

# HOCKNEY'S

PHOTOGRAPHS



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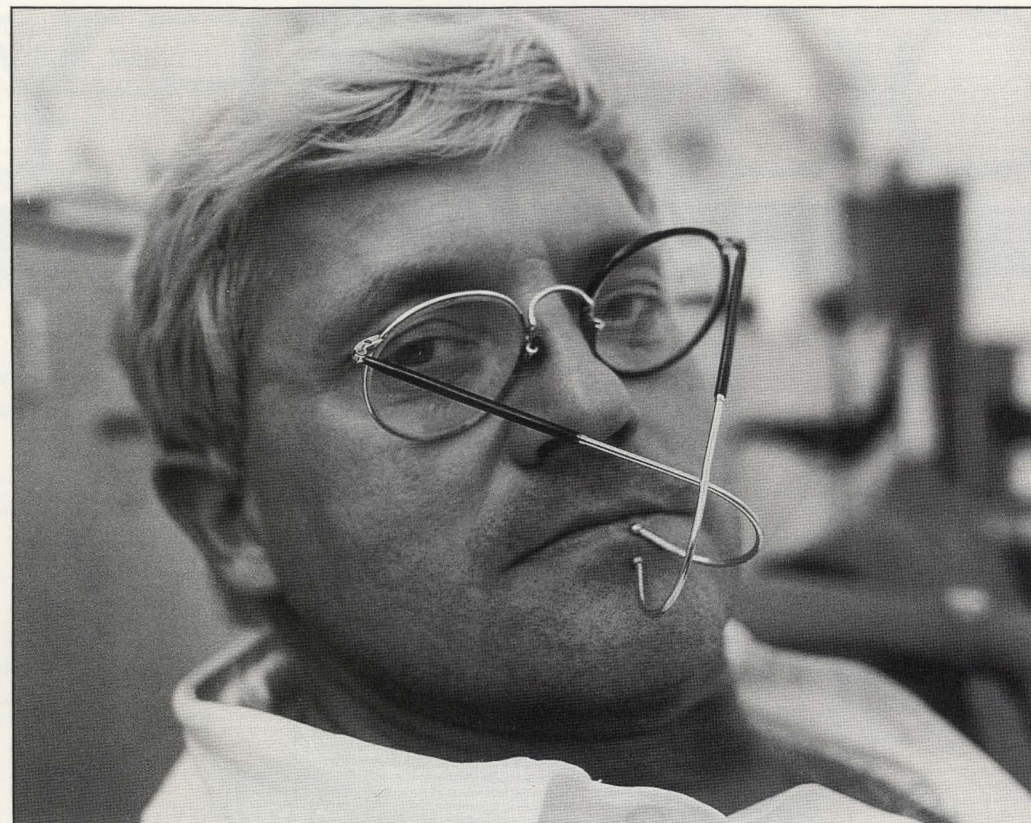
# HOCKNEY'S

## PHOTOGRAPHS

### A BRITISH COUNCIL EXHIBITION *in association with* BRITISH PAINTS

New Zealand tour organised by the New  
Zealand Art Gallery Directors' Council  
with the assistance of the Queen  
Elizabeth II Arts Council of New Zealand.

*International freight carried by*  
NEW ZEALAND LINE and  
THE AUSTRALIAN NATIONAL LINE



DAVID HOCKNEY

#### PREFACE:

This exhibition was originally organised by the Arts Council of Great Britain for the Hayward Gallery in London in 1983–84 and we are very happy that they have been able to make it available to the British Council to tour Japan, New Zealand and Australia in 1986 and 1987. We are thus enabled to continue our long-standing tradition of collaboration with New Zealand artists and art administrators in bringing before the New Zealand public the best of British art both past and present.

COLIN RAMSAY  
British Council Representative

#### INTRODUCTION

by Mark Haworth-Booth

*'A photograph cannot really have layers of time in it the way a painting can, which is why drawn and painted portraits are much more interesting. It's a problem I still keep thinking about. Sometimes I think photography isn't really much at all, and people have got it all wrong.'*

DAVID HOCKNEY 1980

*'Speculation about Hockney's future is an entertaining game, but one that we are unlikely ever to win, now more than ever that he has declared his freedom to move in any direction he wishes.'*

MARCO LIVINGSTONE 1981

*'... I had to concede the difficulty of presenting a fixed image of a character as much as of societies and of passions. For character changes as much as they do, and if one wishes to photograph [cliché] its relatively immutable aspect, one can only watch as it presents in succession different appearances (implying it does not know how to keep still, but keeps moving) to the disconcerted lens.'*

MARCEL PROUST, *A la Recherche du Temps Perdu*

*A PHOTOGRAPH IS A PHOTOGRAPH IS A PHOTOGRAPH.* In recent years David Hockney has been saying what Gertrude Stein did not, quite. By now it is well-known that Hockney finds the still photograph still to the point of being frozen, that a photograph excludes more than it reveals and is constructed in ways that are contrary to natural vision and traditional art. On the face of it, his solution seems simple. Over the last two years he has been adding a photograph to a photograph to a photograph — or scores of photographs to each other — as a challenge to conventional photography. The challenge is worth taking up because his camera production questions more than the traditionally celebrated photography of the decisive moment.

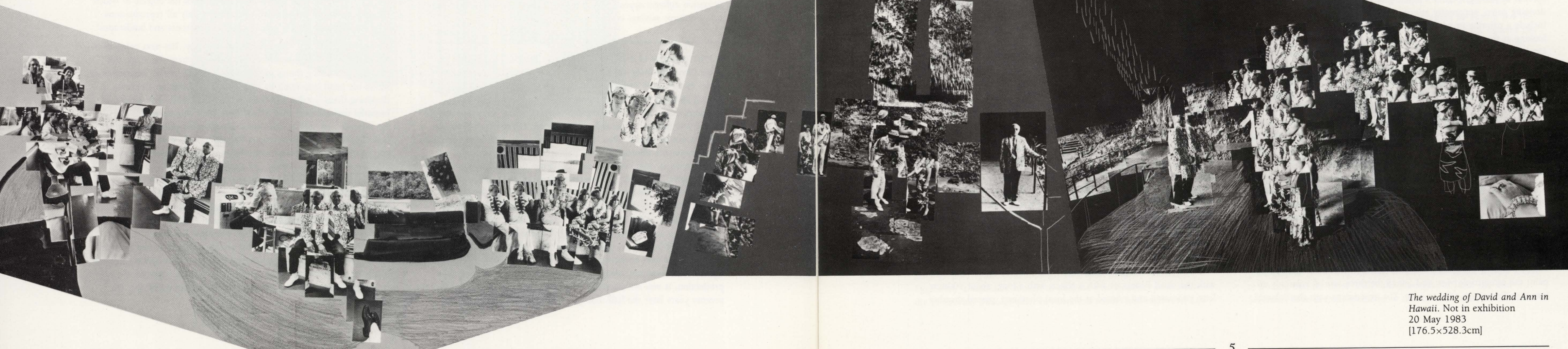
The 1970s and early 1980s are oddly reminiscent of the controversies and definitions provoked by photography in the 1850s and early 1860s. At that time photography had only just moved into the era of the truly transparent (glass) negative and found the binding agents and techniques which allowed for rapid exposure and mass production. It was on the verge of its major industrialisation phase; seventy years later the half-tone process, high speed printing and

faster lenses gave photography domination over mass illustration. It could be said that most is talked about photography when it is on the verge of change. It is also arguable that the pre-industrial phase (1850s/early 60s) is echoed now in a reverse order. The expansion of the domain of photography into the museums occurred during the years when television was taking over many of the roles of the (photographically) illustrated page. When the various modes and possibilities of photography were being investigated in the mid-19th century these were checked carefully against painting. The best critic of the day, Lady Eastlake, decided that photography was a phenomenon too various to be classed either as art or description but as a 'new form of communication between man and man — neither letter, message, nor picture — which now happily fills the space between them'. Another useful early critic asked that photography be distinguished into its constituent kinds. Jabez Hughes, a notable professional portrait photographer, suggested in 1861 that there were three main kinds. *Mechanical Photography* includes all 'kinds of picture which aim at a simple representation of the objects to which the camera is pointed, and will include not only all reproductions [e.g. of paintings] but the great majority of portraits and landscapes'.

