***Gesamtmanuskript Originalsprachen + Englisch***

***FINAL***

*DAVID HOCKNEY – die wiedergefundene Zeit/*

*Ein Film von* Michael Trabitzsch

(52:00 min)

**0´03 Kommentar**

Los Angeles in October 2016. An artist is on his way to Europe, Frankfurt am Main. He will be presenting his monograph: “A Bigger Book". “A Bigger Book” is a collection of David Hockney’s most important works since the 60s and shows one thing above all: the constant evolution and continuous development of his art.

**0’39 O-Ton Didier Ottinger**

*Avec la serie des piscine il invente quelque chose de totalement inuit. D’ailleurs c’est à travers ces images la qu’il va acquérir une popularité quasi universelle.*

With his swimming pool series, he created something completely new. And of course, it’s these pictures that made him world famous.

**0´51 O-Ton Andrew Wilson**

*Yes, he is both the most popular artist and he's the least known artist.*

**1´21 Kommentar**

The story of David Hockney and his art begins in London. In 1959 he enrols at the Royal College of Art.

It is the eve of a new era: an entire generation breaks with the conventions of its parents; the global era of pop, of emancipation, of revolt begins.

**1´53 O-Ton Julie Christie (Untertitel)**

*(A sort of) of having a good time. Maybe, I don’t know, I won’t say the majority, I don’t know, because one only knows a certain group of people, maybe it is a minority, but it seems to me, that a good time is much easier had by all now than ever before.*

**2´11 O-Ton Mick Jagger (Untertitel)**

*This isn't the first generation that's questioned the moral values of the last generation. But I think it's one of the first generations which has not had to worry about the material things. 'Cause if you're hungry, you haven't really got much time to worry about morals.*

**2´42** **O-Ton David HOCKNEY (Untertitel)**.

*If next week, this country did collapse, but on the very day it collapsed, you met your absolute true love, you wouldn't give two hoots about the bloody place collapsing, would you? I mean, you know you'd think, oh all's right with the world! Could we have a sandwich and a glass of beer? It doesn't matter.*

**3´50 O-Ton Didier Ottinger**

*Il est vraiment l’enfant lui d’une autre génération qui va être cela qui va être porter par la vague du pop-art. C’est dans ce sens que les relations de David Hockney avec les swinging sixties ou avec le pop art qui est le mouvement dominant de ces années-là est pour David Hockney pas ce d’un nageur dans la piscine des swinging sixties mais plutôt d’un surfer sur la vague des swinging sixities.*

He is the child of a different generation, a generation that surfed more on the pop art wave. You could describe it like this: he didn’t swim in the pop art pool with all the others, which was the prevailing movement at the time…

David Hockney is more a surfer on the wave of the *Swinging Sixties.*

**4´15 O-Ton David Juda**

*I see David in the 60s who was a very exciting and very brave person because you know, he was one of the very few people who really came out about homosexuality, and so on, which I think is terribly important. You mustn't forget that it's 1967 only when the homosexual acts were repealed.*

**4´37** **O-Ton Celia Birtwell**

*I first saw him in Portobello Road and somehow for some reason I asked my girlfriend who was also at the Royal College with him and I said, "Who's the guy across the road?" She said, "That's David Hockney." And there was just something about him. He had a maroon corduroy jacket on. He'd got his hair dyed by then and she said, "Oh he's a very interesting guy. He's you know, he's special." She didn't say that quite like that, but she made me realise that this was somebody that was important really.*

**5´14** **O-Ton Ridley Scott**

*I remember he had a nice Lancashire accent ... Lancashire. And so we kinda talked a little bit, briefly. He may not remember. I remember distinctly.*

**5´25 O-Ton Celia Birtwell**

*His final show at the Royal College was a must. It was special. So I did, I followed Mo, because Mo is quite a sort of, strong influence on me at art school.*

**5´40 O-Ton Ridley Scott**

*And that's where I first saw that I was near Hockney again. Hockney was bored to death drawing the models. I think he was drawing a skeleton, which you know the skeletons hanging in the art school with the skull and the spring through its head. And he'd draw the skull and he'd draw the skeleton and it's enough to put you off art forever. And he was bored and he was smoking and he was drawing the skeleton. And I always remember the drawing of the skeleton was fantastic. I mean, brilliant.*

**6´12 Kommentar**

David Hockney’s personal story begins in Bradford, Yorkshire. Like Sheffield, Leeds and Manchester, Bradford is a product of the industrial revolution – evident at first sight, even today.

He was born in Bradford in 1937, his father was an accountant; the family considered themselves working class. He was able to study at the local art school and took something with him on his journey to London, something that would remain a motto for his entire life:

**6´42 Zitat David HOCKNEY**

*My father told me not to worry too much about what the neighbours say. That is not working class that is arristocratic...*

**6´53 O-Ton Andrew Wilson**

*When David first came on the scene in the very early 60s, when he was still a student at the Royal College; the scene at that time was pop art.*

**7´04** **O-Ton Didier Ottinger**

*C’est qu’il veut faire son art, le vecteur d’une expression, d’une séduction, d’une adresse à son visiteur, à son spectateur qui n’est pas seulement une adresse plastique mais également une adresse par le message que porte l’œuvre en particulier.*

He sees his art as a vehicle, to impress the viewer, to beguile them. He wants to address the viewer, not just in a three-dimensional way, but above all via the message he provides in his works.

