

Large-print book

Please do not remove from the gallery







David Hockney: Pieced Together

Gallery Two



Download this Large Print Book at
[scienceandmediamuseum.org.uk/
hockney-access-content](https://scienceandmediamuseum.org.uk/hockney-access-content)

Contents

Accessible features	4
Gallery layout	5
Gallery map	8
 Exhibition Introduction	9
 The Four Seasons	10
 Capturing Time and Space	13
 Joiners	17
Gallery map	28

Introduction to accessible features

All labels and text panels are included in this large-print book, which is also available to download from scienceandmediamuseum.org.uk/hockney-access-content.

All videos featuring a voice-over or interviews contain subtitles.

There is step-free access to the exhibition via lifts on Level 2, and the gallery is on one level.

Gallery layout

The gallery is located on Level 2 and is all on one level. Each section leads on from the previous in a clockwise loop, and the entrance doors are also the exit doors. There are no dividing doors and walkways are all 1.5 meters wide or more. The exhibition space is approximately 16 metres wide and 25 metres in length.

The exhibition entrance is to the left of the lift exit, or straight ahead along the Level 2 landing. The first section consists of a large text introduction on the left hand wall, a queueing area and a ticket desk.

The second section is located after the ticket desk, on the left. There is a text panel introduction to the right of this entrance.

The second section is a square room containing a digital video art work on each wall. The videos have no sound.

There is mid-level lighting and bench seating in the middle of the space. The exit to this section is to the right of the entrance, in the corner.

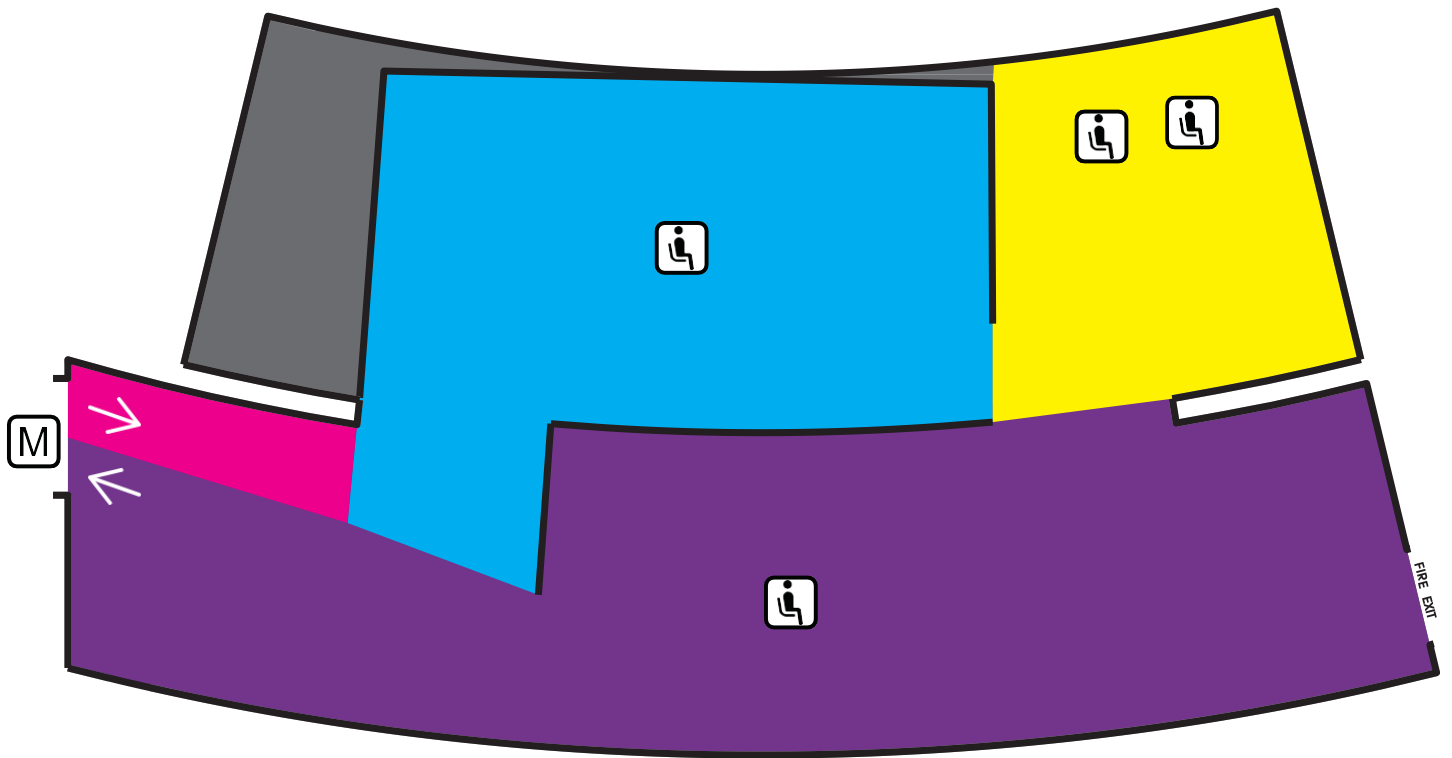
Entering the third section, there is a projected showreel of interview clips on the wall directly ahead. This has spoken dialogue played over speakers. To the left are two benches in front of two television screens. These feature the same clips as the projection with selection buttons and headphones. The text panel for this section is on the wall to the right of the projection.