He did not depreciate this kind of photography. His next category is *Art-Photography* which embraces 'all pictures where the artist, not content with taking things as they may naturally occur, determines to infuse his mind into them by arranging, modifying, or otherwise disposing them, so that they may appear in a more appropriate or beautiful manner than they would have been without such interference'. In light of the works of such artist photographers as O.G. Rejlander and Henry Peach Robinson, who joined up series of photographs from different negatives into large tableaux — notably *The Two Ways of Life* (1857) and *Fading Away* (1858) — Jabez Hughes thought fit to suggest another category. *High-Art Photography*, he admitted 'may appear presumptuous; but I feel a necessity for it to include certain pictures which aim at higher purposes than the majority of art-photographs, and whose aim is not merely to amuse, but to instruct, purify, and ennoble'. Hockney has been photographing in different ways for twenty years or so and his use of the camera flows into each of these categories. When photography is discussed as all-inclusively as is customary — 'Photography is ...', etc — the formulations of the early critics remain useful and are substantially correct.

The first part of this exhibition is a selection from Hockney's albums. The albums are large — 18 x 22½ inches when open — contain six or eight photographs of standard snapshot size (usually 4⅞ x 3⅞), number nearly 100, include about 20,000 photographs and go back to 1961. They are to do with holidays, friends, preparations for paintings or drawings, completed work and exhibitions. They record visits home, weddings, Christmas and travel, like most albums. Many of the most striking photographs were selected from the albums two years ago by Alain Seyag, curator of photography at the Centre Georges Pompidou, for an exhibition in a series on painters' photographs. Others in the series are Man Ray and Robert Rauschenberg. The book *David Hockney Photographs* gives a good idea of the contents of the albums. In the early days Hockney might have been satisfied with snaps but as time went on — by 1968 — he was photographing carefully and concentratedly. This is probably because he had designs in making the photographs. They were taken as data for paintings such as the double portrait of

Christopher Isherwood and Don Bachardy (1968) or they were taken, like *Swimmer* (4), because they record visually surprising phenomena which might later become part of a painting (in this case, *Portrait of an Artist, or Pool with Two Figures* 1971). This exhibition and catalogue take a different approach from that of Alain Seyag. Instead of choosing and isolating individual snapshots, even though they are often deliberately considered and certainly beautiful, the albums are represented here by whole pages and sometimes double-page spreads. This gives a better idea of the way the albums are composed. Six, eight or a dozen pictures of a place or an afternoon are more informative than single shots and this method also shows how purposefully Hockney photographed. He has always worked with photography in series. The lay-outs from the albums illustrate, as was pointed out in Seyag's book, that the notion of joining up snapshots in clusters goes back some time, back to 1969 when *My father's workroom* Bradford October 1970 (6) required two adjoining snaps to fit in all the odds and ends, and was used quite frequently afterwards.



*The wedding of David and Ann in Hawaii. Not in exhibition*  
20 May 1983  
[176.5x528.3cm]

As Marco Livingstone suggests in his book, there are times when Hockney has seemed paralysed by the photographs from which certain paintings derive. He moved closest to Photo-Realist painting, the genre celebrated for being neither photography nor realist, in 1971–72. Certain paintings like the *French Shop* of 1971 bring together a double-page spread of detail photographs from the albums but others — *Beach Umbrella* from the same year — are one-to-one painting to photograph with a slick or at least deadpan painted surface. Such paintings look like theatre sets. Hockney devoured the photographic effect of arrested time precisely because it provided him with an unnatural, Magritte-like, sense of suspense and theatre. That is one way of putting it. Another is to recall Henry Geldzahler's phrase about that spirit of place Hockney captured in his paintings from Los Angeles: 'blank allure'. Before Hockney came to the conclusion that the photographic effect was artificial and unreal he had himself taken this characteristic to its limit in his paintings.

The albums reach their most congested state with a series of spreads of photographs of a painting of Gregory Evans in a blue dressing gown, apparently asleep on a couch. These studio views include a painting in which Hockney sits at a table apparently looking at the real sleeping Gregory while, of course, the real Hockney photographs the whole studio including the painted Hockney and the real and painted Gregorys. This was the period (1977) of Hockney's homage to Picasso inspired by Wallace Stevens's *The Blue Guitar*. The series of photographs of the real and painted Gregory are mediations which reach a theatrical conclusion when another young man (Peter Schlesinger) slips into the dressing gown and onto the bed. These spreads labour the comparison of reality and illusion through multiple imagery and it is worth labouring the point that they are 'theatrical'. The next phase of Hockney's photography is theatrical in several ways.

Hockney has said that he began the Polaroid series of collage photographs after Alain Seyag had visited him to select photographs from the albums for the Pompidou show. They argued about the validity of the single photographic image. Later Hockney started taking individual instant Polaroids of the living room of his newly decorated house in Montcalm Avenue, then of the balcony or terrace outside, then of the garden and pool beneath. He had been trying to paint the same triple view and joined the three sets of Polaroids up into a unified group edge to edge. The experiment with the Polaroid

SX-70 camera was designed to overcome the frozen moment of traditional photographs, which Hockney now disparagingly calls 'one-eyes'. He broke all the rules, of course. The SX-70 has a fixed fairly wide-angle lens. To build up a convincing overall picture of an interior and a figure, it was necessary to choose a position from which the subject is to be regarded as seen — and then move about the space taking a set of close-ups of details. Each detail had to be more or less coherently related to the position from which it is notionally seen and to relate also to the adjoining prints. Such large-scale pictures could be laid out on the floor, allowing for trial and error, as the individual Polaroids were added. The larger efforts took four to six hours to complete. The results are lively, unpredictable in detail but pictorially logical as a whole. Contours are noted in passing, are interrupted by the grid formed by the white margins of the Polaroid, continue their passage or spin into another descriptive direction. Instead of getting in the way the grid provides interstices across which matter jumps, invisibly for a moment, to reappear — in any one of four sectors of adjacent space. The intention was to use photography to recreate the mobile, clue-seeking, fluctuating series of glances which make up vision. When he exhibited the Polaroids for the first time last year Hockney called the show 'Drawing with the camera'. Sometimes the drawing falls down, as when the constituent fragments of a head fail to combine and a hole is punched into the surface of the illusion. The qualities available from this method are shown by comparing the (significantly) unfinished painting of George Lawson and Wayne Sleep with the complexity and characterisation achieved in the Polaroid.

The Polaroids had a drawback which was that they needed abundant time, space and trial and error to take. They were also pictures you could only make in one place, like a studio or a garden, and laid out at the notional point of vision. Hockney started another experiment, using a pocket camera, the Pentax 110 which has a selection of three lenses including a telephoto. With this he could make large-scale pictures in the street, on a plane, in a subway train in New York, or from the enclosed space of a car interior, the dining chair at an Embassy function, or from the pillow of a bed at the Mayflower Hotel.

The photo-collages which follow the Polaroid series were taken with the small Pentax or with a Nikon with a long, about 100mm lens, processed and printed at the local photomat, pieced together

and finally glued into permanent position. They are called 'Joiners' in Hockneyan parlance. Early examples followed the grid system of the Polaroids but this imposed too predictable a nature on the final picture. There was insufficient expansiveness and surprise. This is shown particularly clearly in two differently joined up versions of a river in Yosemite. The second, irregular, solution evokes the torrent more successfully, partly because the details have to be read more rapidly and less schematically. Some early joiners are in black and white but later examples are all colour. For obvious reasons the crude vigour of photomat colour prints is suited to synthetic rather than natural colour subjects. The albums show Hockney's interest in the way changes in light intensity transform colour from frame to frame and these small changes are built into the joiners.

Professional photographers have frowned at his use of colour for his snaps and more serious photographs. Of course, he has a canny knowledge of commercial photography, having sat for many of the best portraitists in the business and he is naturally well aware of the subtleties involved in the accurate copying of works of art. However, part of the impetus of the last two years has been to attempt to extend photography by using a popularly available camera, available light, drugstore processing and his own life.

