It gathers etchings made in his shift from precocious student to professional artist, crucial works in his trajectory: through them, he realised he could make a living as an artist.

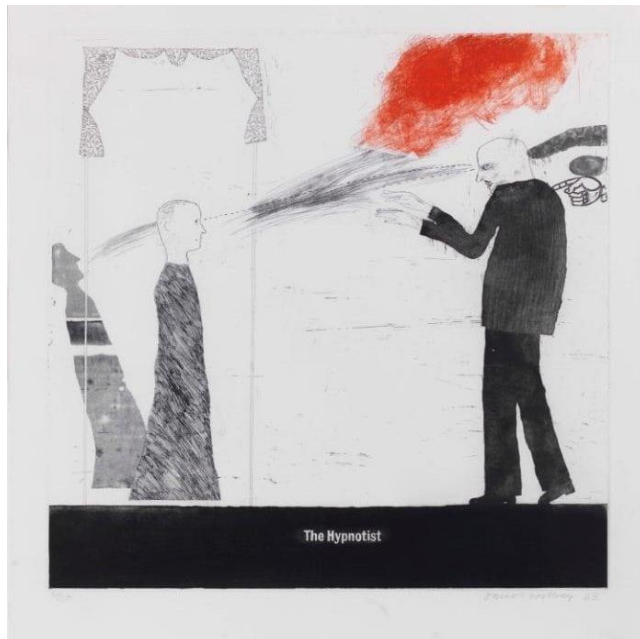
Indeed, [Hockney](#) pictures himself selling prints to William Lieberman at the Museum of Modern Art in his version of Hogarth's *The Rake's Progress*, 16 prints documenting a 1961 New York trip — the supreme accomplishment of his early etchings. They brim with technical flair and chutzpah and a lyrically expressed personal content. In his first print he paid homage to his heroes, poet Walt Whitman and Mahatma Gandhi, picturing his awkward self beside them, scribbling “I am 23 years old and wear glasses”.

Hockney the self-confessed “seven-stone weakling” is a consistent presence, whether measuring himself against classical male beauty in a self-portrait or watching over musclebound joggers in Central Park. He grapples with and celebrates his homosexuality, in homages to Whitman and Greek poet Cavafy, in pictures of gay culture in New York and in portraits. Particularly striking is *Jungle Boy*, with a naked snake collector face-to-face with one of his phallic specimens.

This dazzling display of the print- maker's art finds Hockney at his best: boldly announcing his talent and laying his life and loves bare.

(The Telegraph)

David Hockney: the revolutionary prints that won't be at the Tate



David Hockney, The Hypnotist Etching and aquatint printed in colours, 1963 CREDIT:PUBLISHED BY THE ARTIST

- Colin Gleadell

24 JANUARY 2017 • 7:00AM

A major retrospective exhibition for David Hockney at Tate Britain next month promises to cover “the full scope of his artistic practice” – drawings, paintings, photography, and video. But, much to the dismay of print enthusiasts, this medium, which he has always taken extremely seriously as an art form, is to be excluded.

This is a shame because his prints evolve side by side with his painting and drawing. During his teens, Hockney produced the occasional lithograph, but really engaged

with print making through etching when he was a student at the Royal College of Art from 1959 to 1962.

He was so poor, the story goes, that he could not afford painting materials. But when he discovered that materials were free in the print department, he made himself at home there, producing etchings as distinctive and brilliant as his paintings and drawings, characterised by their assured lines and intentional smudging, mixing graffiti with faux-naïve figuration to describe his autobiographical subject matter.



David Hockney My Bonnie Lies Over the Ocean, Etching and aquatint printed in colours with collage, 1961-62 CREDIT: PUBLISHED BY THE ARTIST

However, while the Tate will not cover this chapter of his work, a commercial gallery will. And it will be the first time that examples of every print he made between 1961 and his move to Los Angeles in 1964 will have been shown together. Assembled by print dealer Lyndsey Ingram, the exhibition opens at Hazlitt Holland-Hibbert in St James's on February 2, just a few days before the Tate opening.



