

**THE MUSEUM OF MODERN ART ACQUIRES MAJOR PAINTING  
BY DAVID HOCKNEY**

**New York, June 27, 2005**—The Museum of Modern Art has acquired David Hockney's *Seated Woman Being Served Tea by Standing Companion* (1963), it was announced today by Director Glenn D. Lowry. *Seated Woman* is a landmark painting in the artist's career, combining his earlier abstract sensibilities in its use of form and color with the bold, technically brilliant figurative style for which he later became known.

*Seated Woman* was one of ten paintings included in Hockney's highly acclaimed first solo exhibition, *David Hockney: Pictures with People In*, at London's Kasmin Gallery in 1963. The image of two nude women, one standing and serving tea to the other, who is seated, is drawn from images in Eadweard Muybridge's photographic series *The Human Figure in Motion* (1887). Hockney heightened the theatricality of the image by placing the figures on a stage, with a brightly colored curtain as backdrop and a vase of flowers off to one side, creating a double portrait that uses dry humor to portray one of the most commonplace forms of social interaction in British culture.

The purchase of the painting was made possible through the generosity of Donald L. Bryant, Jr., a Trustee of the Museum and a member of its Committee on Painting and Sculpture.

"We are delighted to welcome this major work by such an important artist," said Mr. Lowry. "It is a vital addition to our collection."

"Through the acquisition of this famous, landmark painting, the Museum is finally able to represent Hockney at his breakthrough moment," said John Elderfield, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture. "It is a work rich in its allusions and daring in its conception, and we are extremely grateful to Don Bryant for making its purchase possible."

David Hockney (British, b. 1937) emerged from the Royal College of Art to much acclaim in 1962, and his mature style became evident shortly thereafter. A leading figure of a new generation of British artists who would influence their American counterparts in the Pop style, he first began to investigate the subject of human relationships through a codified figuration at the Royal College and developed it further through a series of double portraits that intimately scrutinized the interaction of two people, a theme that became a cornerstone of his oeuvre.

*Seated Woman's* composition allowed Hockney to play with both theatrical illusion and depth as metaphors for his musings on relationships. By using theatrical metaphors, he freed himself to expand and contract space, a feature apparent in many of his later works. This interest led him to design sets for productions of *The Rake's Progress*, *The Magic Flute*, and *Oedipus Rex*.

Formerly in a private collection, *Seated Woman* has been exhibited internationally in a number of important exhibitions at the Louvre, the Kunsthalle Dusseldorf, The Art Gallery of

Ontario, The San Francisco Museum of Modern Art, The Los Angeles Museum of Contemporary Art, The Metropolitan Museum of Art, and Tate Gallery.

MoMA's collection includes more than 200 works on paper by Hockney, as well as the 1975 painting *Kerby (After Hogarth) Useful Knowledge*.

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**Press Contacts:**

Ruth Kaplan, 212/708-9593; [Ruth\\_Kaplan@moma.org](mailto:Ruth_Kaplan@moma.org)

Margaret Doyle, 212/408-6400; [Margaret\\_Doyle@moma.org](mailto:Margaret_Doyle@moma.org)