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Audio Description script for The Photographers' Gallery 2020, Sat 20 June

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### **Jan Svoboda, *Table VI***

Pivoting to our immediate right from the glass wall, we face the next work I will describe - hung on the adjacent white gallery wall.

This one is called Table VI. It was taken in 1971. The photograph reproduced here is a slightly different one from that hanging in the exhibition, made from the same negative. It is black and white gelatin silver print on paper, mounted on cardboard with back metal bracing. This way of mounting is something that Svoboda developed in order to keep his images without frames. He pasted the majority of his final photographs onto a hard pad ... cardboard in this instance, and reinforced on the reverse with metal bracing.

The photograph measures 84cm in width and 58.5cm height. This is around the same size as the front of an under the counter fridge, or a washing machine ... if it was placed with its longest side on the ground.

As mentioned in my last description of the photograph of a table within the glass wall, Svoboda conducted numerous photographic studies of his table. This one that I am currently describing is one of his final photographs of the same table.

This photograph of the table and its cloth is very different from the one I just described. It looks to have been taken from standing height level looking down, as opposed to the overhead perspective of the last one. In this instance we are able to see more of the cloth hanging from the side of the table.

The table takes up the majority of the bottom horizontal half of the photograph. The background of the image is filled with the wall behind the

table. The wall is a smooth light-dappled grey ... slightly darker in the top left corner. The tone of this grey reminds me of a stormy cloud looming over a summer's day.

At the top centre of the photograph the year 1971 has been hand written directly onto the print in a slight italic font. This represents the date in which the photograph was taken and/or printed. Svoboda often signed or dated his photographs in this way as a reference to the painters he so admired.

Below the wall, a small section of the flooring is visible on either side of the table cloth. It is difficult to make out any details of the flooring, other than it being dark. I presume it is the same dark wood as in the last photograph I described. As we face the table in the photograph, the gap between the left and right of the table and the edges of the photograph is the same on either side.

The white table cloth covers the table and hangs down generously at the front of the table as we face the image. We are not able to see the back of the table, so we do not see the table cloth on the other side. Again, the table cloth is heavily crumpled ... with one fold line cutting directly down the centre of the table ... vertically in the composition. A thick pale grey spotty grid-line pattern borders the edge of the cloth at the very bottom of the photograph.

The light in the image is coming from the right side as we face it. It looks to be a natural light, as it is subdued and does not appear to shine brightly like a studio light or household lamp. The right side of the wall and the table cloth appear much brighter than the left side. This is further accentuated by the shadows within curves of the cloth as it hangs by the side of the table.

The tones of the print are very dark, especially in comparison to the white edges of the paper's surface. The edges are rough ... they look well handled. The corners are slightly folded in on themselves. The cardboard backing is bent slightly, so that the bottom right corner is closer to the wall than the other three corners. The joining of the dark print, the white chalk-like, rough edge of the paper, and the brown cardboard looks very natural, like the colouring of a rock you might find by the sea.