**7´20 O-Ton Andrew Wilson**

*Though David was often classified as a pop artist, his work was classified as Pop Art, it isn't Pop Art. And it wasn't; he wasn't a pop artist.*

**7´40** **Zitat David HOCKNEY**

*I am interested in ways of looking and trying to think of it in simple ways. If you can communicate that, of course, people will respond. Everybody does look. It is just a question of how hard they are willing to look, isn’t it?*

**8´03 O – Ton David HOCKNEY (Untertitel)**

*You see, the nightlife in London, you need too much money for it, and because of that you can't go in any place and meet a plumber from Camberwell. Whereas in New York, you could. I mean you could go in a bar and meet the equivalent: a plumber from Brooklyn, could be sat at the next stool.*

**8´25 Kommentar**

The Yorkshire lad found London too fashionable and hip for his tastes. So in 1962 he made his way to New York for the first time: he loves the sheer size of the city, its contrasts and contradictions, and during his second trip two years later he meets Andy Warhol and Dennis Hopper. Through them, he meets a man who will launch his career in the United States. It is Henry Geldzahler, curator at the Metropolitan Museum of Art.

Dennis Hopper took this photo: as well as Geldzahler, David Hockney and Andy Warhol can be seen.

**9´02** **O-Ton Didier Ottinger**

*C’est sont deux artistes issue d’une classe populaire, ça c’est important. L’un des quartiers ouvriers de Pittsburgh l’autre des quartiers ouvriers du nord-est de l’Angleterre. Ça c’est un point très, très fort, parce que ça va conditionner la forme de leur art et surtout on en revient à cet idée que l’un et l’autre vont vouloir produire un art populaire.*

Both artists come from modest beginnings. That plays an important role. One of them comes from a working class area of Pittsburgh, the other from a working class area in North East England. That is a crucial factor, because it defined the form their art took. Above all the desire to reach *everyone* with their art.

**9´26 O-Ton Andrew Wilson**

*You know, in a way he wasn't facing up to Warhol, Warhol was part of the scene that he was engaging with, you know he wasn't a pop artist. Warhol was a pop artist ... It was an emerging new thing.*

**9´44** **Zitat David HOCKNEY**

*I had a great time in New York, then. I thought New York was the place to be. That was it, I thought. I mean, it ran 24 hours a day, then. Absolutely did.*

**10´04** **O-Ton Didier Ottinger**

*Et bien il a eu la chance très, très vite quelqu’un qui va être son ambassadeur à New York, qui va devenir un de ses amies les plus proches tout au fil de sa vie. Et qui connaissait mieux que qu'il conque le milieu de l’avant-garde américain, c’est Henry Geldzahler, qui est à l’époque conservateur au Metropolitan Museum de New York et qui connais très très bien l’art contemporain, les artistes eux-mêmes. Et ça va être le Go between, entre ce jeune anglais qui débarque et qui connais évidement personne et ce milieu de l’art avance américain dans lequel va l’introduire Henry Geldzahler.*

In New York he is lucky to meet someone who becomes something of a mentor for him. He became one of his closest friends, and would accompany him throughout his life. The US American avant-garde scene knows his name like no other: *Henry Geldzahler*, curator of the Metropolitan Museum in New York at the time, and an expert on contemporary art and its artists. For our young Brit, fresh off the boat in New York, a true unknown, Geldzahler is the gatekeeper to the US American art scene.

**10´57 Kommentar**

From New York he travels through the endless expanse of the United States. Perhaps it is here that he discovers a fundamental motif of his art: the combination of space and time.

We are constantly moving within space, together with time, and nothing is fixed – instead, we are all simply part of an ever-changing unfolding of events. According to Hockney, the issue that artists of the 20th century must grapple with, is about how to represent this “new” reality, a reality in constant motion, inextricably linked to the emotions of the viewer.

**11´39 O-Ton David Juda**

*I know that he drove a few times across the States and things like that to get to LA. I mean, I think LA ... I'm sure New York was very important to him, but I think LA was even more important because he's such a visual person.*

**12´00 Zitat David HOCKNEY**

*Driving stimulated me to make some sort of big landscape of the West. Big spaces: that was getting into my head.*

**12´16** **Zitat David HOCKNEY\***

*I have often thought about my way of seeing things. For years I imagined that there was something wrong with my eyes. I kept thinking about how much you could really see and comprehend in reality, if our eyes could swivel around and see everything in focus.*

**12´32 O-Ton Didier Ottinger**

*La Californie, Hockney a l’habité meme avant s’y installer. Il a habité d’une façon fantasmatique.*

Hockney was already living in California, before he made the move there. In his head at least.

