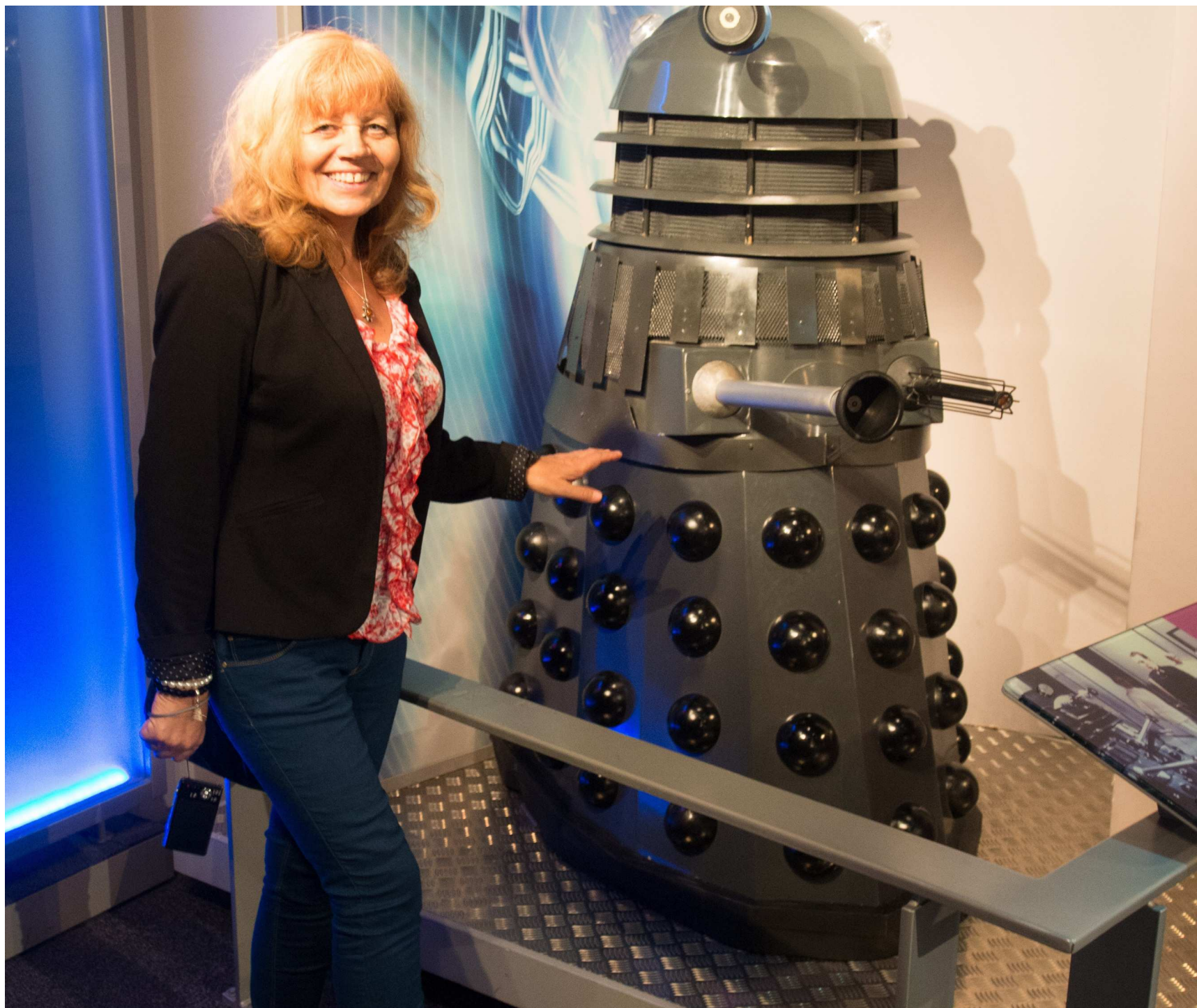




Out in the City Trips



















































































































































































...Hockney received little exposure to modern art. Having had a rare opportunity at Wakefield Art Gallery to see the work of a living artist in the flesh rather than a reproduction, Hockney quickly became seduced by Davie's paintings. His work represented a radical alternative to the grey parochialism of 1950s British art. Immediately after Hockney started at London's Royal College of Art in 1959, he began to experiment with abstraction, making a small group of free-flowing paintings that emphasise colour, texture and brushwork. In his first autobiography of 1976 he referenced Davie's influence noting, 'I tried my hand at it. I did a few pictures... that were based on a kind of mixture of Alan Davie cum Jackson Pollock'.

Having seen from Davie how the emergence of symbols allowed a figurative element to remain under the painted surface, Hockney developed a unique language blending gestural brushstrokes and figurative references that dealt increasingly with love and sexuality. Davie's Wakefield exhibition had also included paintings with written text on the surface like *Glory*, an extension of poetic writing in which Davie felt he 'was making images through language... I really began to paint in the way I had learned to write'. Hockney soon adopted this practice, including the word 'Love' to give a more immediate understanding of the otherwise abstract *First Love Painting*.















Where the Wind  
Always Blows



Favourite toilet terms

