looking within and looking without
Erin Sweeney

looking within and looking without is a body of work made up of many parts. The project was born out of my experience of the situation of femininity. To be seen as a woman is to be watched, always. We must always be prepared to be seen, because our worthiness to be listened to, trusted, and loved relies on whether or not we look like we are worth it. I have explored these thoughts alongside considerations of how the mechanics of photography play a role in the objectification of our experiences and ourselves.

Each element considers different ways of looking and being seen. *in the room* includes 20 photos of bedrooms, each one taken over 48 hours, and are presented in their own individual peephole boxes. *watch your back*, a live feed of the room projected onto the back wall that only allows people to watch the back of their bodies as they move through the space. *love at first sight*, which is a collection of film stills from romantic films, focusing on the lovers' eyes the first time they look at each other. And *Smile!* A photobooth that only gives participants transformed photographs of themselves.

These pieces are an attempt at making viewers more conscious of looking, and how they think about being seen. How we look at others, how we look at ourselves? What do we do when we want to be seen? When no one is around, do we practice being seen? *looking within and looking without* also examines how the technology of photography interacts with these questions. How do we change ourselves when we know there is a camera watching? What do we expect from a photograph? Why do we believe that photographs are objects that hold truthful versions of ourselves?

PLEASE NOTE- I am currently experiencing stress induced seizures that are triggered by looking at screens, apologies if there are any errors in this document.

Smile!

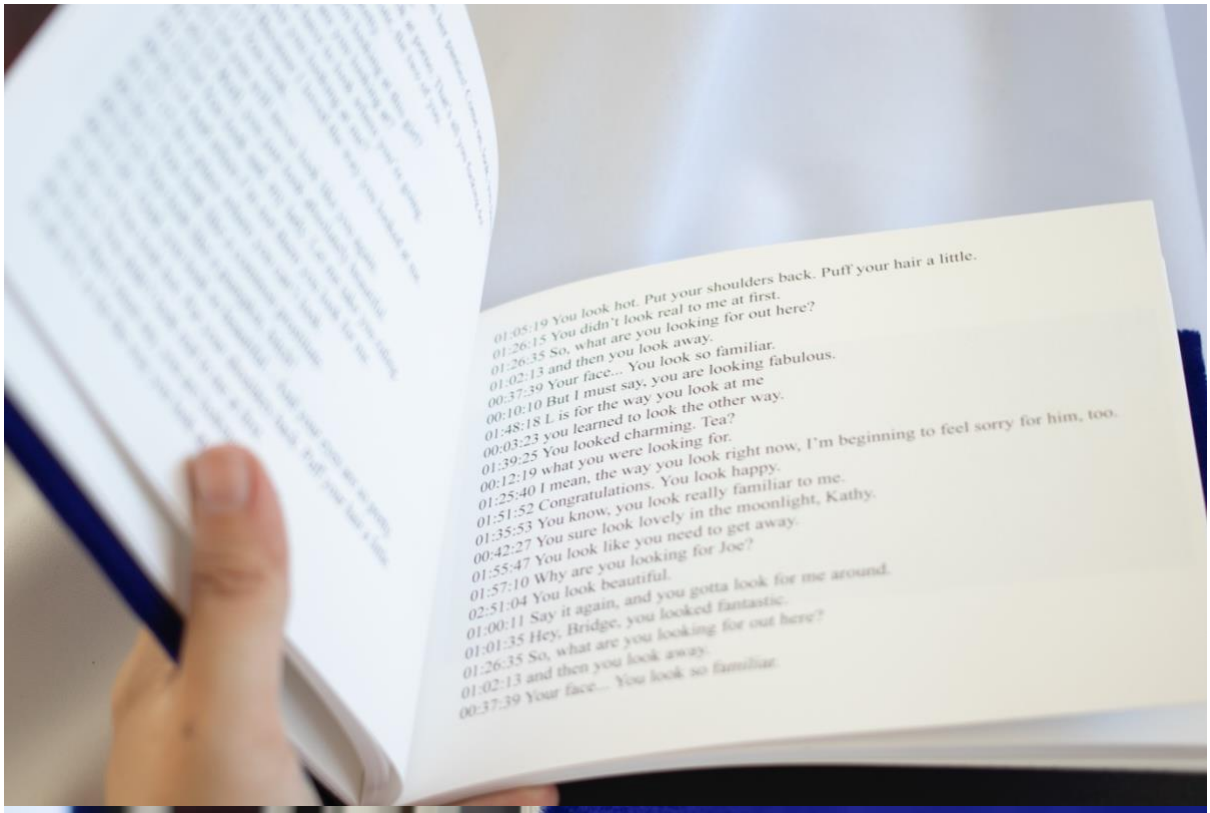
The booth is set in front of the door to the gallery, so viewers must go through it to enter the space