**12´41** **O-Ton Andrew Wilson**

*You know, for most artists at the time, the idea of going to Los Angeles is quite a strange one. It was not the centre of any art world that was really thought about.*

**12´54 O-Ton Didier Ottinger**

*Le rêve d’une Californie dans laquelle on pouvait exprimer sa véritable nature en termes d’orientation sexuelle par exemple. À une époque ou en Angleterre l’homosexualité a était punit par la loi. Vous voyez donc qu’il avait en Californie en espace de liberté totale dans ce domaine-là.*

For Hockney California is a place where he can express his true self, his sexual orientation for one thing – at a time when homosexuality was punishable by law in Britain. In California he could be himself.

**13´28 Kommentar**

In Los Angeles, Hockney begins with his pool series. Naked men at private pools, arranged like pin-ups, submissive – voyeuristic, yet still within the protected realm of the framed image.

The pool images comprise the first comprehensive cycle in David Hockney’s oeuvre.

**13´53** **O-Ton Andrew Wilson**

*Two-dimensional, you know, these are paintings ... a lot of them have white borders around them ... absolutely attend to these paintings as paintings ... as arrangements of marks on the canvas. But also is something that delivers a kind of psychodrama as well.*

**14´20 Zitat David HOCKNEY**

*What I wanted to do, what I am struggling to do, was to make a very clear space, a space you felt clear in, a space that seems so real.*

**14´35 O-Ton Didier Ottinger**

*Le sujet du tableau pourrait être par exemple la façon dans l’exigence de l’art dans le temps requis pour sa réalisation est incompatible avec la vie contrairement à ce que certaines artistes de l’époque pensent. Le sujet du tableau c’est celui de la rupture entre Peter Schlesinger et David Hockney. Les raisons de cette rupture elles sont directement visible dans le tableau, c’est à dire, la surface de l’eau elle-même c’est à dire une métaphore de la peinture pour David Hockney. Et ce tableau devient alors à la fois sentimentale, autobiographique, un tableau qui montre comment un artiste ne peut pas communiquer avec un autre artiste, puisque que c’est le moment ou après sa formation Peter Schlesinger engage une carrière d’artiste lui-même. Comment David Hockney est totalement immergé non seulement dans la piscine mais dans son art lui-même.*

The painting’s theme could be: the incompatibility of life and art, or rather, of the time that is needed to create art – contrary to the opinion of many artists at that time.

The painting deals with the split between David Hockney and Peter Schlesinger. The reasons for this split are immediately discernable from the picture. For Hockney, the water’s surface is a metaphor of art itself. In the way the painting has an emotional and at the same time autobiographical dimension. It shows the inability of one artist to communicate with another artist. It’s the moment in which Peter Schlesinger, after completing his “apprenticeship” takes his own artistic path.

The image shows David Hockney, completely submerged – not just in the pool but in art itself.

**15’43 O-Ton Didier Ottinger**

*Et ça nous donne une clef sur le sens de ce tableau qui devient de lors un homme qui en regarde un autre sans pouvoir communiquer avec lui et entre les deux il y a précisément cette surface de la piscine qui a toujours était interprété par la vie de Hockney comme étant une métaphore de la peinture elle-même.*

That is the key to understanding the image: a man watches another, but cannot communicate with him. The water’s surface, for David Hockney, always a metaphor for art itself, separates the two from one another.

**16’08 O-Ton Didier Ottinger**

*De lors le tableau devient un homme qui regarde ce qui le sépare de l’autre artiste qui est au fond de la piscine, c’est à dire David Hockney et c’est qu’il les séparent c’est leurs arts. L’art que veut pratiquer Peter, l’art qui pratique David Hockney et qui au font est incompatible avec une vie qui est une vie sentimentale, qui est une vie amoureuse. C’est l’obsession que l’un et l’autre commence ou porte déjà à leur pratique artistique qui va rendre impossible la communication entre eux et qui va à l’origine de leur séparation.*

The man watches the other, who is swimming under the water’s surface – David Hockney – and is out of reach.

What separates the two from one another is art: the art that Peter wants to make, the art that David Hockney is already making.

And this art is incompatible with an emotional life as lovers.

It is the obsession of each with his own art: while one of them is only just starting to develop, the other has already been living it for a while, making communication between the two impossible.

And that is the cause of their split.

**17´04** **Kommentar**

In 1968, David Hockney lives half of the year with Peter Schlesinger in Santa Monica; He is working on an extensive series of double portraits. The painting “portrait of an artist” will complete this cycle.

The rest of the year he travels around England and Europe. The split from Peter Schlesinger is a very painful and significant disruption for David Hockney.

**17´34 Kommentar**

Among Hockey’s friends and companions, Henry Geldzahler continues to be one who will accompany David Hockney over the years. He is also recorded in the double portraits. In these cooly arranged paintings, the portraiture aspect of friends and acquaintances is not primary – it is more about the dynamic and relationships between those portrayed. And of the relationship Hockney has to them.