David Hockney, Jungle Boy Etching and aquatint printed in colours,
1964 CREDIT:PUBLISHED BY ASSOCIATED AMERICAN ARTISTS

Hockney treated etching like drawing. Several early works are not numbered because they are unique. In 1961 he earned a £100 etching prize, allowing him to make his first trip to America. The winning print, *Three Kings and a Queen*, is one of the exhibits. When he came to make his version of Hogarth's *A Rake's Progress*, one of the prints, *Receiving the Inheritance*, shows Hockney on this trip offering a \$20 artwork to Bill Liebermann of the Met, who comes back with a stingy \$18 offer.

These early etchings mark an innovative break with the past. Hockney's use of black and red aquatint for his etchings was revolutionary, says Ingram, as were his depictions of himself as a gay man.

Although he continued etching for several decades, his work in the print medium then expanded to embrace lithography, photocopies, fax art, paper pulp pictures and, most recently, printed iPad drawings. And just as each technical experiment brings with it a change in his art, each print medium attracts different types of buyers, so have separate markets.

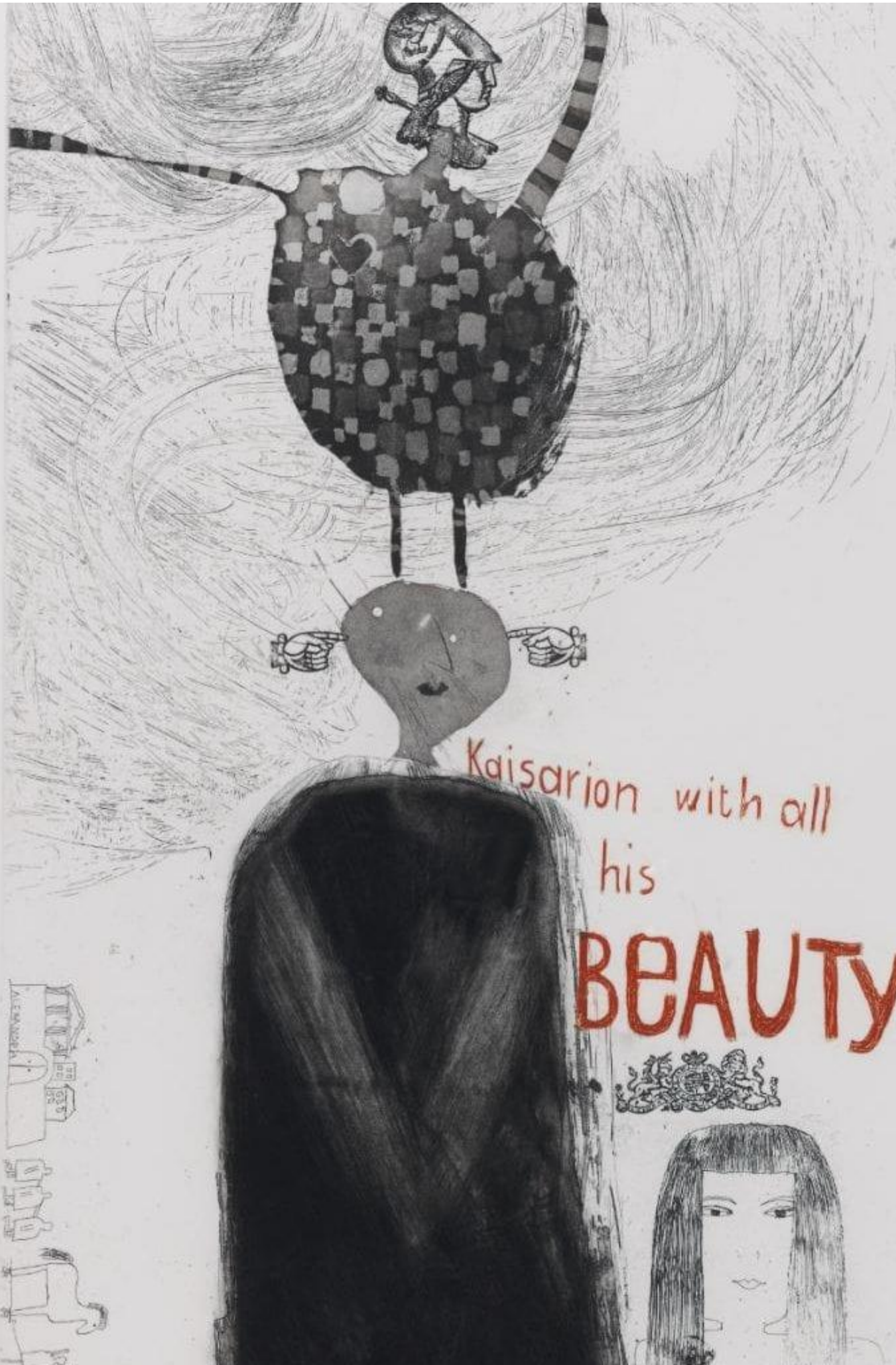


David Hockney, *Receiving the Inheritance* Etching and aquatint printed in colours, 1961-63 CREDIT: PUBLISHED BY EDITIONS ALECTO, LONDON

The most expensive are the Paper Pool series, made in the late 1970s out of paper pulp, though they are not strictly prints. When they first came out they cost about £20,000 each and have since fetched as much £1 million at auction.

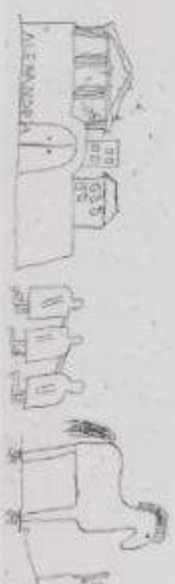
The most expensive pure prints have been his large colourful Los Angeles lithographs of the 1980s, such as *Caribbean Feature*, which were highly sought after by the Japanese in the late 1980s art boom, and sold for as much as \$275,000. That boom then went bust, and is only now beginning to recover those levels.

