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**Olgaç Bozalp**, *South Korea, Tomorrow City Feb 4, 2020*

The final photograph that I will describe is titled *South Korea, Tomorrow City Feb 4, 2020*. It was taken in 2020, for Atmos Magazine.

A male figure stands, or perhaps walks, in side profile ... facing the left side of the composition. His legs are not visible in the photograph, only the left side of his body ... his head, arms and torso. Under his left arm he holds a large packet of 30 white toilet rolls. He has short hair and wears a white face mask ... attached by elastic behind his ears. Behind the figure there is a field of long earthy toned grasses. Further away in the distance is an array of tower blocks ... in similar tones to the long grasses.

The male figure looks to be in his late 20s or early thirties. Although his face is covered by a mask, I assume that he is Korean – given the title of the photograph. He has thick, black short hair – longer on top. His Adam's apple protrudes slightly. His bare torso is obstructed by the packet of toilet rolls he holds under his left arm. His left arm is muscular ... gripping the packet to just above his hip. His face, neck and lower arm are tanned darker in tone than his upper arm and upper torso, visible behind the toilet rolls.

The composition crops the male figure's legs out of the photograph, but at the bottom of the toilet roll packet we catch a glimpse of a white garment he is wearing on his lower half – a tiny triangle of white jeans or trousers between the bottom of the toilet rolls, the bottom of the photograph, and the bottom of the grasses.

The white mask is attached to his face by an elastic tucked behind his ears. It appears to be a disposable one – made of a crepe-like material. There is a tighter bottom layer of the mask, which covers from his chin to the top of the bridge of his nose. In the area between these two points, there is another looser layer, giving his nose and mouth space.

The figure is positioned just to the right of centre in the photograph. Under his left arm he holds a large rectangular packet of 30 toilet rolls. The packet is held at a diagonal, with the top pointing towards the upper left side, and the bottom pointing towards the bottom right corner. The packaging is made of clear plastic, with blue printing all around the longest sides. Near the top of the packet the blue is dark ... fading to a patchwork of lighter blues in a geometric pattern towards the bottom. The writing on the packet looks to be in Hangul ... alongside the numbers 30 (30 rolls), and 3 (3 ply).

At the bottom left corner of the photograph, the packet has been ripped along the long side that faces that corner ... where the man's fingers grip onto the plastic. Five streams of toilet roll dangle out of the packet ... hanging beyond the bottom of the frame.

Behind the figure there is a field of long earthy toned grasses. The variety of tones are similar to the different shades of brown that appear when adding milk to a cup of tea or coffee. Closer to the earth ... at the bottom of the composition, the thickness of the grasses creates darker brown shades ... almost black in places. The main bulk of the grasses and foliage reaches just below halfway up the composition... finishing in wisps of vertical strands that match up with where the male figure's shoulder blades must be. On the right side of the image, a dozen or so taller grasses with feathery ends stretch up to the nape of the male figures neck.

Beyond the grasses ... in the upper half of the photograph, there is an array of tower blocks. Although in the distance, they rise up behind the tall grass, to just above the figure's head. The architectural style is busy – it seems as if there are up to 16 separate very thin towers slotted closely together. They each have different detailing – their cladding colours vary, they have different windows and varying heights. I presume that these very thin towers make up three main tower blocks. Beyond the central one, there are repeats of it in the distance – visible between the front left tower and the front central one. There is an illegible logo at the top of the tower on the left of the photograph.

Each of the towers are a mixture of different greys and beige – the two on the ends each have a salmon coloured vertical strip of cladding. The tones of the building are warm owing to the light in the composition. Bright sunlight shines

on the upper right corner of the tower block on the left ... and it dances subtly across the top of the middle block.

The source of light is out of shot ... coming from the right side of the photograph. It appears to be a natural light, that only very slightly brightens up the shoulders and upper left arm of the man. It is a subdued light that casts a slight golden sheen over everything in the photograph, especially the grasses. There is a very pale, smooth blue sky.

Bozalp says of the project:

In late January of this year I visited Songdo, South Korea to explore "Tomorrow City", a futuristic cement-land fabricated with rows of identical buildings, all elaborately programmed to accommodate every need and convenience of its residence. But its unaffordability and lack of soul converted it into a ghost city. While I was there, the Songdo port reported one of the first cases of the Coronavirus in the country. It made me question, if our future can be so intricately designed how are unforeseeable events taken into account? How is it decided what is best for us?