

David Hockney

Video Brings Its Time to You...



David Hockney

Video Brings Its Time to You, You Bring
Your Time to Paintings and Drawings

28 February - 25 April 2020

Annely Juda Fine Art

23 Dering Street London W1S 1AW

ajfa@annelyjudafineart.co.uk www.annelyjudafineart.co.uk

Tel 020 7629 7578 Fax 020 7491 2139

open Monday - Friday 10 - 6 and Saturday 11 - 5



David Hockney and Ed Sheeran, August 28, 2018, Los Angeles

David and I were talking over the last few months about our exhibition and his upcoming exhibition 'Drawing from Life' at the National Portrait Gallery here in London. I was thrilled to be given the opportunity to show 18 recent portraits on canvas as well as a group of new coloured ink drawings. We will also be showing two video works and three of his great photographic drawings.

When I was in Los Angeles in January visiting David at his studio to finalise everything, I asked him about a title for the exhibition. After much thought, David said 'Video Brings Its Time to You, You Bring Your Time to Paintings and Drawings'. This, I felt, really captures what David's work is trying to do. It is about the time we spend *looking* and *seeing*.

I would like to thank everyone at David's studio in Los Angeles for all their help with this exhibition. It is always such a pleasure to work with all of them. Special thanks go to Jean-Pierre Gonçalves de Lima, Jonathan Wilkinson and Gregory Evans for their enormous support of David and us. Without all of them this exhibition would not have been possible.

I am most grateful to Tacita Dean for her insightful article and would like to extend my gratitude to Paul Gray of Richard Gray Gallery and Peter Goulds of LA Louver, who previously published this text.

Lastly and most importantly I want to thank David very much for giving us this brilliant exhibition. As always, it has been exhilarating talking with him about his work and especially spending time looking. *It really is worth bringing your time!*

David Juda, February 2020

Tacita Dean

Driving down Westwood Boulevard, I listened to David talk on the radio about time in painting.

A painting holds time, the time of its manufacture: the sedimentation of the minutes, hours, and days it has taken to make. Time issues change and the subtlety of this progression of thinking, adjusting, and rethinking is what a painting is. Painting is time made manifest in the production of image.

A photograph, David continued, is made up of one time: from the top left-hand corner to the bottom right, it is all the same fraction of a second old. For Cartier-Bresson, that fraction of a second was his universe, but it was never enough to hold David's attention. For another artist, that ennui with the technological limitations of a medium might be enough to settle them into a lifetime working where they were comfortable, but David is insatiably curious. He set about finding a way to bring time into photography and began taking multiple Polaroids, then photographs, of a given subject and placing them side by side across the picture plane. Each photograph, made in its own time, then contextualizes time in the company of the next photograph: a progression of taking, adjusting, and taking: the closest photography could get to his painting.

I imagine the boy David to have been fascinated by the rotating cameras used to take the school photograph. In many a downstairs lavatory in England hangs a black and white image where one boy invariably appears twice, albeit a bit

smudged, at either end of the long static block of uniformed kids staring out at the camera. The excitement behind the slow rotation that captures a singular image is somewhere buried in David's multiple photographic works and the video works that followed.

It is the eye of the lens that has always interested him, in all that it has contributed to, and distracted us from, in art history. David's thesis is that it was lenses in the Italian Renaissance that brought about perspective and shadows in painting, and it has taken his use of lenses to confound these orthodoxies and develop ideas around reverse perspective in both his painting and photography. The recent series, of what David calls photographic drawings, radicalizes the picture plane in a way that is utterly new, especially within the medium most associated with verisimilitude that is photography. David has best described reverse perspective as being akin to a memory he had of driving through a tunnel in the Alps. Suddenly the tunnel ended and the landscape opened up, funneling out from a source rather than towards one.

Using increasingly sophisticated digital camera technology (and David is already researching drones) to photograph every chair, every trolley, and every person from every aspect and angle resonates with the imperatives behind the multiple photographic works in their accumulation of time. Further placing, or re-placing, each element back into the picture plane opens out time and dimension into hitherto unimaginable excesses of perceptual space. Historically, artists could only

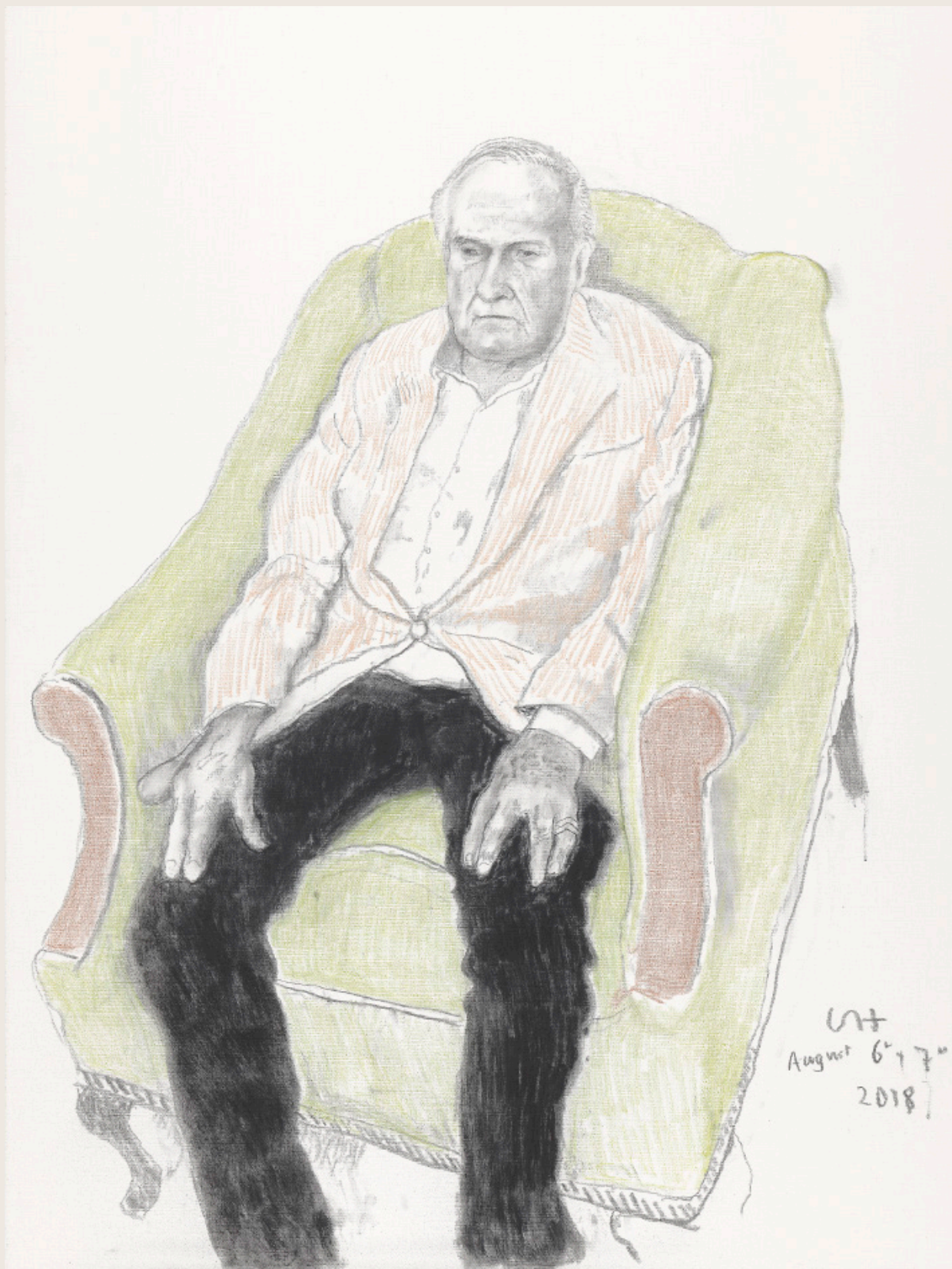
attempt to find such space through Cubism and abstraction, but David has divined an equation in these works that liberate us from monocular perspective by pursuing the temporal imperative of painting through photography.

It is ironic to suggest that perspective in Western art destroyed the potential for space in painting, but, in a sense, it did, and this has preoccupied David for decades. He has long been fascinated by the parallel traditions in Chinese scroll painting and Indian manuscripts that never made use of lenses and depicted scenes using an altogether different temporal language and shadowless space. That his early curiosity about lenses, shadows, and perspective in Renaissance art should have taken him full circle and led him to make a body of work equally at home in the Eastern tradition as in his own is the perfect synthesis of David's study and use of lenses.

