



Hockney to Hogarth: A Rake's Progress

Educator's Resource

MANCHESTER
1824

The University of Manchester
Whitworth Art Gallery

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Hockney to Hogarth: A Rake's Progress 1961-1963

This exhibition showcases both William Hogarth's and David Hockney's print series *A Rake's Progress*. The Whitworth has recently been presented with the complete Hockney version by the Contemporary Art Society, this joining the Hogarth version which was given to the gallery by William Sharp Ogden in 1926. Hockney's *A Rake's Progress* will be enriched by a series of major paintings created by the artist between 1960-62 which represent the artist's life, influences and creative practice during this period.

David Hockney began work on *A Rake's Progress* after his first trip to America in 1961. Inspired by the New York lifestyle and social scene, Hockney created a series of 16 prints featuring a semi-autobiographical character. The trip to New York was a catalyst to Hockney's personal and professional transformation.

The prints are based on William Hogarth's works of the same name. They tell a moral story of opportunity and excess that draws attention to the challenges of social mobility and of maintaining personal identity.

Central to the exhibition is Hockney's visit as a young, gay, northern art student to New York in 1961. Exploring the artist's re-interpretation of Hogarth's eighteenth-century tale of youth, influence and corruption, the exhibition will examine this pivotal moment in Hockney's life and practice. Beginning with Hockney's candid sketches of 1950s Bradford and following his first eventful journey to the United States through this vibrant print series, the exhibition draws on themes of American and British cultural exchange,

Hockney's 'A Rake's Progress'

Hockney's Rake's Progress is semi-autobiographical and is a stark contrast to Hogarth's Rakewell. It isn't a modern moral tale but does draw on Hogarth's themes of lost individuality, commercialisation, nationalism and sex. The tale appears like pages from a graphic novel. Hockney uses a combination of etching and aquatint printing techniques.

The series were printed by C. H. Welch, London, and published by Editions Alecto in association with the Royal College of Art, in December 1963. There were ten sets of artist's proofs. The etchings were begun in London in September 1961 after a visit to the United States. Hockney intended to make eight plates using the original titles but set in New York. The Royal College wanted the series to be extended and made into a book. So Hockney set out to make twenty-four plates but ended up with a total of sixteen keeping the numbering from one to eight and most of the titles in the original tale. The Lion and Unicorn press published reduced-size halftone letterpress reproductions of the etchings in 1967, together with a poem commissioned for the volume by the Press, 'A Rake's Progress, a poem in five sections' by David Posner.

Hockney uses line to tell the story and the type of marks parallel the Rake's decline – fresh marks at the start of the story and dithering towards the end of the story. Much of the imagery used in the plates are inspired by literary works which Hockney is reading at the times such as Walt Whitman's poetry and Theodore Dreiser. Dreiser's novels focus on the experience of young American men coming from the country into the social and financial world of American cities, and their subsequent moral corruption. The visual influences came from popular advertising imagery and contemporary artists such as Dubuffet, Francis Bacon and Ron Kitaj. Hockney includes in the prints references to advertisements, by which he was affected in America; for example Plate 3 includes letters on the bottle which form part of the name 'Lady Clairol'. This was the brand of hair dye, which Hockney first bleached his own hair.

Hockney's 'A Rake's Progress' contd.

Hockney used his experiences and observations of his first journey to the States as the basis for the graphic tale, but did not want the work to be viewed as solely autobiographical. 'It is not really me. It's just that I use myself as a model because I'm always around.'

