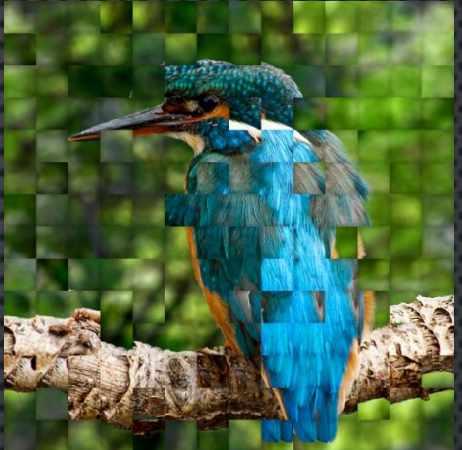


JACK BATES – DAVID  
HOCKNEY PROJECT  
PORTFOLIO

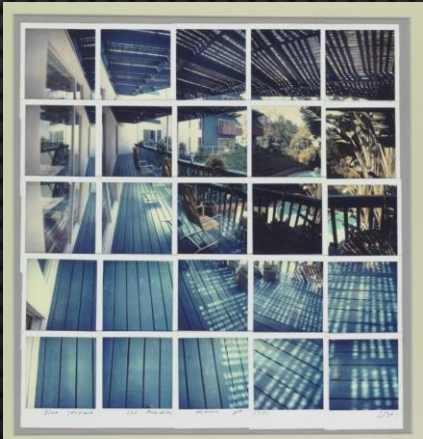
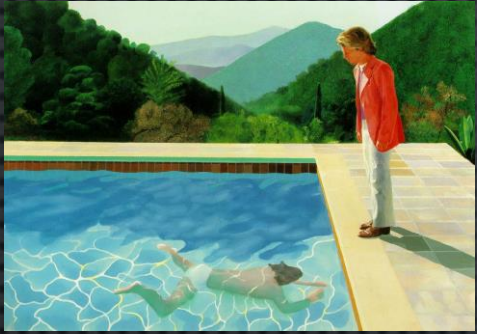
# MOOD BOARD



# ARTIST RESEARCH



Born: 9<sup>th</sup> July 1937 (82) in Bradford, Yorkshire, England. Artist, photographer, stage designer for ballet and opera. Studied at Bradford College of Art (1953 – 57) and Royal College of Art, London (1959 – 62). Taught at universities of Iowa, Colorado and California before settling in Los Angeles in 1978. Considered the most influential artist of 20<sup>th</sup> century.



# ANALYSIS (MOOD BOARD)



This photo is one that stood out to me because it is a close-up; this is something that I didn't expect to see in a Hockney-style image, but it adds a really nice effect to the photo with the blurred background. It keeps the focus on the can, which features its logo front and centre (despite the can itself being set off to one side of the photo). It is also quite interesting how the photographer has arranged these photos to make one side of the can seem smaller than the other. This is easily one of my favourite photos from my mood board as it is really pleasing to look at.



From first looking at this joiner, you can see it was made to be a humorous photo – the man's head has been made to look bigger than his body, like a bobblehead. This, in a way, gives the sense of movement that Hockney-style images are known for as the photographer has had to get close to his subject to take photos that would make the head seem bigger than the rest of the body, the photos for which would have been taken from further back. As well as this, the photographer has kept the framed photos in the background to fill the space and give the viewer plenty to see in this photo. This is a great example of what can be done with Hockney's style of photography.



This is Hockney's self-portrait done in his own style of photography. This is a prime example of the sense of movement that Hockney-style images should have. As you see in some frames of this image, he is looking off to one side whereas in the others, he is facing forward. What I love about this image is that you still get the impression of his head and shoulders as if these photos weren't made into a Hockney-style photo. Hockney-style portraiture always looks really interesting, in my opinion, and is cleverly done; I love photos like these.

# ARTIST RESEARCH



“In addition to pools, Hockney painted the interiors and exteriors of California homes. In 1970, this led to the creation of his first “joiner”, an assemblage of Polaroid photos laid out in a grid. Although this medium would become one his claims to fame, he stumbled upon it by accident. While working on a painting of a Los Angeles living room, he took a series of photos for his own reference and fixed them together so he could paint from the image. When he finished, however, he recognized the collage as an art form unto itself and began to create more.

Hockney was an adept photographer, and he began working with photography more extensively. By the mid-1970s, he had all but abandoned painting in favour of projects involving photography, lithographs, and set and costume design for the ballet, opera and theatre.”