Something extraordinary has happened. David appears to have found space within a singular two-dimensional image where everyone else has stopped looking. Of the studio, and born out of the studio, these new works break painting and photography free from the blind alley of historical discourse and behavior where they have been content to reside since Brunelleschi.

John Richardson, 2018

charcoal and crayon on canvas
122 x 91.5 cm

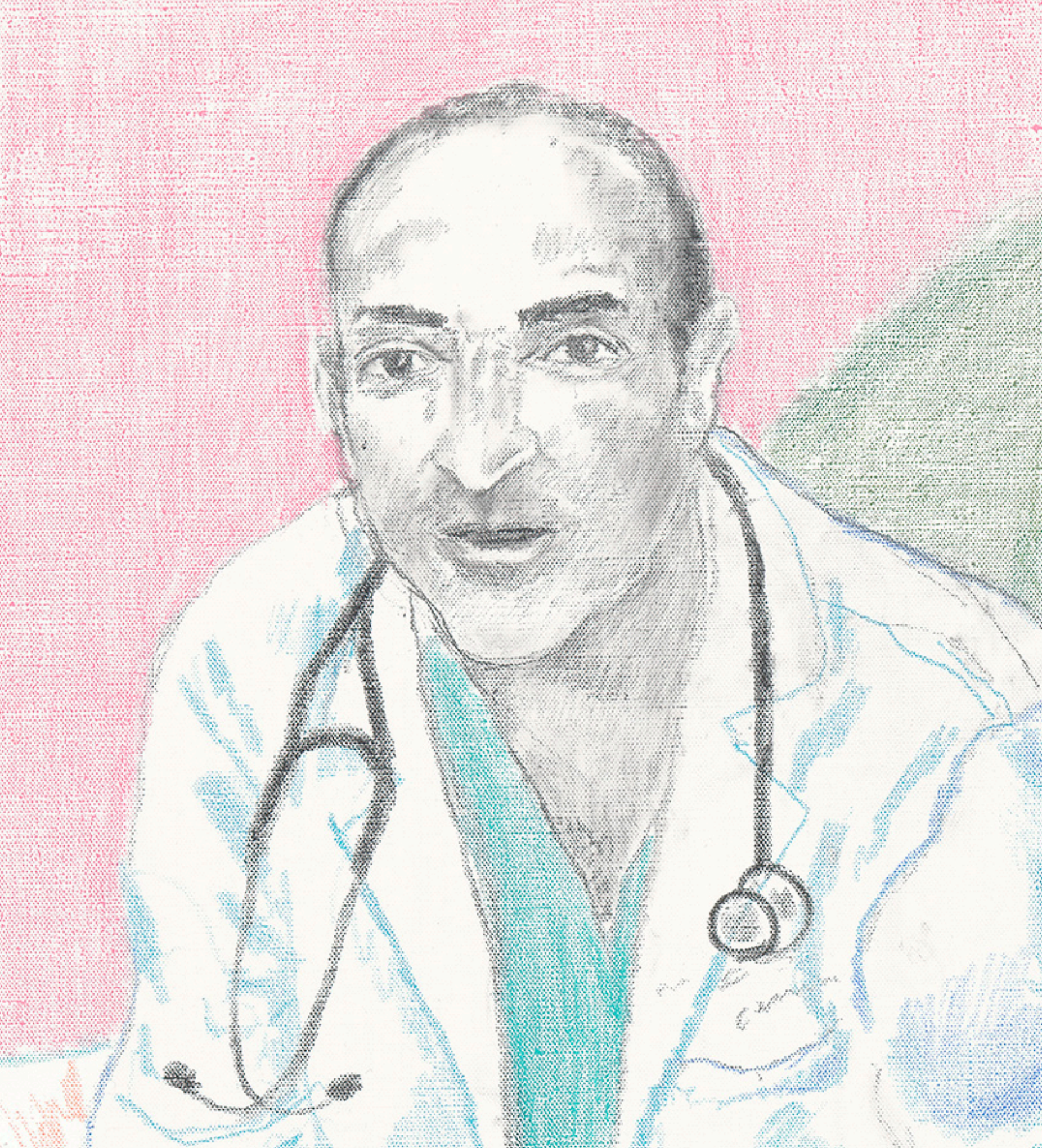


Ed Sheeran, 2018

charcoal and crayon on canvas

122 x 91.5 cm







Bruce Samuels, 2018

charcoal and crayon on canvas
122 x 91.5 cm

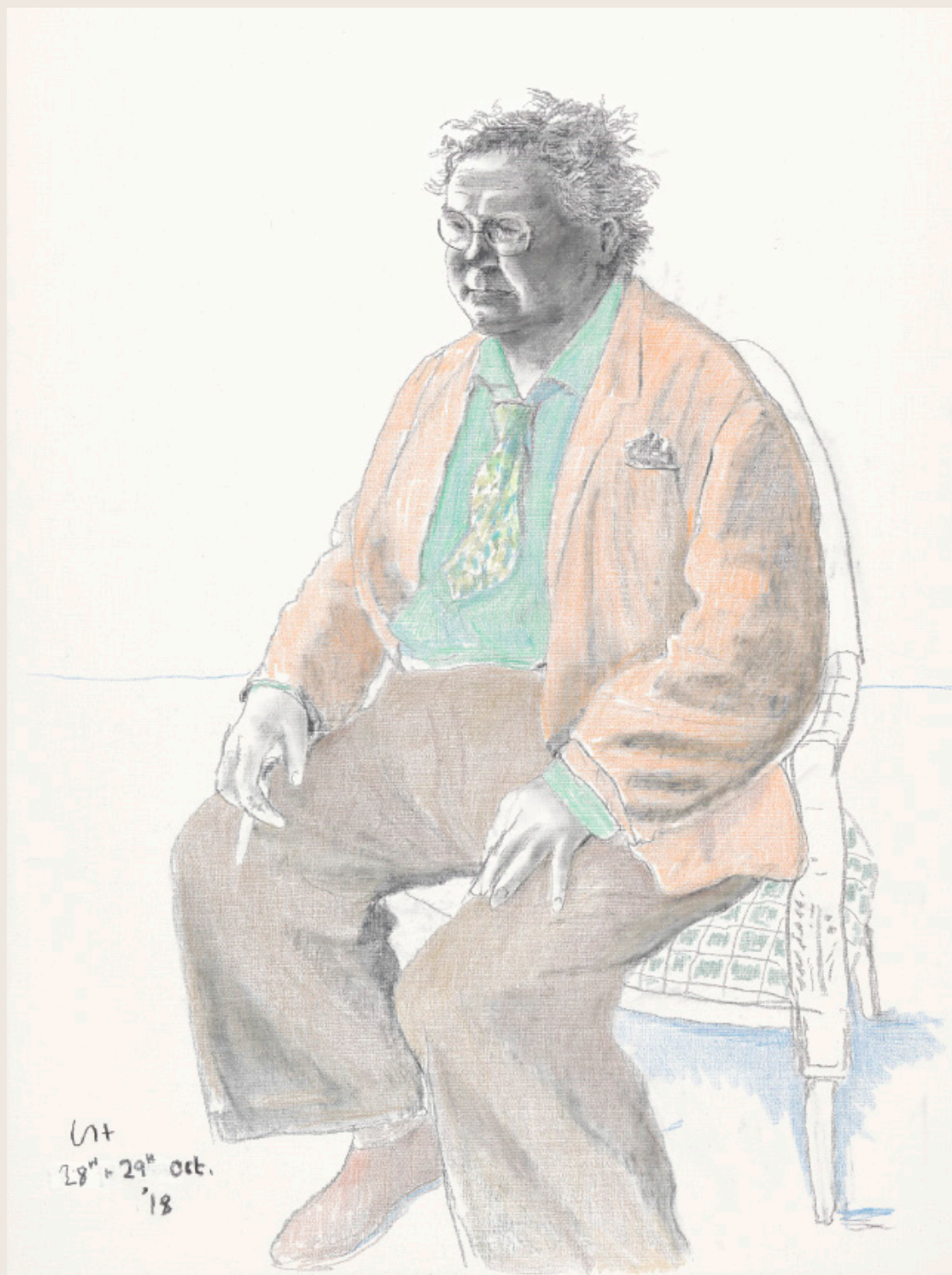
Colin Blakemore, 2018

charcoal and crayon on canvas

122 x 91.5 cm







Jonathon Brown, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Erica Bolton, 2018