That life is sometimes high-life (as well as a very hard-working one) and it is no surprise to find visits to the late Sir Cecil Beaton in the albums. As traveller with the pen and the camera Hockney is linked with Beaton from the outset. One of the plates of *The Rake's Progress*, in which Hockney etched an account of his first visit to New York in 1961, is based on a photograph of a Harlem funeral (by James Van Der Zee) which appeared in *Cecil Beaton's New York* (1938). When I compared the collage of the Mayflower Hotel bedroom, the Sunday *New York Times* loading the bed (74) with Beaton's photograph from the same book Hockney responded at once — 'Yes, but Cecil Beaton couldn't see what the camera was seeing'. There is a 180° difference in angle and purpose. The point about photographing everything likely to be scanned from a normal fixed position is that it traverses the areas between obvious interest. In this, as well as a preference for the vigour of colour against the good taste of black and white, Hockney is linked with the most sardonic photographer of the contemporary American interior, William Eggleston. It would be foolish to imagine that Hockney is unaware of the most witty photographer of American streets and highways, Lee

Friedlander. For many years now Friedlander, a friend of Hockney's colleague R.B. Kitaj, has been inventing ways of making photographs which have the fractured complexity of collages. Hockney's *Steering Wheel* (71) looks like a salute to Lee Friedlander as well as to Bryce Canyon.

Hockney's photography is, he says, an attempt to extend the range of photography so that its imagery should be less remote from the mechanics of perception. One of his methods is to indicate his own presence by including hand, foot, some evidence of photography being done, occasionally (also a Friedlander trade mark) his own shadow. Part of his reasoning is that all photography (space shots, etc, apart) is necessarily autobiographical, in the sense that the maker *has* to be present at the scene pictured. This is a polemical point still well worth making, even in exaggerated form, especially in the context of war photography. The observing human witness behind the camera is easily forgotten in the horror of the message. This places the camera operator but also the photograph consumer in a sometimes questionable but usually unquestioned relationship.

Hockney is not as theatrical a photographer as Beaton but the adjective is useful because Hockney's intense use of the camera has coincided with his main periods of work for the opera and ballet (1974–75, 1980–83). This experience has had several effects. Working with the scores of Poulenc, Satie, Stravinsky and Ravel provided an impetus further to immerse himself in the Paris of the early decades of the century and to bring to the music fresh interpretations inspired by Picasso, Matisse and Dufy. The problems of relating figure to ground, or dancer to back-drop, gave a new interest to the space and time relationships in Cubist paintings. Then there is the question of scale. The photographs made during the recent period of work for the theatre are large, with one, the triptych *Wedding in Hawaii* containing hundreds of photographs. Photographers in many countries have recently been working at the scale of paintings and the range of activity (including Hockney's) was reviewed in the exhibition *Big Pictures by Contemporary Photographers* organised by the Houston Museum of Fine Arts and shown in 1983 at the Museum of Modern Art, New York. In Hockney's case there seems to be a structural relationship between the stage and the photographic work, and not only in scale. This is not merely a case of finding that his most 'Dufy'-like photographs from the mid-Seventies have become elements in the *mise-en-scène* of *Les Mamelles*

de *Tirésias* (1981). There is a strong, 'additive or collage principle at work in the backdrop of the Porcelain Palace of the Chinese Emperor in Stravinsky's *The Nightingale* (1981). The cut-out hieratic shape of the Palace is similar to the shapes of the photo-collages. In the *Wedding in Hawaii* the chief scene is collaged into the form of an ancient arch. The sign-shapes invented for the theatre reappear in the outlines of the joiners.

Work for the theatre is unlike other kinds of work, Hockney has said, because it is never really finished, not even when the curtains part on opening night. There are always adjustments, re-scalings, modifications which the designer is called in to make. The photography experiments of the last two years have resulted in hundreds of new works at a period when time for concentration on new paintings was hard to come by. However, the cross-breeding of a kind of drawing, a kind of photography and ideas from theatre has resulted in unprecedented new forms.

Immersion in the Paris of the early century, together with his camera experiments, gave Hockney a new sense of excitement about some key passages in Roger Shattuck's book *Proust's Binoculars*. Perhaps the book provides the programme for the collages. Shattuck traces the optical figures which recur in Proust's novel, notably the magic lantern, the kaleidoscope, the *instantanée* (snapshot) and the cinematograph. While Proust was writing the novel, Jacques-Henri Lartigue began, at the age of seven, to take his famous *instantanées* in the Bois de Boulogne. The snapshot assumed special importance in Proust's thinking. Shattuck distinguished three primary ways of seeing or recreating the world. The cinematographic principle is a sequence of separately insignificant aspects which produce the effect of motion. The montage principle employs a succession of large contrasts to reproduce the disparity and contradiction that interrupt the continuity of experience (and the movies employ both of these principles). The third principle held Hockney's particular attention:

The stereoscopic principle abandons the portrayal of motion in order to establish a form of arrest which resists time. It selects a few images or impressions sufficiently different from one another to give the effect of continuous motion, and sufficiently related to be linked in a discernible pattern. This stereoscopic principle allows our binocular (or multiocular) vision of mind to hold contradictory aspects of things in the steady perspective of recognition, of relief in time.

Proust moved between the three principles in the novel in the quest for truth, which Shattuck's eloquent book affirms as 'a miracle of vision'.

This exhibition shows Hockney's romantic quest for a photographic form equivalent to the natural dynamics of looking. After creating *The Wedding in Hawaii*, he made the central moment into etching of a few lines. The experience of making the collages is likely to appear in later works, in one medium or another, or a unification of several.

#### Notes

The first two epigraphs are from Marco Livingstone's invaluable book on Hockney published in 1981. The quotation from Proust is taken from Roger Shattuck's *Proust's Binoculars: A Study of Memory, Time and Recognition in À la Recherche du Temps Perdu* (New York, 1963) as are, of course, the quotations later in the introduction. Notes on photography by Lady Eastlake and Jabez Hughes are published in Beaumont Newhall's *Photography: Essays and Images*, The Museum of Modern Art, New York 1980.

The best companion-guides to the recent photographs are the books *Hockney Paints the Stage* by Martin Freidman, John Cox and John Dexter (Thames and Hudson, London 1983) and *David Hockney Cameraworks* with text by Lawrence Weschler (Thames and Hudson, London 1984). For an assessment of Hockney's earlier photography see Sally Eaclaire, *The New Colour Photography* (Abbeville Press, New York 1981). *David Hockney Photographs* was published on the occasion of the Centre Georges Pompidou exhibition by Petersburg Press, London and New York in 1982.

*David Hockney*, a South Bank Show special presented by Melvyn Bragg and directed by Don Featherstone, contains Hockney's remarks on the movies and television in relation to his photo-collages and concludes with a film 'joiner' by Hockney. Broadcast 13 November 1983 by London Weekend Television.

M H-B



roy strong

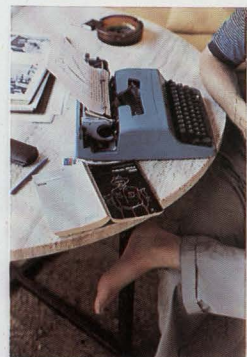
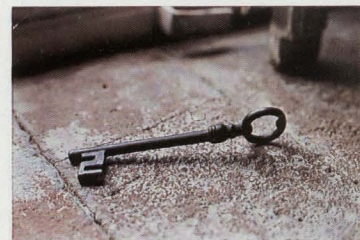
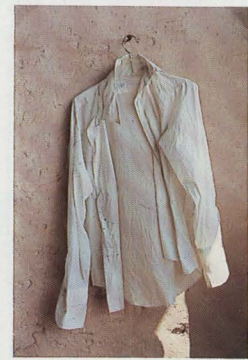


Cecil Beaton Broadchalke Wiltshire May 1969



Broadchalke Wiltshire April 25th 1970

3 Broadchalke  
May 1969 and April 1970  
[51.2x71.5cm]



Lucca Italy.