The etchings, particularly the early ones, are less obviously decorative and are more of a connoisseur's market, says Ingram. At the moment they seem very reasonably priced, from £12,000 to £30,000 in this exhibition. When Hockney made *A Rake's Progress*, his dealer, Kasmin, sold the etchings for about £500 each. Now a complete set of the 16 prints would be worth over £250,000 says Ingram.



Kaisarion with all
his

BEAUTY



David Hockney, *Kaisarion and All His Beauty* Etching and aquatint printed in colours, 1961 CREDIT: PUBLISHED BY THE ROYAL COLLEGE OF ART, LONDON

Possibly the bargain basement of the Hockney market, she says, are the black and white etchings from his Grimm's Fairy Tales series. Vincent Eames, a print dealer near London Bridge, has sold signed etchings from the series for as little as £1,500, though that is double their value 10 years ago, he adds. The Goldmark Gallery in Uppingham has unsigned prints for just £300.

Some of Hockney's latest experiments have seen the biggest price leaps. Two landscape prints made from iPad drawings that were launched in 2014 at £18,000 each plus VAT sold at Phillips last week for £31,250 each. Another print from an iPad drawing of flowers, published by Taschen last year and priced at £3,500, sold for £10,625.

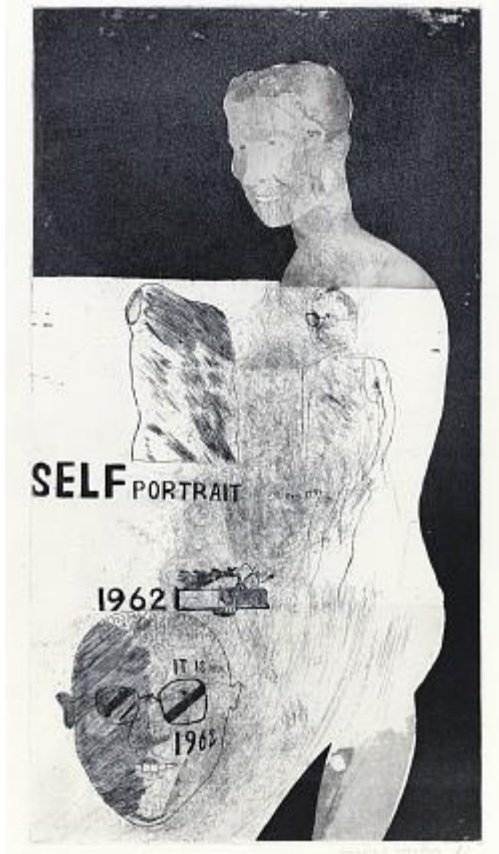
If print prices follow painting prices, then Hockney print buyers be prepared. The market has seen a resurgence of interest in all periods of his painting. The auction record is now \$11.7 million set last year for a 12-foot wooded landscape, but that has been far exceeded privately with a price of \$25 million for an earlier work.