In plate 1, the name 'Flying Tiger' on the plane in was the same charter company which Hockney first flew to America in July 1961. The singer in plate 2A is Mahalia Jackson whom Hockney heard for the first time in Madison Square Gardens, New York. Whilst at the concert he met three men wearing ties with the single words on each tie which read 'God is Love' collectively. Hockney noticed that in New York the bars and public houses never shut. This fact inspired him to show the typical American in plate 4, where the 'BE' being part of the word 'Beer'. Although Hockney did not visit a prison in the States, he did observe Sing-Sing from outside, which became his inspiration for plate 5A. In fact, the main character is looking at a prison scene in a cinema film and the man with numbers across his shirt is a seat attendant. The scene of plate 6, 'Death in Harlem', took inspiration from a photograph by Cecil Beaton with the same title. In plates 8 and 8A, The figures are carrying transistor radios in their pockets and are listening through earphones to the pop music played on the New York Radio station WABC. When Hockney actually saw children like this in New York, he thought that there were deaf with hearing aids and 'was horrified at the amount of deafness among young people.'

So Hockney placed himself at the centre of the plates as a story teller of his observations of New York and America.

Comparisons between Hockney and Hogarth's plates

The original series of A Rake's Progress comprised of 8 plates by William Hogarth. Hockney's series is made of 16 images which are both based on Hockney's experiences in America and loosely relate to the titles used by Hogarth. Both series make comments on the darker side of life, both in New York in the Sixties and Eighteenth Century London. Although dealing with some difficult issues, both artists tell the tales with an element of humour.

Hockney

Plate 1: The Arrival
Plate 1A: Receiving the Inheritance
Plate 2: Meeting the Good People (Washington)
Plate 2A: The Gospel Singing (Good People)
Plate 3: The Start of the Spending Spree and the Door Opening for a Blonde
Plate 3A: The Seven Stone Weakling
Plate 4: The Drinking Scene
Plate 4A: Marries an Old Maid
Plate 5: The Election Campaign (with Dark Message)
Plate 5A: Viewing a Prison Scene
Plate 6: Death in Harlem
Plate 6A: The Wallet Begins to Empty
Plate 7: Disintegration
Plate 7A: Cast Aside
Plate 8: Meeting the Other People
Plate 8A: Bedlam

Hogarth

Plate 1: The Heir
Plate 2: The Levee
Plate 3: The Orgy
Plate 4: The Arrest
Plate 5: The Marriage
Plate 6: The Gaming House
Plate 7: The Prison
Plate 8: Madhouse

Comparisons between the two series of prints



Plate 4: *The Marriage*, William Hogarth, 1735

- Made in 1735
- Slim books containing all prints obtained through a subscription – 2 guineas
- Process: Etching and Engraving on paper
- One ink colour – black
- 8 prints
- No limit to editions
- A Moral Tale



Plate 4A: *Marries an Old Maid*, David Hockney, 1961-3

- Made in 1961-63
- Published by Editions Alecto in association with the Royal College of Art
- Process: Etching and Aquatint on paper
- Two ink colours – black and red
- 16 prints
- Limited Edition of 50
- A story of social dilemma



