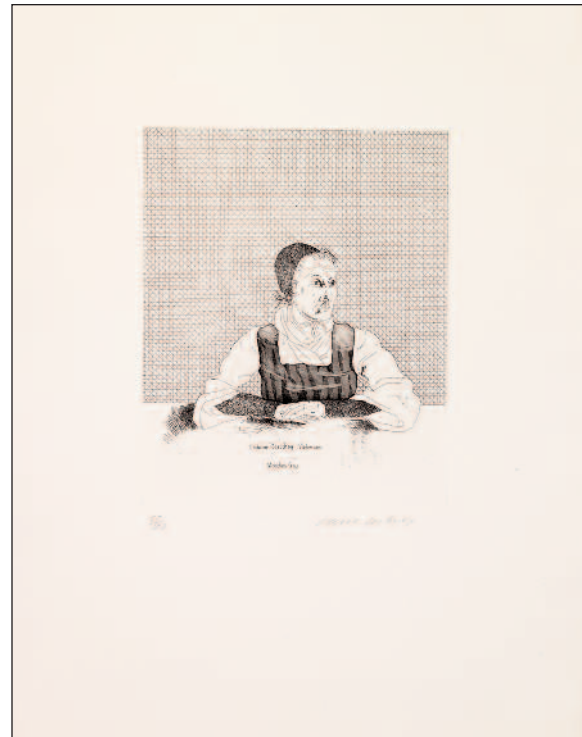


National Museum Tour

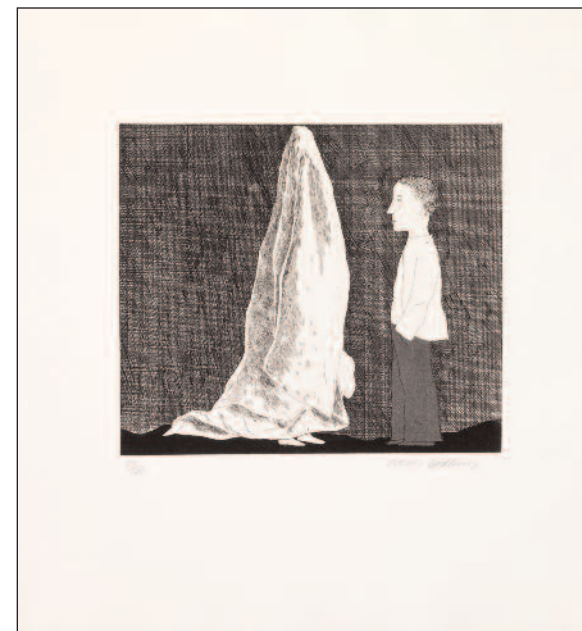
Curator: Robert Flynn Johnson
Curator Emeritus, Achenbach Foundation For Graphic Arts,
Fine Arts Museums of San Francisco

Organized by:
Landau Traveling Exhibitions, Los Angeles, CA

DAVID HOCKNEY: SIX FAIRY TALES FROM THE BROTHERS GRIMM



David Hockney
CATHERINA DOROTHEA VIEHMANN
from ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney



David Hockney
THE SEXTON DISGUISED AS A GHOST
from ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney

In 1970 David Hockney and Petersburg Press released *SIX FAIRY TALES*, a compilation of 39 etchings and the texts of Jacob and Wilhelm Grimm's fairy tales, including: *THE LITTLE SEA HARE*, *FUNDEVOGEL*, *RAPUNZEL*, *THE BOY WHO LEFT HOME TO LEARN FEAR*, *OLD RINKRANK*, and *RUMPELSTILZCHEN*.

Hockney had always loved *Grimm's Fairy Tales* and had read all 220 of them. He also admired earlier illustrations to them by Arthur Rackham and Edmund Dulac. In 1969 he decided to make his own images. Rather than illustrating the stories literally, he chose vivid images to encapsulate a mood or detail. He especially enjoyed the elements of magic in the tales, and his images focus on his imaginative response to the descriptions in the text rather than attempting to concentrate on the most important events in the narrative. They are more than simply illustrations: they stand on their own as images, independent of the stories.