David Hockney: the complete early etchings 1961-64 is on from February 3 until March 20 at Hazlitt Holland-Hibbert

(The Art Newspaper)

How Hockney made it to America

by THE ART NEWSPAPER | 8 January 2017



David Hockney, Self Portrait, Etching and aquatint, 1962
Signed in pencil. One of three known impressions.

An exhibition of David Hockney's very early work due to open at Hazlitt Holland-Hibbert gallery in London next month (David Hockney: The Complete Early Etchings 1961-64; 3 February-10 March) will reveal numerous nuggets about the fledgling career of Yorkshire's most famous artist son. For instance, the Hockney scholar, Marco Livingstone, points out in an illuminating catalogue essay how young David managed to get to the States. "The first trip [Hockney] made to the USA in the summer break in 1961, thanks to a monetary prize he had been awarded for an earlier etching is commemorated in one of the most breezily engaging of his early prints, *My Bonnie Lies over the Ocean*. Here the young artist represents himself as a stick figure clinging on to the red, white and blue of the American flag, a symbol for him of the liberation he found in New York City," he writes (the prize in question was awarded to the artist by the art dealer Robert Erskine for an etching entitled *Three Kings and a Queen*). The print specialist Lyndsey Ingram, who is opening a new space in Mayfair later this year, has worked on the Hazlitt Holland-Hibbert show, which is a top-notch adjunct to Tate Britain's forthcoming Hockney blockbuster (9 February-29 May).

(The Art Newspaper)

Three to see: London

From Do Ho Suh's colourful fabric sculptures to the lesser-known Kipling's contributions to the V&A

by GARETH HARRIS, HARRY SEYMOUR, AIMEE DAWSON | 2 February 2017



Lovely details in Do Ho Suh's distinctive fabric Hubs on show at Victoria Miro gallery in London (Image: The Art Newspaper/Instagram)

Do Ho Suh develops notions of dislocation and transience in a show of new fabric sculptures at **Victoria Miro** gallery ([Passages/s, until 18 March](#)). The exhibition centres on Hubs, a series of fabric pieces that Suh describes as “in-between spaces, from the bedroom to the kitchen, for instance”. But there is a departure in the show: Suh also shows a series of large-scale drawings that compress architectural features such as a staircase and a gate. “These elements are sewn into gelatin tissue that dissolve once they’re immersed in water. So some parts are drawn out, and look almost 3D. The works are in between 2D and 3D as such. Again, it’s about playing with space, and transporting it, just like I’ve done with the fabrics and rubbings.” The drawings were made during a residency at the Singapore Tyler Print Institute.

Just a few months shy of his 80th birthday, the British artist David Hockney and his early

etchings are the focus of a show in London that coincides with his much-anticipated retrospective at Tate Britain (9 February-29 May). The [Complete Early Etchings 1961-64](#) at **Hazlitt Holland-Hibbert** (until 10 March) charts the rise of Hockney during his formative years whilst he finished his formal education at the Royal College of Art (RCA), began a professional career and won an art-prize trip to America; a country that became a lifelong reoccurring theme in his work. The show has several previously unseen works from private collections, a generously loaned self-portrait from Tate and a number of later paintings alongside the black, white and red etchings that elucidate the early career of an artist who candidly refuses to talk about it.

Hear the name Kipling and you are more likely to think of The Jungle Book than of Indian Arts and Crafts. Yet the lesser-known Lockwood Kipling (1837-1911), father of the English writer and poet Rudyard, was an influential figure in the Arts and Crafts movement in England and a champion of traditional Indian craftsmanship. After 30 years in India, Lockwood joined what is now the Victoria and Albert Museum and played a significant role in shaping its collection. [Lockwood Kipling: Arts and Crafts in the Punjab and London](#) at the **V&A** (until 2 April) traces his career, beginning with Indian objects he encountered at the 1851 Great Exhibition, including an enamelled gold bracelet set with diamonds. Also on display are objects Kipling sent home for the V&A, including a Buddha bust (around 1st- or 2nd-century) that is being shown for the first time in 60 years.