**17´59** **O-Ton Didier Ottinger**

*Et la force de ces tableaux de ces doubles portraits en particulier c’est l’extrême rigueur de ces compositions qui nécessite chez lui des mois et des mois de travail pour affiner. Il y a également chez Hopper quelque chose que pouvait fasciné David Hockney c’est un sens de la lumière. Le rôle que joue la lumière.*

The power of these images, of these double portraits, lies in their extreme compositional rigour, something on which he often worked for months. In Hopper’s works Hockney finds something that without a doubt held great fascination for him – the light, or specifically, the significance of light.

**18´17** **O-Ton Andrew Wilson**

*These are paintings of friends of David's who have different kinds of relationships, but they're also, because of the nature of the way he approached the paintings, they're paintings about David's relationship with the subjects themselves.*

**18´46** **O-Ton Didier Ottinger**

*On sait que David Hockney avait fait également le voyage à Berlin parce que il était là aussi habité par une fantasmatique que lui avait inspiré le livre de Isherwood écrit en 1939 qui racontait la aussi ce qu’était la vie permissive la liberté de mœurs du Berlin des années 30. Donc on a comme ça tout une série de ville et évidement Los Angeles est non seulement un rêve qui va devenir une réalité lorsque qu’il va découvrir de faite que la ville est une ville qui offre une liberté d’attitude comme peu de cité à l’époque j’imagine dans ces années 60*.

We know that David Hockney travelled to Berlin because – once again following a fantasy, he was inspired by a novel by Isherwood from 1939. In the book, Berlin in the Thirties is depicted as a place of sexual freedom. There is a whole array of “places of yearning” for Hockney. His dream of Los Angeles came true, because the city offered him a form of freedom that was unthinkable in virtually any other city of the world.

**19´43** **O-Ton Didier Ottinger**

*Il découvrira c’est que beaucoup des Européens découvrent lorsque qu’ils font leur première voyage aux États Unies cet a dire un pays presque vide de tout émotions un pays vide de tout affecte une sorte de théâtre de l’absurde. Et on voit ça dans les premiers tableaux de David Hockney aux États Unies les doubles portraits en particulier peuvent apparaitre comme une critique très acéré de cette vacuité américaine qu’il représente de la façon la plus neutre, la plus objective.*

He discovered what many Europeans did when they first arrived in the USA: he found a country in which there was a dearth of emotion, hardly any passion – like a theatre of the absurd. That is clearly visible in the first pictures he painted in the USA. Mainly double portraits painted with extreme neutrality and objectivity, which could be understood as a sharp critique of the American lack of emotion.

**20´16 Zitat David HOCKNEY**

*I am a privileged person. I’ve always thought that. I mean, I am very privileged in some ways. I get intense pleasure through the eyes, through looking at things very intense.*

**20´33** **O-Ton Didier Ottinger**

*On sait que la vocation artistique de David Hockney est née suite à sa découverte d’une reproduction d’un tableau de Fra Angelico „L’Annonciation“. Et à partir de cet information beaucoup ont extrapolé et ont interprété les tableaux de Hockney d’une façon générale comme des formes „d’Annonciation“.*

We know of David Hockney, that he had felt a calling as an artist ever since he first laied eyes on Fra Angelico’s *The Annunciation*. With this information in the back of our heads many of his paintings could be read as interpretations of *The Annunciation*.

**21’04 O-Ton Didier Ottinger**

*Les fleurs de lis qui sont un attribut traditionnel symbolisant la virginité de la vierge, il y a le vase évidement qui renvoie encore une fois à cet représentation de la vierge qui d’où va sortir, qui va naître, qui va faire naitre l’enfant Jésus. Il y a également dans ce tableau des symboles plus ou moins plastique qui renvoient à cet érotisation l’attente qui est propre au thème de „l’Annonciation“ en particulier, certains ont noté la forme étrange que prends le foulard autour du coup de Celia.*

The lily is the quintessential symbol for Maria’s virginity. Then there is also this vase, which is also a reference to the virgin, whose womb will carry the boy child Jesus. In the painting there are further more or less three-dimensional symbols that also point to the eroticised expectations in the motif of *The Annunciation*. Above all the strange shape of the scarf that Celia wears around her neck.

**21’52 O-Ton Didier Ottinger**

*Et puis il y a évidemment un autre élément présent caractéristique emblématique de l’iconographie de l’Annonciation à savoir le verbe qui sort de la bouche de l’ange pour annoncer la naissance prochaine. Ici ce verbe pourrait être peut-être est évoqué par la présence du téléphone.*

And then there is another symbolically weighted element in the iconography of *The Annunciation*: the message issuing from the mouth of the angel, announcing the imminent birth. We could read the telephone as a representation of this.

**22’01 O-Ton Didier Ottinger**

*Quand on connait l’histoire des protagonists de ce tableau, d’Ossi et de Celia, on sait que le telephone n’a jamais sonné.*

Those who know the story of Ossie and Celia, the two protagonists of the picture, know one thing: that telephone never did ring.