August 1973

17 Lucca  
(Italy), August 1973  
[51.1x35.8cm]

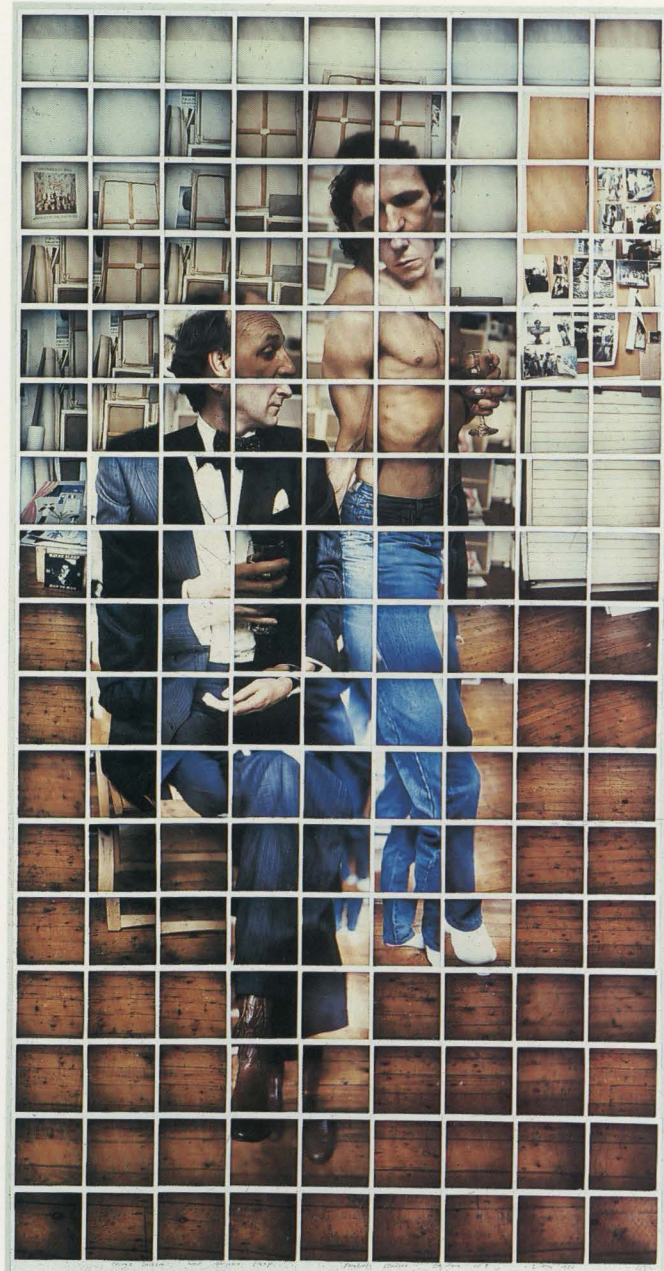


60 Blue lines  
Los Angeles, September 1982  
[193.4x24.6cm]



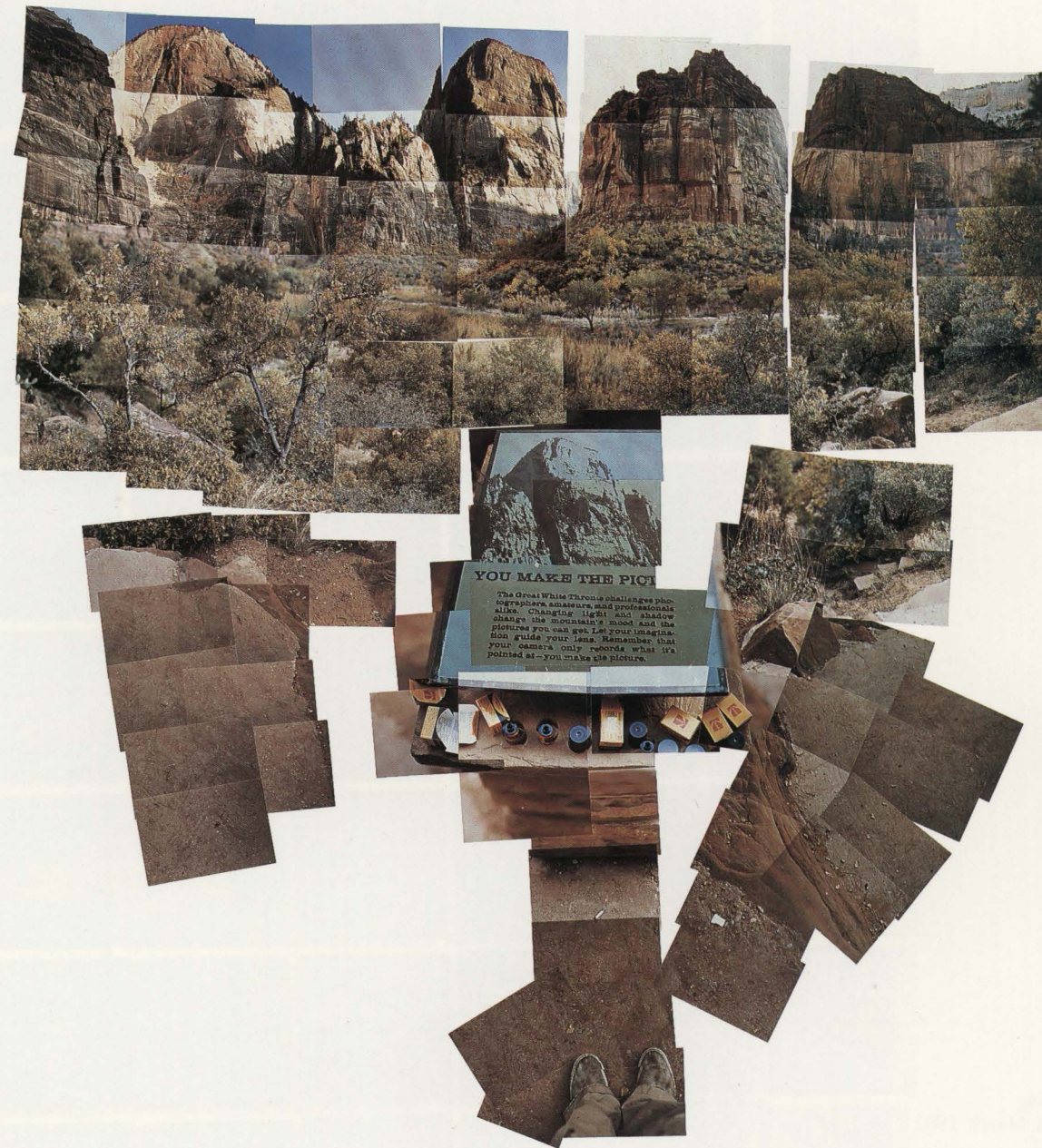
Noya + Bill Brandt with self portrait (although they were watching their picture being made) Pentecost Studios London 8th May 1982