charcoal and crayon on canvas

122 x 91.5 cm



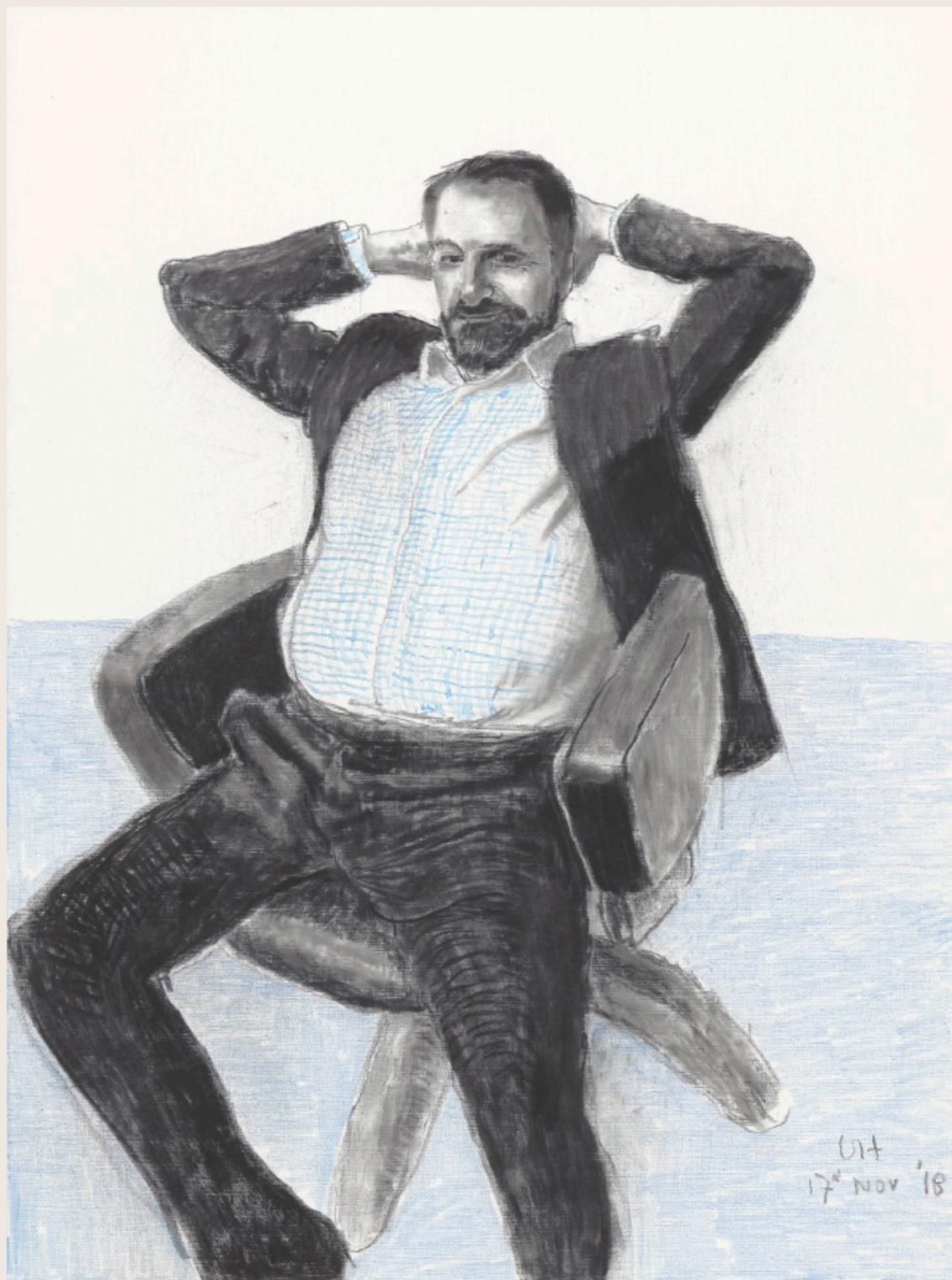
Jean-Pierre Gonçalves de Lima I, 2018

charcoal and crayon on canvas

122 x 91.5 cm



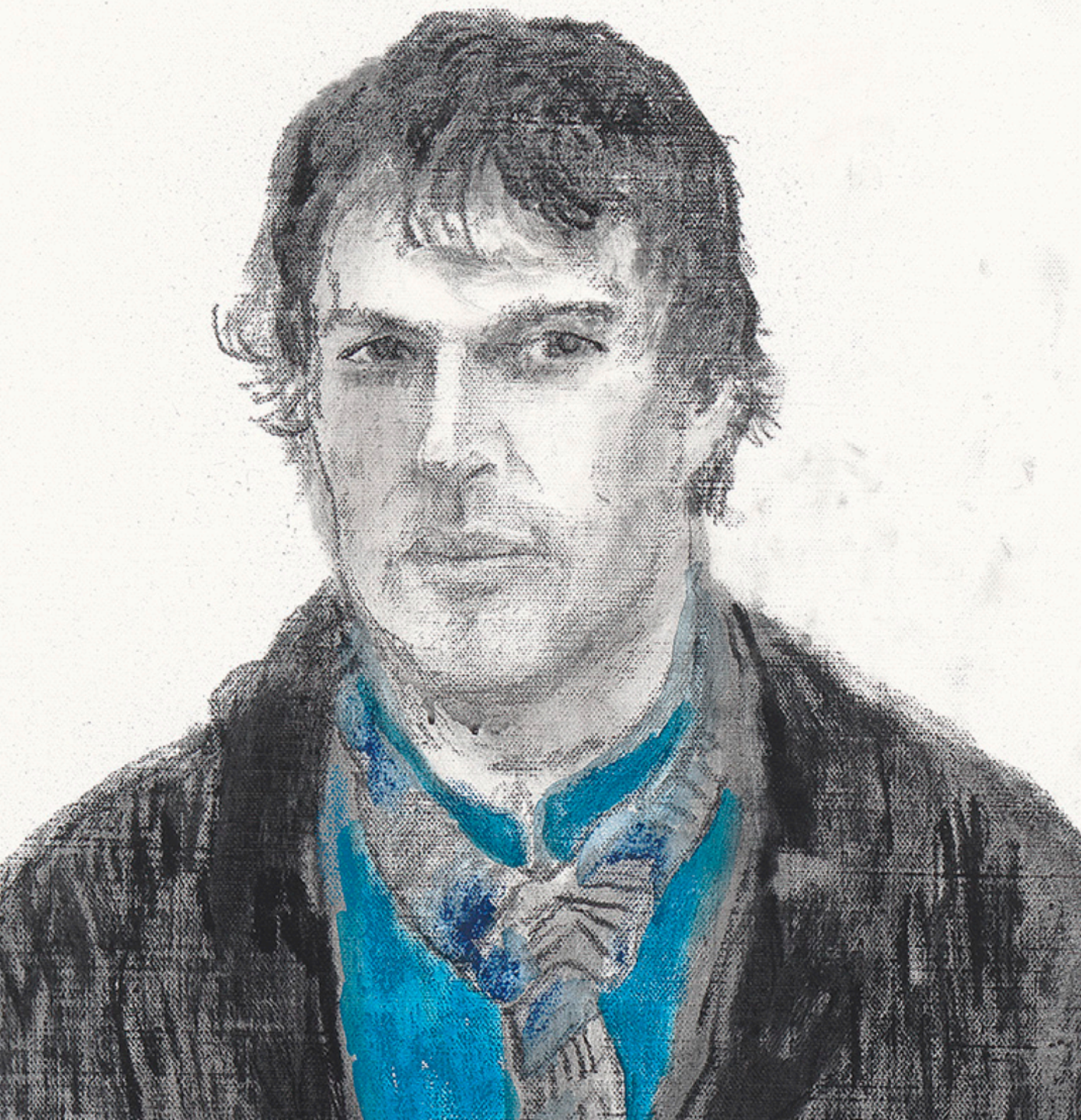


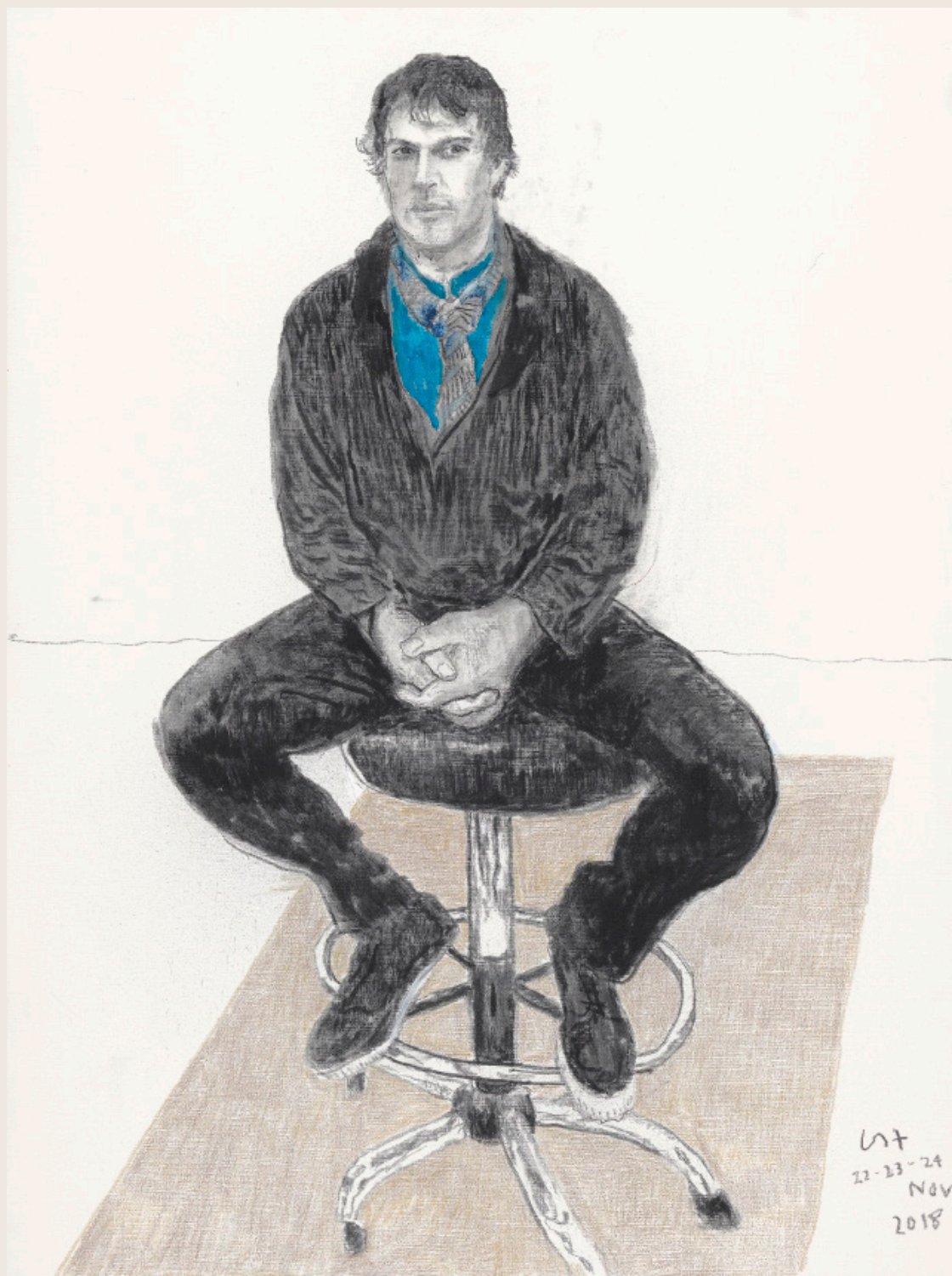