Plate 8: *The Madhouse*, William Hogarth, 1735

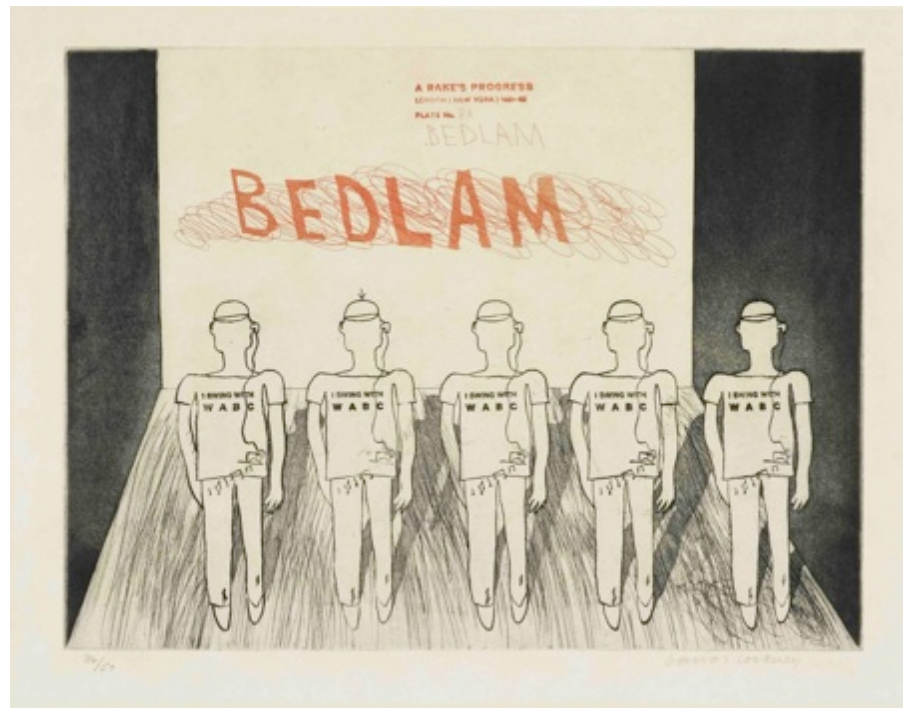


Plate 8A: *Bedlam*, David Hockney, 1961-3

Hogarth's final plate *The Madhouse* takes place in Bedlam, which was the first hospital in London to specialise in the treatment of mental health. The word 'bedlam' originally meant chaos or confusion. Hockney's use of the word Bedlam is as a metaphor, for his own personal mental prison, where the individual was lost. This is clearly shown by the arrow above his head, as if to say that his hell

Hockney's A Rake's Progress



Plate 1: The Arrival



Plate 1A: Receiving the Inheritance



Plate 2: Meeting the Good People (Washington)



Plate 2A: The Gospel Singing (Good People)
(Madison Square Garden)



Plate 3: The Start of a Spending Spree and the Door Opening for a Blonde



Plate 3A: The Seven Stone Weakling



Plate 4: The Drinking Scene



Plate 4A: Marries an Old Maid



Plate 5: The Election Campaign (with Dark Message)



Plate 5A: Viewing a Prison Scene



Plate 6: Death in Harlem



Plate 6A: The Wallet Begins to Empty



Plate 7: Disintegration



Plate 7A: Cast Aside



Plate 8: Meeting the Other People

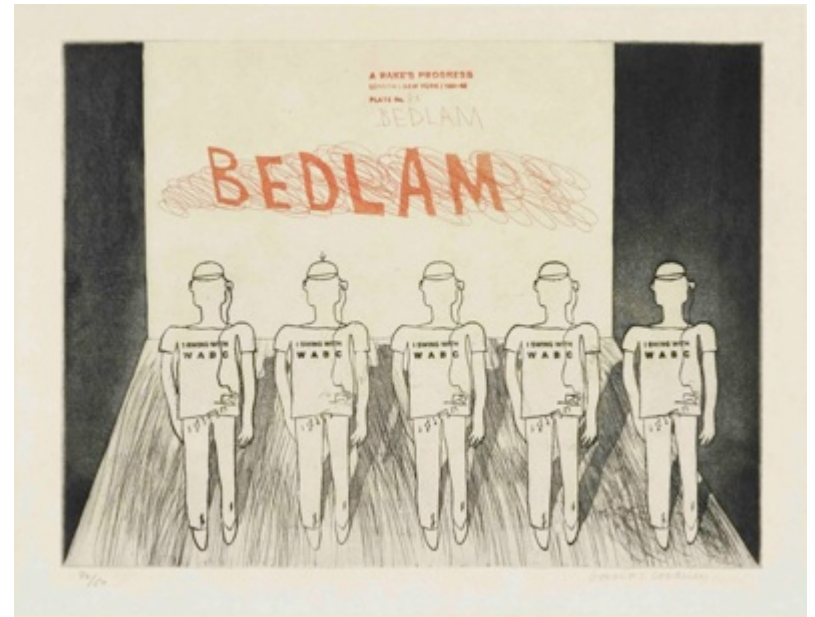


Plate 8A: Bedlam

Hogarth's 'A Rake's Progress' 1735

Hogarth was famed for his 'Modern Moral Subjects' which commented on contemporary life. The second in this series was *A Rake's Progress*, which was painted soon after the publication of 'A Harlot's Progress' in 1732. The paintings were presented as a series of engravings. Artists made engravings of their paintings to earn income as sales of paintings was not enough. Hogarth made hundreds of engravings of *A Rake's Progress*. In those times, 'the limited edition did not exist.