50 Noya and Bill Brandt with self portrait  
8 May 1982  
[73.1x68.1cm]



47 George Lawson and Wayne Sleep  
Pembroke Studios, London,  
2 May 1982 [159.8x85.6cm]

69 You make the picture  
Zion Canyon, Utah, October 1982  
[132.4x122.5cm]







35 Gregory swimming  
Los Angeles, 31 March 1982  
[83.3x141.9cm]

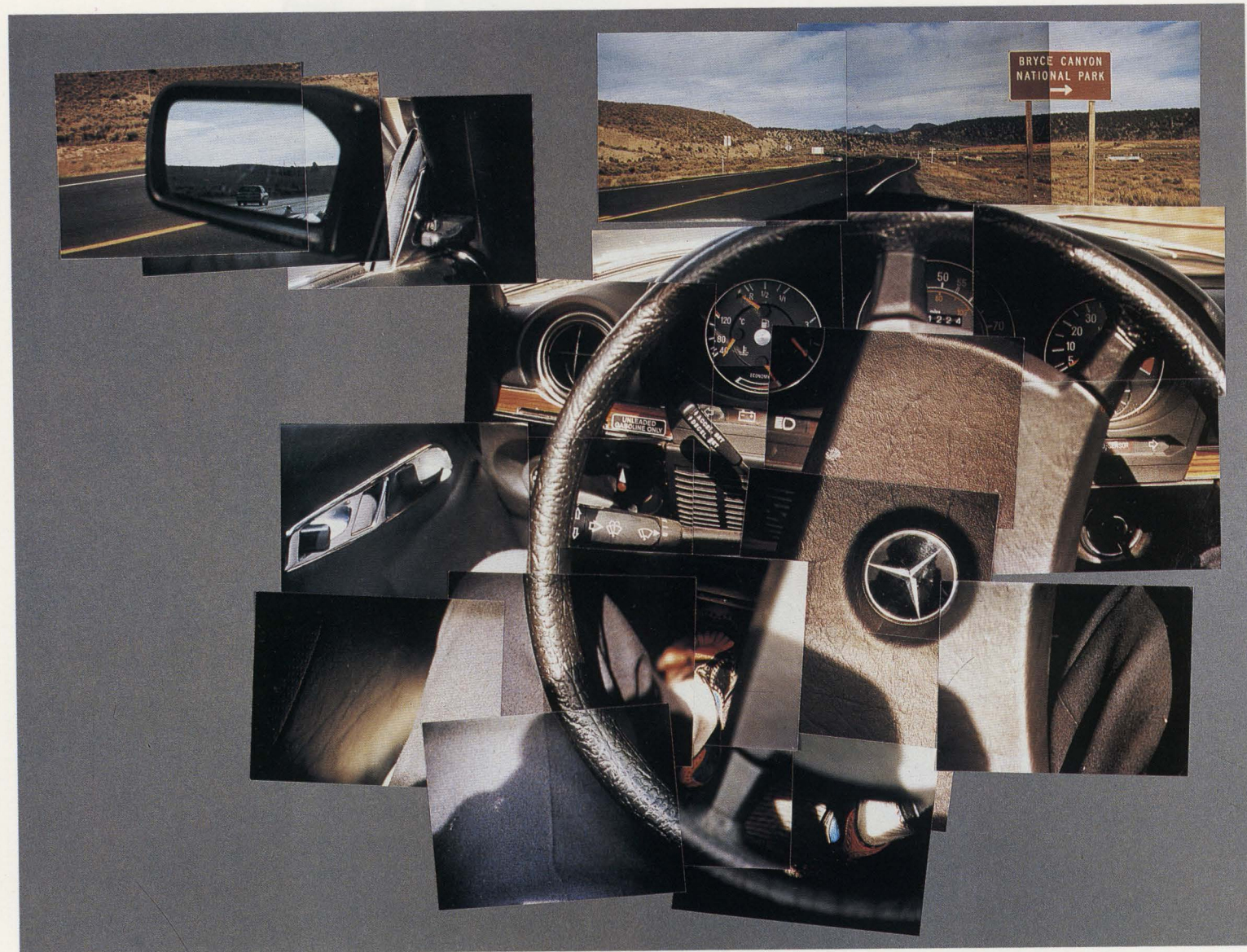
Gregory swimming

Los Angeles