[www.biography.com](http://www.biography.com)

## MY OPINION ON HIS WORK:

Personally, I really like Hockney's style, both in his art and his photography; it is both unique and iconic. His art borders on photorealism and his photography style is instantly recognisable, even if you don't know the artist. I particularly like how his style has been used by fans of his work to create both interesting and humorous images and how much they have experimented with it. For example, some people use the grid system while others compile their photos freehand, as well as trying different sizes of photos, different distances from their subjects and different subjects in general. In my mind, it is clear to see how Hockney became the most influential artist of the 20<sup>th</sup> century.

# MY PLAN

For this project, we have been given a number of topics to choose from to photograph and turn into Hockney-style joiners. I have chosen "A Room in my House", which could evolve photographing some (if not all) of the rooms in my house. I think this will be quite an interesting topic as there are so many things in a room to photograph, including people, which will help give the feeling of movement that Hockney-style joiners are known for.

I haven't yet set a limit on how many photos I will take, but I plan to make 6-8 joiners in the end using a variety of methods, including by hand (compiling physical prints of the photos), digitally (compiling the photos on a computer) and by using a programme called Autostitch, which automatically compiles photos into a joiner. Also, I will experiment with making joiners with one photo that is duplicated several times and with several photos that make one, as they are traditionally made.

I do not usually take photos of whole rooms so this will be a new experience for me. I am looking forward to the challenge and to creating my own Hockney-style joiners.

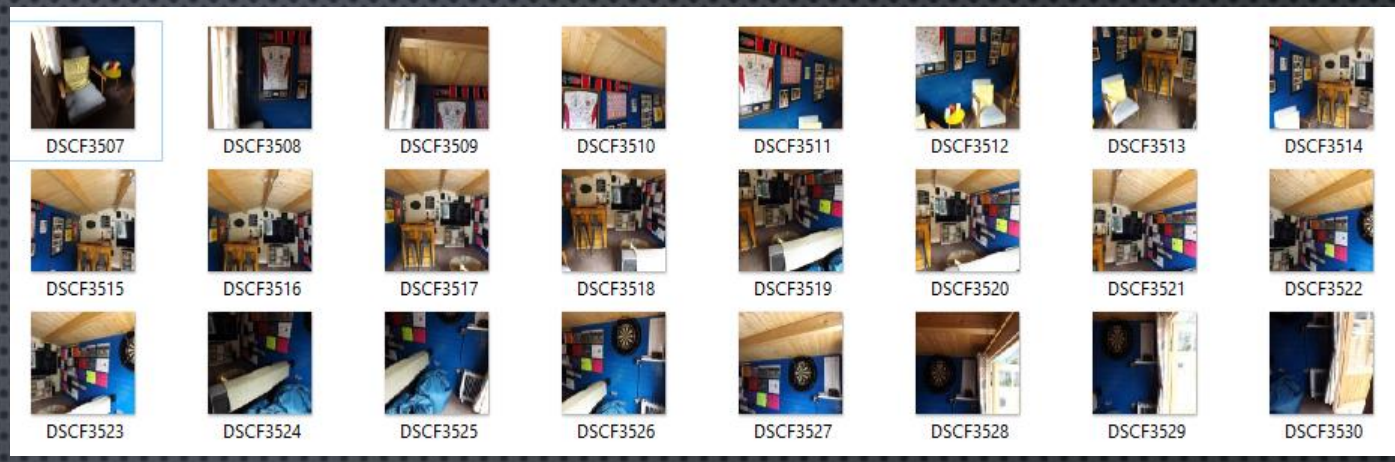
When I come to present them in my sketchbook, I will display contact sheets of my photos before being turned into joiners on one page and the joiners themselves on another page, along with experimentation on methods of compiling the photos.

# MIND MAP



# CONTACTS & JOINERS

## SUMMERHOUSE



Compiled on PowerPoint

Out of all the other joiners I have made, this one is probably the most colourful. There is a good variety of subjects in this photo, giving the viewer plenty to look at. The lighting was good as well; I simply used natural light from the door and window to light the room. These photos were taken from the centre of the room, rather than from the corner, which gives the viewer a feel of how big the room actually is, as well as a view of almost the whole room. I think this joiner has come together really well, on the whole.

