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## **Tyrone Williams**

The first of Williams' photographs that I will describe exists digitally on the photographer's Instagram page, so its size varies depending on the screen on which it is viewed. It is portrait in format, so taller than it is wide ... in 3:2 proportion. It is untitled, and was taken in 2020 on a LUMIX TZ series compact camera.

The photograph looks to have been taken near the entrance of a retail park shop, or a supermarket. There is a pavement, tarmac, shopping trolleys and a wall in the composition.

In the background of this photograph, the wall looks to be made of very thinly corrugated metal sheeting. The corrugated lines run horizontally across the top horizontal third of the composition, but not quite parallel with the edges of the top of the photograph ... the lines tilt slightly upward and get closer together towards the left side of the photograph so that the right side of the photograph appears closer to the camera. The material is presumably corrugated due to its two-tone colouring ... cool dark grey and lighter grey... like the lead of a HB pencil alternately pressed in hard lines horizontally across some paper, and then lightly just beneath it. A thicker, darker line of black cuts horizontally almost centrally through the section of visible wall ... this must be where one panel of metal meets another.

Below the section of wall there is approximately 30 parked shopping trolleys in 3 neat rows. The lines of the trolleys form a 15-20 degree angle from the left side ... to the right, up from the bottom of the image. Just like trolleys are usually stored, these ones are slotted together ... creating an evenly spaced tessellating pattern. Their right sides and handles are visible, nearly in profile – their left sides are not. The trolleys make up the central horizontal line of the

composition. Each row sits one beyond the next as the camera points ahead and slightly down on them. The foreground row shows a partial section of nine inter-connected trolleys. Tucked in alongside and beyond the foreground row, the second is mostly hidden by the first. Only the handles are visible. Further away in the composition, tucked next to the second row ... is the third row visible to us. The trolleys appear larger on the left of the composition, and smaller on the right, receding into the middle distance.

The trolleys are identical ... they are made of a dark grey plastic. They appear clean, almost new. Joined together they take on the form of a single, tightly packed mass. Each handle is to the left of the composition, and the front of each basket is facing right. The main frame of each trolley is a thick, curved plastic, and the basket area is a criss-cross of thin plastic strips forming irregular angular patterns. Their intricate plastic detailing looks architectural, especially when repeated in the way that it is. Each trolley has metal legs and a base ... with small grey wheels pointing off in slightly different directions.

Moving to the lower part of the photograph, the angle of the trolleys is perfectly matched by a similarly angled slice of concrete tiled flooring. It is likely that the trolleys have been deliberately parked within this tiled space, their rows of wheels forming a tight row. They cast shadows just beyond them, underneath the trolleys. Each tile looks as if it is the size of a square bathroom tile. You could hold each square flat to cover the palm and most of the fingers of your hand. The floor tiles are a very light grey in colour - almost creamy and warm in tone.

There are three lines of the squares visible between the wheels of the trolley and the small drop onto a dark grey tarmac at the front of the composition. A dusty white joining material bridges the gap between the tiles and the tarmac. The tarmac is mostly in the bottom right corner of the photograph ... tapering away towards the bottom left corner. At the very edge of the bottom left corner, a joining material, the same colour as the material connecting the paving tiles. The section is so small – it is at a right angle to the rest of the tiles.

The tarmac and the concrete tiles make up the bottom horizontal third of the composition. Both the tiles and the grey tarmac are dotted with bits of debris – scrunched up pieces of paper, dirty marks, a large brown bird dropping, chewing gum stains and other unidentifiable tiny pieces of rubbish. Despite this, the photograph retains a sense of almost clinical cleanliness, perhaps due to the minimal elements portrayed – the pavement, the trolleys and the corrugated wall – and the monochromatic colour range within the composition. The light in this photograph is very flat. We can imagine that it was taken on an overcast day.