

David Hockney

Something New in Painting (and Photography) [and even Printing] ... Continued

7 February – 23 March 2019
Opening reception:
Thursday, 7 February, 6-8 pm



Pictures at an Exhibition, 2018, photographic drawing printed on 8 sheets of paper, mounted on 8 sheets of dibond
107 1/2 x 344 in. / 273.1 x 873.8 cm, Edition of 12. © David Hockney. Assisted by Jonathan Wilkinson.

Venice, CA -- L.A. Louver is pleased to announce an exhibition of new works by David Hockney, created in his Los Angeles home studio. The exhibition includes mural-sized photographic drawings, large-scale multi-canvas paintings, and a series of portrait drawings on canvas. “Something New in Painting (and Photography) [and even Printing]... Continued” is the artist’s twenty-first solo exhibition at L.A. Louver, since his first show with the gallery in 1978. The exhibition will be featured throughout L.A. Louver’s first and second floor galleries.

Challenging the strictures of single-point depiction, and the limitations of two-dimensional representation, “Something New in Painting (and Photography) [and even Printing]... Continued” further advances Hockney’s ongoing investigation into reversing perspective. Utilizing innovative methods of digital production, this body of work exemplifies Hockney’s insatiable curiosity for new technologies, as well as his enduring commitment to traditional modes of painting and drawing, evidenced throughout every stage of his over 60-year career.

Two immersive, mural-sized works are central to the exhibition. Described by Hockney as “photographic drawings,” the images are inventively derived from the artist’s studio in Los Angeles. Commanding almost the entirety of two opposing walls in L.A. Louver’s main gallery, the massively scaled renderings are comprised of hundreds of digital photographs taken from various perspectives on different occasions. Because the artist has captured numerous viewpoints over a period of time, the compositions are not confined to one view of a single moment. Rather, they allow for a complex consideration of both time and space. Yet Hockney approaches the work much like he would painting or drawing, where elements can be added and subtracted, redone and reconsidered, to achieve a multiplex depiction of space.

Each of the two large photographic drawings are variants of the same setting: rows of chairs are angled towards the back wall, with seated and standing figures (some appearing more than once) occupying the mise en scène. All are positioned in such a way that centralizes the viewer as a participant. Hockney himself makes an appearance: resting at the edge of the tableau, cigarette in hand. In one version, a mirror along the facing wall reflects back, exposing a rounder view of the composed scene. In another, the same wall is adorned with representations of the four nine-panel paintings that the artist has produced for this exhibition.



Three Vases of Flowers in an Interior, 2018, acrylic on nine canvases
 (24 x 36 in. / 61 x 91.4 cm each) 80 x 116 in. / 203.2 x 294.6 cm overall
 © David Hockney. Photo Credit: Jonathan Wilkinson

The actual paintings illustrated in the photographic drawings are presented on adjacent walls and in the second floor gallery. Comprised of nine panels configured into three by three grids, Hockney fills the canvases with abstractions, still-life arrangements, proscenium stages and architectural motifs. One painting portrays his home and studio in the Hollywood Hills. Executed with acrylic paint in brilliant colors, the fragmentary components are melded into varying spatial dimensions, encouraging the eye to journey into and around the compositional space. The individually framed canvases are positioned with a small margin between each other, leaving room for one's imagination to connect and fill the voids. The arrangement also recalls a paned window, conceivably offering a glimpse into the artist's expansive conception of perspective.

Hockney's eye and ability to describe detail is sharp and unparalleled – perhaps most evident in a series of new portrait drawings. With sitters ranging from studio assistants Jonathan Wilkinson and Jean-Pierre Gonçalves de Lima, to singers Ed Sheeran and Bruno Mars, they are exquisitely rendered in charcoal and crayon with a soft, yet exacting touch. Positioned in a green tufted chair, or other studio furniture, Hockney captured his subjects over several hours (in either just one sitting or no more than two days). They are a testament to Hockney's deft skills as a draughtsman and demonstrate his penchant towards portraiture. In his traveling exhibition "82 Portraits and 1 Still-Life," which originated at the Royal Academy of Arts, London, UK in 2016, and culminated at the Los Angeles County Museum of Art in 2018, Hockney set out to paint eighty portraits of friends and family to coincide with his eightieth birthday, which he surpassed by two. At the time, he described: "I think I've found something that I could go on doing forever, because people are fascinating, they're mysterious really." The artist is now 81 years of age.

David Hockney (British, b. 1937) is arguably the most celebrated living artist of our time. He has been the subject of countless museum exhibitions, and held a career retrospective at Tate Britain, London, UK, in 2017, which traveled to the Centre Georges Pompidou, Paris, France, and the Metropolitan Museum of Art, New York, NY. In March 2019, Hockney's work will be shown in dialogue with masterpieces by Vincent van Gogh in the exhibition "Hockney – Van Gogh: The Joy of Nature" at the Van Gogh Museum, Amsterdam, The Netherlands.

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Concurrently on view at L.A. Louver:

ALISON SAAR: GROW'D

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Los Angeles-based artist Alison Saar has created a new bronze sculpture for L.A. Louver's open-air Skyroom. The work depicts a female figure seated on a bale of cotton. Branches of cotton extend upwards from her hair, reaching for the sky. The title "Grow'd" makes reference to Saar's earlier body of work from 2017-18 that centered around the character of Topsy from Harriet Beecher Stowe's *Uncle Tom's Cabin*. In the book, Topsy is described as a mischievous slave girl with a naïve comprehension of the world. When her new owners inquire about her parents and her concept of God, Topsy bemused: "I spect I grow'd. Don't think nobody ever made me." In this work, Saar revisions Topsy as a grown woman, fully aware of who she is and in control of her destiny. She sits erect, as if on a throne, like a powerful priestess.