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David Hockney changes perspective with move indoors for London show

After eight years of painting landscapes of North Yorkshire, artist's returned to LA and a new chapter including portraiture and experimental photography

Mark Brown Arts correspondent

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David Hockney's *The Red Table* 2014. Photographic drawing printed on paper, mounted on Dibond 42. Photograph: Richard Schmidt

After almost a decade painting the changing landscapes of North Yorkshire, David Hockney's new body of work is resolutely set indoors and includes experimental works he describes as "3D photographs without the glasses".

The works, seen here for the first time, have been created in his studio in Los Angeles, a city he returned to in the summer of 2013 after eight years in Bridlington.

They include Cézanne-inspired paintings of card players, portraits of friends and perhaps most intriguingly, what Hockney has called "photographic paintings".

The new paintings and photography will go on display at [Annely Juda Fine Art](#) gallery in London on 15 May.

“He is on an absolute roll at the moment, he works like crazy,” said Hockney’s [London](#) gallerist David Juda. “I was in Los Angeles for nine days and in that time he did two portraits.”

The photographic works are created digitally with Hockney taking hundreds of up-close photographs of heads, jackets, shirts, shoes, walls, tables and so on and then putting them together like a collage or jigsaw puzzle.

They all stem from his ongoing interest in perspective. “Ordinary photography is too flat,” the artist told the Guardian. “If you look, the eye is always moving. If it isn’t, your dead. This means there are hundreds of vanishing points not just one.”



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Perspective Should Be Reversed 2014 by David Hockney. Photographic drawing printed on paper. mounted on Dibond 42. Photograph: Richard Schmidt

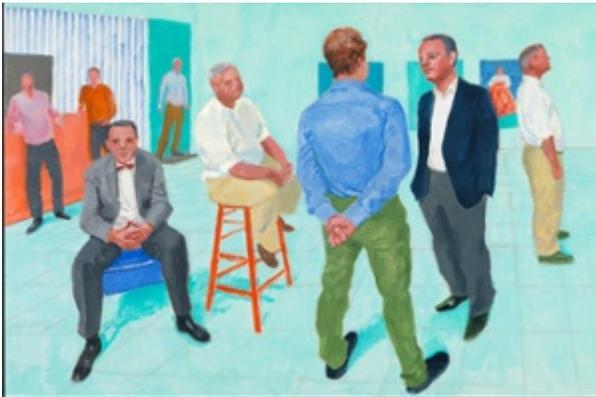
Hockney, who was in China this week so [missed a lunch at Buckingham Palace for the 23 Order of Merit holders](#), said he was excited by his new photographs. “The bottom line is, they seem far more real.”

His new photographs are constructed slowly in a process similar to drawing. “Each photograph has a vanishing point,” he esays in the show’s catalogue. “So instead of just one, I get many vanishing points. It is this that I think gives them an almost 3D effect without the glasses. I think this opens up photography into something new.”

While some might say digital photography and the ease of Photoshopping takes us further from the truth, Hockney sees nothing but opportunities.

“If you really think about it, the single photograph cannot be seen as the ultimate realist picture. Well not now,” he said. “Digital photography can free us from a chemically imposed perspective that has lasted for 180 years.”

Juda said Hockney was creating a perspective which was closer to what the human eye sees. “We don’t look like a camera looks ... David is putting into a photograph, a painting. It is a completely new way of painting in photography.”



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The Group V, 6-11 May 2014 by David Hockney. Acrylic on canvas. Photograph: Richard Schmidt

In an [interview with the Los Angeles Times last month, which was headlined “Back Home”](#), Hockney said he was having his most productive period in two decades.

A big reason, he said, was a trip to New York last autumn where he took in Picasso shows, the [Met’s major Cubism show](#) and the Matisse Cut-outs at the Museum of Modern Art, an exhibition which was [Tate Modern’s most successful](#) when it was in London.

“I came back absolutely thrilled with what I saw,” he said. “We came back on a Sunday, and on Monday morning I was painting away. I realised Picasso worked every day. That’s what you must do.”



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David Hockney pictured at his Royal Academy show *A Bigger Picture* in 2012. Photograph: Stephen Simpson/REX

Hockney spent eight productive years in Bridlington, culminating in the blockbuster [Royal Academy A Bigger Picture exhibition in 2012](#), but he is clearly more than happy to be back in LA.

He left the UK in the summer of 2013, following the death of studio assistant Dominic Elliott in March. [An inquest found Elliott died after drinking drain cleaner at the end of a drink and drugs binge.](#)

The years before Hockney had a stroke and a beautiful tree which featured in many of the works was felled and then sprayed in red graffiti. “It is something that has made me depressed,” he said at the time. “It was just a spite. There are loads of very mean things here now in Britain.”



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Studio Interior #2 2014 by David Hockney. Acrylic on canvas. Photograph: Richard Schmidt

Perhaps another clue was given to the motivation behind his current studio-based work when he said: “I hardly go out now because I’m too deaf. Most of

the time, if you go out, it's to listen to something, and I'm not good at listening now. I can't hear music anymore. I can't hear the high notes, and I can't hear the low notes. It's gone for me now, music.”

Hockney's ongoing project of painting friends and acquaintances, meanwhile, continues and may end up at the Royal Academy in 2016.

- David Hockney: Painting and [Photography](#) is at Annely Juda, London, 15 May to 27 June.