Jean-Pierre Gonçalves de Lima II, 2018

charcoal and crayon on canvas

122 x 91.5 cm

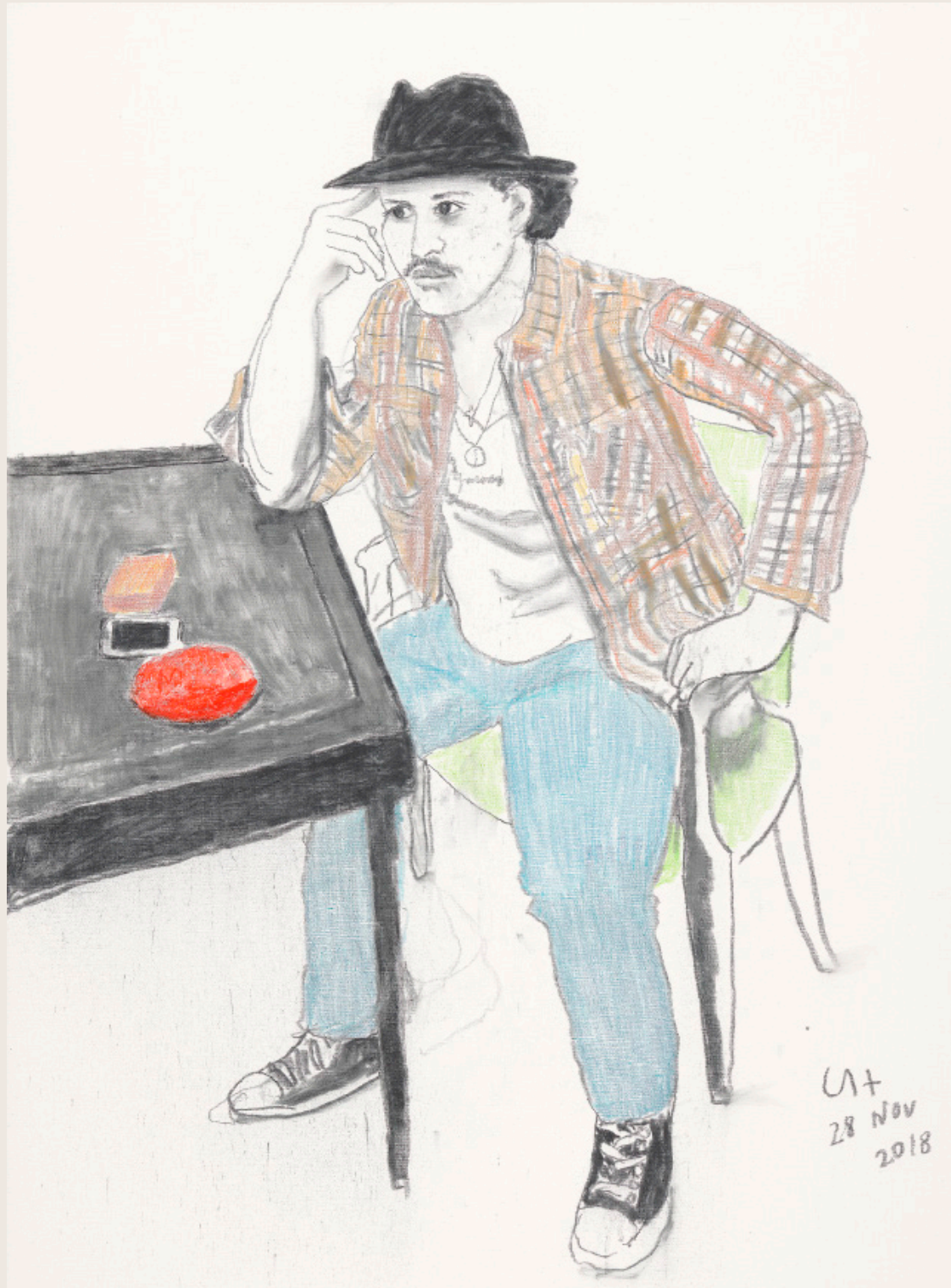




Jonathan Wilkinson, 2018

charcoal and crayon on canvas
122 x 91.5 cm





Bruno Mars, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Charlie Scheips, 2018-2019