The tales are drawn from centuries of folklore. As Hockney points out: "The stories weren't written by the Brothers Grimm...they came across this woman called Catherina Dorothea Viehmann, who told 20 stories to them in this simple language, and they were so moved by them that they wrote them down word for word as she spoke."

His contemporary and often humorous approach to the tales is reflected in the quirky nature of the images. Of *Rapunzel* he says "...the stories really are quite mad, when you think of it, and quite strange. In modern times, it's like the story of a couple moving into a house, and in the next door's garden they see this lettuce growing: and the wife develops this craving for the lettuce that she just must have and climbs over to pinch it, and the old woman who lives in the house next door says well, you can have the lettuce if you give me your child, and they agree to it. And if you put it into terms like this and imagine them in their semi-detached house agreeing to it all, it seems incredible."

The 39 etchings were drawn directly onto copper plates by Hockney between May and November 1969. It was a decade in which etching featured strongly for Hockney. As well as *Grimm's Fairy Tales*, he made two other important series: *A Rake's Progress* (1961-3) and *Illustrations for Thirteen Poems for CP Cavafy* (1966).

The exhibition is curated by Robert Flynn Johnson, Curator Emeritus, Achenbach Foundation for Graphic Arts Fine Arts Museums of San Francisco. The exhibition is organized and circulated by Landau Traveling Exhibitions of Los Angeles, CA, and will tour museums throughout the United States through 2014.

David Hockney and the Brothers Grimm

by Robert Flynn Johnson

David Hockney created two early graphic art series, his sixteen-etching *A Rake's Progress* (1961-63) and the thirteen etchings illustrating *Fourteen Poems from C. P. Cavafy* (1966). In 1969, however, Hockney decided to undertake the largest project of his career: to do illustrations for some of the famous fairy tales collected in the nineteenth century by the Brothers Grimm. Hockney had read all 220 of the stories and was also inspired by earlier illustrations of the Brothers Grimm by Arthur Rackham and Edmund Dulac.

Initially he chose twelve stories that fired his imagination. Hockney quickly realized however, after producing eleven etchings for *The Boy Who Left His Home to Learn Fear*, that the project was becoming unmanageable and eventually reduced the number of stories to be illustrated to six. Hockney wrote, concerning the fairy tales, "They're fascinating little stories, told in a very very simple, direct and straightforward language and style; it was their simplicity that attracted me. They cover quite a strange range of experience from the magical to the moral."² Four out of the six stories Hockney chose were quite uncommon. But Hockney also said, "I think the best known stories in England are *Rapunzel* and *Rumpelstiltskin*. *Snow White* is very well-known and would have been interesting to do but I rejected it in the end partly because it's too well-known and Disney's film, although I admire it, slightly put me off."³

Hockney and his assistant Maurice Payne set up a work room for etching in his studio in Notting Hill Gate, London, and proceeded to work in earnest on the project for nearly a year, eventually producing almost eighty etchings of which thirty-nine were actually published. Hockney said of the experience, "They're more complex than my previous etchings. First of all, instead of using aquatints to get tone, I decided on a method of crosshatching, which I used throughout. I just stumbled across it, and thought it was quite a good way to do it... They were marvelous to do, and build up and up. I could have gone on and done the whole twelve stories quite easily, working just another three or four months probably. But by that time I'd done the six stories...and the cost of producing the book was going to run quite high, so we had to stop."⁴

The book was designed by Hockney and Eric Ayres with the prints integrated into the text, which was set by hand in traditional typeface and printed by the Oxford University Press. The etched plates were printed in Amsterdam by Piet Clement. The completed books were bound in blue leather in Cologne and published by the Petersburg Press, London, in the summer of 1970. The book was published in four editions of one hundred each; a separate portfolio edition of one hundred was also issued. A miniature version of the book (4 1/4 x 3 inches) was produced photographically to initially advertise the fine art edition. Oxford University Press, however, liked it so much they asked if they could order twenty thousand. At the time, Hockney thought they had all gone mad but in fact the miniature version, which sold for the equivalent of two dollars, became so popular that eventually