**22´32** **O-Ton Celia Birtwell**

*‘Mr and Mrs Clark and Percy' is a kind of monument in my mind, because it's very close to me. I've been asked questions about it ever since it was painted ... And I went to America to stay with him in Malibu in the 70s. And that was my first trip to California. I'd been to New York with him before. But I could see why he wanted to live there. You know, he wanted to paint his fabulous visions there and he had a good collection of friends. So I understood it.*

**23´20** **Zitat David HOCKNEY\***

*I didn’t know many people in the Hollywood Hills, and if you don’t know anyone up there, there’s no reason to go there...*

*But once you actually live up there, you get a different perspective of Los Angeles. Initially all the snakelike lines seemed to permeate my life and painting.*

*I started to paint Nichols Canyon: I took a large canvas and painted a wavy line through the middle, because that’s exactly how the road looked to me. I lived in the hills and painted in my studio down in the city.*

**24´04** **Kommentar**

David Hockney has decided to live in Los Angeles fulltime. He buys two houses: one right on the Pacific Ocean and one in the Hollywood Hills on Mulholland Drive.

**24´21 O-Ton Bruno Wollheim**

*The first time I visited David in LA ... He at that point had two houses, he had one house on the beach in Malibu, which he's now given up. He had the house on the hills, which he'd had for some time. And the house in the hills was absolutely fantastic because it really was like a work of art. You felt as if you were entering into a painting.*

**24´43** **O-Ton Bruno Wollheim**

*I think he's an intensely private man, but also an exhibitionist. And I don't know how you could quite square that idea, except that he would say he's an exhibitionist in terms of needing and wanting the work to be seen, and understood, I suppose.*

**25´05** **O-Ton Andrew Wilson**

*And so I think, for him to be in that world was immensely invigorating.*

**25’16** **O-Ton Andrew Wilson**

*If we observe Los Angeles, we see Los Angeles now as if it's a David Hockney painting. I certainly ... when I first visited Los Angeles ... Driving around, I thought, my God I'm in a David Hockney painting! There are the lawn sprinklers, there are the palm trees, there are the office buildings made of glass. I am surrounded by David Hockney! Everywhere! Swimming pools and so forth...*

**25´50** **Zitat David HOCKNEY\***

*I often think about why I went to California all those years ago. Back then I told myself it was because of the sex appeal and the sun. But Los Angeles is also one of the most spacious cities in the world. You sense this generosity of space. The spaces in this city have fascinated me ever since. Always.*

**26´14** **Zitat David HOCKNEY**

*I want to create a painting where the viewer´s eye could be made to move in a certain way, stop in certain places, move on, and in so doing, reconsruct the space across time for itself.*

**26´28** **O-Ton Andrew Wilson**

*David had said that his work was about space and movement. You know, it's a totally different way of painting. It's a totally different way of seeing the world. So it's something really fundamentally challenged.*

**26´43** **Zitat David HOCKNEY**

*The viewer roams around in these pictures and once the eye begins to look and see, it is forced to go on a journey and it can come back by a different route, or start somewhere else and make another one. I realized the forms were coming from my surroundings, my feelings and that they had sexual overtones because of my feelings at that time.*

**27´08** **O-Ton Didier Ottinger**

*Hockney va lire des ouvrages très sophistiqué sur la physique et découvrira que la physique contemporaine cel de Einstein, d’Eisenberg et autres est une physique qui explique que le spectateur est parti prennent de l’expérience.*

Hockney reads demanding books on physics, where he discovers that in the modern physics of Einstein, Heisenberg and others, the viewer is considered to be a significant element of any experience.

**27´22** **O-Ton Andrew Wilson**

*It's a painting of great generosity, because it puts the viewer in a sense, first. And you know, a reverse perspective is absolutely at the heart of that.*

**27´35** **O-Ton Didier Ottinger**

*C’est à dire un espace même s’il est laissé enveloppant reste en espace qui est extérieur au spectateur qui se déroule devant lui et qui est évidemment selon les principes classiques se déroule jusqu’à l’infinie.*

Even when the space tries to absorb the viewer, we remain outside. Space, in the classical sense, unfolds before us, to infinity.

**28´00 Kommentar**

His journey to his beach house leads via the Pacific Coast Highway to Malibu Beach; he often makes the trip and had painted it.

**28´13** **Zitat David HOCKNEY**

*Here I am at the edge of the largest swimmng pool in the world - the Pacific Ocean. Beyond me is nothing but sea... Studying the movement of the water sends one into a profound meditative state. When you live this close to the sea it is not the horizon line which dominates but the close movements of the water itself...; endlessly changing, endlessly fascinating.*

**28´41** **O-Ton Didier Ottinger**

*Les relations de David Hockney avec le réalisme vont à un moment donné puis qu’il se sert de la photographie pour bâtir son propre réalisme dans les années 60, 70 jusqu’à milieu des années 70, il va un moment donner être tenter par hyper-réalisme.*

David Hockney’s relationship with realism…in the sixties and seventies, until the mid seventies, he used photography in order to create his own form of realism, which also reveals a penchant for hyperrealism.