charcoal, acrylic and crayon on canvas

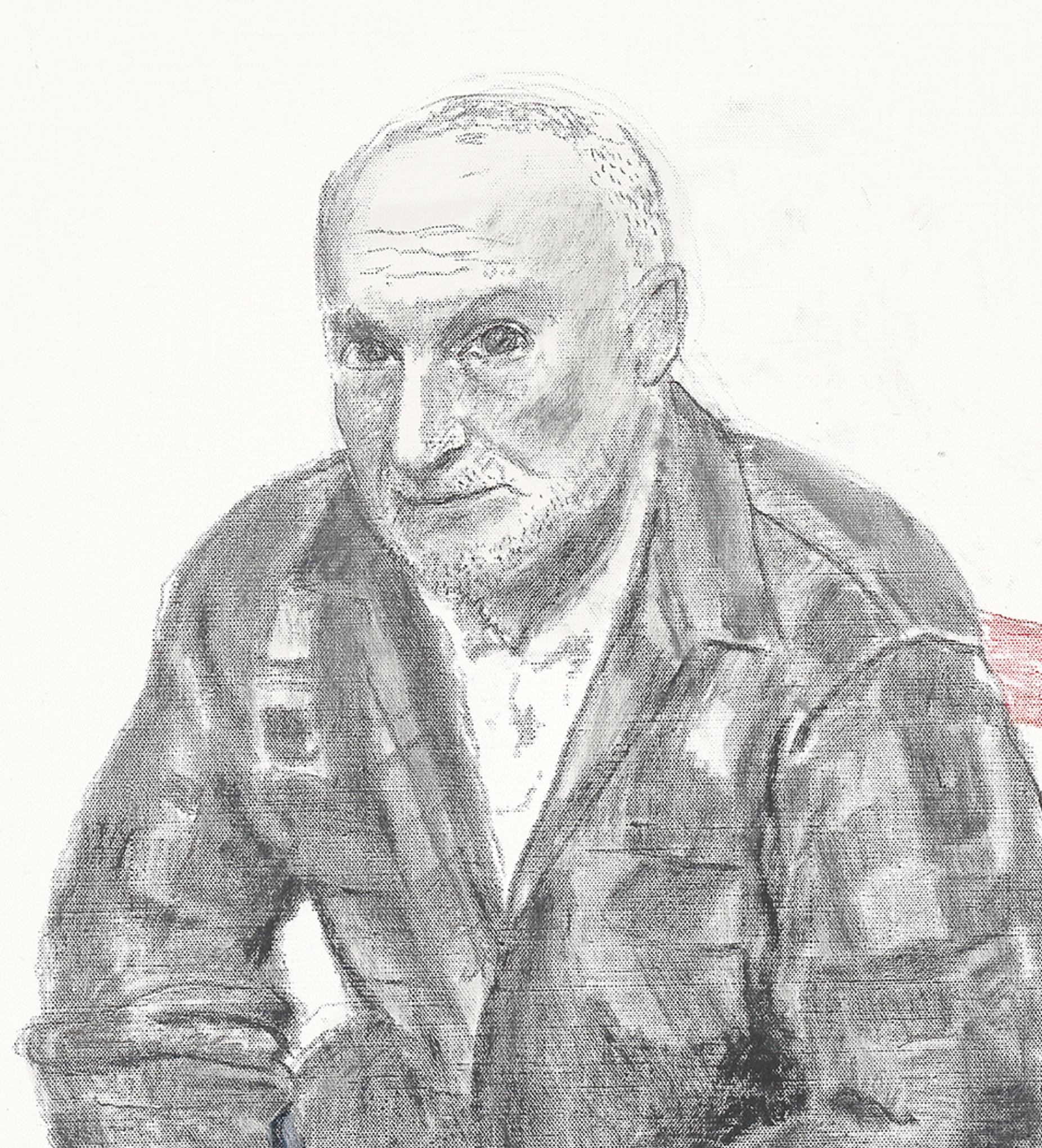
122 x 91.5 cm

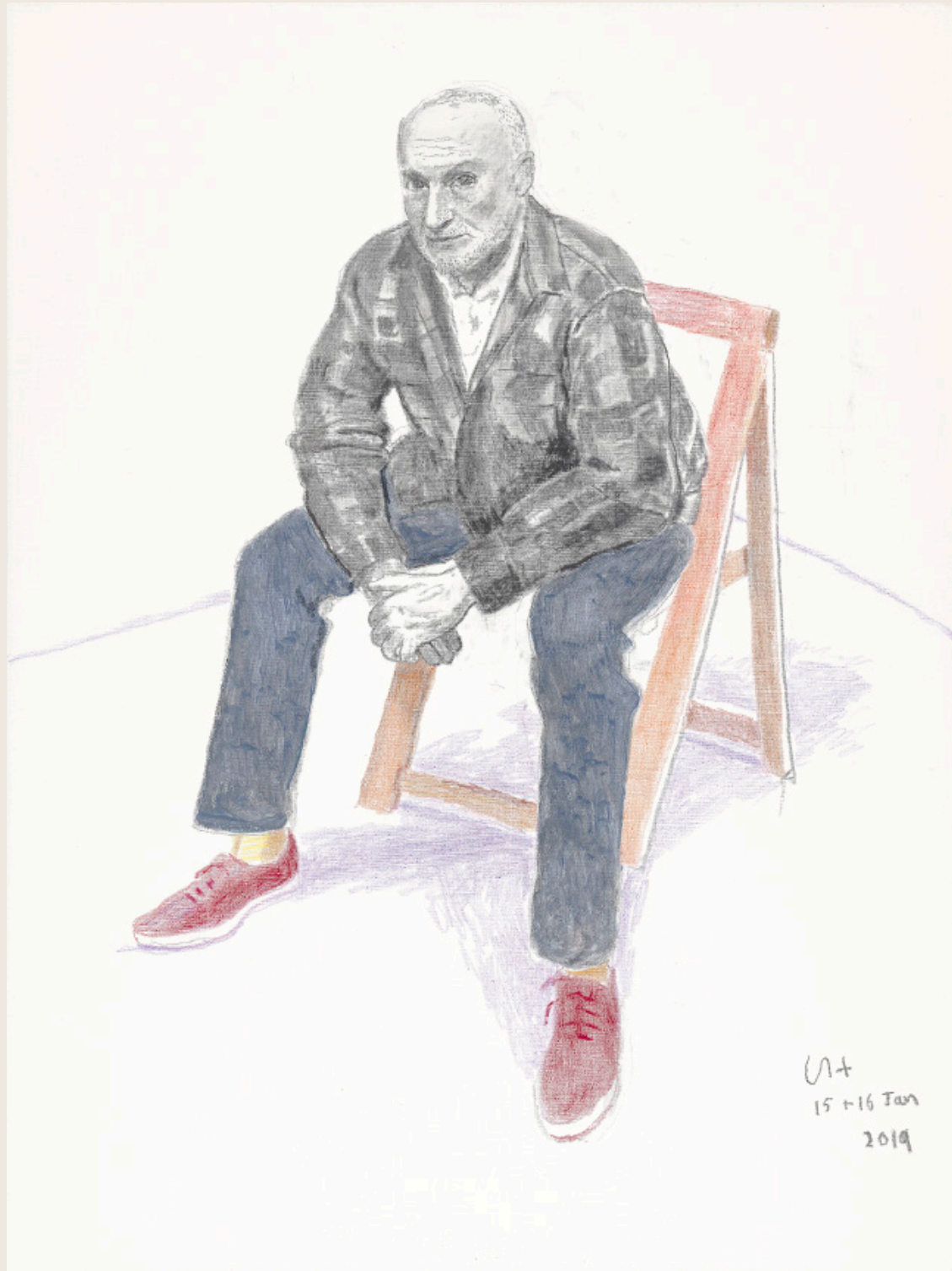


Bing McGilvray II, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm







Bob Littman, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm





Sully Bonnelly, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm

Derek Boshier, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm







Ren Weschler, 2019

charcoal and crayon on canvas
122 x 91.5 cm

Ray Charles White, 2019

charcoal, acrylic and crayon on canvas

122 x 91.5 cm







Rufus Hale, 2019

charcoal and crayon on canvas
122 x 91.5 cm

James Wilkinson, 4 Aug 2019

coloured ink on paper

76.8 x 57.5 cm







Margaret Hockney, 4 Sept 2019

coloured ink on paper

76.8 x 57.5 cm

Lisa Knight, 4 Sept 2019

coloured ink on paper

76.8 x 57.5 cm







Scarlett Clark, 20 Nov 2019

coloured ink on paper

76.8 x 57.5 cm

Benedikt Taschen, Jr., 2 Jan 2020

coloured ink on paper

76.8 x 57.5 cm



**Video Brings Its
Time to You**

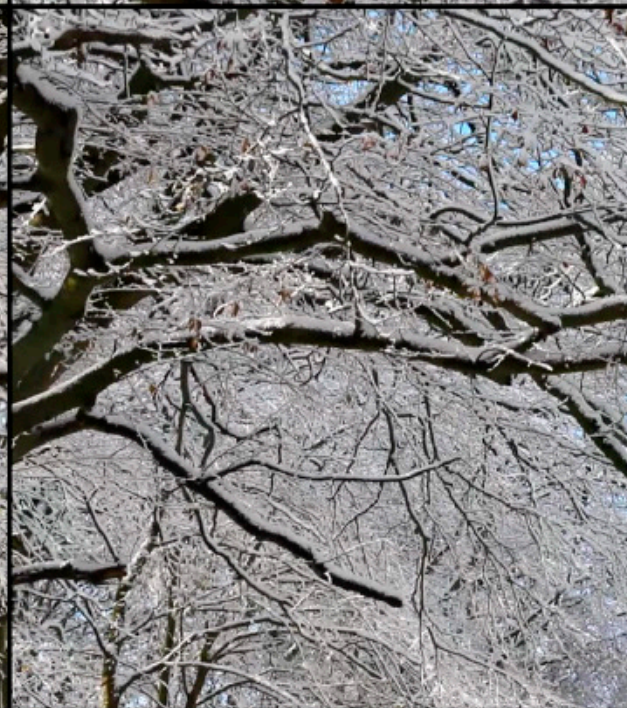
Woldgate Woods, Winter, 2010

9 digital videos synchronized and presented on 9 55-inch monitors to comprise a single work