David Hockney
HE TORE HIMSELF IN TWO
from ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney

sixty thousand copies were printed! Hockney commented, "... I love the idea of forty thousand people being able to afford to look at the little book. I found children loved it because of its size; their little hands loved the idea, it's on their scale. The way children's books are on the same size as everybody else's is wrong, I think."⁵

Summing up his experience illustrating the Brothers Grimm, Hockney wrote, "These etchings turned out to be some of my most well-known works. They're a 'major' work in that they took a long time, nearly a year, to make, just from the artistic point of view; if you'd worked on a painting for a year, you'd think of it as a major work."⁶

Robert Flynn Johnson
Curator Emeritus, Achenbach Foundation for Graphic Arts
Fine Arts Museums of San Francisco

Footnotes

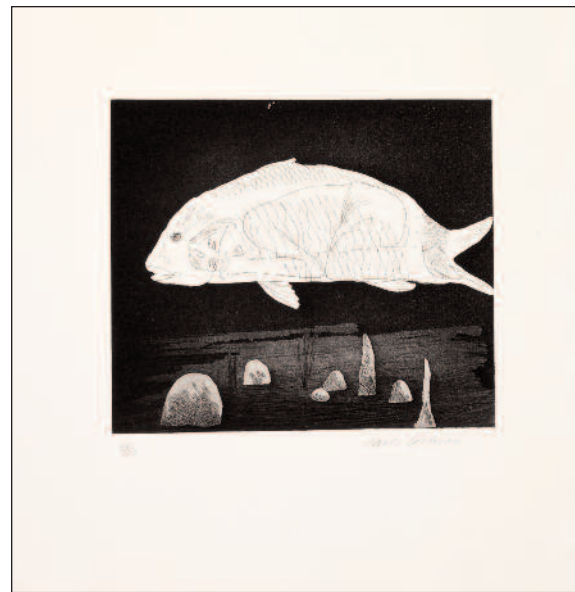
- ¹ David Hockney, *David Hockney by David Hockney* (New York, Abrams, 1976), 64.
- ² Ibid., 195.
- ³ Ibid.
- ⁴ Ibid., 201.
- ⁵ Ibid.
- ⁶ Ibid.

The Brothers Grimm and the Origin of Fairy Tales

The world owes a great debt to Jacob Grimm (1785–1863) and his brother Wilhelm Grimm (1786–1859). They were important scholars who authored numerous texts on German language and history. However, it was in their obsessive quest to seek out, preserve, record, and publish fairy tales on which their fame rests today. Beginning with the first edition of *Children's and Household Tales*, in 1812, containing eighty-six stories, the Brothers Grimm pursued their literary quest until a seventh edition was published in 1857, which included 211 tales.

The vast majority of what we now call fairy tales—with the great exception of the creative stories of Hans Christian Andersen (Danish, 1809–1879)—were legends and cautionary tales passed down by oral tradition over the centuries. Preceding the Grimm Brothers, three individuals set the standard for their later researches. Giovanni Francesco Straparola (Italian, ca. 1480–ca. 1557) published *The Pleasant Nights* (1550–53), which contained seventy-four fairy tales that he had collected and is considered the first published book in this genre. Fifteen of the tales, including *Puss in Boots*, were influential with later scholars. Giambattista Basile (Italian, 1566 or 1575–1632) was responsible for the two volume *The Tale of Tales or Entertainment for Little Ones* published posthumously in 1634 and 1636. It contained tales orally transmitted from around Crete and Venice, and preserved versions of *Cinderella*, *Rapunzel*, *Sleeping Beauty*, and *Hansel and Gretel*. Charles Perrault (French, 1628–1703) was the third pioneer in the earlier amassing of fairy tales and legends. His collected stories, *Tales and Stories of the Past with Morals: Tales of Mother Goose* (1697), greatly advanced the literary genre of the fairy tale. Perrault incorporated earlier tales while introducing numerous French-derived stories such as *Little Red Riding Hood*.

