

1. *Start the Week*, 'David Hockney Special' (BBC Radio 4, 2011)

David Hockney: If I go back the other way – the way we came, I'll show you – the first of our big films is down that road. I'll show you in the car, yeah. I think what's interesting is that when we moved into the films, the nine cameras – remember I was doing paintings with nine canvases, so three rows of three – and that led in the end to using nine cameras that way.

Andrew Marr (interviewer): I see that's where the cameras came from.

Hockney: Yes, to make the picture bigger, but the moment you did it I realised you were constructing the picture another way and you therefore saw it another way as well.

Marr: So, this is interesting. So what starts off as a project about scale when it's on canvas, then starts to become a project about perspective and vanishing points because you put the cameras in where the canvases were.

Hockney: And in a way you become aware that with one camera, no matter what it's like, I mean, however high definition it is, you're going to have one perspective because that's the nature of the one camera. You cannot escape that. And it's going to be – however big you make the picture – it's still going to be the same time in the far left corner as it is in the far right corner. And so, if your eye moves through it, it doesn't see time, it can't, but if you put nine there, it does. So, you are seeing something a bit different. And as we became aware of it when we were doing it, I found that very, very exciting actually, and realised that if you put nine together, you were in effect drawing with them, meaning your decisions on where one ends and the next begins...

Marr: ...but you're not using a pencil point, but you're using a camera perspective line. You're drawing a perspective line.

Hockney: Yeah. We then realised as well, you were drawing that out in space, but because it was a moving camera as well, you could draw it in time because you could move one picture on in time. So that all gripped me when working this out and trying to think about it. And when you put more in the middle, as I felt we did when we got to 18 cameras, it has an effect of making the outside edge less important. Whereas if you've one camera, the outside edge defines everything, doesn't it? The first film we did with two lots of nine cameras, it was just from here. Quite spectacular. Like from here, the way you see the trees you see each one.

Marr: Yes. This is where you said it was like an exhibition of trees, one after another.

Hockney: Yeah. And we did this in various different lights. If you were coming this way, the best light of all would be later where the sun is a little more over here behind you. But knowing the area that means, as I say, you know the geography so you can work out things like that. I observed seven springs here. The one this year we recorded was the seventh and I would have had to see a few before I would have understood exactly what was going to happen and when it would happen.

2. David Hockney: *I Am a Space Freak* (Courtesy of Louisiana Channel, 2016)

David Hockney: I never thought we'd make that dear little lane in East Yorkshire, Woldgate, as interesting as the Grand Canyon, which I'm doing now. I'm doing it in drawings, paintings and using nine cameras, and it's making it a spectacle as good as the Grand Canyon, but most people if they drove down the lane wouldn't think anything much of it at all.

If you use nine cameras, how do you compose the picture? Well, you draw. For instance, we were using three rows of three and – they're small now, these are high definition cameras – but if you just leave the camera open and put nine cameras there, on your monitors you'll have nine same pictures. You've then got to focus in and you have to draw the picture. You don't want things appearing twice. A tree, if you're going past it, will move from one camera to the other – so the cameras are pointing in different directions. And so, when you look at them, you are forced to scan them, like that, you see?

3D is quite old, you know, they thought of it a long, long time ago with two cameras like two eyes. It does make an illusion of space, but it isn't how we see space. We see space through time – I see the tip of your shoe, I see your knee, I see this... at different times, and somehow you make space in your head.

So, 3D is... I went to see Avatar, did you see it? Here's my criticism of Avatar. I admit I couldn't hear, I didn't expect to hear the dialogue, so I went to see it visually. But I got a bit tired of it quickly. You never saw a really big space, but say, when you're on the planet, I wanted to see what does a leaf look like? What does the bark of the tree look like? You never saw it, partly because the cameras are moving too quickly. But I will point out this, if it was real 3D... real 3D, I can do this... I can look all around, but you can't there, they're always telling you where to look, partly because they're moving the cameras too quickly.