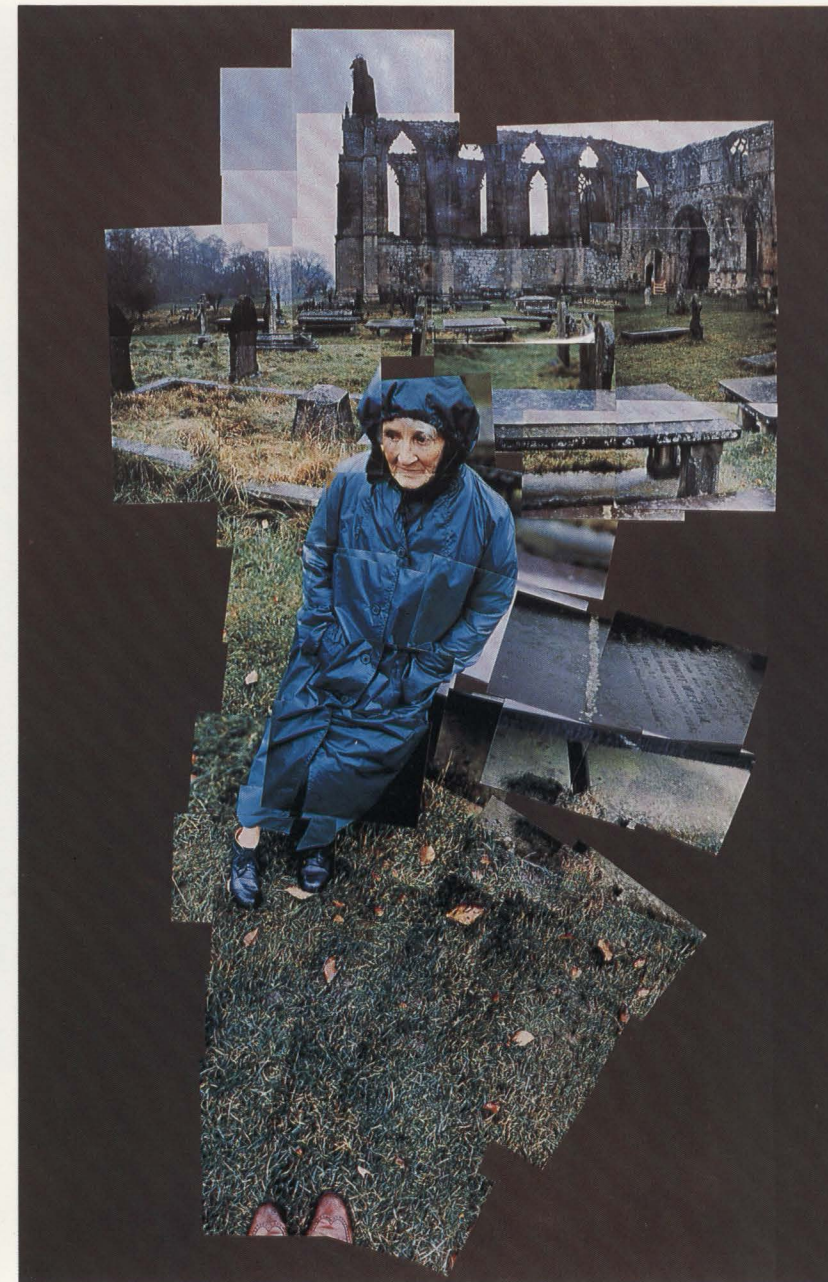
March 31<sup>st</sup>

1982

67



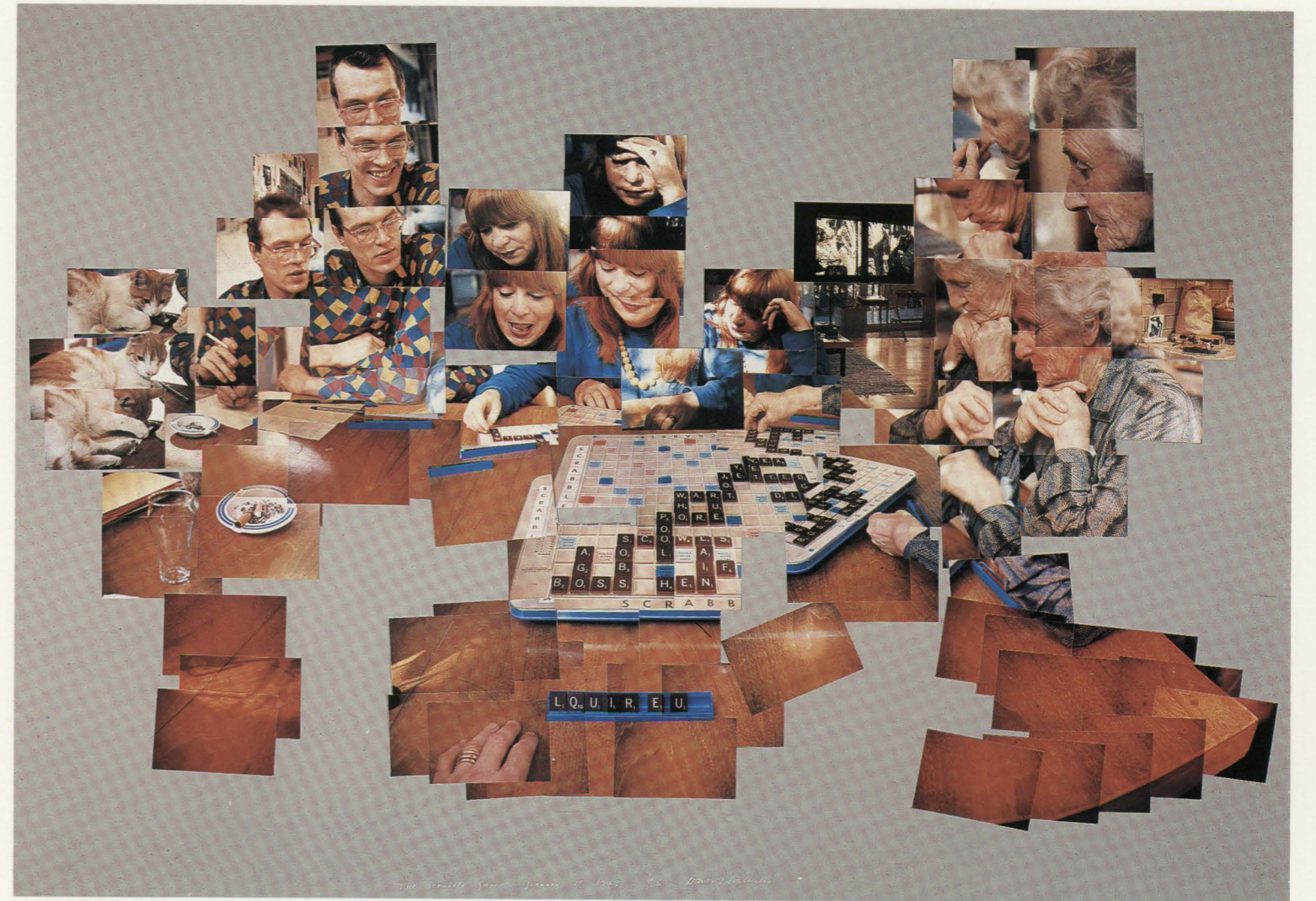
71 *Steering wheel*  
October 1982  
[76.4×91.7cm]



72 *My mother*  
Bolton Abbey, Yorkshire,  
November 1982  
[120.6×70cm]



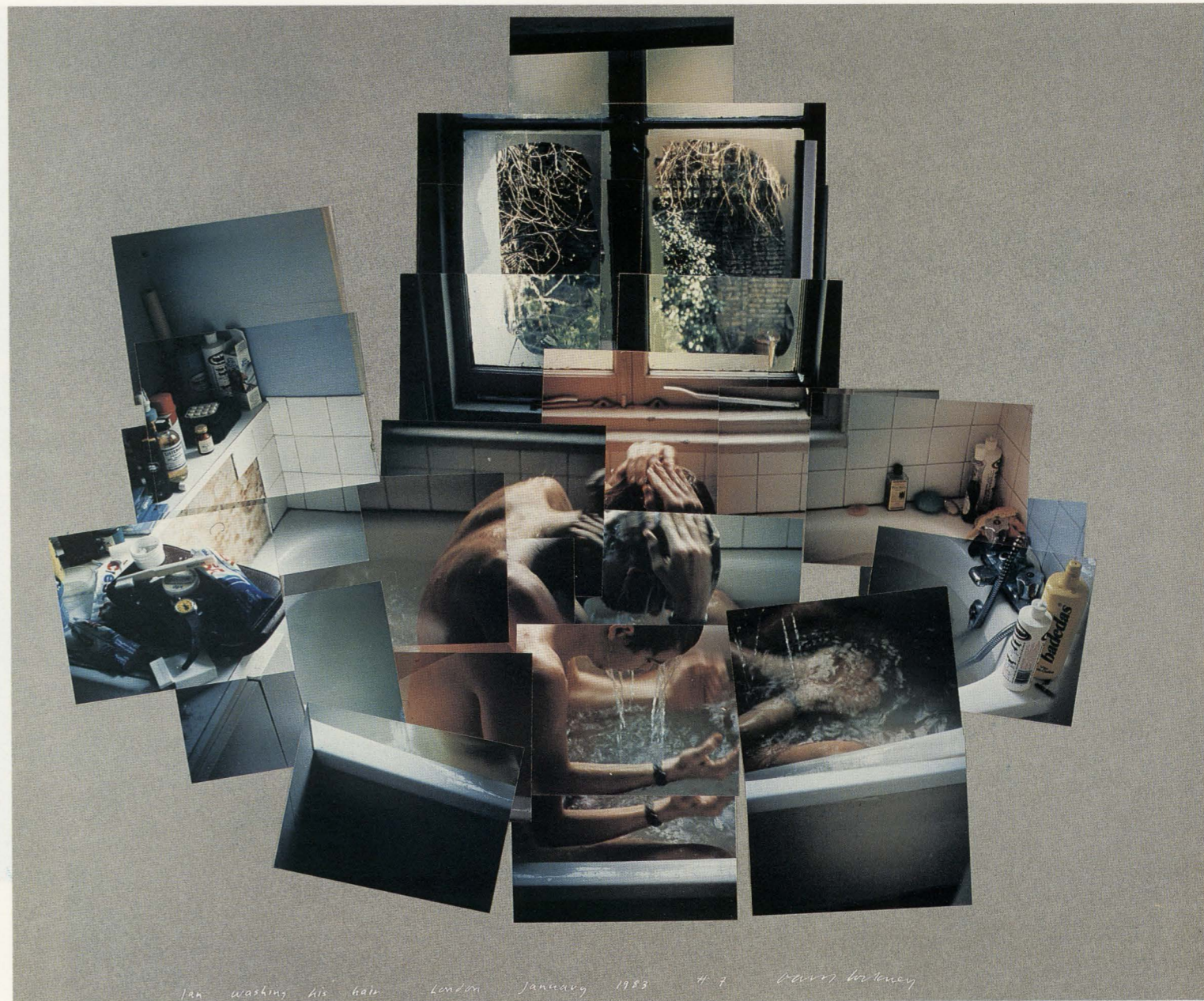
74 Sunday morning  
 Mayflower Hotel, New York,  
 28 November 1982  
 [127.3×195.5cm]