The Romantic poets Clemens Brentano (German, 1778–1842) and Ludwig Achim von Arnim (German, 1781–1831) first fired the imagination of the Grimm brothers to embark on their quest to collect fairy tales orally passed down among German-speaking peoples. Inspired by the earlier publications of Straparola and Basile, the Grimm brothers put their academic skills to work in meticulously collecting and transcribing tales from disparate sources. *The Juniper Tree* and *The Fisherman and his Wife*, for example, were brought to them by the German Romantic artist Philipp Otto Runge. Although the tales frustratingly were usually collected one at a time, they had a few instances of good fortune. Amalie and Jeanette Hassenpflug who were friends of the Grimms came up with fifteen stories including the now famous *Briar Rose*, *Tom Thumb*, and *Snow White*. Other friends, Anna and Ludowine Haxthausen, were able to provide twenty of the tales published in the second volume. Greatest of all was the contribution of Dorothea Viehmann, an old woman who lived on the outskirts of Kassel. She provided thirty-five irreplaceable stories to the Grimms's growing inventory of tales. As Wilhelm Grimm later wrote, "She had the old stories clearly in mind...and she herself said that not everyone had this gift



David Hockney
THE BOY HIDDEN IN A FISH
from ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney

and that most people could not keep things in the right order. She narrated carefully, confidently, and in an unusually lively manner, taking pleasure in it."¹ It is only fitting that David Hockney chose to portray Dorothea Viehmann as the first print in his illustrations of *Grimm's Fairy Tales*.

A common misconception is that people think the Brothers Grimm actually wrote these fairy tales rather than collected and preserved them. What they did, however, cannot be underestimated. They saved for humanity what so easily could have been lost. As the Brothers Grimm themselves wrote in their forward:

"It is probably just the right time to collect these tales, since those who have been preserving them are becoming ever harder to find...the custom of telling tales is ever on the wane, just as all the cozy corners in homes and in gardens are giving way to an empty splendor that resembles the smile with which one speaks of these tales—a smile that looks elegant but costs so little. Where they still exist, the tales live on in such a way that no one thinks about whether they are good or bad, poetic or vulgar. We know them and love them just because we happen to have heard them a certain way, and we like them without reflecting why."² - R.F.J.

Footnotes

¹. Donald R. Hettinger, *The Brothers Grimm: Two Lives, One Legacy* (New York, Clarion Books, 2001), 79.

². Ibid., 68.



David Hockney
THE LAKE
from ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney



David Hockney
RAPUNZEL GROWING IN THE GARDEN
from ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney

The Brothers Grimm Timeline

Year	Brothers Grimm
1783	
1785	Jacob born, January
1786	Wilhelm born, February 24
1788	
1791	Grimms move to Steinau
1793	
1796	Their father dies
1798	Brothers go away to school in Kassel
1799	
1800	
1802	Jacob goes to University of Marburg
1803	Wilhelm goes to the University of Marburg
1805	
1806	Jacob Secretary of the Hessian War College
1808	Their mother dies; Jacob Librarian to King Jerome Bonaparte
1809	
1812	Volume 1 of <i>Household Tales</i> published
1814	Wilhelm Secretary to the Librarian in Kassel Jacob in Paris and Vienna
1815	Volume II of <i>Household Tales</i> published
1816	Part I of <i>German Legends</i> published
1818	Part II of <i>German Legends</i> published
1819	Jacob: <i>German Grammar, Volume I</i>
1825	Wilhelm marries Dorothea Wild