(Artnet News)

Never-Before-Seen David Hockney Prints Are Coming to London

It coincides with a massive exhibition at the Tate next year.

Alyssa Buffenstein, October 24, 2016

Brought together by a common desire to champion the early work of the prolific British artist [David Hockney](#), London dealers [Lyndsey Ingram](#) and James Holland-Hibbert are staging an exhibition of etchings he made in his early years as an artist.

Coinciding with the [Tate Britain's retrospective](#), which opens on February 9, "David Hockney: The Complete Early Etchings 1961-1964" opens on February 3 at [Hazlitt Holland-Hibbert](#) in London.

By [Naomi Rea](#), Jun 30, 2016

Where the Tate exhibition will provide a comprehensive look at the 79-year-old artist's long career, across the river, the etchings exhibition will focus on the tail

end of Hockney's student years, and his first few years working professionally as an artist.

Never-Before-Seen David Hockney Prints Are Coming to London

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[Read Caption](#)

David Hockney at Hazlitt Holland-Hibbert

David Hockney, *Jungle Boy* (1964). Image courtesy Hazlitt Holland-Hibbert.



[Read Caption](#)

David Hockney at Hazlitt Holland-Hibbert

David Hockney etching. Image courtesy Hazlitt Holland-Hibbert.



[Read Caption](#)

David Hockney at Hazlitt Holland-Hibbert

David Hockney etching. Image courtesy Hazlitt Holland-Hibbert.



[Read Caption](#)

David Hockney at Hazlitt Holland-Hibbert

David Hockney etching. Image courtesy Hazlitt Holland-Hibbert.



[Read Caption](#)

David Hockney at Hazlitt Holland-Hibbert

David Hockney etching. Image courtesy Hazlitt Holland-Hibbert.



[Read Caption](#)

David Hockney at Hazlitt Holland-Hibbert

David Hockney, *My Bonnie Lies Over the Ocean* (1961-62). Image courtesy Hazlitt Holland-Hibbert.



[Read Caption](#)

David Hockney at Hazlitt Holland-Hibbert

David Hockney etching. Image courtesy Hazlitt Holland-Hibbert.

Read Caption

David Hockney at Hazlitt Holland-Hibbert

David Hockney etching. Image courtesy Hazlitt Holland-Hibbert.

Read Caption

David Hockney at Hazlitt Holland-Hibbert

David Hockney, *Rumpelstiltskin* (1962). Image courtesy Hazlitt Holland-Hibbert.

Read Caption

David Hockney at Hazlitt Holland-Hibbert

David Hockney, *The Hypnotist* (1963). Image courtesy Hazlitt Holland-Hibbert.

SKIP AD

Hockney began making etchings as a student at the Royal College of Art in London, where he studied from 1959 until 1962. Unable to afford paint, he went to the graphics department instead, where students weren't required to buy their own materials. With rough lines and an experimental spirit, Hockney's early etchings reveal issues he was struggling with as a young man.

Recommended Reading

[13 Stunning Photos Take You Inside David Hockney's New SUMO Book](#)

By [Sarah Cascone](#), Oct 13, 2016

"They show him exploring his sexuality, standing up to authority and testing boundaries—we see this reflected in how he pushes the medium to its limits. If we consider Hockney's career as a transition from line to colour, here we see him developing the character of his line," says Ingram in a statement.

Supplemented with loans from the Tate and private collections, the exhibition will comprise impressions of every single print Hockney created during this time, some of which have never been displayed publicly before. Notably, this includes his series "A Rake's Progress," which is based on William Hogarth's 18th-century cautionary tale of amorality. (Hockney later designed the stage for the 1951 Igor Stravinsky opera of the same name.)

