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*The Arrival of spring in Woldgate, East Yorkshire,*  
2011  
Oil on canvas - 366 cm x 975 cm  
Donated by David Hockney to les Amis  
du Centre Pompidou, in 2017  
© David Hockney / photo : Richard Schmidt

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## PRESS RELEASE

# DAVID HOCKNEY DONATES AN OUTSTANDING WORK

**The British artist David Hockney is donating his outstanding piece “The Arrival of spring in Woldgate, East Yorkshire”, (2011). It will enter the collections of the Centre Pompidou through les Amis du Centre Pompidou.**

This monumental painting, consisting of thirty-two panels (366 cm x 975 cm), will be exhibited to the public in the Centre Pompidou Forum from 27 September 2017 until the end of the retrospective on the artist’s work, which lasts until 23 October.

*“I would like to express to David Hockney the deep gratitude of the Centre Pompidou and the public for his extraordinary gift. This generosity crowns the close relationship of friendship and trust that has developed over the years between him and the Centre Pompidou – not only with Bernard Blistène, director of the Musée National d’Art Moderne, naturally, but also with the curator of the Centre Pompidou’s two exhibitions on his work, Didier Ottinger. This close collaboration has made it possible for the Centre Pompidou to stage the largest retrospective ever devoted to David Hockney”, says Serge Lasvignes, president of the Centre Pompidou.*

*“This spectacularly large-scale masterpiece, the culminating point of a long artistic quest, illustrates the extraordinary vitality illuminating David Hockney’s recent work. It is an immense joy to see it enter the national collections, and to share it now with a large audience by displaying it in the Forum, open to everyone”.*



### **“The Arrival of spring in Woldgate, East Yorkshire”, 2011**

For Hockney, who had lived since the late 1960s in California with its perpetually luxuriant vegetation, the English countryside became a huge cosmic clock, regularly marking the procession of the seasons. Spring there was particularly spectacular and fleeting. After literally missing the early blossom on several occasions, Hockney decided on a strategy: **“I had the idea of recording the arrival of spring in 2011, having observed it for seven years at Woldgate, on a narrow road going from Bridlington to Woldgate”**. The glorious explosion of springtime needed staging, and Hockney expressed it as a long crescendo. Armed with his iPad, he made a series of sketches between January and June 2011, closely studying the changes in the plants bordering the little road. In the London Royal Academy’s 2012 exhibition on his Yorkshire landscapes, these images, transferred onto paper, were shown alongside a monumental painting: *The Arrival of spring in Woldgate*.

The high point of a cycle of pictures he dedicated to the celebration of spring, ***The Arrival of spring in Woldgate*** is an ultimate, synthetic accomplishment. In the centre of the composition, an almost perspectivist path suggests a depth that radically contradicts the resolutely flat rendering of the forest. A concern for botanical accuracy, illustrated by the plants in the foreground, contrasts with the Matisse-like stylisation of the foliage.

**The Arrival of spring in Woldgate’s** fascinating, seductive power over viewers lies in a pictorial expression and chromatic variety drawn from Van Gogh and the Fauves, and Hockney’s long experience in the art of opera sets and staging. Using complex play with perspective (including inverted perspective), the monumental format is a way for the painter to physically involve his viewers, and «absorb» them. Like his views of buildings and his swimming pools of the 1960s, which applied the visual and phenomenological elements typical of abstract painting of his time to the visible world, ***The Arrival of spring in Woldgate*** continues Hockney’s dialogue with the abstract expressionist works he had admired in London in the late 1950s. The physical absorption of the viewers induced by Jackson Pollock’s paintings, and the «sublime» vertigo inspiring Barnett Newman’s, are now employed in Hockney’s grand pantheistic hymn to the Rite of spring.

**The Société des Amis is the leading patron of the Musée National d’Art Moderne - Centre Pompidou, and for over 100 years has acted as a major sponsor for the national collections, thanks to the loyal backing of its generous supporters. Created in 2013, its Cercle International consists of 100 international philanthropists and art lovers who contribute actively to enlarging the collections. They wished to assist David Hockney’s generous gift, in honour of Didier Ottinger and his curatorship of the exhibition.**

**David Hockney Retrospective:** exhibition on show in Galerie 1, level 6, until 23 October 2017.

**The exhibition is staged in collaboration with the Tate Britain (London) and the Metropolitan Museum of Art (New York).**