World Events

American Revolution
U.S. Constitution
King Louis XVI of France executed by guillotine
George Washington dies
Alessandro Volta produces electricity from the first battery
The city of Chicago begins as Fort Dearborn
Lewis and Clark make their first crossing of North America
Holy Roman Empire collapses
Beethoven writes Symphony no. 5
Abraham Lincoln born
U.S. declares war on Great Britain
British troops burn the White House
Sir David Brewster invents the kaleidoscope
Mary Shelley publishes <i>Frankenstein</i>

Graphic Arts Techniques Used by David Hockney in SIX FAIRY TALES FROM THE BROTHERS GRIMM

Etching

A method of making prints from a metal plate, usually copper, into which a design is incised by acid. First the printmaker coats the copperplate with an acid-resistant substance, called the etching ground. The ground is usually a compound of beeswax, bitumen, and resin. The artist then draws a design through the ground with a sharp tool. The plate is then exposed to nitric acid or Dutch mordant, which eats away those areas of the plate unprotected by the ground, forming a pattern of lines recessed below the plate's surface.

When ink is applied to the plate, the etched lines hold the ink, while ink on the surface of the plate is wiped off. Placing moist paper on the plate and applying pressure, usually with a press, transfers the design to the paper, making a finished print.

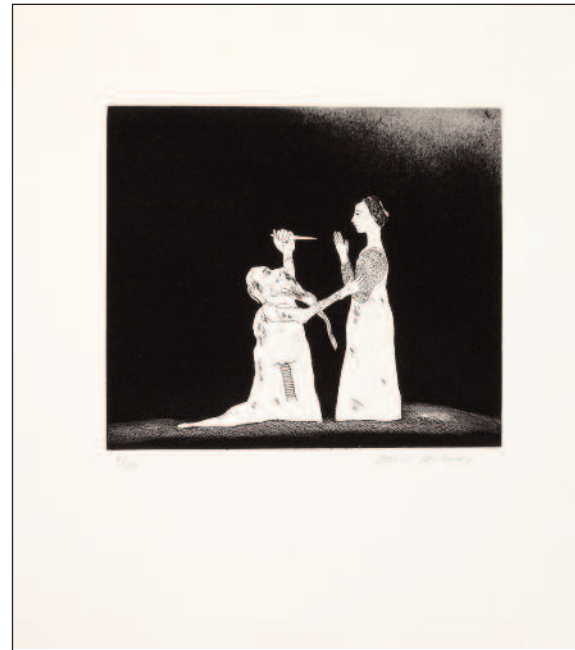
Soft ground etching is basically the same as regular etching, except the ground contains about one-third grease, which keeps it in a semi-hard or tacky condition. An artist lays a paper upon the plate coated with ground and draws with various tools that create softer lines when the paper is removed and the plate is etched in the acid.

Aquatint

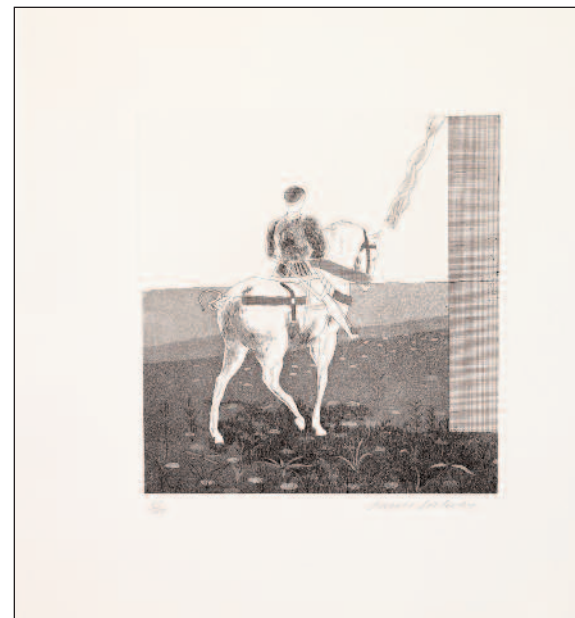
In a variation on etching known as aquatint, a copperplate is exposed to acid through a layer of melted granular resin. The result is an evenly pitted surface that yields broad areas of tone when the grains are removed and the plate is inked and printed. Etching and aquatint are often combined in a print by means of successive workings of the plate.