The subscription for the prints began in late 1733, but Hogarth delayed publication until 25 June 1735, the day the Engravers' Copyright Act became law. This meant that Hogarth was able to make more money from this venture as the owner of the copyright for these publications. Even so, pirated copies had already appeared by that time. The set cost two guineas, but Hogarth had also a smaller and cheaper set, copied by Thomas Bakewell and costing 2s 6d, published soon after. The paintings were commissioned in 1733. *A Rake's Progress* is a moral tale based on Tom Rakewell's rapid demise due to gambling, alcohol and promiscuity after receiving an inheritance from his wealthy father. The engravings would have caused quite a stir at the time.

A Rake's Progress has inspired many different interpretations, including Igor Stravinsky's opera in 1951, where Hockney created the set designs, Hockney's print edition telling his personal version of *A Rake's Progress* when visiting America and the 1935 ballet written by Gavin Gordon and choreographed by Dame Ninette de Valois. The film maker Alan Parker described *A Rake's Progress* as the forerunner to storyboards.

Images of Hogarth's 'A Rake's Progress'



Plate 1: The Inheritance



Plate 2: The Levee



Plate 3: The Orgy



Plate 4: The Arrest



Plate 5: The Marriage



Plate 6: The Gaming House



Plate 7: The Prison



Plate 8: The Madhouse

A Brief Description of Hogarth's Plates

1. The Heir

Tom Rakewell has inherited money after the death of his father. This scene shows him being fitted for a new suit, and trying to pay off a servant girl, Sarah Young. She holds a gold ring, showing that Tom had seduced her with the promise of marriage.

2. The Levee

This scene shows Rakewells' new wealth in a grand setting with his new teachers such as a dance master and music teacher. He has bought Italian paintings rather than traditional old masters

3. The Orgy

In a tavern at 3 o'clock in the morning, Rakewell is shown drunk with a group of prostitutes, some who are stealing his watch.

4. The Arrest

Rakewell's fortune has gone and he is about to be arrested for his debts, but is saved by Sarah, who is now a milliner.

5. The Marriage

Tom marries an old one-eyed woman with a fortune to maintain his lavish lifestyle. The two dogs parody his marriage to this woman. Sarah tries to enter the church but is prevented.

6. The Gaming House

Tom has gambled away his fortune and lost his wig!

7. The Prison

This painting shows Tom in the debtor's prison, The Fleet, where he starts to show the first signs of madness. Sarah Young visits with her child and faints at the sight of Tom.

8. The Madhouse

Tom has lost his mind and has been sent to Bedlam. The faithful Sarah sits by him weeping.

What was happening in the world in 1961?

- The Cold War continued to worsen with USSR exploding large bombs and erecting the Berlin Wall
- Many Americans built nuclear fall-out shelters
- Russian Yuri Gagarin was the first man in space in April 1961 with American Alan Shepard following him in May.
- John F Kennedy the president of America and Harold Macmillan was prime minister in UK
- America funded anti-Castro Cubans in the Bay of Pigs crisis
- The Beatles perform in the Cavern Club in Liverpool for the first time
- The Best Movie Oscar went to *West Side Story* (a love story about racial and gang conflict)
- Britain applies for EEC Membership
- First Direct US Military Involvement in Vietnam
- Amnesty International started in UK
- George Clooney, Ricky Gervais and Barack Obama all born in 1961

Web links

<http://www.thepeoplehistory.com/1961.html>

<http://www.downthelane.net/growing-up-50s-60s/1961-news-entertainment.php>

<http://www.bbc.co.uk/history/worldwars/coldwar/>

Glossary

Cold War – the name given to describe the relationship between USA and USSR after World War Two who both had contrasting beliefs. Led to several crises including the Cuban Missiles Crisis, Vietnam and The Berlin Wall.