Duration: 49:00 minutes, edition of 10 with 2 APs

206 x 362 cm overall





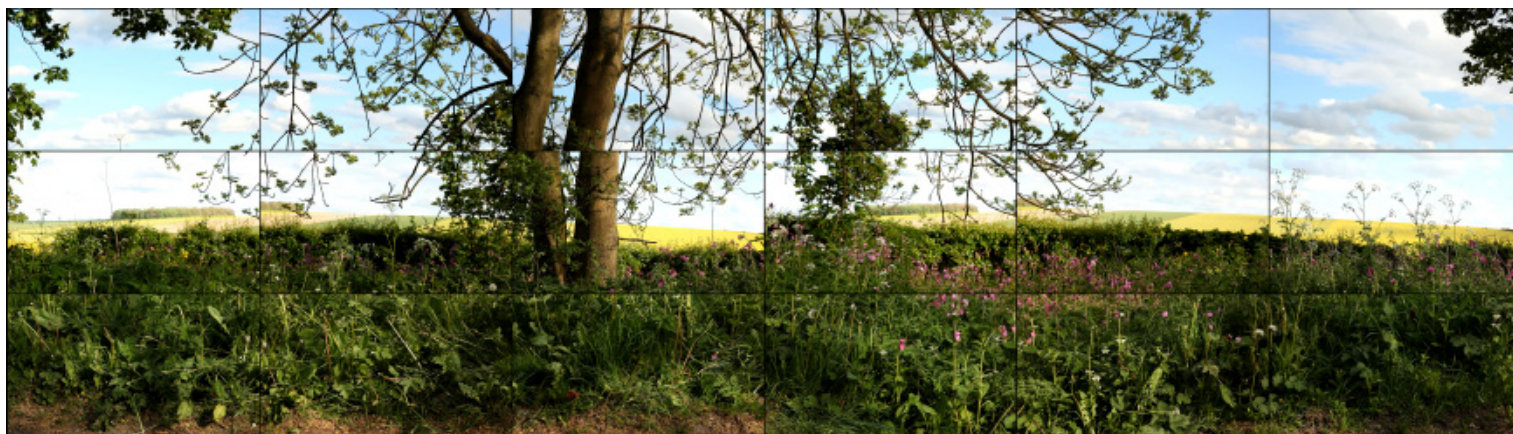


Seven Yorkshire Landscapes, 2011

18 digital videos synchronized and presented on 18 55-inch monitors to comprise a single work

Duration: 12:39 minutes, edition of 10 with 2 APs

206 x 724 cm overall

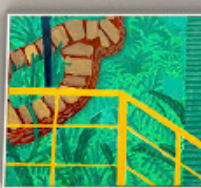
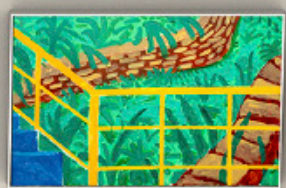
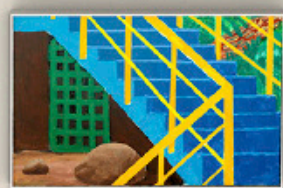
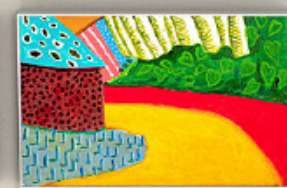
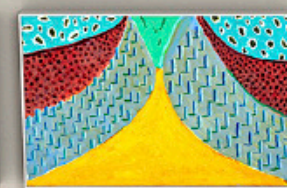
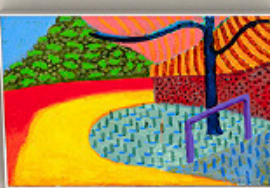
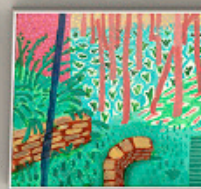
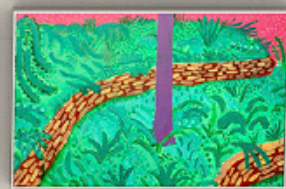
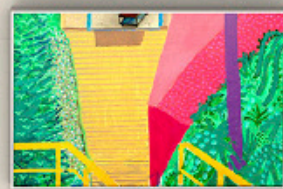
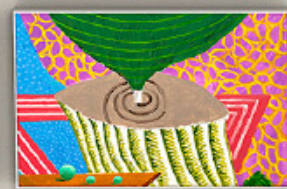
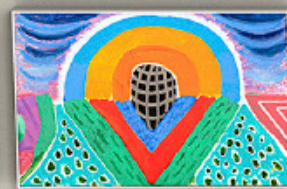
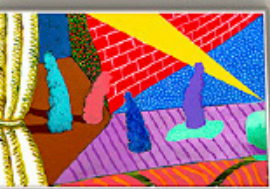
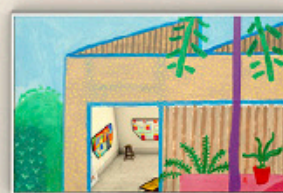
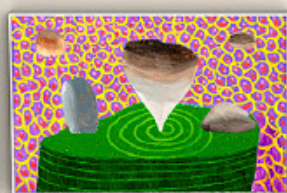
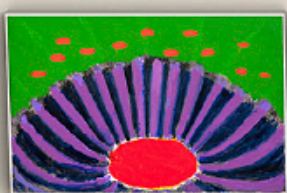
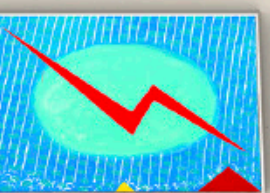