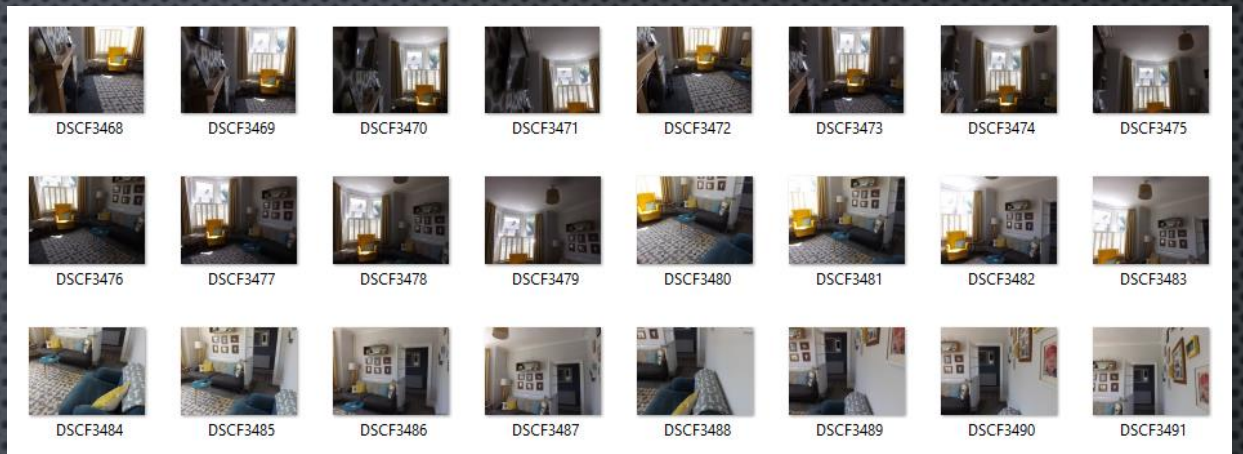


# CONTACTS & JOINERS

## LIVING ROOM 1



Compiled on PowerPoint



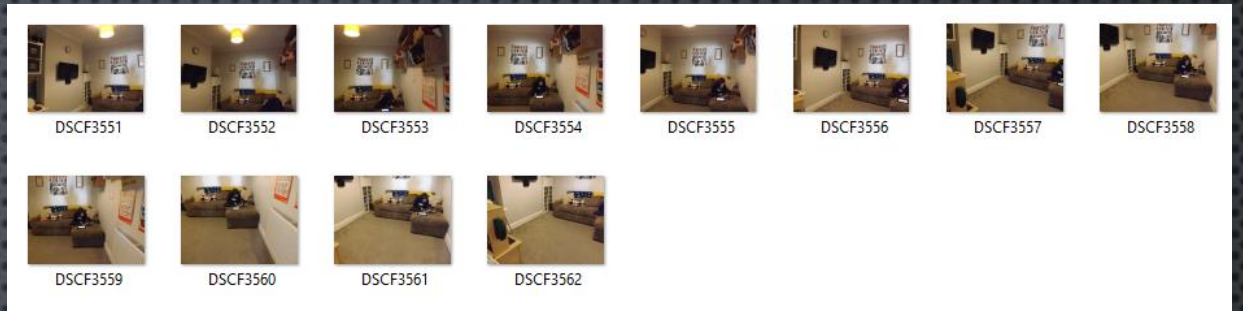
I think, for my first Hockney-inspired photo of a whole room, it is fairly good – it gives the sense of movement that Hockney's images are known for. I particularly like the bizarre effect I have created with the yellow armchair and, as a result, the window. There is a good sense of movement as the camera has panned across from one side of the room to the other. The lighting was good, too, despite coming from the front rather than the back. Generally, I think this is a good compilation.