USSR – The United Soviet States of Russia
Berlin Wall

Bay of Pigs – An attempt to overthrow the Cuban government by CIA trained Cuban exiles, which was stopped by Cuban armed forces backed by Eastern Bloc countries.

David Hockney's set design for the scene of Bedlam



The Rake's Progress is an opera composed by Igor Stravinsky, inspired by Hogarth's series of prints of the same name, which David Hockney created the set designs for Glyndebourne Opera in 1975.

Web Links

David Hockney

- **Hockney's Website**

<http://www.hockneypictures.com/about.php>

- **Hockney's Pictures - A Rake's Progress**

http://www.hockneypictures.com/graphics_rakes_progress/graphics_rakes_01.php

<http://www.smb.museum/smb/kalender/details.php?lang=en&objID=38741>

<http://www.royalacademy.org.uk/ra-magazine/blog/hockney-under-the-hammer,167,BAR.html>

<http://www.tate.org.uk/art/artworks?tab=works&st=15423>

- **Hockney's Set Designs for Stravinsky's A Rake's Progress**

<http://www.guardian.co.uk/music/2010/aug/02/rakes-progress-cox-hockney-glyndebourne>

William Hogarth

- **A Rake's Progress**

http://www.youtube.com/watch?v=W6EVj6Ls_K0

David Dimbleby views Hogarths paintings at Sir John Soane Museum, London

<http://smarthistory.khanacademy.org/hogarths-a-rakes-progress.html>

Sex, booze & 18th Century Britain (1700-1800 The Age of Enlightenment)

- **Hogarth as a print maker**

http://www.youtube.com/watch?v=4Q_1S43SgPM

Prof. Kenney Mencher talks about Hogarth's prints

David Hockney

David Hockney, (born 9 July 1937) is an English painter, draughtsman, printmaker, stage designer and photographer, who is based in Bridlington, Yorkshire and Kensington, London.

An important contributor to the Pop art movement of the 1960s, he is considered one of the most influential British artists of the twentieth century.

Hockney's reputation as a genuinely original and powerful artist is secure even though his work continues to push the boundaries of public perception and critical opinions. Although much of his work is considered "user-friendly" and tasteful, thereby considered modernist, Hockney has the ability to shock.

Hockney's uncanny ability to navigate the tides of public opinions and perceptions of him has provided him with a reputation that is not only accepting of criticism, but incorporates such criticism into future works.

Alongside ` A Rake's Progress, there are various paintings by David Hockney and his peers from the Royal College of Art during the early sixties, some of which are on the following pages.

Web links

<http://www.hockneypictures.com/home.php>

http://en.wikipedia.org/wiki/David_Hockney

<http://www.youtube.com/watch?v=jnH69VDoZD4>

Glossary

A **Draughtsman** is a skilled worker who draws plans of buildings or machines

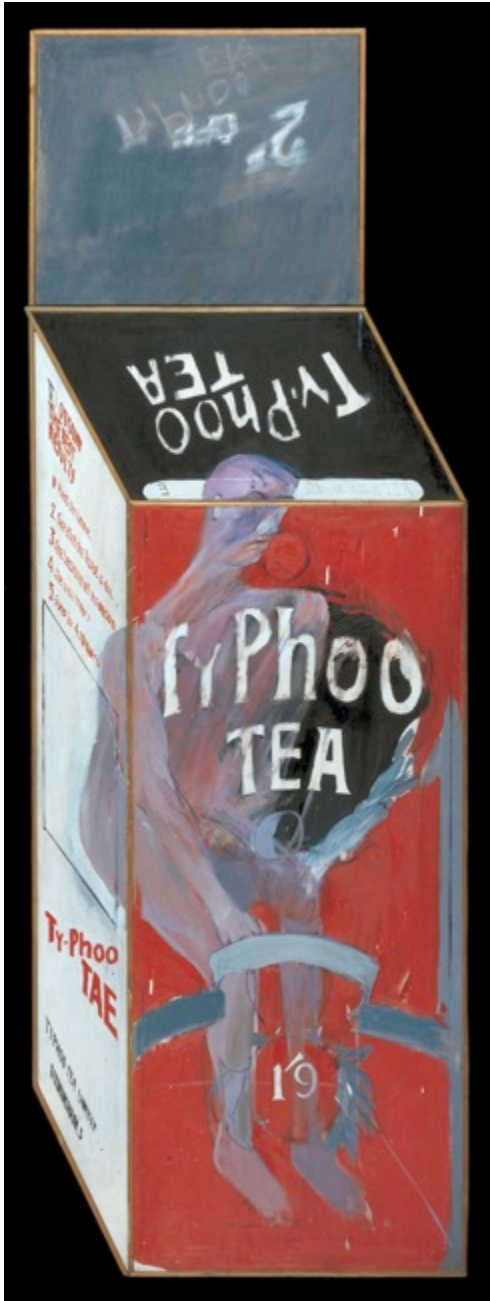
Modernist is something which relates to people or things from modern times and not from a time in the past