Figure 1- Photos of the booth

Figure 2-Example photo of the photo of a print out from the booth

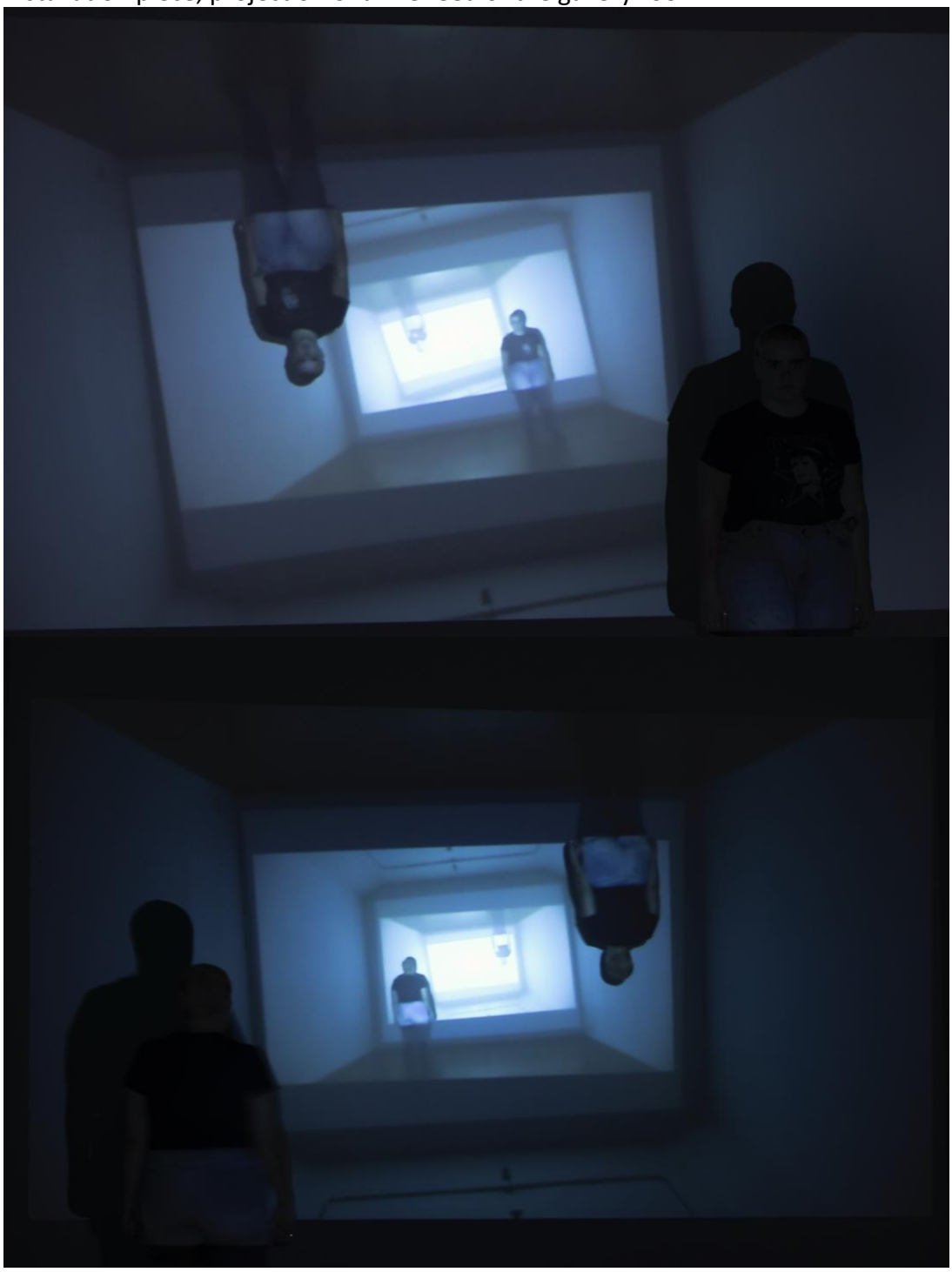
love at first sight

A5 book, covered in blue velvet. A pdf has been submitted so you can read the text in the book.


01:05:19 You look hot. Put your shoulders back. Puff your hair a little.
01:26:15 You didn't look real to me at first.
01:26:35 So, what are you looking for out here?
01:02:13 and then you look away.
00:37:39 Your face... You look so familiar.
00:10:10 But I must say, you are looking fabulous.
01:48:18 L is for the way you look at me
00:03:23 you learned to look the other way.
01:39:25 You looked charming. Tea?
00:12:19 what you were looking for.
01:25:40 I mean, the way you look right now, I'm beginning to feel sorry for him, too.
01:51:52 Congratulations. You look happy.
01:35:53 You know, you look really familiar to me.
00:42:27 You sure look lovely in the moonlight, Kathy.
01:55:47 You look like you need to get away.
01:57:10 Why are you looking for Joe?
02:51:04 You look beautiful.
01:00:11 Say it again, and you gotta look for me around.
01:01:35 Hey, Bridge, you looked fantastic.
01:26:35 So, what are you looking for out here?
01:02:13 and then you look away.
00:37:39 Your face... You look so familiar.

Watch your back

Installation piece, projection of a live feed of the gallery room.