# CONTACTS & JOINERS

## LIVING ROOM 2



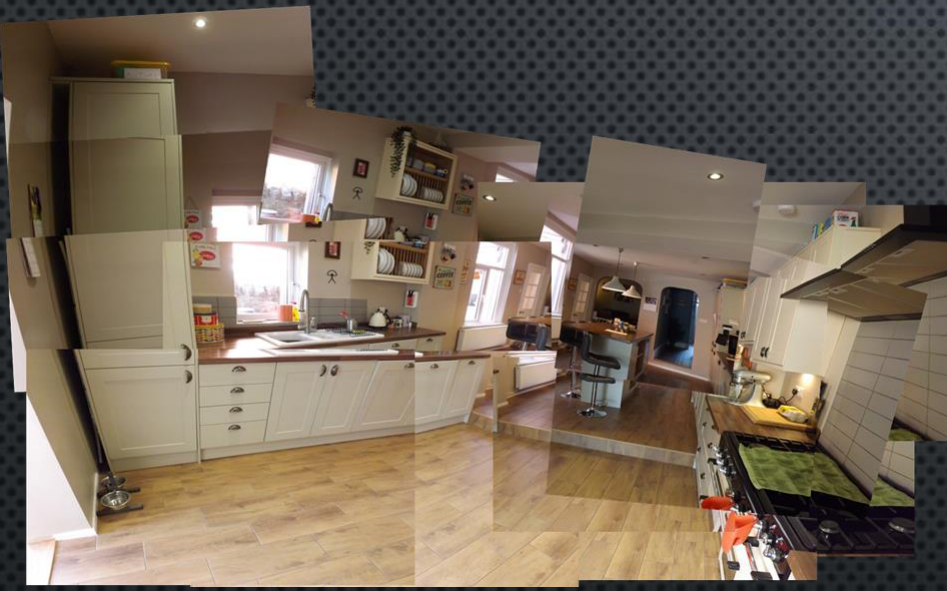
Compiled on PowerPoint



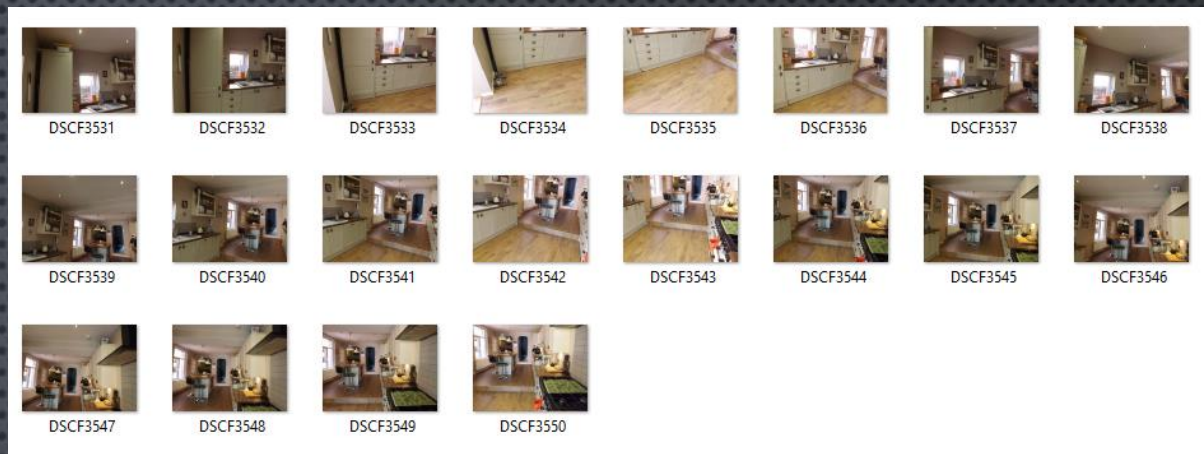
This is the only joiner I have created that features a person in it. I think I could have created this joiner where there was more people in it and more movement as a result, which would give a better sense of movement over time. Otherwise, I think it came out OK. This room doesn't have any windows in it, so I was reliant on artificial light from the light on the ceiling; the room was still well lit so the photos were clear. Despite the fact that this joiner only uses 12 photos, I think it still came together well.