81 The scrabble game  
 1 January 1983  
 [99.2×147.4cm]



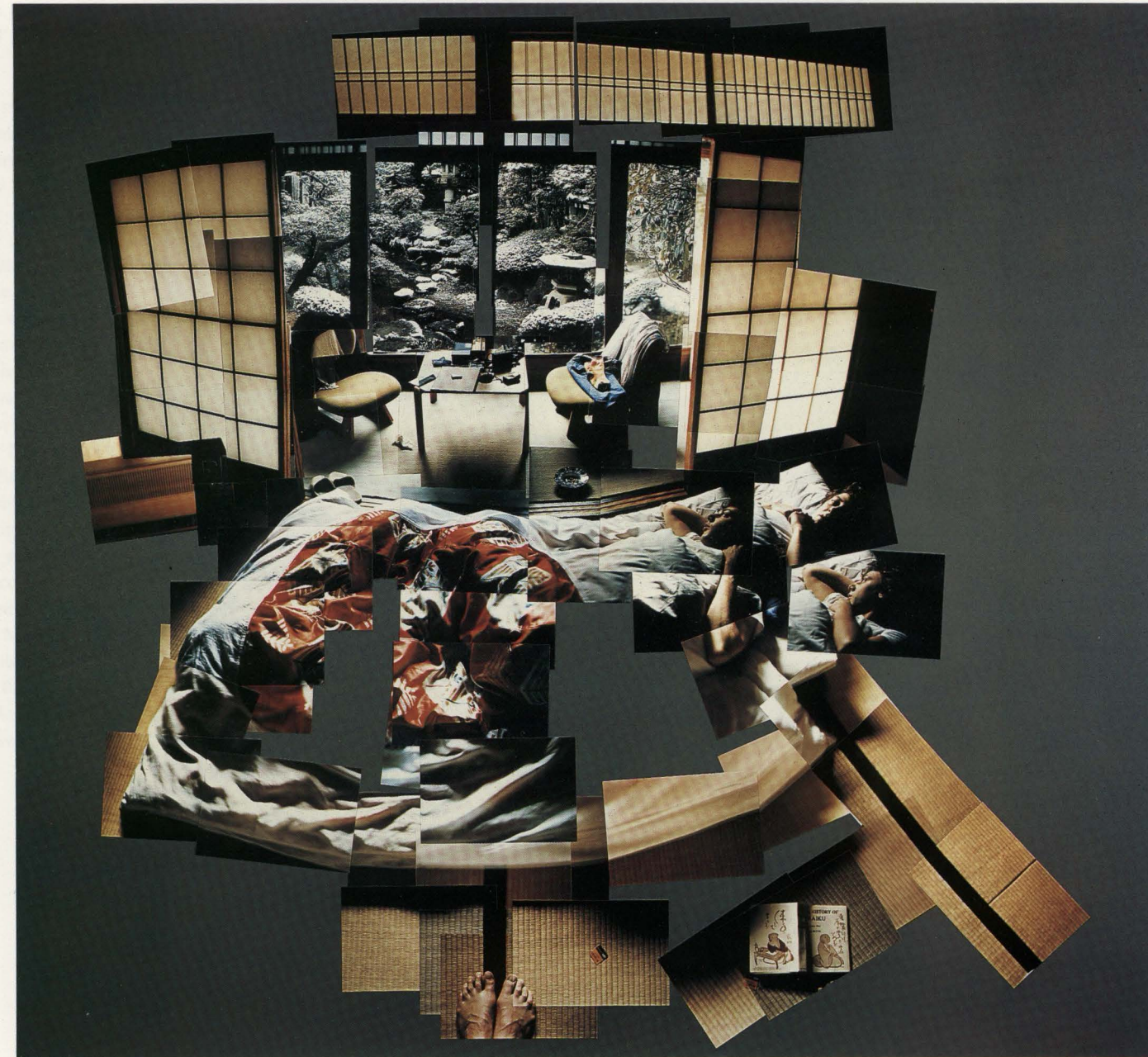
85 George, Blanche, Celia, Albert and Percy  
London, January 1983  
[111.6x119.6cm]



86 Ian washing his hair  
London, January 1983  
[76.2x84.2cm]



88 *Luncheon at the British Embassy*  
 Tokyo, 16 February 1983  
 [117.3×211.6cm]



93 *Gregory watching the snow fall*  
 Kyoto, 21 February 1983  
 [110.6×118.6cm]



95 *Sitting in the Zen Garden at the Ryoanji Temple*  
Kyoto, February 1983 [145x116.9cm]

*From a letter by David Hockney to Henry Geldzahler dated 21 February 1983*

'For many years I have been aware of the photographic flaw. Its lack of time and therefore of life. I think I become aware of this through looking at erotic photographs for many years, trying to find them lively. The trouble is you cannot go back to them. You have to be fed more and more. At times I thought this might be like a drug, you need a bigger dose etc, but I'm sure now this is not the case. My explanation is this. It's a pictorial flaw because all we can do is stare at the picture. It must have occurred like this. As Canaletto drew the lines of the projected image he was naturally putting time into the picture. This we are forced to *sense*. As he painted it even more time was layered into it, and the window idea was interesting then anyway. But with the chemical invention all this layered time was taken away, not all at once though, as the first photographs would have had a three or four minute exposure which would have paralleled the looking time, but as the exposure time got less and less the image would appear more and more frozen, ie. time stopped — an impossibility, making the picture merely a glance and our looking time at it far *more* than the time in the picture. This can only be overcome by the still life or the empty street of Atget etc., or of course a photograph of a flat surface, a drawing or a painting.

Now surely it's no accident that within a few years of the popularizing of photography, Cubism was invented. I think Picasso and Braque saw this flaw and therefore the other flaw of the window . . . a wall distancing us from what is seen — we are not involved.'

*From a letter by David Hockney to Mark Haworth-Booth dated 21 September 1983*

' . . . let me say now that I think my whole photographic work of 1982-3 was really a critique of photography made in the medium of photography.

It seems to me that painting somehow had to deal with this way of making images and find out what it really is. I have thought that the conventional art history of the twentieth century has not really dealt with it (why should it?) but a painter *must*. Arguments have been put forward that photography has now replaced some of the jobs that painting previously did and therefore painting should become purer, even be about itself only, but this assumes that photography does a satisfactory job, that it depicts our time in the world in a realistic way and deals with the everyday (the eternal?). Yet my work was suggesting that this was not the case. Its lack of 'duration' stops this and the only way it can even begin to get round this is by fragmentation — even then, how long can the duration be?

Anyway, I realise now it's all led me back to drawing and painting and even, for the first time, sculpture. I don't know whether I'd begun the Magic Flute piece when you were in California, but eventually I realised that the recreation of the Stuffed Animals being made in Minneapolis would look a little dead (can you really look a 'little' dead or is it like pregnancy, yes or no?), so I decided to try and do them myself. What happened was a fragmentation of planes — so a walking lizard might have 20 feet, leaving a trail behind him to tell us where he has been. He can have three heads in different positions and as in the photographs, you believe it's one. When you walk past him he sticks out his tongue at you. Because this can only be seen on one side of a plane, this must involve you walking, ie. you provide the movement as your roving eye provides the photographs.

Where this is leading me I don't know yet, but naturally I'm very excited by it and realise the possibilities it opens up'.

## EXHIBITION LIST

### ALBUM PAGES

- 1 *Fred and Marcia Weisman*  
Beverly Hills, February 1968  
[50.8×36cm]
- 2 *Christopher Isherwood and Don Bachardy*  
(Santa Monica), 1968  
[51.2×72.5cm]
- 3 *Broadchalke*  
May 1969 and April 1970  
[51.2×71.5cm]
- 4 *Swimmer*  
(France), 1969  
[35.8×51.1cm]
- 5 *Tulips*  
Powis Terrace,  
January 1970  
[50.8×36cm]
- 6 *My father's workroom*  
Bradford, October 1970  
[51.1×35.8cm]
- 7 *My father photographing a wedding*  
Bradford, 5 December 1970  
[51.4×72.5cm]
- 8 *Hotel de la Mamounia*  
Marrakesh, March 1971  
[51.1×35.8cm]
- 9 *My parents in their garden*  
22 April 1971  
[51.1×35.8cm]
- 10 *Peter swimming*  
Le Nid du Duc, 23/24 May 1971  
[51.1×35.8cm]
- 11 *Shop*  
Carrenac, (France), 1971  
[51.2×72.5cm]
- 12 *Nikko / Kyoto*  
16-23 November 1971  
[50.8×36cm]
- 13 *Krakow / Warsaw*  
4 July 1972  
[50.8×36cm]
- 14 *Calvi*  
Corsica, July 1972  
[51.1×35.8cm]
- 15 *Peter*  
Hyde Park, October 1972  
[50.8×36cm]
- 16 *Cabourg*  
Normandy, June 1973  
[50.8×36cm]
- 17 *Lucca*  
(Italy), August 1973  
[51.1×35.8cm]
- 18 *R.B. Kitaj*  
London, December 1974  
[50.8×36cm]
- 19 *'Model with unfinished self portrait'*  
Studies for painting  
[50.8×36cm]
- 20 *'Model with unfinished self portrait'*  
Unfinished painting with model  
[51.1×35.8cm]
- 21 *'Model with unfinished self portrait'*  
Guitar and finished portrait with model  
[51.1×35.8cm]
- 22 *Peter Schlesinger and Joe MacDonald*  
Egypt, 1978  
[51.1×35.8cm]
- 23 *Painted pool*  
New York, 1980  
[51.2×72.5cm]
- 24 *Montcalm Avenue*  
(Summer, Los Angeles), 1980  
[51.1×35.8cm]
- 25 *Apartment*  
New York, 1980  
[51.2×72.5cm]

### POLAROIDS

- 26 *Garden and pool*  
Los Angeles, Sunday 28  
February 1982  
[37.6×60.2cm]
- 27 *Frank*  
Los Angeles, 3 March 1982  
[73.9×54.2cm]
- 28 *Nathan swimming*  
Los Angeles, 11 March 1982  
[57.5×87.9cm]
- 29 *Rain on the pool*  
12 March 1982  
[40.5×96.1cm]