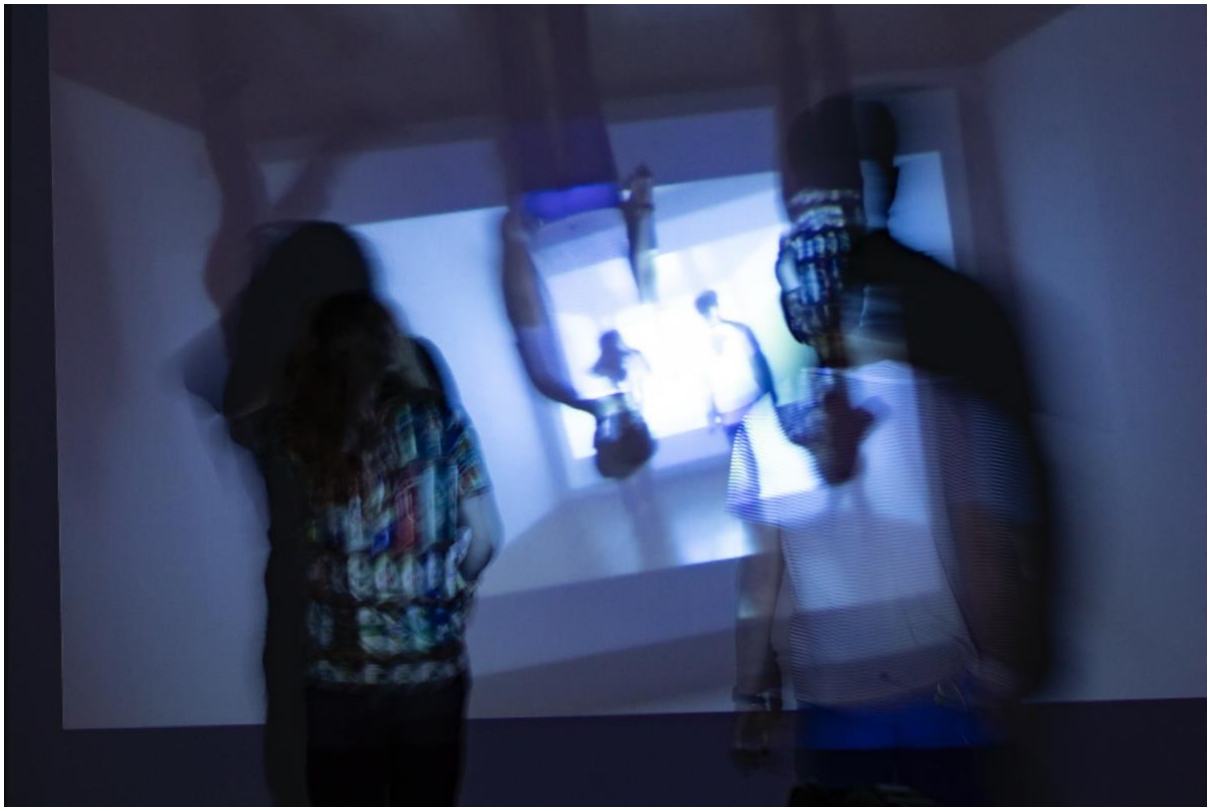


Figure 3- example photos of installation

In the room

20 photos of bedrooms, each in their own individual box with a peephole. Note that the final prints in the boxes may have slightly different exposures.

Figure 4- Example of peephole box.