# CONTACTS & JOINERS

## KITCHEN



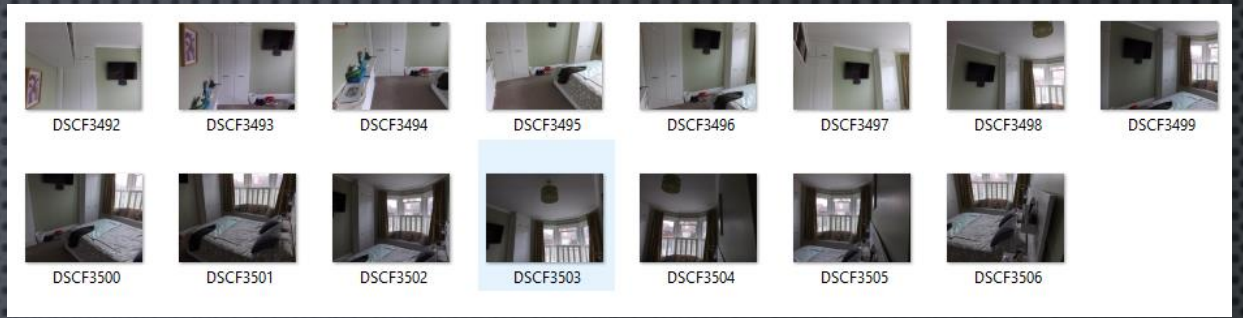
Compiled on PowerPoint



This joiner originally had 20 photos taken for it, but I removed five of them as they weren't needed in the final compilation. I think this image is very interesting, as the long room is made to look longer thanks to the angles the photos were taken from. These angles also make some objects look imposing, like the cupboard on the very left. The lighting in this photo was interesting, too, as it was lit half by natural light, half by artificial light, but I think the artificial light is less noticeable because of its colour (white), so the image seems to be naturally lit, which is an effect I really like.

# CONTACTS & JOINERS

## BEDROOM



Compiled on PowerPoint

Admittedly, some of the lighting in this joiner could have been better, but I'm still pleased with the result. I particularly like the effect I have created with the TV and the window, how they are skewed and parts of it are slightly out of place. This is a fairly small room, compared to the one in the other photos, but I think there is still a feel of movement here. I do think, however, that I could have edited the corner of the bed out of some of the photos as it seems strange if it's not actually attached to the bed itself.

# CONTACTS & JOINERS

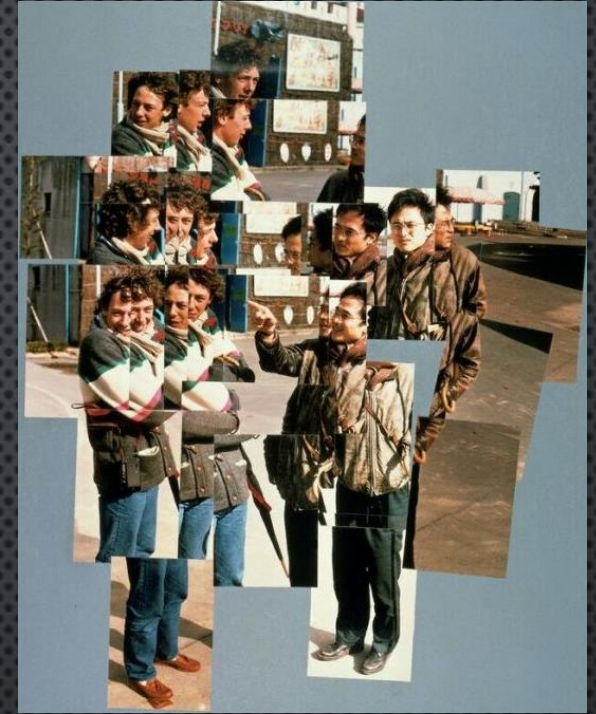
## MY BEST JOINER



Out of all the joiners I have created over the course of this project, this one is easily my favourite. The vast variety of vivid colours and the contrasts between them are really pleasing to see. Also, I think this joiner, with its photos taken from the centre of the room rather than from one corner, give a better feel of movement than the other joiners, to a point this one almost looks like it could be a panorama. It also makes the room seem really long, as it seems like the other end of the room is some distance away. The beams on the ceiling create great leading lines towards the back of the room, as do the walls.

I have really enjoyed this project. I think it has been the most interesting one I have done so far. Personally, I loved creating Hockney-inspired joiners; it's something I hadn't done before, but I would love to do it again.

# COMPARISON



In addition to the other joiners I have made, I decided to make one more that featured people in it, so I could get a better sense of movement from my photos. The joiner I have created was inspired by Hockney's image "Gregory and Shinro" and, in some ways, they are sort of similar; both feature duplicated heads of the subjects and two people interacting with each other somehow. However, the colours of the two joiners differ largely, as well as the locations at which the photos were taken. Looking closer, we can also see that the lighting is different between the two, with mine being artificially lit and Hockney's being naturally lit (as the photos for his joiner were taken outside rather than inside). I think these are both good images for Hockney-style joiners as they both give have that all-important sense of movement, and both are made without the aid of a grid, which gives a thrown-together feel to them. Overall, I think both of these images are really good and there is inspiration to be taken from both for future projects.