I can't stand it anymore, I think it's a visual bore now. This is MTV actually, constant, constant moving. They're always telling you where to look. Our nine cameras are not, but you have to scan them. You're forced to scan them because there's nine vanishing points – a minimum of nine vanishing points, nine perspectives – and so you are constantly scanning. Once you're doing that in your head you're making a space out of it. I think they're... well, nine cameras, 9D. Isn't that three times better than 3D?

3. *The Southbank Show, 'David Hockney: Joiner Photographs'* (Don Featherstone, LWT, 1983)

Melvyn Bragg (interviewer): Hockney has been driven to working with a camera by the dissatisfaction he feels with traditional photographs.

David Hockney: The main aspect was, it seemed to me, this lack of time in the photograph. I'd become very, very aware of this frozen moment that was very unreal to me. The photographs didn't really have life in the way a drawing or painting did, and I realised it couldn't because of what it is. Compared to Rembrandt looking at himself for hours and hours and scrutinising his face and putting all these hours into the picture that you're going to look at, naturally there's many more hours there than even you can give it. A photograph is the other way round. It's a fraction of a second, frozen, so the moment you've looked at it for even four seconds, you're looking at it for far more than the camera did. And it dawned on me that this was visible, actually, it is visible, and the more you become aware of it the more this is a terrible weakness. Drawings and paintings do not have this.

Bragg: Hockney's solution is to build up a picture by taking a whole series of individual photographs of the details of the scene he's going to depict. He concentrates on some areas and ignores others, just as he would if he were making a drawing. And when he assembles the prints, sticking them down on to a piece of card, he has to make the same kind of decisions of line and form that he would if it were a drawing. The result is what he calls a 'joiner', an attempt to create a picture with a greater feeling of space and time than any traditional photograph.

Hockney: I made a little photographic experiment with the Polaroid by putting 30 of them together – made a photograph of this house in a way that I've been trying to paint the house, from three different viewpoints. And the photograph excited me so much, and well, time was appearing in the picture and because of it, space, a bigger illusion of space. Now, the space is an illusion, I was aware of that, but the time is not an illusion. It is real and accounted for in the number of pictures. You know it took time to take them, wait for them, put them down and so on. And this, I realised, was giving you this illusion of space that we had not seen – I had not seen – in a photograph before.

I kept making jumps in this – you'd go along for a while and then a jump – and one jump was doing this, which was of two friends in Minneapolis. It's Martin Friedman and his wife from the Walker Arts Centre. And I was staying there, and they did the crossword puzzle as I was having a cup of tea. And the way they did it together, it was like a kind of intellectual contest of some kind. And so I said, well, I'll photograph it. Next morning I took those photographs, then I went to London, and I pieced it together in London. I think probably the first picture was taken when she was almost ready to write the word, and then as she got more excited thinking the word is correct and moves down. It starts with the top of her head and ends with the tip of the pen. And I realised you could make portraits more and more complex, showing different expressions on the face using the passing of time, and it opened up enormous possibilities.

4. An early “movie joiner” experiment made for *The Southbank Show*, ‘David Hockney: Joiner Photographs’ (Don Featherstone, LWT, 1983)

David Hockney: OK, William.

Melvyn Bragg (interviewer): On a visit to London, Hockney agreed to make a movie joiner for The South Bank Show using our film cameras. He filmed the same sequence nine times, each time covering a different part of the scene with the camera. When the nine separate films were processed, he would arrange them just as in a still joiner and have them processed together in that shape.

Hockney: Right, now you just simply do it again and as you walk down here, William, walk over there and you're going to come back then to this seat. So you walk slightly at a diagonal like that.

Off screen voices: Off you go then. Off you go.

William: I'm going.

Hockney: Start at the top, in the room again, and tell me when to begin. And when I say 'begin', you simply come out of the room exactly as you did before, yeah.

Bragg: No one knew what the experiment would look like.

Hockney: Begin.

Bragg: That was David Hockney's first attempt at making a moving joiner. Here's another chance to see it.

Hockney: Begin.