







# Oil Cans & Art

The shape and design of oil cans has not only inspired me! Please find below some examples of what gifted people did with it:

## Harold J. Ross

... one of his pictures is on my wish-list for Christmas

Artist:	Harold J. Ross is an American fine art photographer, best known for his fine art photography work in the light-painting method. The copyright of the pictures below is with Harold Ross!				
Work examples:					
					
					
Website:	<a href="https://www.haroldrossfineart.com">https://www.haroldrossfineart.com</a>				

## David Trautrimas

... another great artist from Canada that created the ideal place for my oil can collection

Subject	<p>David Trautrimas, a 30-year old Canadian artist, takes apart old kitchen mixers, hole punchers, waffle irons, staplers, vacuum cleaners, coffee machines and other household objects; photographs the pieces; and then "re-assembles" them digitally, into what he calls "Habitat Machines." With their industrial steampunk aesthetic and looming, animated postures, his machines would fit nicely into the sets of Terry Gilliam's clanking dystopia "Brazil." Or perhaps post-crash Dubai.</p> <p>Mr. Trautrimas became interested in the idea of creating fanciful dwellings unfettered by zoning ordinances or the laws of physics, he said, after noting the blandness of most residential development. "What Frank Gehry and Zaha Hadid are doing on a commercial scale would be so cool if it was happening residentially" he said.</p> <p>He also enjoys spoofing the marketing come-ons of new condo developments, which typically - or "at least here in Canada" he said - depict an idealized version of the new building set into a rolling meadow. "You know it's in downtown Toronto" he said, "and not in any wilderness".</p> <p>Two of Mr. Trautrimas's digital "Habitat Machines" are included in "Visual Morphology" a show opening Thursday at the Klompching Gallery in Brooklyn. And in July, all 12 "Habitat Machines" will be at the Photo-Eye Gallery in Santa Fe, N.M - Penelope Green, The New York Times, March 5, 2009</p>
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