The fourth and final section stretches along the length of the gallery, back toward the entrance. There is an introduction panel straight ahead of the entrance on top of a large photographic wallpaper. To the left of that is the emergency exit and to the right is a large framed photographic collage and a smaller frame containing associated objects. On the wall opposite the first collage is another large framed collage. There is bench seating in the middle.

Returning to the first section there is a final large photographic wallpaper on the left, and the exit is in the top right corner of the space.

Each framed object and photographic wallpaper is accompanied by a label and there are large quotes by David Hockney on some walls.

Gallery Map



Exhibition
Introduction



Joiners



The Four
Seasons



Seating



Capturing Time
and Space



Museum

Exhibition Introduction

Famous for his vivid paintings and drawings, Bradford-born artist David Hockney has also embraced technology to create dynamic works of art.

Hockney graduated from Bradford School of Art in 1957 and has enjoyed experimenting with new picture-making technologies ever since, from Polaroid cameras and fax machines to iPads and digital video.

In this exhibition you can see his ingenious use of both still and video cameras to create large collages – complete scenes composed of many overlapping images. These striking landscapes are intended to capture the reality of how we see the world around us and each one offers a unique view of Yorkshire, captured by its best-loved artist.

The Four Seasons

Woldgate Woods is a quiet country road near Bridlington, in East Yorkshire. Hockney lived in the area as a teenager and returned in his seventies to create a series of large-scale landscapes, using both paint and digital video.

He and his team fixed nine cameras to the front of a car in a three-by-three grid. As the van drove slowly down the lane, Hockney sat inside and operated the cameras by remote control, choosing where to focus each one and how to fit the nine individual shots together.

The result is four wonderfully immersive journeys through Yorkshire over the seasons, captured through 36 slowly shifting camera perspectives.

Video installation:

**The Four Seasons: Woldgate Woods
(Spring 2011, Summer 2010, Autumn 2010,
Winter 2010), by David Hockney, 2011**

Collection of the artist

Duration: 4 minutes and 21 seconds

Capturing Time and Space

How can our experience of looking at the world be captured in a single, flat image? This is a question that has fascinated David Hockney since the 1960s. When we look around, we move our eyes and bodies to scan our surroundings and focus on the things that interest us. It takes time and events change in front of our eyes. The view we see through a camera is just one piece of a whole scene, and a photograph captures a split-second of action.