Recommended Reading

Tate Britain To Host Its First Major ‘Queer British Art’ Exhibition in 2017

By [Rain Embuscado](#), Apr 19, 2016

For true Hockney fans, his early work affords a glimpse of an artist testing the waters, and diving in full force.

“David Hockney: The Complete Early Etchings 1961-1964,” will be on view at [Hazlitt Holland-Hibbert Gallery](#) in London from February 3 – March 10, 2017.

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(Candid magazine)

David Hockney – The Complete Early Etchings 1961-1964

February 9, 2017

Arts—Drawing | by Harry Seymour

As Tate Britain unveils its highly anticipated David Hockney retrospective, an intimate display in St. James’s takes a look at the much less trodden ground of the iconic British artist’s early etchings. Far from simply jumping on the Hockney bandwagon however, this show at Hazlitt Holland Hibbert features a version of every single print that Hockney made between 1961 and 1964 offering a snapshot of the young, innocent artist as he studied at the Royal College of Art in London and embarked on his first trip to the USA.

Hockney discovered etching in the print rooms of the RCA which were filled with free materials when his empty pockets couldn’t stretch to painting

supplies. But these works are far from a stopgap to the synonomous swimming pool. They provide an insight into Hockney's remarkable versatility, from fax machine drawings to the iPad, and confirms his gift as a true draughtsman while Abstract Expressionism was king. For purists, Hockney's etchings are a welcome return to the foundations of his most celebrated work and remind us why he is one of the most successful British artists of the 20th century.

David Hockney, *Jungle Boy*, Etching and aquatint printed in colours, 1964, Signed in pencil and numbered from the edition of 50. Printed on mould-made paper by Giulio Sorrini, New York. Published by Associated American Artists., (Tokyo 33; SAC 33), 50.5 x 61.5 cm

In fact, it was an etching that allowed Hockney to venture to the USA for the first time in 1961. This trip sparked the greatest stimulus of Hockney's career and is commemorated at Hazlitt Holland Hibbert with the defining series *The Rake's Progress*, in which the artist's alter ego travels to the big bad city to enjoy success before tumbling into iniquity, deception and finally bedlam. A highly personal reinvention of Hogarth's classic painting series of the same name and subject, Hockney turns to his own life as the theme for this scandalous tale.

In his very first etching *Myself and My Heroes*, Hockney displays his technical prowess with an array of textures to construct the physicality of three figures. Standing alongside Walt Whitman and Mahatma Gandhi, Hockney carves out his own scrawny outline alongside the words 'I am 23 years old and wear glasses'. For the young Hockney, this was the only interesting thing that he could think to say about himself next to his two idols.

Riddled with mocking self-awareness, these early works reveal Hockney's tussle with his own identity and homosexuality at a time when sexual acts between men were still illegal in the UK. Lyrics, idioms and stanzas are shrewdly woven into the images, inspired by the homoerotic poetry of Whitman, Michelangelo and Greek writer C.P. Cavafy. In one example Hockney emblazons the etching plate with the defiant words 'queer' and 'queen'. Hockney also turned to his openly gay friend Mark Berger as the subject for several prints showing the young artist being rescued by a male lover from a vagina dentata and then threatened by a giant phallic snake.



my bonnie lies over the Oc

David Hockney, *My Bonnie Lies Over the Ocean*, Etching and aquatint printed in colours with collage, 1961-62 Signed in pencil and numbered from the edition of 50. Printed on Crisbrook handmade paper by Ron Fuller and Peter Mathews at the Royal College of Art, London. Published by the artist., (Tokyo 29; SAC 13), 55.5 x 63 cm

Other highlights of the show include a reinvention of the Brothers Grimm dark fairy tale *Rumpelstiltskin* and a tongue-in-cheek image of the RCA principal Robin Darwin being eaten alive after refusing to award Hockney a diploma. This carefully considered show curated by post-war print dealer Lyndsey Ingram and gallery owner James Holland Hibbert uncovers a fascinating period in Hockney's illustrious career and provides a wonderful amuse-bouche to accompany the main dish at Tate.

By Alice Godwin

David Hockney – The Complete Early Etchings 1961 – 1964 at Hazlitt Holland Hibbert, 38 Bury Street, St James's, London. 3 February – 10 March 2017