Figure 5- ruby, 48 hours

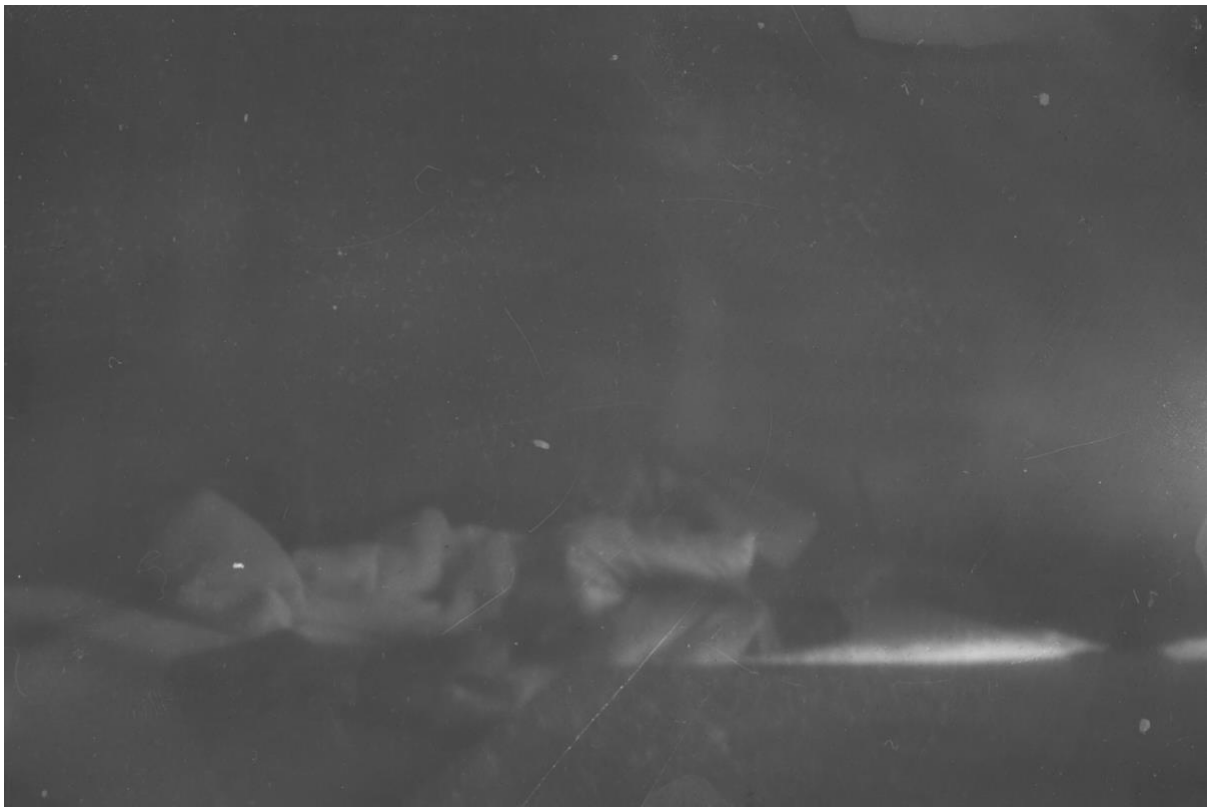


Figure 6- klaré, 48 hours, photographic print, 12,7x17,7 cm

Figure 7- looking glass, 48 hours, photographic print, 12,7x17,7 cm

Figure 8- sadie, 48 hours, photographic print, 12,7x17,7 cm

Figure 9- shaye, 48 hours, photographic print, 12,7x17,7 cm

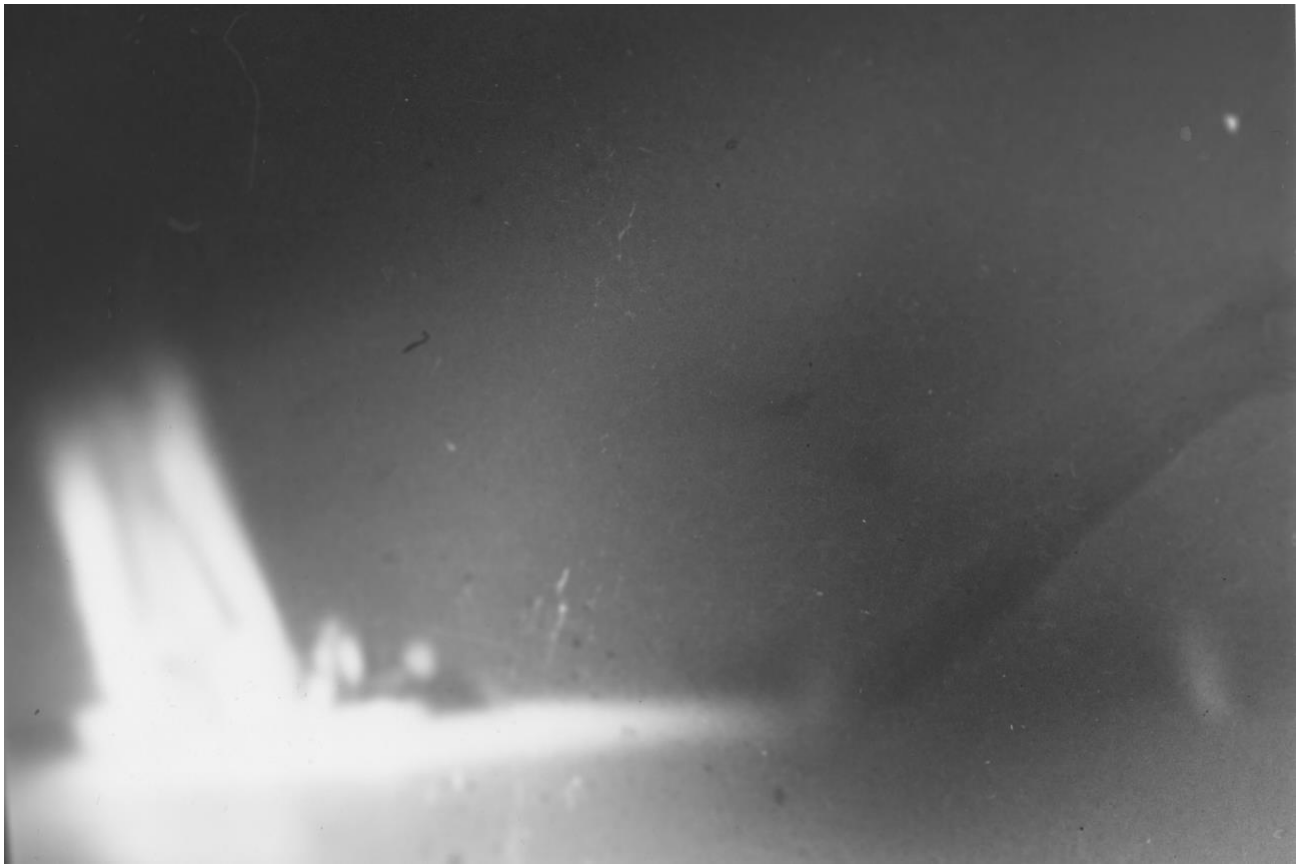


Figure 10- sitaara, 48 hours, photographic print, 12,7x17,7 cm