Hockney developed his collage or 'joiner' method to overcome what he called the 'frozen moment' of photography. By combining multiple photographs, he could bring together many viewpoints and moments in time to create large, layered scenes that reflect the complexity of how we see the world.

Film menu:

PRESS BUTTON TO SELECT

1.) Hockney talks to Andrew Marr about making The Four Seasons.

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

Images courtesy of David Hockney

Duration: 4 minutes

2.) Hockney discusses his life-long fascination with capturing space in his art.

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

Duration: 4 minutes

3.) Hockney describes how and why he makes his photographic joiners.

The Southbank Show, 'David Hockney: Joiner Photographs'

(Don Featherstone, LWT, 1983)

Duration: 4 minutes

4.) An early 'movie joiner' experiment that combines aspects of Hockney's joiners and The Four Seasons.

The Southbank Show,

'David Hockney: Joiner Photographs'

(Don Featherstone, LWT, 1983)

Duration: 2 minutes

Joiners

Hockney's fascination with photographic collage began in 1982 and he has created hundreds of 'joiners' since.

The photographs in these layered scenes do not line up neatly to make a single, crisp picture. Instead, they overlap, repeat and have gaps. It is this changing relationship between the photographs that affects the way we look at the scene as a whole.

Sometimes Hockney only caught half of a car as it sped past. Often he took several pictures of the same person to show how their face changed during a conversation. As a result, when we look at a joiner we are encouraged to pay attention to different parts of the scene in different ways for different amounts of time, just as we would in real life.

**Wall image: David Hockney assembling
the National Museum of Photography,
Film & Television joiner**

20 July 1985

Hockney spent hours deciding how to overlap and line up his joiner photographs to replicate the experience of seeing the scene in real life.

He has compared the assembly process to drawing, “I felt that these pictures were linear, and that in piecing them together, picture by picture, I was really drawing lines, linking them.”

This photograph shows Hockney making the joiner of this museum which is on display to your right.

© National Science & Media Museum / Science & Society
Picture Library

**Framed object: My Mother,
Bolton Abbey, Yorkshire, Nov. 1982**

by David Hockney, 1982

When you look at this joiner of Laura Hockney, do you move your eyes back and forth over the photographs to understand how they fit together?

And did you spot Hockney's shoes at the bottom?

Hockney's aim was to create the illusion of both space and time in his joiners by encouraging us to scan the whole scene. As he describes it, 'we see space through time; I see the tip of your shoe... I see your knee... at different times, and somehow you make space in your head.'

Science Museum Group Collections, 1984-5169

**Framed object: Bradford, Yorkshire,
July 18th, 19th, 20th 1985**

by David Hockney, 1985

In the summer of 1985, David Hockney made a joiner of this museum, then called the National Museum of Photography, Film and Television. He stood on a raised platform to take the dozens of photographs that make up this collage, before sending them to local photo shops to be printed and assembling them on the floor of a museum office.

This joiner shows how Hockney intended to capture time passing – can you spot the same woman wearing a beige jacket four times as she walks past the museum?

Science Museum Group Collections, 1997-5000

Framed objects:

Left: Clear Colour Processing leaflet

Science Museum Group auxiliary item,
E2024.0279.1

Right: Clear Colour Processing envelope

Science Museum Group auxiliary item,
E2024.0279.2

One Hour Photos

The museum joiner photographs were taken on the 18th and 20th of July 1985. Hockney only intended to spend one day photographing the museum, but once he began to assemble the joiner on the 19th, he realised he needed more photographs to work with. He went out again the following morning and sent the film to Clear Colour Processing, a shop in the Kirkgate Shopping Centre which offered one-hour printing.

There are clues that the photographs were taken on two separate days. In some pictures the pavement is wet, but it is dry on the rest. The photographs taken on the second day are also less shiny than the others, because Clear Colour Processing used a different printing paper to the first shop.