- 30 *Arnold, David, Peter, Elsa and little Diana*  
Los Angeles, Sunday 21 March 1982  
[67.4×78.8cm]
- 31 *Brian*  
Los Angeles, Sunday 21 March 1982  
[57.3×111.8cm]
- 32 *Paul Cornwall-Jones smoking*  
Los Angeles, 24 March 1982  
[80.2×68.1cm]
- 33 *Kasmin*  
Los Angeles, 28 March 1982  
[118.3×86.5cm]
- 34 *Sydney*  
30 March 1982  
[67×46cm]
- 35 *Gregory swimming*  
Los Angeles, 31 March 1982  
[83.3×141.9cm]
- 36 *André Emmerich*  
Los Angeles, 3 April 1982  
[49×37cm]
- 37 *Celia's children, Albert and George Clark*  
Los Angeles, 7 April 1982  
[99.1×70.1cm]
- 38 *Celia*  
Los Angeles, 10 April 1982  
[46.5×77.5cm]
- 39 *Rain on the pool*  
Los Angeles, 12 April 1982  
[103×73.9cm]
- 40 *Sun on the pool*  
Los Angeles, 13 April 1982  
[73.3×103cm]
- 41 *Celia*  
Los Angeles, 18 April 1982  
[124.8×102cm]
- 42 *Yellow chair with shadow*  
Los Angeles, 18 April 1982  
[99.3×61cm]
- 43 *Paul Hockney*  
Los Angeles, April 1982  
[48.5×37cm]
- 44 *Albert Clark*  
Los Angeles, April 1982  
[48.5×37cm]

- 45 *The printers at Gemini*  
Los Angeles, April 1982  
[106.7×152.6cm]
- 46 *Unfinished painting in finished photograph(s)*  
2 April 1982  
[74.4×86.8cm]
- 47 *George Lawson and Wayne Sleep*  
Pembroke Studios, London,  
2 May 1982  
[159.8×85.6cm]
- 48 *Mother*  
Bradford, Yorkshire, 4 May 1982  
[150.5×68.5cm]
- 49 *Patrick Procktor*  
Pembroke Studios, London,  
7 May 1982  
[138.7×60cm]
- 50 *Noya and Bill Brandt with self portrait*  
8 May 1982  
[73.1×68.1cm]
- 51 *Henry Moore*  
Much Hadham, 23 July 1982  
[66.7×43.3cm]
- 52 *Imogen and Hermiane*  
Pembroke Studios, London,  
30 July 1982  
[92.1×71.2cm]

### COLLAGES

- 53 *North Rim Grand Canyon*  
Arizona, August 1982  
[77.3×165cm]
- 54 *Tennis courts off Mulholland Drive*  
Los Angeles, September 1982  
[72.2×105.1cm]
- 55 *San Fernando Valley from Pyramid Place*  
Los Angeles, September 1982  
[84.2×162.7cm]
- 56 *Mulholland Drive*  
Los Angeles, September 1982  
[70×144.8cm]
- 57 *Mulholland Drive with straw*  
Los Angeles, September 1982  
[102×113.9cm]
- 58 *Coldwater Canyon*  
Los Angeles, September 1982  
[143.6×77.8cm]

- 59 *Studio*  
Los Angeles, September 1982  
[122.4×91.6cm]
- 60 *Blue lines*  
Los Angeles, September 1982  
[193.4×24.6cm]
- 61 *Telephone pole*  
Los Angeles, September 1982  
[168.6×99.4cm]
- 62 *The San Fernando Valley with trash*  
Los Angeles, September 1982  
[101.2×190.2cm]
- 63 *House*  
Malibu, September 1982  
[57.3×76cm]
- 64 *Merced River*  
Yosemite Valley, September 1982  
[132.9×155cm]
- 65 *Hollywood Hills after the rain*  
Los Angeles, September 1982  
[76.7×57.2cm]
- 66 *Bob Littman floating in my pool*  
Los Angeles, September 1982  
[31.5×44.2cm]
- 67 *Red car, Great White Throne*  
Zion Canyon, Utah, September 1982  
[122.2×113.6cm]
- 68 *Grand Canyon south Rim*  
Arizona, September 1982  
[66.2×123.4cm]
- 69 *You make the picture*  
Zion Canyon, Utah, October 1982  
[132.4×122.5cm]
- 70 *Bryce Canyon*  
Utah, October 1982  
[190.6×116.4cm]
- 71 *Steering wheel*  
October 1982  
[76.4×91.7cm]
- 72 *My mother*  
Bolton Abbey, Yorkshire,  
November 1982  
[120.6×70cm]
- 73 *David Graves looking at Bayswater*  
London, November 1982  
[123.4×78.9cm]

- 74 *Sunday morning*  
Mayflower Hotel, New York,  
28 November 1982  
[127.3×195.5cm]
- 75 *John Dexter*  
Lincoln Plaza, New York,  
November 1982  
[113.2×90.2cm]
- 76 *Graffiti Palace*  
New York, December 1982  
[122×144cm]
- 77 *The skater*  
New York, December 1982  
[66.5×49.8cm]
- 78 *The Metropolitan Opera House*  
New York, 14 December 1982  
[132.1×157.8cm]
- 79 *My mother sleeping*  
Los Angeles, December 1982  
[58.4×58.4cm]
- 80 *Portrait of Ruth Lesserman*  
Los Angeles, December 1982  
[76.7×56.7cm]
- 81 *The scrabble game*  
1 January 1983  
[99.2×147.4cm]
- 82 *The crossword puzzle*  
Minneapolis, January 1983  
[84.4×117.4cm]
- 83 *Ian sleeping on TWA 761 Coach*  
Atlantic Ocean, January 1983  
[88×71.2cm]
- 84 *Gordale Scar*  
Yorkshire, January 1983  
[112.3×82.1cm]
- 85 *George, Blanche, Celia, Albert and Percy*  
London, January 1983  
[111.6×119.6cm]
- 86 *Ian washing his hair*  
London, January 1983  
[76.2×84.2cm]
- 87 *Photographing Annie Liebowitz while she's photographing me*  
Mohave (Mojave) desert, February 1983  
[62.4×152.9cm]

- 88 *Luncheon at the British Embassy*  
Tokyo, 16 February 1983  
[117.3×211.6cm]
- 89 *Paul explaining pictures to Mie Kakigahara*  
Tokyo, February 1983  
[89.2×114.2cm]
- 90 *Ashtray, Sunday morning*  
Tokyo, February 1983  
[135×142.4cm]
- 91 *Food display*  
Nara, Japan, 18 February 1983  
[101.7×104.3cm]
- 92 *Canal and road*  
Kyoto, 19 February 1983  
[148.6×192cm]

- 93 *Gregory watching the snow fall*  
Kyoto, 21 February 1983  
[110.6×118.6cm]
- 94 *Gregory loading his camera*  
Kyoto, February 1983  
[53.5×35.5cm]
- 95 *Sitting in the Zen Garden at the Ryoanji Temple*  
Kyoto, February 1983  
[145×116.9cm]
- 96 *Walking in the Zen Garden at the Ryoanji Temple*  
Kyoto, February 1983  
[101.6×158.7cm]
- 97 *Ian drawing Ann*  
Los Angeles, February 1983  
[84.2×140.9cm]

- 98 *Christopher Isherwood talking to Bob Holman*  
Santa Monica, 14 March 1983  
[110.4×163.8cm]
- 99 *Fredda bringing Ann and me a cup of tea*  
Los Angeles, 16 April 1983  
[149.8×172.5cm]
- 100 *Walking past le Rossignol*  
April 1984  
[93.5×184cm]
- 101 *The desk*  
1 July 1984  
[116.2×121.1cm]

## ITINERARY

McDougall Art Gallery, Christchurch  
Dunedin Public Art Gallery, Dunedin  
Wellington City Art Gallery, Wellington  
Auckland City Art Gallery, Auckland

1 Aug to 7 Sept 1986  
13 Sept to 19 Oct 1986  
30 Oct to 30 Nov 1986  
11 Dec 1986 to 25 Jan 1987



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