Figure 11- sophie, 48 hours, photographic print, 12,7x17,7 cm

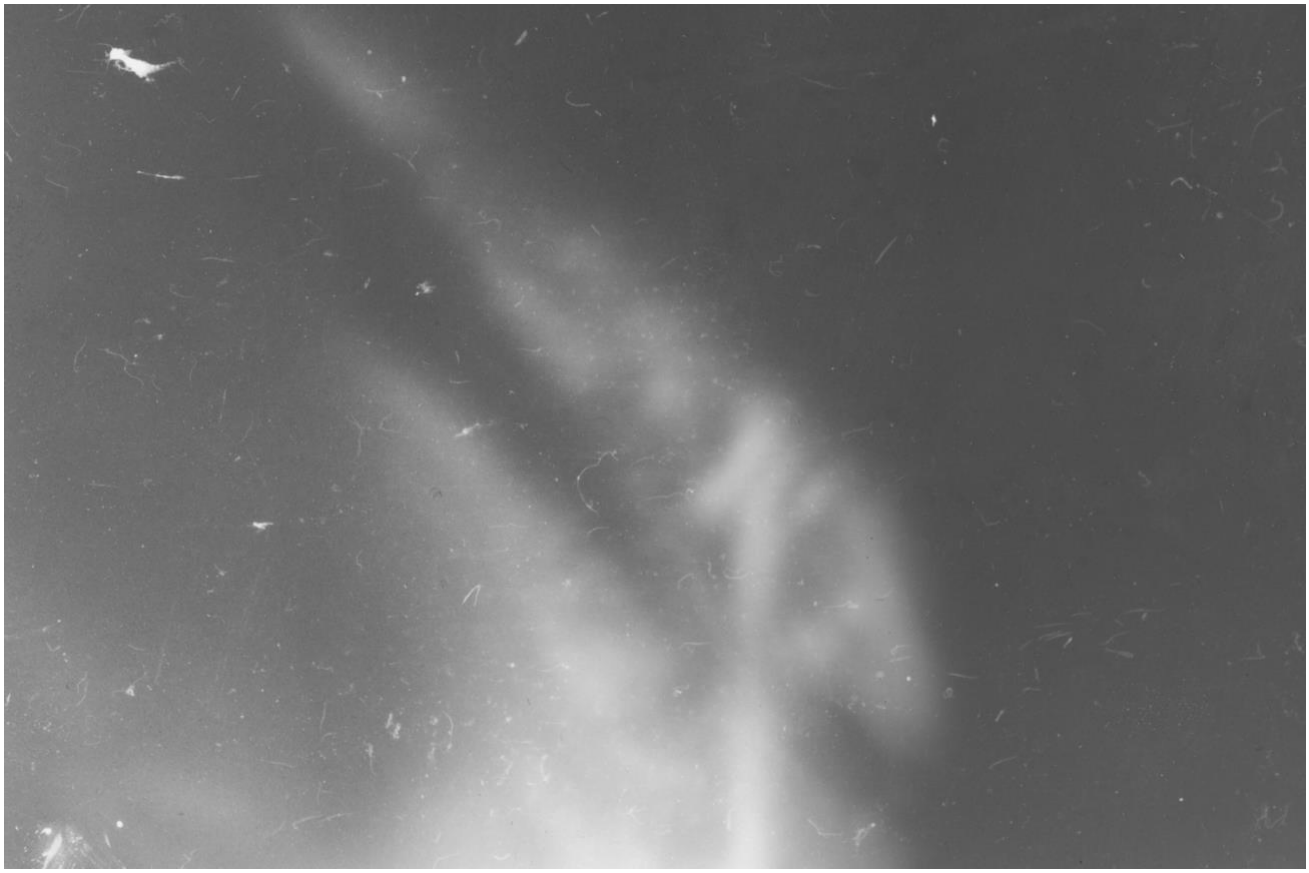


Figure 12- taaqiyah, 48 hours, photographic print, 12,7x17,7 cm

Figure 13- xanthe, 48 hours, photographic print, 12,7x17,7 cm

Figure 14- candance and, 48 hours, photographic print, 12,7x17,7 cm

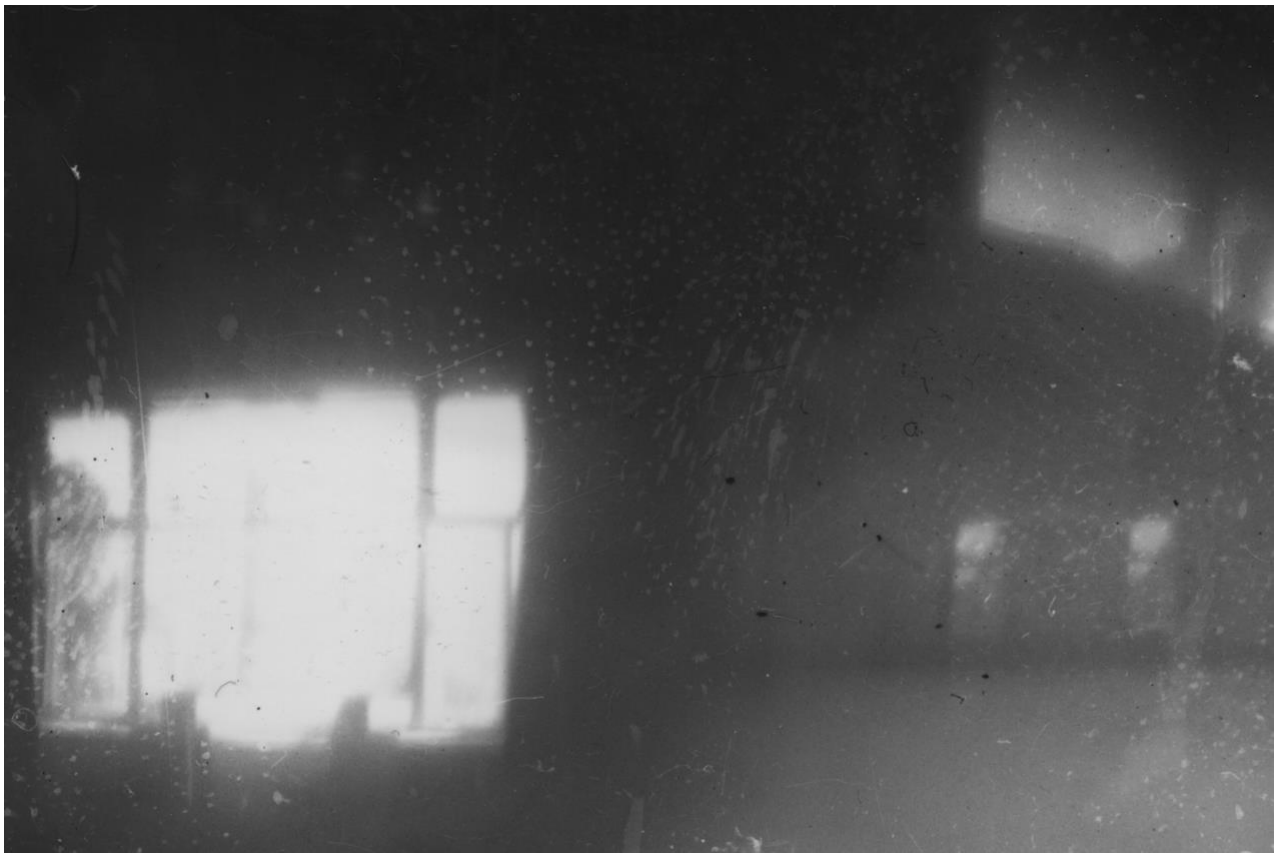


Figure 15- cara, 48 hours, photographic print, 12,7x17,7 cm

