

Lillian Dabe

Courses

1st Year - Basic Black & White Analog Photography - Justine Kurland - Fall 2019

2nd Year - Practices, Techniques, Strategies in Photography - Justine Kurland -
Fall/Spring 2020/21

Third Year - Printmaking: Intaglio - Vera Illiatova - Fall 2021

Third Year - IP - Ideas of Photography - Joel Sternfeld - Fall/Spring 2021/22

Statement

I am from Los Angeles and both my parents work in the entertainment industry. Ever since I can remember the secrets of Hollywood magic have been revealed, and have since taken their place as uncanny presences that bridge the gap between fiction and truth. I am currently exploring how this ghostly impression is present in womanhood, through the use of photography.

The photographs included in this portfolio belong to my current project which is under the working title "Timeless." Most of the images I've included are pictures of my mother and/or myself. Here a type of doubling occurs as we play the same character. The narrative moves forward as my mother morphs into a ghosted variation of the starlet. The images deal with aging and ultimately become a mediation of my feelings of womanhood. The pressure and tension in the images is materialized in the silver presence in the photographs. The consistent hardness of the silver in the images tries to immortalize youth through this type of uncanny film noir lens. The last two pages of the portfolio are intaglio etchings that are studies of my current photographic work. They are explorations into dissecting a process and documenting various lighting techniques

The photographs are connected by the presence of the silver. Whether it be my mothers makeup, the reference to dramatic almost metallic Hollywood lighting, or the sun bleached flatness. I am keen on using textures and the quality of film to point out the persistence of the Hollywood facade. Los Angeles is personified as this american set, and I want to use photography as a tool to point out the truness in its strangeness.

I am interested in using the aging starlet character as a mode of pushing along a narrative of physical womanhood in relation to the cruel strangeness of the film industry. She haunts the photographs as a presence that wavers between stagnancy and authority. As the black and white vision of her youth starts to decay, the application of silver becomes a shell that hardens and reinforces her image as a physical icon. She wavers between existing as an unfeeling metal statue and sexualized flesh. The work ends with a photograph of silver painted skin. The abstracted quality of the photo emphasizes the facade as a force that reveals the suffocating restraints women undergo in not only the film industry, but in general. Here her skin endures enough until it is pressurized and turns silver.





















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Lily DABE 21'