**28´59** **O-Ton Andrew Wilson**

*And so it seems like normal perspective, and then you think, well this is made up of photographs from hundreds of rolls of film. Each photograph has its own perspectival space, describes, and is situated in that way. This image, this photo collage, is something that looks conventional enough in the normal sense of perspective, but one that has thousands of different perspectives within it.*

**29´41 Kommentar**

Hockney tries to find out what is a more accurate rendition of reality: the photographically arranged angle or the painterly one. Or a synthesis of the two...

**29´58 Zitat David HOCKNEY**

*When you are at the Grand Canyon, a certain tension develops from the sensation of space. This probably also arises from the fact that you see a defined, finite space before you ... I sat there myself and stared into the abyss. And while my gaze wandered, I felt that one is inevitably faced with the question: What is space?*

**30´31** **Zitat David HOCKNEY**

*A friend of mine looked at the Grand Canyon Painting and said he thought he was on the way to Heaven, as he put it. A very nice thing to say, really. My sister thinks space is God, and I like that.*

**30´44** **O-Ton Didier Ottinger**

*David Hockney au font est un peintre qui veut en permanence démontrer à ces contemporains que la peinture est encore le moyen le plus riche le plus sophistiqué le plus humain pour rendre compte de notre présence au monde. Et ça passe par le Bigger, le Bigger n’est qu’un, n’est que l’expression d’un défi qui est celui que le monde contemporain adresse à la peinture.*

David Hockney is basically a painter who is constantly trying to prove to his contemporaries that painting is still the best, most multifaceted, sophisticated and most human art form to bear witness to our existence in this world. And he does this with his „BIGGER“. His „BIGGER“ is an expression of the particular challenge that the modern world poses for painting.

**31´20** **Kommentar**

Bridlington is a seaside resort on the East coast of England, a place fallen slightly out of time, wide, windswept beaches, lots of seagulls, few people.

David Hockney's mother spent her last years in Bridlington; He visits her every year, and spends Christmas with her.

An old friend becomes seriously ill in 1997. Jonathan Silver is in hospital in York and so David Hockney moves into the house of his late mother in Bridlington to regularly visit his friend there.

The road and the landscapes between Bridlington and York are later to become the focus of a major new cycle of East Yorkshire landscapes.

**32´34** **Zitat David Hockney**

*It was called „The Road to York through Sledmere and it was about the really driving through. It wasn´t a fixed point.*

**32´43 O-Ton Bruno Wollheim**

*He transfigures the place, but you still think then, that that place is the painting.*

*The same I think goes for Bridlington and the wolds around there. You feel that the landscape was made, as it were, to go into a Hockney painting.*

**33´06** **O-Ton Didier Ottinger**

*La première série des paysages du Yorkshire correspond à la présence assez longue de David Hockney au chevet d’un de ces amis, un de ces amis les plus proche qui est Jonathan Silver qui était atteint d’une maladie grave.*

The first Yorkshire landscapes were created during an extended visit home. In this period, he returns often to visit one of his closest friends, Jonathan Silver, who is seriously ill.

**33´19** **O-Ton David Juda**

*Jonathan was a very close friend of David's. He was a collector and an avid admirer of David's. I mean, he collected David's work when he was, I don't know, 17 years old, or something.*

**33´33** **O-Ton Didier Ottinger**

*Et David Hockney à ce moment la faisant le voyage régulier, on le sait, entre l’hôpital ou était Silver et sa résidence à l’époque qui était à Bridlington un peu plus haut dans le Yorkshire a redécouvert au quotidien le paysage du Yorkshire et a voulu surtout témoigner en pensant à Silver de la beauté du paysage du Yorkshire, mais au font la beauté du monde.*

While Hockney shuttles between hospital and Bridlington, he rediscovers the Yorkshire landscape. He wants to capture for Silver the beauty of the landscape, and with it, the beauty of the world.

**34´06** **Kommentar**

When Jonathan Silver dies, he is just 48 years old. In Bridlington, Hockney portrays his friend and then begins an intense double portrait: he paints Jonathan Silver’s daughters.

**34´23 O – Ton Hockney (Untertitel)**

*I realised I did keep seeing Jonathan, and I'm sure that was in the meaning, yes, we were thinking of it perhaps all day.*

Mir wurde klar, dass ich Jonathan immer noch vor mir sah und das ist die Bedeutung von dem Bild: dabei für immer an ihn zu denken.

