

Typology

the colours are bright and vibrant which help to convey the idea that the throw away cans are quite beautiful.

Depth of field : the can is in sharply focused and reflects the red from a light source? or from the sunset? background is other rubbish and out of focus and is brightly coloured though only blurry. The background is similar to a landscape, in shape, as it rolls gently as hills would look if the sun was rising behind them.

the composition: there is an artificial horizon line. the depth of fields blurry and out of focus. the can is sharp and defined.

The rubbish in front of the can is unrecognizable as something we see as ugly ,like rubbish, and by being out of focus they look as though they could be hills in a landscape.

the out of focus colours in the background could be seen as stars in the night sky or celestial planets due to being set against the look a like sun.

Arnatt is taking objects that we would see as waste and not see the beauty in , and photographing them in such a way that we are able to appreciate it's beauty. By setting up the objects in such a way that they look like something eg the sunset, that we see as beautiful and then we are able to appreciate the beauty that the artist see's in the object that we miss if we were to see the object in it's original context.

The cans are rusted and dirty, as they would have been found. By photographing the objects as they would have been found, unchanged, ugly as they would be in their context.

Typology is the study or systematic classification of types that have similar characteristic or traits in common. the canned sunsets could be considered a typologv because the series of works share similar characteristics.

Kieth Arnatt: born in 1930. died in 2008. He studied at the Oxford school of art then continued his studies at the Royal College of art in London . He became a teacher of Fine Arts. He was considered a conceptual artist during the 1960's . He was initially interested in painting, but moved onto photography and film after graduating in 1958.

1



Karl Blossfeldt:

he only ever took photo's of plant parts; flowers, pods and seed capsules. his home made camera could magnified the subject matter up to 30 times. this magnification enabled him to show off the delicate beauty and structure of the plant form. it also makes the subject matter take on a abstract feel. he chose a sta highlight the focus on the plant.

2



Henry Fox Talbot

he was pioneer in photography. pioneered the concept of a negative to produce many positives. his work is a typology because of the similar way in which he took each photo.

3

born in 1964 in Massachusetts. Graduated from Massachusetts College with a BFA. Then went on to study at Yale , graduating with a MFA.

David Hilliard:



out to the day ahead
David Hilliard
2000

This work could be interpreted as a Vanitas , as it has some common themes typical to vanitas. the house of cards may symbolize the fragility of life, that at any moment it may come crashing down. Other objects such as the almanac book and the clock, all symbols of time. the fact that the woman in the photo is elderly only highlights the idea of death and it's inevitability. Vanitas works are typically still lifes and the this work could be seen as a still life . the triangle shape is arranged with the tower of cards down to the lady. Diptic photograph.

Hilliard plays with the focus. the woman's face and the card stack are in sharp focus where as the background and other objects on the table such as the can and clock are very out of focus, almost to the point where they are unrecognizable. the way the lady is positioned , with her face staring at the stack is as though she is in deep thought contemplating the cards. It is almost as though she is waiting or expecting the cards to fall, which symbolically may happen to her life.

Hilliard uses photography to 'document my life and those around me'. therefore this work most likely relate back to him personally. His photographs are like a narrative, like a cross between film and photography.

The lighting is bright on the left hand side and goes darker to the right. Not only does this draw your eye across the work in a panoramic sweep, but it could be seen as lead your eye along a timeline. Going from the light , life, to the dark , the death, going back to the idea of vanitas showing the coming of death.

influenced by filmmakers like Hitchcock, Scorsese, Kubrick and Altman.

August Sanders, Chuaney Hares, Duane Michaels, Bert Tuenissan

"I also like a tension between a real event and something staged/static. A tension between reality and fiction. I think this goes back to my boyhood desire to control things that I couldn't.

David Hilliard.



Still life
2001
Sam Taylor wood

Sam Taylor Wood

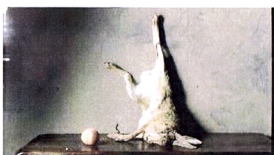


a chance meeting
Duan Michaels

influences on her works include Dutch Vanitas. *still life* relates to the idea of mortality and the passing of time. her set up is very traditional (vanitas book) and the objects are the traditional subject matter of the historical paintings; the fruit in a bowl, looking ripe and beautiful. what is odd about her film is the pen. in traditional still lifes all objects reference of the passing of time eg a candle , glass of water, skull which symbolize the mortality.

but in Sam Taylor wood's still life there is a pen, an object that does not rot or decay and will most likely be around for a very long time. this is the polar opposite of what a still life is supposed to represent. why? possibly because this is contemporary art. the pen possibly represents our modern day society and how our life has changed since the 16th and 17th century.

4



a little death
sam taylor wood
2002
film

a little death is the other work in her collection of traditional still lifes. it is much more violent than still life. this work appears to come to life again as the rabbit decays, crawling with maggots. It also shows the life that can come from death and is possibly showing the cycle of life. The fact that the fruit stays unchanged is similar to the pen in *still life* .



Zubaran
1640
still life with a plate of apples and oranges