Drypoint

An engraving method in which the design is scratched directly into a copperplate with a sharply pointed instrument. The plate is then inked, wiped, and printed. Lines in a drypoint print are characterized by a soft fuzziness caused by ink printed from a burr, a rough edge of metal thrown up on each side of the furrow of the drypoint line. Drypoint is most often used with other printmaking techniques to produce dark, dramatic accents.



David Hockney
OLD RINKRANK THREATENS THE PRINCESS
from ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney



David Hockney
RAPUNZEL, RAPUNZEL, LET DOWN YOUR HAIR"
From ILLUSTRATIONS FOR SIX FAIRY TALES
FROM THE BROTHERS GRIMM, 1969
Etching in black, Edition: 85/100 © David Hockney

David Hockney

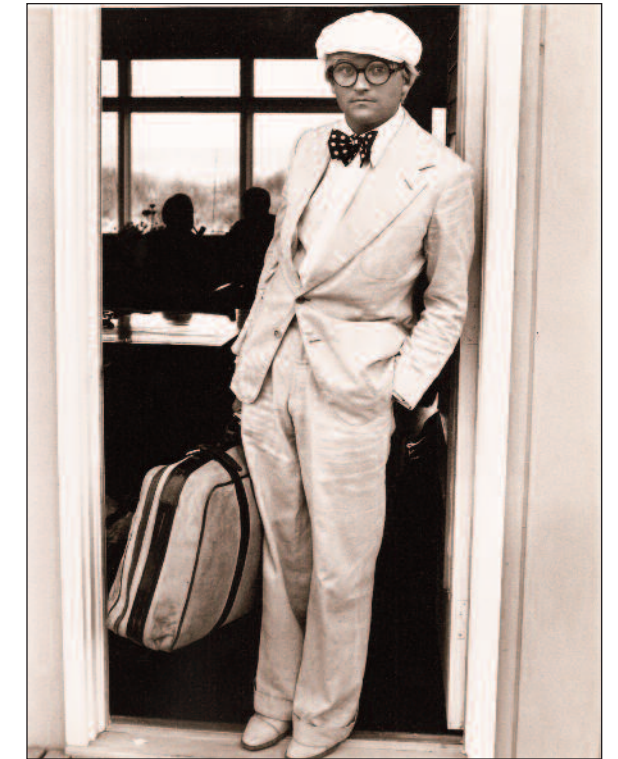
One of the most talented artists of his generation, David Hockney (born 1937) is an English painter, draughtsman, printmaker, photographer, and stage designer whose art is universally respected. Born and raised in the rural city of Bradford, Hockney first gained notice for his art while a student at the Royal College of Art in London. His early works have an Expressionist flair somewhat reminiscent of Francis Bacon. By the early 1960s, however, Hockney's style had progressed into a form of representational art that was very much his own, emphasizing strong draughtsmanship and often bold use of color.

From the beginning of his career, Hockney was actively involved in printmaking. This came about in a very practical way. Hockney recounted, "I started doing graphic work in 1961 because I'd run out of money and I couldn't buy paint, and in the graphic department they gave you materials for free."¹ Easily adapting to the etching medium, Hockney created several etchings on the subject of Rumpelstiltskin at this time (1961–62); these were the basis for his series of illustrations of tales of the Brothers Grimm in 1969.

Unlike several famous English artists, such as Francis Bacon, Lucian Freud, and Frank Auerbach, who feel the need to work only in London, Hockney relished the adventure of seeking out new locales for his art. Most famous was his 1964 arrival in Los Angeles where he maintains a house and studio to this day. Everything everyone else took for granted, Hockney saw as new, fresh, and exotic. His California images of swimming pools, palm trees, and modernist buildings, bathed in harsh sunlight, are a great visual commentary on American culture, and are considered simultaneously reverential and critical.