**34´37 O-Ton Zoe Silver**

*I don't know what he was thinking about when he painted it, but I just looked at it and I just think about our dad, so that's what it's about to me really. It's about our dad.*

**34´48 O-Ton Davina Silver**

*You know, David absolutely loved my dad and vice versa. They had this amazing friendship so ... and I suppose it must be quite a strange situation for David as well, being faced with the, you know, the offspring. There's a slightly mournful quality to it as well, just a glance, just a glint in the eye ... something like that. And I mean, the obvious similarities that we have physically with our father as well, so like, I guess that comes into play.*

**35´28 O-Ton Bruno Wollheim**

*Portraits are difficult enough without trying to get any other meaning. Using portraits, I thought, in an interesting way ... seeing them as being as much the creation of the sitter as they were of the artist. And also seeing the portrait as essentially about an encounter, an encounter between the sitter and the artist.*

**35´56 Kommentar**

Hockney remains in East Yorkshire, in his mother's house. He starts to paint the four seasons: he paints trees and hedges and sunken cart tracks. A large new cycle starts: he stops dealing with space. Instead he paints time and its transience.

**36´17 O-Ton David Neave**

*I first met him when he was just painting on the wolds. I saw him and I stopped and talked to him. Then we found ourselves sitting next to him throughout the concert and during the concert he spoke to us and we chatted and he said, "You must come and see my pictures!"*

**36´31 O-Ton Susan Neave**

*What he pointed out ... we would just see a sort of forest with trees almost ... He would look and say, no, here you see each individual tree and then there's a slight gap." So that's what he made us look at it in a totally different way and also the colours, because he would say, look, this road ... initially you would think the road would be grey, but in fact, you see in his paintings it was often purple. And then when you start to look and realise why he sees that road as purple. So it was really getting to look at the landscape in a different way*

**37’01 O-Ton David Neave**

*And the emphasis sort of gets closer and closer to a tree as, as the years go by. It's very interesting how his viewing of it transformed. But always, he had behind him, wanting people to see and wanting to look ... wanting to understand how we saw things.*

**37´38** **Zitat David HOCKNEY**

*They were painted in the studios, those pictures, from using your memory and notes, little notes I’d take. But then I thought, well, maybe it would be good to get a vocabulary, meaning build it up from studies of really looking at trees or different things.*

*Nature is the endless infinity. You always go back to nature for things, I mean, that´s what I was doing in Yorkshire. Nature.*

**38´24 O-Ton David HOCKNEY (Untertitel)**

*I'm painting landscapes in Yorkshire because you can't photograph them! The camera can't get the beauty of this, it just can't ... the space, the thrilling space I'm in. We've simply got to point where we think the camera can photograph anything at all, well it can't really. No, it can't compete with painting at all.*

**38´55** **O-Ton Bruno Wollheim**

*David's just becoming more and more integrated into the place ... And in a very strange way, you know, you would see the paintings develop as you filmed them. And there was a way in which you felt that he was really channelling the landscape, that this was his way of understanding it. And actually, I think this is true of the portraits as well. He comes to understand his feelings of the place by painting.*

**39´41** **Zitat David HOCKNEY**

*People have it all wrong imagining winter to be a time when the world goes all dead. Trees are never more alive than in winter, you can virtually see the life force, thinned but straining, pulsing, the branches stretching palpably, achingly towards the light.*

**39´59** **O-Ton Didier Ottinger**

*Le sujet du Yorkshire c’est les quatre saisons, le sujet global grand de ce grand séjour qu’il effectue dans le Nord Yorkshire, c’est les quatre saisons, c’est à dire la méditation d’un homme vieillissant sur le temps qui passe.*

The leitmotif of his stay in Northern Yorkshire is the four seasons. This is his global theme of the years spent in Yorkshire. An ageing man thinks about the transience of time.

**40´14** **O-Ton Andrew Wilson**

*I think that the paintings in Yorkshire ... the attention to the cycle of the seasons is about life as much as it's about death. It's about celebration and joy, as much as it is tinged with melancholy.*

**40´54** **Kommentar**

In 2009 he starts painting in watercolours, sketches, a series of time, the four seasons, is created, rooted in the same place. And the result is "A Bigger Picture": watercolours, which, put together or printed, result in a large picture of nature, time and light.

**41´31** **Zitat David HOCKNEY**

*I must admit, I’ve learnt an enormous amount in the last year by looking at nature and trying to represent it.*

*You do begin to see that we are just a tiny part of nature. Nature is a gigantic force. That you become very very aware of here, and it is in constant movement.*

**42´09** **Kommentar**

An exhibition in 2009 in the Kunsthalle Würth picks up on David Hockney's new subject matter in the title: "Just Nature". The pictures are exhibited again three years later at the Royal Academy of Art in the exhibition "A Bigger Picture”.

