Audio description:

**The artist invites you to approach the two lightboxes as closely as you wish.**

**To follow is an audio description of the two artworks, followed by an artist commentary. The recording will play in a continuous loop.**

The first artwork, mounted to the left, is titled **Waterloo Steps**, made by Sally Booth in 2022. It is part of a diptych that is titled Footfall in the City.

A digital print, it is displayed in a lightbox measuring 45 by 32 cm by 4 cm, and framed narrowly in metal painted black. The image is tinted so it appears in blue monochrome.

In a slightly blurred image, on a busy London staircase, with wide steps fronted with guidance strips, and smooth aluminium handrails on each side, we find the lower halves of passers-by as they go about their daily business.

They are captured in a moment by a photograph, yet feature in the background of the print, for descending the steps on the nearside, moving from left to right, is a hand drawn male figure with sketched boots and trousers.

Socks and trainers, bits of bare leg, the shapes of skirts and shorts, individualise the photographed people, who are otherwise anonymous, and unknowable, other than their intention to get somewhere.

By comparison the hand drawn figure is animated and mobile, for the multiple black line strokes that the artist has used brings the figure to life, suggesting a more human kind of purpose and movement inhabits it than the people rushing by.

The second artwork, mounted on the right, is titled **Outside Kings College**.

A digital print, it too is displayed in a lightbox measuring 45 by 32 cm by 4 cm, and framed narrowly in metal painted black.

The image is tinted so it appears in blue monochrome.

Three Ink line drawings dominated by thick blues and greys outline the legs of passers-by in different directions across the print, their upper bodies hidden by the framing, concealing their full identity. They wear simple unpatterned clothing: a skirt, trousers, simple shoes.

In the foreground a fourth figure, clad in shorts and sandals, is moving from left ro right, composed in vivid red ink.

The figures are all in motion, caught mid step on what might be a crossing or pedestrianised area demarcated by pale lines, the figure in red apparently treading along a route of raised studs that guide them along through this busy London scene of unknown journeys.

Artist commentary:

The work I decided to make was something that would reflect my experience of the busy City of London.

As a visually impaired person, what's that like? Both navigating around, but also the sensory nature of it.

So what I decided to do was to use King's College as one of the sites and starting point for my piece. I sat outside the pavement of the main entrance at Bush House, where the students go in and out for the cafe and to get to classes. And I just sat and watched the footfall, the people coming to and fro, pass on the pavement outside King's College.

And at that time, there were lots of road works, there was the streets being pedestrianised, there were lots of people going to and fro. There would be students, there would be office workers, construction workers, tourists meandering about and all criss-crossing in front of me, all at different paces, and quite anonymous.

So I took lots of photographs and I layered them up so that there is a composite really of lots of different times when I was sat there. And I've chopped everyone off at the waist height, so they become very anonymous. It's just feet and legs, and all sorts, men, women, all ages.

And then I also did drawings and they had to be very quick. So I've done ink drawings from the photos and also from life of feet going past really fast. And then I started to think about how to put those together.

So the two pieces I've made are - they come from sitting outside King's College London, and also from the walk I did from there. Repeated walks to Waterloo mainline station. And so the other side I've concentrated on for my second piece are the steps leading up to Waterloo. They're quite steep. They've got bannisters, stone steps, quite noisy, very busy. People coming up and down all different paces.

There are people with trainers whose soft feet hardly make a sound and clickety clackety office workers and people striding up. All sorts of different cacophony and I planted myself by the railings, the bannister, and just watched people, took photos and then did drawings at home from those.

So I've made two pieces. They are digital photographic light boxes. They are designed to be seen together. So the first one is called Outside King's College London. And that is a landscape format, digital light box. It's made from photographic layers of photographs, which I've then overlaid with ink drawings, colours of people walking along in outline. The sizes are, the boxes are both A3 size. So that is about 32 cm high by 45 cm across and just a few cm in depth. They are framed very simply in black with no mount and they are lit from behind. So the impression is almost of a stained glass window type effect.

I've made the background of the pavement that I took, which would have been grey, I've made it more luminous sky blue. And there are ghostly figures of people that can only just be seen as traces in the background all in blue monochrome. And then above I have put an added layer of red, blue and grey outlines of legs that I've drawn.

So there's a jaunty man in shorts and sandals coming in from the left to the right, he's got a big stride. And then in the same direction going from left to right in the foreground is someone with long leggings and little pump shoes. And then behind them is a woman who's got just a skirt flaring and kitten heels probably. And then overlaid on that is a workman.

And all these figures are overlaid on top of each other so they become quite confusing. And that's the impression I wanted to give, of this confusion of people all at different times, all the different directions. I'm trying to navigate it. There's a hubbub of noise at the same time, and this total busyness.

And then the second image at Waterloo when I planted myself outside across the bannisters, in this case I've left one photograph, which is more distinct, which is a man ascending the stairs at a rate. He's got shorts and strong calves and he's taking the stairs two at a time, very quick. And he's going from the centre of the picture up, left, out of the picture. And then the other side of the picture, I've added one of my line drawings of a man descending the stairs, going in the other direction. So he's going down the stairs leading from the centre down to the right. And this is a more simple image, but the drawing I've done of him is scritchy scratchy, to give a sense of movement of his strong stride.