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## **Tyrone Williams**

The final photograph that I will describe is untitled. It was taken in 2014, on a LUMIX TZ series compact camera. The photograph is portrait in format, so again taller than it is wide in 3:2 proportion. Just like the last, this photograph exists digitally on the photographer's Instagram page, so the size varies depending on the screen on which you are viewing the page. It is also featured in the photographer's book AESTHETIX. The photograph was edited for the book in 2020. In the book it measures 18.5cm in width, by 26cm in height. This is around the same size as the front cover of a small sized newspaper folded in half.

The image is predominantly made up of acidic, unnatural colours. It presents a cloud of smoke ... or an actual cloud in the sky that appears to be floating out the top of the safety cage of a roof access ladder that is attached to the upper portion of an exterior wall.

The photograph has been taken looking upward, either from ground level or from a lower adjacent structure, looking up at the wall, ladder and smoke or cloud.

A brick wall is in the bottom right corner of the image... cutting diagonally across the composition from the lower right side of the image, to the left of the bottom side. The bricks are small, and very dark brown in colour. They sandwich long horizontal and short vertical lines of black mortar.

Attached to the wall is a yellow metal ladder. This ladder is fixed to the wall with two metal arms near the top. The top five rungs of the ladder are in the composition, along with the cylindrical-shaped safety cage at the top, with fixed security bars at the bottom of the cage to stop access to unauthorised personnel. The cage is locked with a metal chain and padlock wrapped

around the security bars and the ladder structure. In terms of its positioning, the ladder itself is on the lower centre right side of the image ... and the cage juts out into centre of the lower half.

Although the ladder is yellow, the bars of the cage are a rainbow-like oil-spill of white, dark indigo and fluorescent yellow and green. It's form against the dark wall looks almost computer generated or cartoon-like.

The cloud ... or smoke ... is in the centre of the image. Its bottom is drawn to a rounded point and appears as if it is coming out of the safety cage of the ladder. The cloud is vaguely love-heart shaped, with wider sides moving up and out from the bottom point, and a rounded flat top.

The edges of the cloud are thin and intricately jagged ... with wispy sections on the outer edges of the left and bottom side. The wisps are a bright ... punchy lilac-y-pink, with a darker purple leaking out from the main body of the cloud. The cloud has a very thin indigo blue outline around it. From the left side, over to the right, the colours move from the darker purple that mixes with the wisps, to fluorescent green, to peach, to burnt red, to indigo blue, to burning white. Again, like the bars of the ladder cage, the colours merge together to create a rainbow-like oil-spill. This is a strange and unnerving selection of colours. They are disorientating and perhaps unsettling – it is unclear what is being depicted. The cloud/smoke looks almost chemical in nature.

Another, much smaller piece of cloud ... or smoke ... peeks over the wall to our right of the ladder. The burnt red, fluorescent green, dark indigo and burning white that made up the larger cloud, also make up this tiny little one. It appears innocuous in comparison to the larger form.

The sky behind the wall, ladder and cloud is almost split vertically down the centre of the composition. On the left side of the image, the sky is a bright fluorescent green. On the right side, it is a bright lilac-y-pink. Both of these colours are echoed within the cloud colours. In the sky, the colours are sort of patchy ... as if they have been applied with an airbrush. They merge and blend into each other in the centre of the photograph.

As mentioned at the start, this particular image is part of Tyrone Williams' new experimental body of work – 'AESTHETIX'. This project has been made into a book of the same name. With the project, the photographer has given special value to appearance, colour and light – the aesthetic details – to make them equivalent in importance as the subject. For Williams, once these values are redistributed, the images become almost abstract ... taking on a hallucinatory nature.