Figure 16- emma, 48 hours, photographic print, 12,7x17,7 cm

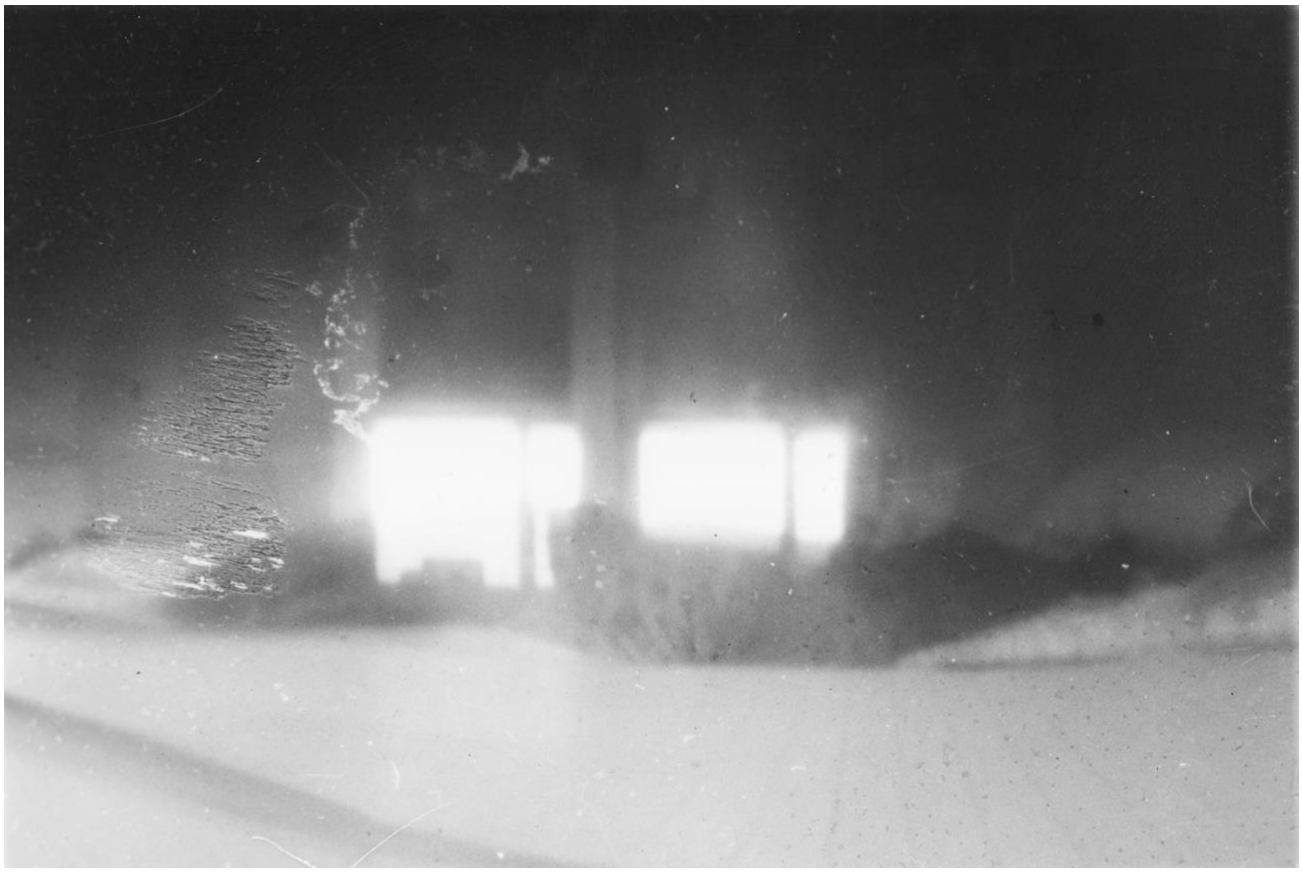


Figure 17- erin, 48 hours, photographic print, 12,7x17,7 cm

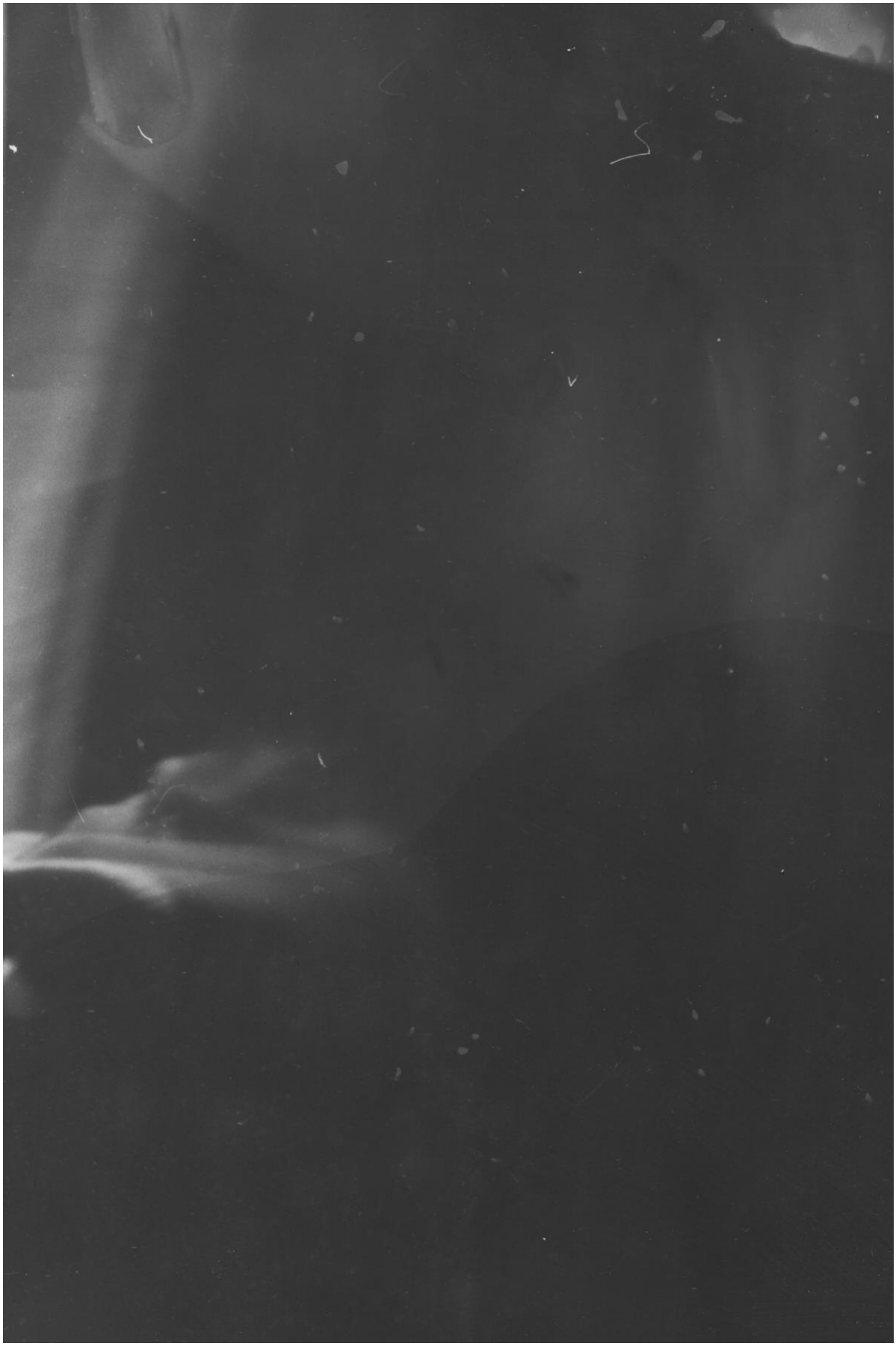


Figure 18- nadia, 48 hours, photographic print, 12,7x17,7 cm

Figure 19- jem, 48 hours, photographic print, 12,7x17,7 cm

Figure 20- jet, 48 hours, photographic print, 12,7x17,7 cm

