



## LIAM FLYNN

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Abbeyfeale, Limerick  
Ireland

When I first applied for the ITE back in 2003, I never realized that 2006 would come around so quickly. At the time I was elated to have been accepted, but I must admit that I didn't worry about it much, at least not until the beginning of this year. And then I panicked. A whole two months gone out of my schedule working and living with a bunch of artists from different cultures - it began to sound like a horrible reality TV show (and yes a camera man is there to record the highs and lows.) I had never done anything like this before, and have rarely worked outside my own studio. I had even given up on doing demonstrations because the idea of people watching me working actually freaked me out. I was such an obvious choice for the ITE then.

Its hard for me to explain in words what transformed my outlook on my work and the way I view others' work over the eight weeks. It was fascinating to watch the different residents in their approaches to their own work. Sometimes the working methods were as interesting as the final work. Process interests me more than technique and everyone has a different rhythm. My own perhaps is slow at the start but speeds up towards the end. My residency experience mirrored this. I cannot say that there was a revolutionary transformation in my own work but there are some subtle changes--a little color has now surfaced and Im also continuing my development of more harsh forms.

The collaborative work that I was involved in was the biggest surprise for me. I worked with all the artists on projects and Im awed with the success of these pieces. The Masonite pieces that I worked on with Hilary Pfeifer strayed most from the respective boundaries of our normal work. The pieces look mechanical and machined but the making was so organic.

Thanks to everyone who helped me along the way, and to the ITE'rs for making my summer for me.