

Panel E2

Sala delle Colonne 1

At the Boundaries of Abstract Art and Animation

Rachel Leah Walls

Art, Animated. David Hockney: *Current*



In November 2016, the National Gallery of Victoria (NGV) opened the exhibition *David Hockney: Current*. The exhibition features traditional paintings, digital drawings, digital mixed media, and temporal artworks. This paper will examine the educational and cultural significance of building accessibility to fine arts through animation, using *David Hockney: Current* as a case study. The exhibition features animation of process, showing the evolution of Hockney's digital drawings, stroke by stroke, recalling lightening sketches. Animation simultaneously a re-animation of the artist at work, and animation of the trace. The animated drawings foster relation between artist and audience in a time-frame that belies normative transactional value ideals of art practice. This culture-jamming is in line with Hockney's adoption of tools such as the iPad. The linking of artist to audience through consumer-object will be explored as a point of cultural accessibility.

The impact of Hockney's split-screen temporal works will also be discussed. Extending upon his research into early application of optical tools in arts practice (Hockney 2001), his video installations *The Jugglers* (2012) and *The Four Seasons, Woldgate Woods* (Spring 2011, Summer 2010, Autumn 2010, Winter 2010) invite viewers to "look more carefully" (Hockney in: National Gallery of Victoria 2016). The curatorial relationship between the mural-sized video installations of *Woldgate Woods* and Hockney's multi-panel painted murals of similar terrain create an interesting point of similarity and difference, inviting viewers to consider the different points of immersion in scale and perspective. These themes bring insights to the traditional works presented in the show, highlighting themes recurrent in Hockney's work that exist beyond the scope of the work shown in this exhibition. The temporal works synthesise elements that have recurred thematically for Hockney over many decades, allowing naïve engagement to have a deeper outcome than traditional exhibition outside a retrospective format. The value of forming relation through animation as a form of cultural education will be explored in this paper.

Works Cited

- Hockney, D. 2001, *Secret knowledge : rediscovering the lost techniques of the Old Masters*, Thames and Hudson, London.
- Hockney, D. 2010-2011, *The Four Seasons, Woldgate Woods*, David Hockney, Collection of the Artist.
- Hockney, D. 2012, *The Jugglers*, video installation, David Hockney, Collection of the Artist.
- Hockney, D. 2016. *David Hockney: Current*, exhibition (mixed media), National Gallery of Victoria, Melbourne.
- National Gallery of Victoria 2016, *Video and the Cubist Image*, National Gallery of Victoria, <http://www.ngv.gic.gov.au/>, <<http://www.ngv.vic.gov.au/exhibition/david-hockney/> - exhibit-custom-pages>.

Biography

Affiliation 1: Lecturer, Charles Sturt University

Affiliation 2: PhD Candidate, University of Technology Sydney

rwalls@csu.edu.au

Rachel has a background in television and film production, and has a Masters Degree in Animation (UTS, 2009). Her film and animation works have exhibited around the world. Rachel has taught animation and television production at a range of tertiary institutions in Australia, and is currently undertaking her PhD in Animation and Inclusive Design at University of Technology Sydney. She was recently appointed to a lecturing position within Charles Sturt University, where she teaches into Television Production and Animation disciplines. Apart from her academic work and study, Rachel is also a member of art collective tranSTURM, and works on animation installations for cultural events and exhibitions. Rachel has been an active member of the SAS since 2007.