**42´38** **Zitat David HOCKNEY**

*The tree is the biggest plant we know, and it’s also, in a way, the largest manifestation of the life force we see, isn’t it? Especially the winter tree, because the winter tree is searching for light.*

**43´02** **Zitat David HOCKNEY**

*I am interested in pictures made anyways and the visible world, and representing it. That is why Picasso is always interesting. He never left the visible world. Never left depiction, actually.*

**43´20 O-Ton Bruno Wollheim**

*But I think equally his paintings are about trying to find a connection between the world he sees and the world of feeling he experiences. And, I think often the paintings are often about measuring that distance between what he would like and what he sees. And I think that the work itself is a sort of private vehicle for his feeling. So, always in the interviews I would have with him ... there was always a point at which he would draw back ... that he really didn't want to be seen to be saying that his work was about emotion, or about the thing, the private things that he held dear.*

**44´12** **O-Ton Andrew Wilson**

*This series of 25 charcoal drawings, 'The Arrival of Spring' in 2013, I think is really special for a number of reasons and I think, it's probably the last work he made during the eight years he spent living and working in Yorkshire, in Bridlington. And it's the culmination of those years.*

**44’44 O-Ton Andrew Wilson**

*And these drawings range from, you know snow, in some senses, from January, through to action week in May, when the blossom really starts to burst out. And what I find so moving about these drawings is the degree to which, yes, there is the implied colour within them. You look at these drawings and you see the light, you see the colour, you see the passage of light. You see time in a sense. But underscoring all that, there is an unbelievable sense of melancholy as well.*

**45’36** **O-Ton Andrew Wilson**

*Shortly after David had started this group of drawings, one of his studio assistants tragically died and there was a moment ... there was a period when David couldn't work ... felt like giving up on the drawings, and then carried on. Oh and the shadows creep across the roads really describing time.*

**46´36** **Kommentar**

After 8 years in Yorkshire, David Hockney returns to Los Angeles in 2013, creating a major new series of portraits over the coming years, that are exhibited in 2016 – again at the Royal Academy as ”82 Portraits and 1 Still”.

**46´53** **O-Ton Didier Ottinger**

*Il est possible que la série des 82 portraits corresponds à cette même méditation sur le temps qui passe, lorsque je les ai découvert à la ROYALE ACADAMEY tous rassemblé, la première idée qui m’ai venu à l’esprit c’est : c’était les rapprocher de la scène. Une des scènes finales de la recherche du temps perdu de Marcel Proust qui est le fameux bal des Guermantes ou on retrouve décrit par Proust tous les personnages qu’il a connu vingt, trente, quarante ans plus tôt et qui sont tous marquer par le temps, certains décrépi, certains ravagé etc.*

It is probable that the series of 82 portraits are part of this reflection about the fleeting nature of time.

The first time I saw them all together at the Royal Academy, the first thing that came to mind was one of the last scenes in Marcel Proust’s *In Search of Lost Time*. The famous scene at the ball held by Guermantes, in which Proust meets once again all the people that he had met 20, 30 or 40 years ago and who are all marked by time… some in their appearance, others inwardly.

**47´34** **O-Ton Didier Ottinger & David Juda**

[**Didier Ottinger**] Oui ca c’est beau.

[**Didier Ottinger**] You like it?

[**David Juda**] Actually, I think it's good.

[**Didier Ottinger**] It's good.

[**O-Ton David Juda**] You never like your own portraits.

[**Didier Ottinger**] Yes, yes.

[**O-Ton David Juda**] My wife thinks I pulled my stomach in.

**48’01 O-Ton David Juda**

*I think if you're really honest, there's just a bit of pride in it ... a bit of vanity, bit of pride ... curious what he's going to do … and also feeling as if, which it probably isn't, but you feel as if you're part of doing something.*

**48’22 O-Ton Didier Ottinger**

*Oui moi, en tant historien d’art, je sais que la seule façon de survivre c’est d’être portraituré dans un musée, donc le fait d’être la effectivement je me dis que un jour ces tableaux la seront dans un musée et que des petits-enfants et arrière enfants iront voir, disons „Regarde c’était lui“. Donc c’est oui oui ….il y a une satisfaction j’aillait dire …anthem - posthume.*

As an art historian I know: the only way to attain eternal life is to make it into a museum in the form of a portrait, and the fact that I am in there among them … I say to myself: one day these paintings will hang and my grandchildren and great grandchildren can see it and say: “That’s him.” So in that sense I experienced a kind of fulfilment – a pre-posthumous joy so to speak.

**48´54 Kommentar**

The monograph "A Bigger Book" is presented at the Frankfurt book fair in October 2016. David Hockney has come from Los Angeles and browses through the selection of his pictures and paintings.

**49´16** **Kommentar**

He leafs through the pages, the stations of his life, through the cities and countryside he has painted and the subjects he has portrayed.

**51´20** **O-Ton Didier Ottinger**

*Alors il est possible que le retour de David Hockney en Californie maintenant son face à face avec l’océan pacifique soit une des nouvelles traductions possible d’une définition l’éternité qui avait était donné par Rimbaud que doit connaitre évidemment David Hockney „L’éternité c’est la mer aller avec le soleil“.*

One could see David Hockney’s return to California, with nothing before him but the Pacific Ocean, as an interpretation of Rimbaud’s definition of eternity, with which David Hockney was undoubtedly familiar: “Eternity/It is the sea/Fled away with the sun.”

**51´56 Kommentar**

It has been found again.  
What? – Eternity.  
 It is the sea fled away  
 With the sun.

*Arthur Rimbaud*