3D
without
the glasses

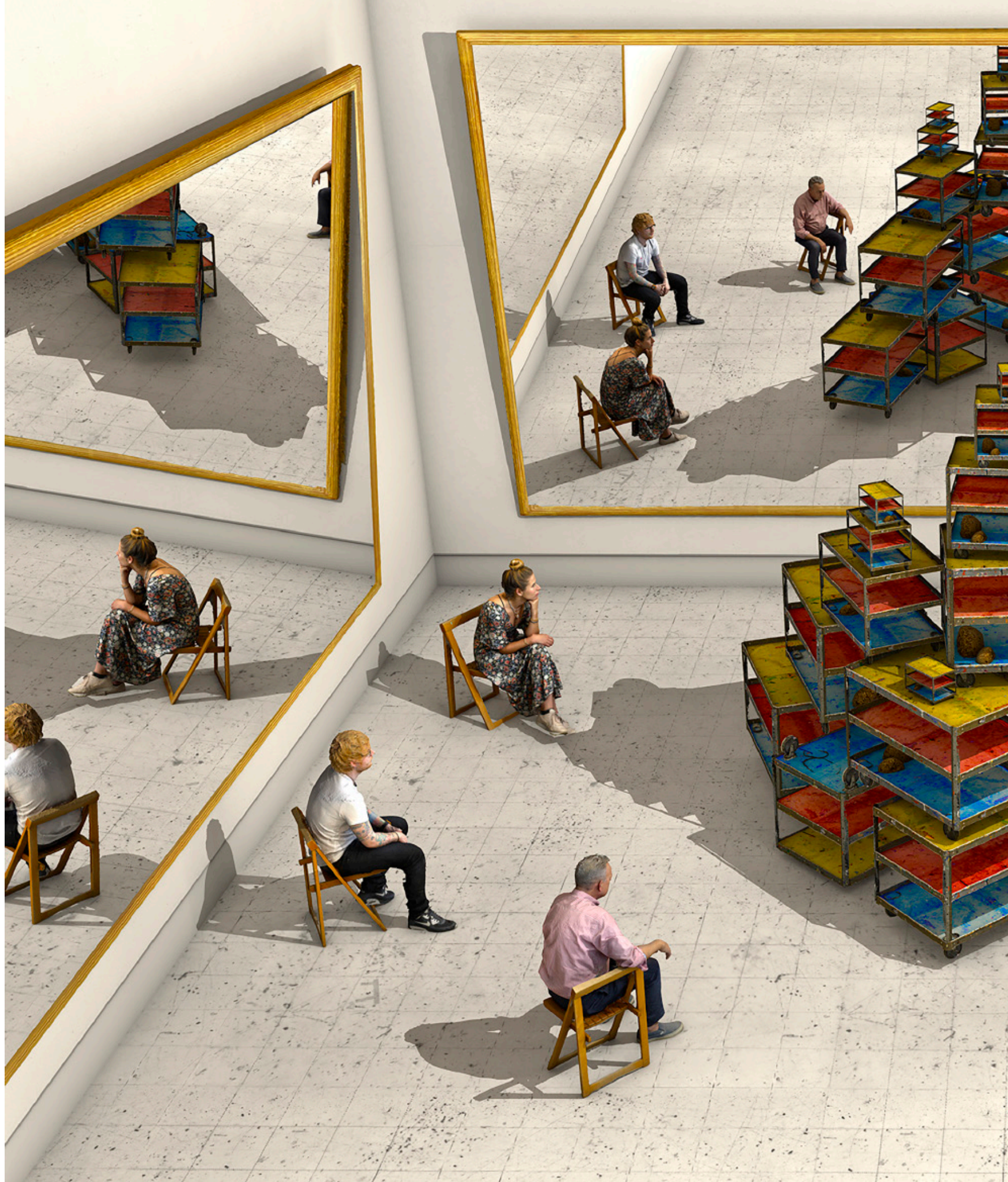
Pictures at an Exhibition, 2018

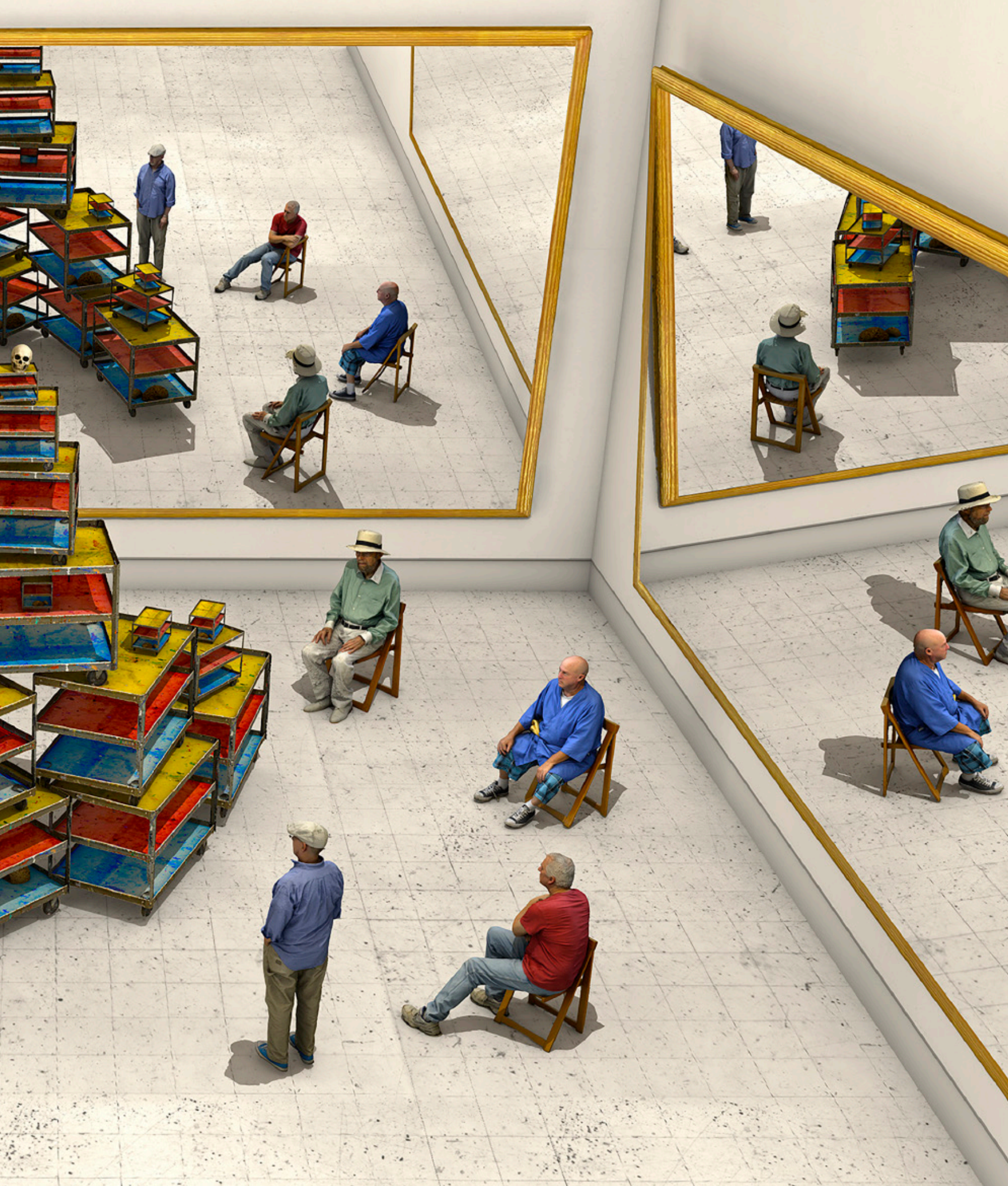
photographic drawing printed on paper, mounted on Dibond, edition of 25

