

An Introduction to David Hockney's Photographic Collages

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Abstract: In the ranks of British artists, David Hockney is regarded as one of the most influential and artistically individualized art creators, with an irreplaceable artistic status in the field of contemporary art. In his lifelong journey in pursuit of art, he explored his own artistic language, and he introduced the artistic concepts of naturalism, liberalism and pluralism into his paintings, creating works of art that bring a strong aesthetic experience to the viewers. Hockney's paintings are mostly presented in bright colors, using intuitive color expressions to communicate with the viewer's senses, and with his unique observation and collage techniques, making the images interesting and storytelling. To the viewer, through Hockney's paintings, one can penetrate into his heart and observe the waves of his inner world. Influenced by early Picasso's Cubism, Hockney likes to use the camera to photograph a part of an object and then reorganize it, so as to express special spatial information. This photographic collage technique had a great artistic influence at that time, and this influence still exists today.

Keywords: David Hockney, photography collage, painting language

Introduction

Painting is one of the ways for human beings to record the world and express themselves, and images are the medium of information exchange. With the development of modern science and technology, the presentation of images in contemporary times has produced great changes. David Hockney keeps pace with the times in this process and keeps exploring his own artistic language. Influenced by early Picasso's cubism, Hockney used the camera to photograph a certain thing partially and reorganized it to create characteristic spatial information. This photographic collage technique had a great influence on the art of painting at that time, and this influence still exists until this year. The study of Hockney's photographic collage paintings can lead to innovative and newer forms of expression in contemporary art. David Hockney's artistic achievements tell us again that the innovative development of art should keep pace with the times, and the artist, as the leader of art creation, should stand on the contemporary perspective and self-perception to create paintings, and then better promote the diversified development of painting creation.

1. The artistic path of David Hockney

Contemporary artist David Hockney was born in 1937 in Bradford, England, a family that advocates liberalism and individualism. As a young boy, Hockney loved to paint, and at the age of 16, he entered a professional art school to begin his studies.^[1] After finishing his art school life, Hockney was admitted to the Royal Academy of Fine Arts in London, where he not only learned more professional and systematic painting skills, but also came into contact with the new concepts brought about by the idea of Abstract Expressionism. Hockney held a solo exhibition in the United Kingdom at the age of 26, and throughout his career he held more than 400 solo exhibitions, all of which gained excellent reputation,

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and in 2017, the Tate Modern in London, the Pompidou Center in Paris, and the Metropolitan Museum of Art in New York City jointly organized the "60 Years of Art Career Retrospective" for him.^[2] Observation of his artistic career can be said to be relatively smooth, so in his works seldom appear painful emotions, mostly passion and pleasure, which can be seen in his later paintings in the picture of bright colors and his personality has a lot to do with the diversity of artistic development, making Hockney become a famous artist, designer, photographer, illustrator, long-term participation in the world's art activities also make him the world's most influential art masters. Hockney's long involvement in art activities around the world has made him one of the most influential artists in the world.

After moving to California in 1964, Hockney began to be bold and innovative, wanting to break away from the original form of creation, and created a series of works on the theme of "swimming pool" After the invention of the camera in the nineteenth century, there was a sound of photographs can be replaced by paintings, but Hockney believed that the camera is only a record of the object of the instant print, and photographic collage for innovative expression of paintings. Hockney seeks an innovative expression of painting in the form of photographic collage. Hockney came to China in 1981, where he absorbed and applied the "scattered perspective" and "shifting landscape" that appeared in Chinese scroll paintings, subverting the West's inherent focus on perspective from the point of view of spatial treatment in his works. He was inspired by the Chinese painting "Kangxi's Southern Patrol" to use three-point perspective to create the collage "Pear Blossom Highway". This photo collage is the pinnacle of his collage works, which shows his experience of driving through the California Desert from different perspectives, photographing various parts of the highway from an elevated angle and integrating them again to complete a complete picture in the form of a collage of photos. Hockney's photographs are collaged together to create a complete picture.

In the field of art, Hockney tends to be pluralistic and liberal, and has experimented with a wide range of subjects, including prints, paintings, and photographs. In addition to his rich theoretical knowledge, Hockney has produced the books *Hidden Knowledge* and *Pictorial History*, and his portraits of two people, photographic collages, Yorkshire landscapes, and recent iPad creations have taken his career to a new level. to yet another level. During his time painting with the iPad, Hockney said: "What's great about the iPad is that it's like a sketchbook, you have the full set, all the paints ready for you to use at any time." The use of the iPad, for Hockney, is a more intuitive way to express color than traditional painting.

2. Hockney's painting creation concept

In his daily life and creation, Hockney insists on his own unique way of viewing, constantly keeps his curiosity about art, actively explores different cultural fields and draws nourishment from them. He observes things, understands the world and expresses his emotions in his own way and from his own perspective. David Hockney's lack of adherence to a single style is also the main reason why his paintings are so rich in subject matter and medium. As an artist, Hockney believes that he must personally explore anything, he has no interest in the art world's changeable, fashionable trend, focusing on the path he wants to go, because Hockney always want to stand in the position of the artist to go to a broader perspective full of sincere interest and love, Hockney's works and his creation of moral and intellectual thinking is inseparable. In 1983, Hockney studied the Chinese scroll painting Kangxi's Southern Tour, which he considered to be closer to the way the human eye sees the world, and from which he gained far-reaching influence and inspiration.^[3] During a visit to the Bayeux Museum, Hockney was deeply impressed by a 70-meter-long royal tapestry, and had the idea of depicting spring in a scroll painting. Within weeks, Hockney produced hundreds of works on his iPad, which were brightly colored, capturing the effects of light and shadow and the changing seasons, and flattening out the image without losing the pop elements.

