

Inside on the Outside

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I have always been a very meticulous person. From noticing the small freckles on someone's face to observing if they've had a hair cut, I've always unintentionally noticed the finer details in someone. It wasn't until recently that I discovered this fact and became self-aware, that I had a desire to create photos that celebrated the fact that no person looks identical. By becoming aware of the finer details in people, I've developed a greater sense of empathy for people; a more intimate understanding of all of the traits and details that make them who they are. I endeavoured to make this work connect with the person that I am and wanted to give people an insight into how I see the world. Abstract photographs of the body show how someone can experience a unique study of the body as an abstract concept itself.

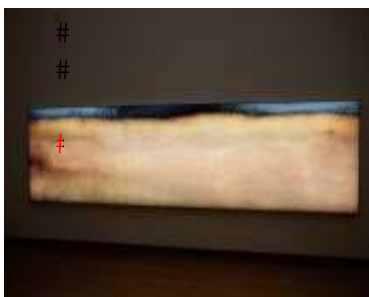
Despite being accustomed to taking photographs I decided to present my first body of work *Inside on the Outside* in the form of a dress as it displayed the best visual representation of my topic, as my dress explores the concept that your skin is the outer shell of a human being. In which they may choose to express their individuality through the items of clothing they wear. Other ways of expressing identity are shown through body adornment as well as fashion. As I was unable to physically change the way my subjects looked, an item of clothing still expressed this message and was used as a way to express individuality and uniqueness. Photographing areas of the skin meant that I could show the imperfections and stories of people's hands as the lumps, bumps, and scars showed a story of character and a representation of their identity. My first body of work is a celebration of the human body's imperfections. My dress was designed in a way to reveal little about the subject, intentionally changing the way the audience will read an interpret my photographs. Through my folio, I considered other ways of celebrating imperfections and showcasing the minor details in people. Pillowcases, bags and other items of clothing such as t-shirts and pants were also explored, however, I chose to continue to construct a dress and I felt it best showcased my designs.

Through my second body of work, I allow my viewers to see the details in people that I also see. Seth Price's work of large scale skin sculptures of microscopic skin led to the exploration and consideration of photographing small details. Which was intended to lead viewers to draw their own conclusions about human experiences that have lead to each skin look different. Through this exploration, I found myself questioning how much I was going to withhold to change the way they experience and engage with the work. My desire to achieve this came from the idea that everyone will read and interpret my work differently from their prior experiences and knowledge. This further reinforces my topic as the minor skin details and blemishes are what I notice when I look at someone. An analysis of Bruno Del Zou's work of manipulating photographs and creating a photographic structure to create a cubism effect made me draw upon his intent of confusion and sense of intrigue. The abstract kaleidoscopic pattern of my skin texture creates a sense of misperception as my body of work aims to inspire my audience through recognising the imperfections and celebrating them. Through the exploration of cubism and tessellation, artists such as Pablo Picasso and M.C Eseher who also experimented with geometric forms, vantage points and various angles of the subject. This allowed me to interlock my shapes and figures of my skin textures into a geometric tessellation that formed my pattern. This will allow audiences to develop empathy by allowing them to connect on a deeper level to the celebration of the imperfections of another person. This allows observers to re-evaluate the way they see the world and to be more appreciative and non – judgemental of the flaws that they see in themselves and others.

My second body of work as the name suggests *Raw* forces the viewers to get up close and intimate to the portraits. Influenced by the clean portraits of Sophie – Harris Taylor as she also explored embracing imperfections by using clean, crisp lighting and simple setup to emphasise her subjects. My second body of work addresses the idea of scale by analysing artists such as Ron Mueck and Jeff Koon's who both in opposing ways consistently manipulated the scale of his compelling and unsettling sculptures, producing his figures either larger or smaller than life-size. Miniaturist portraiture were small portraits that were painted during the 16th century and were intended to be worn as jewellery. My final body of work is presented as a series of small portraits that are placed in a large frame allowing lots of negative space to place an emphasis on how miniaturised the portraits are. This forces viewers to get up close a personal with the work which creates a sense of intrigue. I was captivated by the concept that you could love someone so much to want to carry a small photo of them around all the time. The series of portraits combine my fascination with a miniaturist and how they fit into the idea of scale. The concept of scale is important to these works as it encourages personal engagement with the works, it is also a way to connect with the artists themselves as they would have spent hours focusing on these small portraits. The early portrait miniatures are very intimate artworks that you physically had to hold and engage with. As I notice the finer details in people I develop a real sense of empathy which I wanted other people to experience through my work. Intimacy and reverence are large parts of my work, allowing the audience to connect with the photograph. My body of work is designed to form a connection with the audience by inviting them closer to the photographs, in the way that my photos are framed.

Through the process of designing, creating and executing *Inside on the Outside* and *Raw* the development of my aesthetic was significant and evolved greatly due to the influence of many practitioners such as Seth Price, Ron Mueck, Jeff Koon's and Bruno Del Zo. The development of sensitivity, appreciation, and empathy show through my explorations into different art mediums that were of personal interest such as fashion, textiles, and photography. These influences cultivated the creation of piece made deliberately to be questioned and to make bold statements about celebrating the imperfections that people see in themselves, while also sharing a bit of myself and how I see the world.

Key Influences:



Seth Price, Danny, 2018 - Bruno Del Zou, Photo sculptures, 2016 – Sophie Harris Taylor, Epidermis, 2018 - Ron Mueck, Mask, 2011

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