83 x 266 cm

assisted by Jonathan Wilkinson





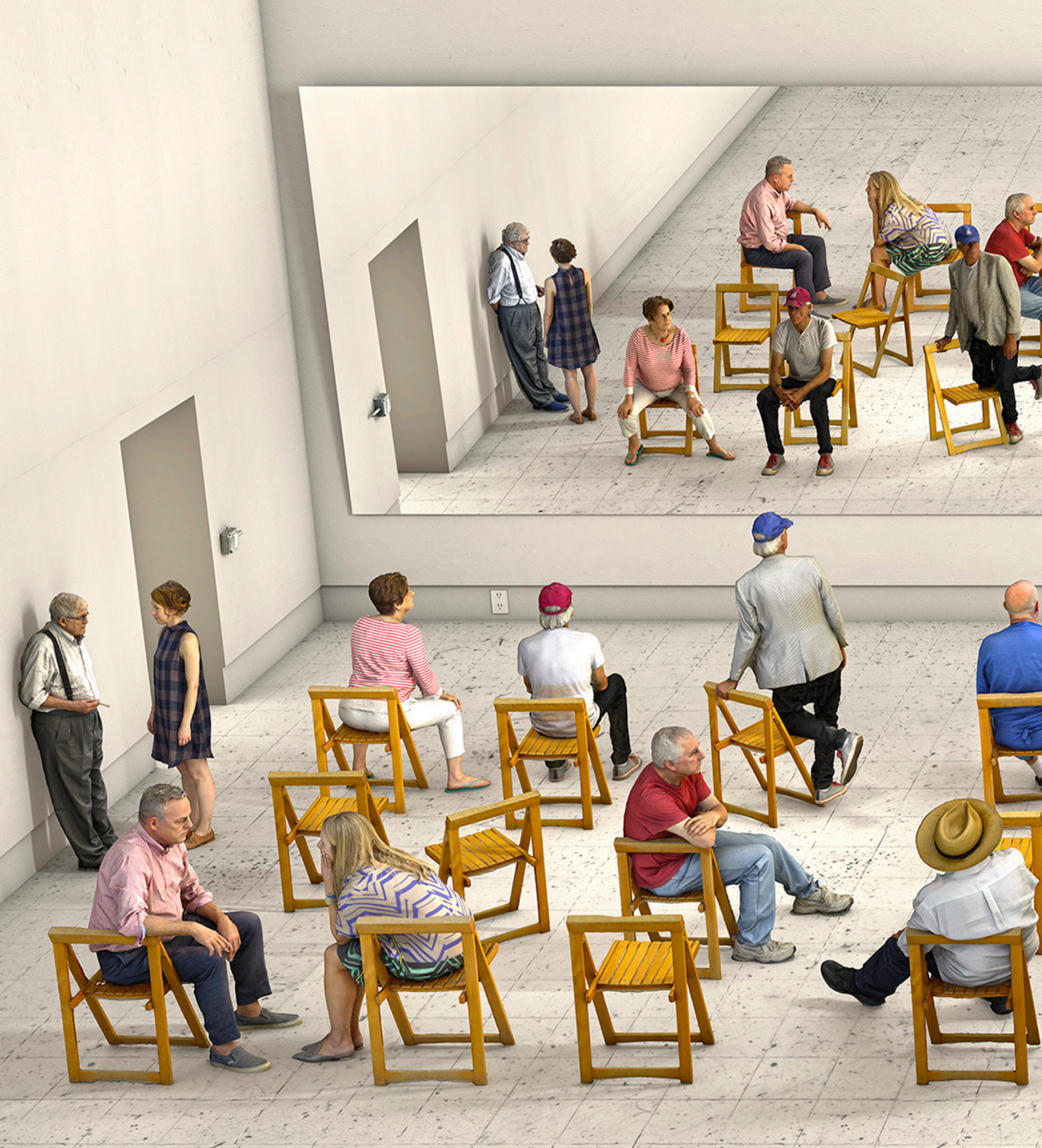


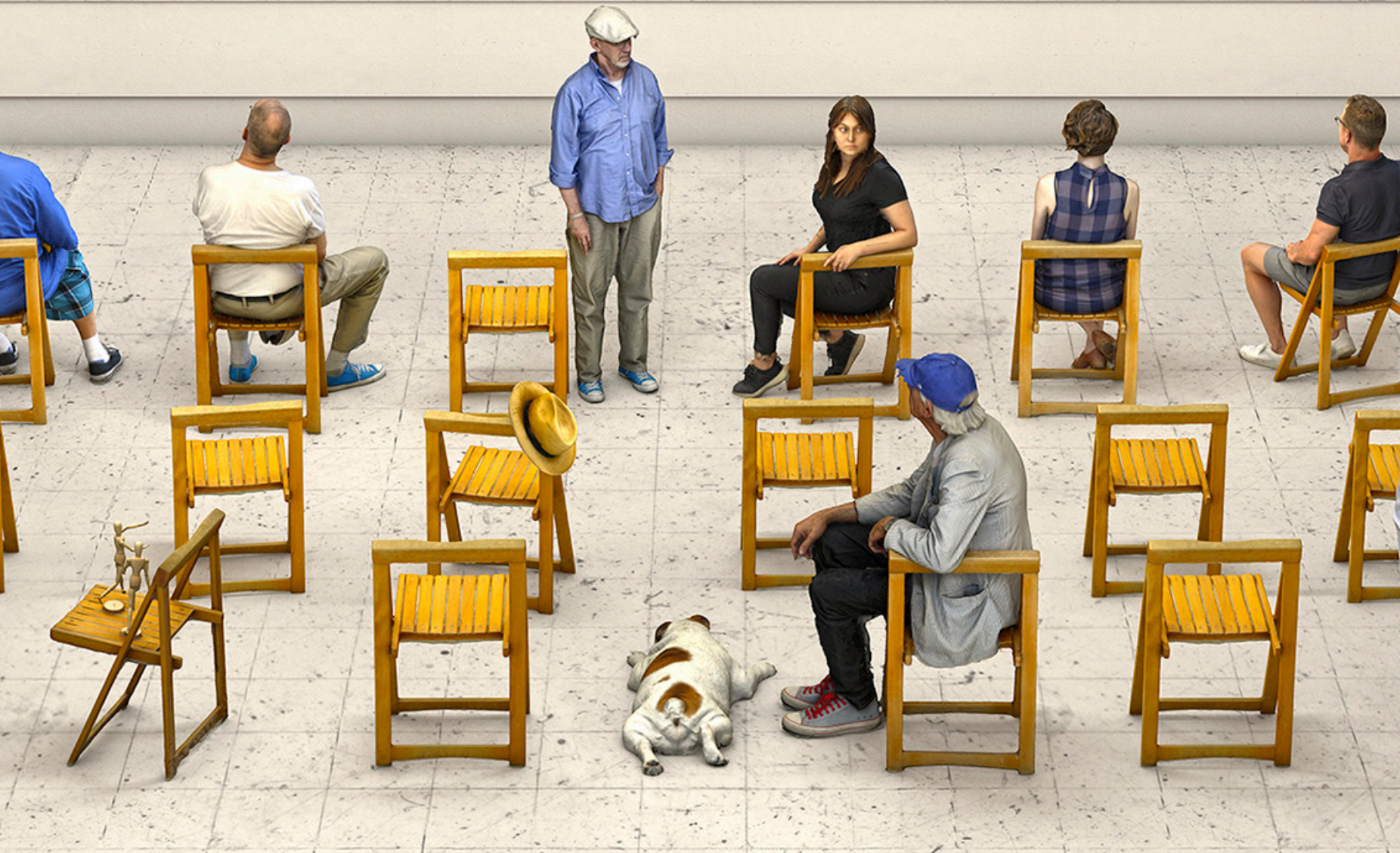
Viewers Looking at a Ready-made with Skull and Mirrors, 2018

photographic drawing printed on 4 sheets of paper, mounted on 4 sheets of Dibond, edition of 12
222 x 371 cm

assisted by Jonathan Wilkinson









Pictured Gathering with Mirror, 2018

photographic drawing printed on paper, mounted on Dibond, edition of 25

83 x 224 cm

assisted by Jonathan Wilkinson



List of Works

John Richardson, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Ed Sheeran, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Bruce Samuels, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Colin Blakemore, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Jonathon Brown, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Erica Bolton, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Jean-Pierre Gonçalves de Lima I, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Jean-Pierre Gonçalves de Lima II, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Jonathan Wilkinson, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Bruno Mars, 2018

charcoal and crayon on canvas
122 x 91.5 cm

Charlie Scheips, 2018-2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm

Bing McGilvray II, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm

Bob Littman, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm

Sully Bonnelly, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm

Derek Boshier, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm

Ren Weschler, 2019

charcoal and crayon on canvas
122 x 91.5 cm

Ray Charles White, 2019

charcoal, acrylic and crayon on canvas
122 x 91.5 cm

Rufus Hale, 2019

charcoal and crayon on canvas
122 x 91.5 cm

James Wilkinson, 4 Aug 2019

coloured ink on paper
76.8 x 57.5 cm

Margaret Hockney, 4 Sept 2019

coloured ink on paper
76.8 x 57.5 cm

Lisa Knight, 4 Sept 2019

coloured ink on paper
76.8 x 57.5 cm

Scarlett Clark, 20 Nov 2019

coloured ink on paper
76.8 x 57.5 cm

Benedikt Taschen, Jr., 2 Jan 2020

coloured ink on paper
76.8 x 57.5 cm

Woldgate Woods, Winter 2010

9 digital videos synchronized and presented on 9
55-inch monitors to comprise a single work
Duration: 49:00 minutes, edition of 10 with 2 APs
206 x 362 cm overall

Seven Yorkshire Landscapes, 2011

18 digital videos synchronized and presented on 18
55-inch monitors to comprise a single work
Duration: 12:39 minutes, edition of 10 with 2 APs
206 x 724 cm overall

Pictures at an Exhibition, 2018

photographic drawing printed on paper, mounted on
Dibond, edition of 25
83 x 266 cm
assisted by Jonathan Wilkinson

Pictured Gathering with Mirror, 2018

photographic drawing printed on paper, mounted on
Dibond, edition of 25
83 x 224 cm
assisted by Jonathan Wilkinson

**Viewers Looking at a Ready-made with Skull
and Mirrors, 2018**

photographic drawing printed on 4 sheets of paper,
mounted on 4 sheets of Dibond, edition of 12
222 x 371 cm
assisted by Jonathan Wilkinson

ISBN 978-1-904621-89-8

cover: Ed Sheeran, 2018, charcoal and crayon on canvas, 122 x 91.5 cm

photography of art works: Richard Schmidt

photograph of David Hockney and Ed Sheeran: © David Hockney, photo credit: Jean-Pierre Gonçalves de Lima

foreword © Tacita Dean Studio, 2018

originally published in 'David Hockney: Time and More, Space and More...', Richard Gray Gallery, Chicago, 2018; then in 'David Hockney: Something New in Painting (and Photography) [and even Printing].... Continued', LA Louver, Venice, CA, 2019

all works © David Hockney

catalogue © David Hockney / Annely Juda Fine Art 2020

printed by Albe de Coker, Belgium