David Hockney has been influenced to some degree by a wide range of artistic styles, and he has experimented with almost every style and practiced every technique he has found interesting, but rather than accepting them all, Hockney has a spirit of abandonment and a determination to follow his own path. Hockney's artistic experience is one of inheritance and development of tradition, creating a fruitful art in the continuous exploration of creative techniques and media. Hockney encourages more people to take an interest in art, believing that art is for everyone, and that even if there is a lot of bad art

in it, it is still some kind of art, and a necessity in people's lives. Through the study of Hockney's artistic creations, it can be seen that in his artistic career so far, the intertwining of art and technology has never been completely separated. In addition to the study of Hockney's artistic achievements, creators should also focus on the study of his way of thinking, which can be focused on daily life, and to learn to cultivate their own unique way of observing and observing the world, to experience and find out the interest in life, and to bring it into their own creations. to experience and discover the interesting things in life and bring them into their own creations.

3. David Hockney's photographic collage paintings

Many experimental collage photographs in the 1980s changed our visual perception. His creative concept continues the creative concept of twentieth-century French Cubism, first deconstructing things from different angles, then presenting the images observed from different angles continuously on the same image, forming image overlap and spatial overlap. When we watch David Hockney's photographic collages of people, what we get is not a time section of a person in a specific space, but a three-dimensional reproduction in multiple dimensions.

In 1972, two photographs presented David Hockney with an opportunity - a photograph of a boy swimming underwater and a photograph of a boy gazing at something on the ground.^[4] Both photographs were later presented in Hockney's painting *Pool Ensemble*. The work marks a photographic moment in which Hockney has creatively fused photography with practice and generated a life of its own. Says Hockney, "While photography provided a model for painting in the beginning, which led to painting, now I think painting provides a model for photography-photography is returning to painting." In Hockney's 1982 photographic collage, *The Yellow Guitar Still Exists*, one can see the vertical and tilted angle of the guitar, and the stand with the letters of the alphabet at the back of the guitar's border; the whole work has a distant and a close-up view, and a complete and a partial view, in which one's eyes don't stay in one place all the time, but rather, they move around as they observe, breaking the way of seeing the world with one glance. 1986 is one of Hockney's most iconic works. In 1986, Hockney's most iconic collage, *Pear Blossom Highway*, was completed, and this work was seen as the end of the creative phase of photography at the time, and by breaking away from a single focal point and point of view, Hockney realized a way of looking at the world in the form of a "bigger picture."^[5] In 1982, he attempted to capture the same natural wonders in two of his largest photographic collages, one in the form of a fan, more than eight feet wide, and the other in a rectilinear grid, nearly ten feet wide. After sixteen years of research and creation of grid-format collages, he concluded that even with the camera's skillful use of multiple points of perspective, it was not enough to convey such a vast expanse of space. Compared to what can be achieved with oil paintings, the colors in those photographic collages are necessarily muted, and the more distant details seem distant, visually and psychologically ungraspable. Oil painting, on the other hand, has a fuller subjective expressiveness. As a result, Hockney decided to abandon the study of photographic composition in favor of concentrating entirely on the image-making of hand-painted images. In 1998 Hockney created this painting, *Closer to the Grand Canyon*, from memory in his studio in Los Angeles, based on extensive on-site sketching studies. The work conveys such an intense feeling: it is as if you are standing on the edge of a cliff, observing the vastness of the Grand Canyon at your feet.

Hockney's earlier "collages" used printed photographs, and most of their combinations mimicked the wandering eye rather than the movement of the body. David Hockney refers to his latest series simply as "photographic paintings." In one of his works, titled "the red table," he places each object in the photograph in a new space and combines them one by one, adding the element of time to the sense of three-dimensional space, making the image space a four-dimensional mirror space with which everyone can speak at different times, as if "fragmenting" the image. As if "fragmenting" the image, it conveys a more three-dimensional space. The seemingly "fragmented" image conveys a more three-dimensional space. David Hockney's images go beyond the boundaries of the photographic image and become instantaneous fragments of time, leaving "eternity" in the image. Eternity in art transforms reality into memory. In this memory, art recognizes what is real, what is in the real world, remembers what was and tries to make it appear again.

4.Summary

David Hockney is probably the most critically acclaimed and popular artist of our time. His passionate exploration of different art forms and tapping into the potential of multiple mediums to express nature continues to define our understanding of human perception and art history.^[6] In his work we can always read reflections on the present and the future, space and time, David Hockney forges a new way of seeing. As an artist, he believes that everything must be explored personally. His research and experimentation with spatial reproduction, including the wider implications it involves, and his focus on issues such as the meaning of reproduction, are all things a working artist should ponder. Hockney's unwavering passion for art has not only guided his current practice, but has also inspired contemporary critical thinking and continues to influence a new generation of artists.

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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