Figure 21- kate, 48 hours, photographic print, 12,7x17,7 cm

Figure 22- kirstie, 48 hours, photographic print, 12,7x17,7 cm

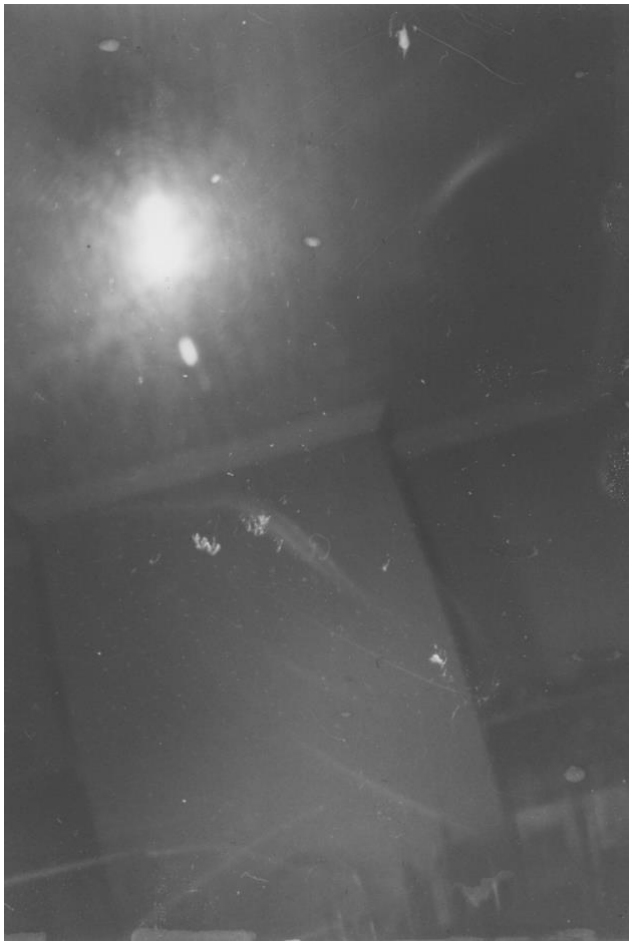


Figure 23- katherine, 48 hours, photographic print, 12,7x17,7 cm

Figure 24- jess, 48 hours, photographic print, 12,7x17,7 cm

Outside photos

Figure 25- "my windows look out onto the road and they're quite big, I am always afraid I'll look out and