Perceptions are the ways you are seen by others, or what others consider you to be

Hockney paintings from 1961-1962



We Two Boys Together Clinging, David Hockney, 1961
Arts Council Collection



Tea Painting in an Illusionistic Style, David Hockney, 1961
Tate Collection

This work relates very well to the type of work which Andy Warhol was producing at the time, such as paintings and screen prints of Campbell Soup Cans and Coca Cola Bottles. This type of work was referred to as Pop Art.

Hockney Timeline

- 1937 Born in Bradford, England 9 July.
- 1953-7 Studies at Bradford School of Art.
- 1957 Carried out National Service even though he was a conscientious objector.
- 1957-62 Studies at the Royal College of Art and first sees work of American Abstract Expressionists.
- 1960 Goes to see a major Picasso exhibition at the Tate Gallery, London. Reads the complete works of Walt Whitman.
- 1960-1 Paints Doll Boy and other love paintings.
- 1961 Visits America for the first time.
- 1961-2 Makes a series of etchings called *A Rake's Progress* - semi-autobiographical document of journey to America.
- 1963 Creates first Shower paintings. First solo exhibition at John Kasmin, London. Travels to London. First visit to Los Angeles.
- 1964 Moves to Los Angeles. Makes the first swimming pool paintings, first polaroid photographs and starts to use acrylic paints. Teaches at University of Iowa.
- 1965 Teaches at the University of Colorado
- 1966 Commissioned to create set and costume designs for theatre production of *Ubu Roi* at the Royal Court Theatre, London.
- 1966-7 Teaches at University of California, Los Angeles
- 1967 Teaches at University of California, Berkeley
- 1968 Makes first double portraits. Moves to London.
- 1969 Makes a series of etchings *Six Fairy Tales* based on Grimm Fairy Tales
- 1970 Creates first photographic 'joiners'.

Within 8 years since graduating from the Royal College Hockney had sold his work, had a solo show, traveled to and worked in America, as well as embraced many mediums for his practice. This was just the start...he is still a very prolific artist who had a major exhibition, *A Bigger Picture*, at the Royal Academy, London, in Spring 2012 and is currently on tour and showing at the Museum Ludwig, Cologne, Germany, until February 2013.

Printing Techniques

Aquatint

Aquatint is a type of *etching*, which was developed in the second half of the Eighteenth Century. The printmaker creates tone by fusing grains of resin to a metal plate and etching into it. The acid bites pools around each grain; these hold sufficient ink to print a light grey tone. Further biting can make the tone darker or light areas can be 'stopped-out' with an acid-resisting varnish. The name relates to the water colour appearance. This process is often used in conjunction with line *etching*.

Engraving

This is the earliest type of *intaglio* process. The idea of using engraved plates to make prints originated in Germany in mid 1400s. In engraving, a tool called a burin, with a sharpened, V-shaped profile, is held in the palm of the hand and pushed across the copper or steel plate. In its passage it cuts a clean groove that then holds the ink. The burr produced is usually scraped away before inking and printing. The plate is inked and printed in the same way as with other *intaglio* prints.