Over the past forty-five years, Hockney has produced a torrent of creative work as a painter, draughtsman, and master printmaker. In addition he has been active in producing innovative stage designs for the Royal Court Theatre, Glyndebourne, La Scala, and the Metropolitan Opera in New York. At times, Hockney has also become deeply involved with photography, producing highly original compositions made up of multiple photographs that he joined together.

In recent years, Hockney has involved himself in writing his book *Secret Knowledge* (2001) about old master artists' use of the camera obscura. He has returned to his roots in rural England through a series of immense landscape paintings. In keeping with his fertile imagination, in the past year, Hockney has employed his iPhone to create amazing digital drawings that he emails his friends. David Hockney is truly a Renaissance man in an increasingly anti-intellectual era. - R.F.J.



David Hockney, ca 1979
Photograph by Alan Lambert

The Plates

FRONTISPIECE

1 Catherina Dorothea Viehmann

The dimensions are taken from the final state proofs
etching and aquatint 280×225 mm

THE LITTLE SEA HARE

2 The Princess in her tower
3 The boy hidden in an egg
4 The boy hidden in a fish
5 The Princess searching

etching and aquatint 447×323 mm
etching, aquatint, and drypoint 198×170 mm
etching and aquatint 231×268 mm
etching and aquatint 267×170 mm

FUNDEVOGEL

6 A wooded landscape
7 The cook
8 The pot boiling
9 The rose and the rose stalk
10 The church tower and the clock
11 The lake

etching and aquatint 390×270 mm
etching and aquatint 185×198 mm
etching and aquatint 175×200 mm
etching 278×120 mm
etching and aquatint 280×123 mm
etching and aquatint 442×318 mm

RAPUNZEL

12 Rapunzel growing in the garden
13 The Enchantress in her garden
14 The Enchantress with the baby Rapunzel
15 The older Rapunzel
16 The tower had one window
17 Rapunzel, Rapunzel, let down your hair

etching and aquatint 440×327 mm
etching and aquatint 232×130 mm
etching and aquatint 270×231 mm
etching and aquatint 220×245 mm
etching and aquatint 335×150 mm
etching and aquatint 258×243 mm

THE BOY WHO LEFT HOME TO LEARN FEAR

18 Home
19 The bell tower
20 The sexton disguised as a ghost
21 The sexton disguised as a ghost stood still as stone
22 Corpses on fire
23 The haunted castle
24 The carpenter's bench, a knife and fire
25 A black cat leaping
26 The lathe and fire
27 Inside the castle
28 Cold water about to hit the Prince

etching 445×320 mm
etching and aquatint 265×165 mm
etching and aquatint 230×268 mm
etching and aquatint 445×322 mm
etching, aquatint, and drypoint 258×245 mm
etching and aquatint 342×205 mm
etching, aquatint, and drypoint 153×172 mm
etching and aquatint 235×270 mm
etching, aquatint, and drypoint 151×164 mm
etching and aquatint 255×263 mm
etching and aquatint 385×270 mm

OLD RINKRANK

29 The glass mountain
30 Old Rinkrank threatens the Princess
31 Digging up glass
32 The glass mountain shattered
33 The Princess after many years in the glass mountain

etching 440×325 mm
etching and aquatint 230×268 mm
etching and aquatint 130×110 mm
etching and aquatint 230×267 mm
etching and aquatint 450×320 mm

RUMPELSTILZCHEN

34 Gold
35 A room full of straw
36 Straw on the left, gold on the right
37 Pleading for the child
38 Riding around on a cooking spoon
39 He tore himself in two

etching 343×260 mm
etching and aquatint 250×220 mm
etching 150×244 mm
etching 267×255 mm
etching, aquatint, and drypoint 164×252 mm
etching and aquatint 447×324 mm

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