see someone trying to look in", 48 hours, photographic print, 12,7x17,7 cm

Figure 26- "I really like walking through town, but I can always feel the eyes on me", 48 hours, photographic print, 12,7x17,7 cm

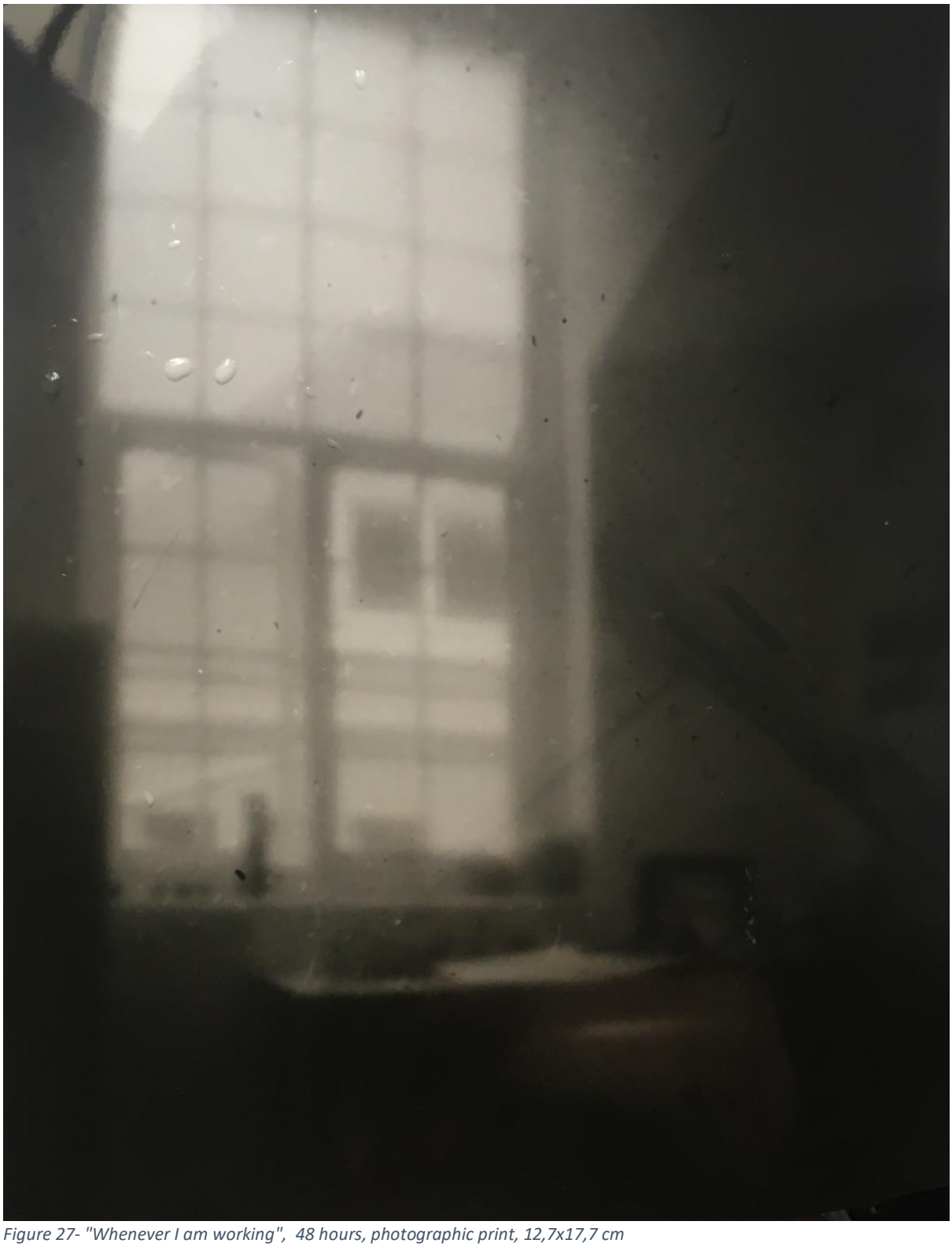


Figure 27- "Whenever I am working", 48 hours, photographic print, 12,7x17,7 cm

Figure 28- "Everywhere, all the time", 48 hours, photographic print, 12,7x17,7 cm