Etching

This is also an *intaglio* process that was first used in Germany to make prints on paper in about 1500. The essential principle is that a copper or steel plate is eaten into by acid, rather than cut out with a tool as in engraving. The plate is coated with a ground which doesn't let acid penetrate it. The artist draws through the ground with an etching needle, to expose the metal. The plate is then immersed in a bath of acid that eats into the areas where the etcher has removed the acid-resistant ground. This process allows the artist to draw quite freely. The width and depth of the lines are controlled by the length of time the plate is in the acid.

Intaglio

The word *Intaglio* means 'incision' in Italian. The key characteristic of *intaglio* printmaking is that the ink rests in incised lines below the upper surface of the metal plate, which must be wiped off before printing. A sheet of dampened paper is laid over the plate and run through a printing press under great pressure.

Suggested Activities

- **Creative Comic Strips**

Select a key moment in your life and storyboard into 8 images, for example Your first day at school or learning to skateboard. Once you have planned your 8 images, transform them into prints such as monoprints or collographs. Remember when you print the image appears in reverse so take particular care with letters. Give a title to each image.

- **Making a mark**

Take a piece of A4 paper and fold in half. On one half make marks which you think represent youth and wealth, on the other half make marks which show old-age, madness and poverty. Use these marks in an expressive way to tell a story or inform your marks for the comic strip or printmaking.

- **Rakemation**

Take a rake on a journey...Using a flip book style show the downfall of 'rake' in 16 pages, from an upright gent to a downtrodden pauper. A possible definition of a rake is an immoral pleasure seeker.

- **Constructed Collage**

Combine drawing with fine liners and printed papers to illustrate a turning point in your life. Use a limited palette of no more than 3 colours. Suggested papers are newspapers, wrapping paper, the inside of envelopes and graph paper. Use the patterns on these papers as if they are marks themselves and work on top as if cross hatching.

Suggested Activities contd.

- **Print making with a point**

Explore a variety of printmaking techniques such as engraving and etching using foil card, or mono printing in two colours, where one colour, for example red is applied like a wash or aquatint and black is applied as an etched line., Take a strip of paper. Approximately 10 cm x 35 cm, fold in half and half again to create a concertinaed strip for your story board. Plan out a story on the four frames.

- **Mark making with i-pads**

Take a photographs of your subject, whether a portrait or scene. Use a brush software, to work on top of your original photograph. Experiment with the type of marks that you make. You can either use very detailed types of hatching and cross-hatching, or use the marks expressively similar to Hockney to illustrate and emphasise elements of your subject. Either develop one or image or make it part of a story with a series of plates. An extension of this maybe to create a short animation.

- **Telling Tales**

Take an art series such as Hockney did with Hogarth's work A Rake's Progress. An example of a contemporary series includes Gilbert & George's London Pictures.

<http://www.guardian.co.uk/artanddesign/gallery/2012/mar/02/gilbert-george-white-cube-in-pictures>

Alternatively, re-do a masterpiece, such as Leonardo Da Vinci's Mona Lisa. This work has been re-created by many people including artist Jean Michel Basquiat.

<http://artwe love.com/artwork/-id/68a61b89>

Optional Extras

Choose from either:

GCSE Skills & Research Development Days

or

Portfolio Development Days

22 November 2012 10 - 3

29 November 2012 10 - 3

5 December 2012 10 - 3

6 December 2012 10 – 3

Work with an artist to engage with the exhibition to develop your ideas through printmaking or graphic design approaches. Meet art undergraduates to explore ways to enrich and deepen either your GCSE coursework or portfolio in preparation for university.

Introductory Tours

These free tours can be arranged when booking your visit with Denise Bowler and tailored to suit your specific interests. Please contact Denise on 0161 275 8455 or via e-mail

denise.bowler@manchester.ac.uk.



The University of Manchester
Whitworth Art Gallery



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