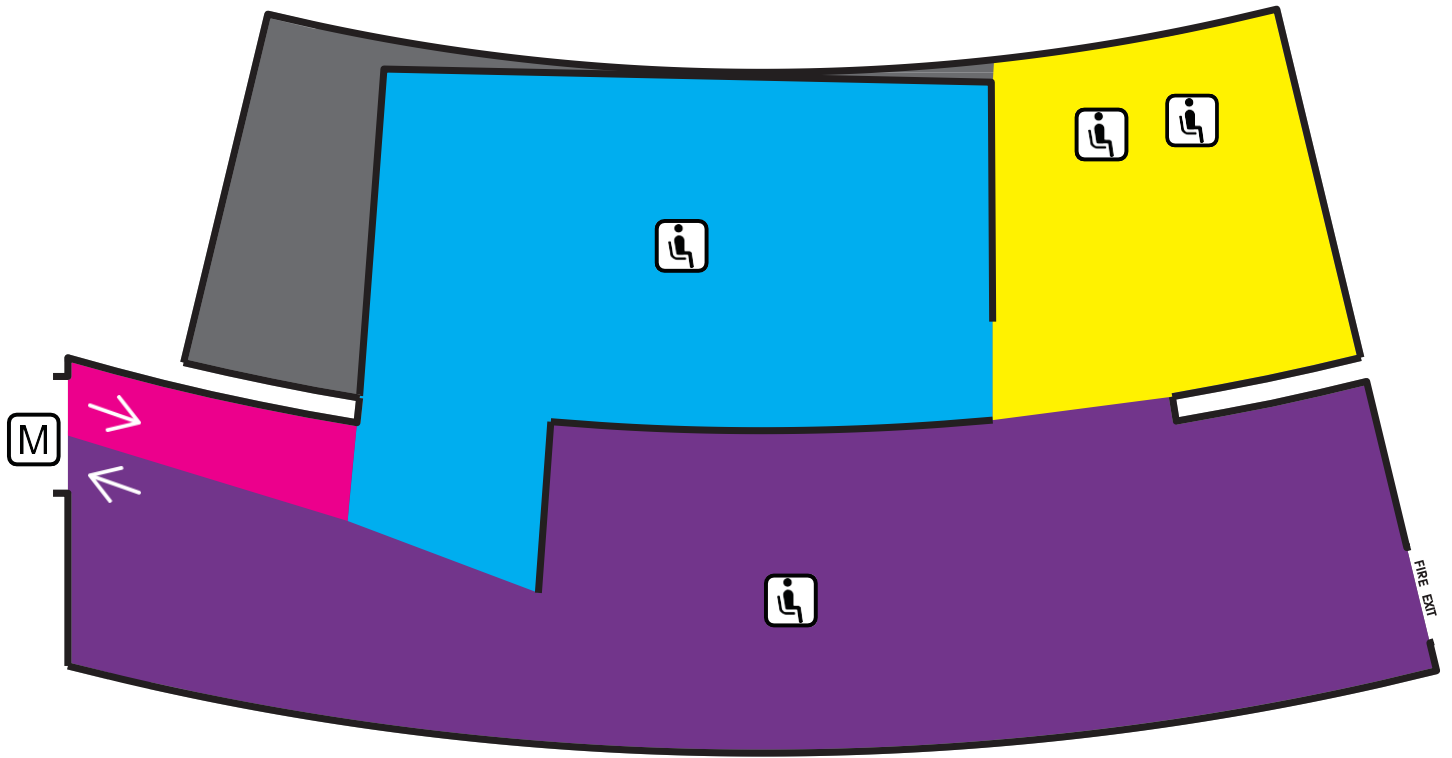
**Wall image: David Hockney photographing
the National Museum of Photography,
Film & Television**

18 July 1985

Hockney relied on his memory of what he had already photographed to line up the next shot for his joiners. It was only when the photographs were printed and the joiner assembled that the overlaps and relationship between the images became clear.

© National Science & Media Museum /
Science & Society Picture Library

Gallery Map



Exhibition
Introduction



Joiners



The Four
Seasons



Seating



Capturing Time
and Space



Museum