



THE RESPONSE

Volume VI

The Body/War

INTRODUCTION

This, the sixth edition of Fabrica's *The Response* magazine, has been problematic. In his work Thomas Hirschhorn asks difficult and challenging questions, no more so than in his current exhibition at Fabrica, *The Incommensurable Banner*. This work confronts us on moral and physical levels; the brutal and unflinching display of images is startling.

Given the problematic nature of finding a visual response to the show itself we elected to focus the submission around more specific themes within the show, these were, *The Body/War*. The submissions for this edition of *The Response* include line drawing, collage, text, sculpture and photography.

Making a visual response to this work is extremely complicated; the difficulty lies in the open nature of the themes he is discussing. He is attempting to display these images free of political context, this forces the viewer to make a choice about their position; to take sides.

Ned McConnell

If the worst really does come to the worst...
WOIST! Thank you, Darling.

WE'RE ON OUR WA

economic war

TURKMENISTAN
AFGHANISTAN
UZBEKISTAN
ADJAZAN



Our lads say they miss... sweeties

Blair out

Have they done enough?

Bank of England lifts guarantee on savings to £50,000

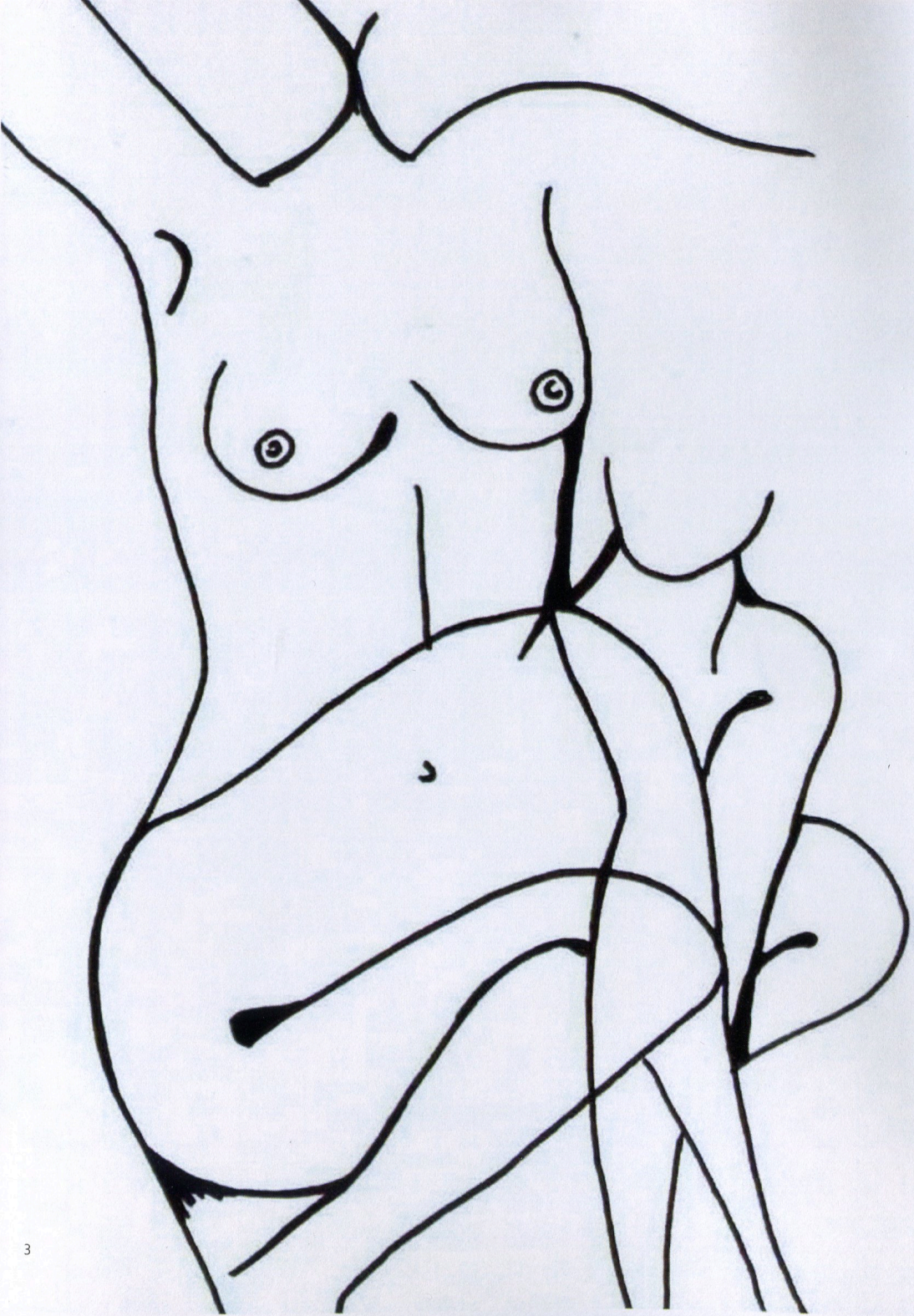


MOVE ENRAGES MENEZES CLAN

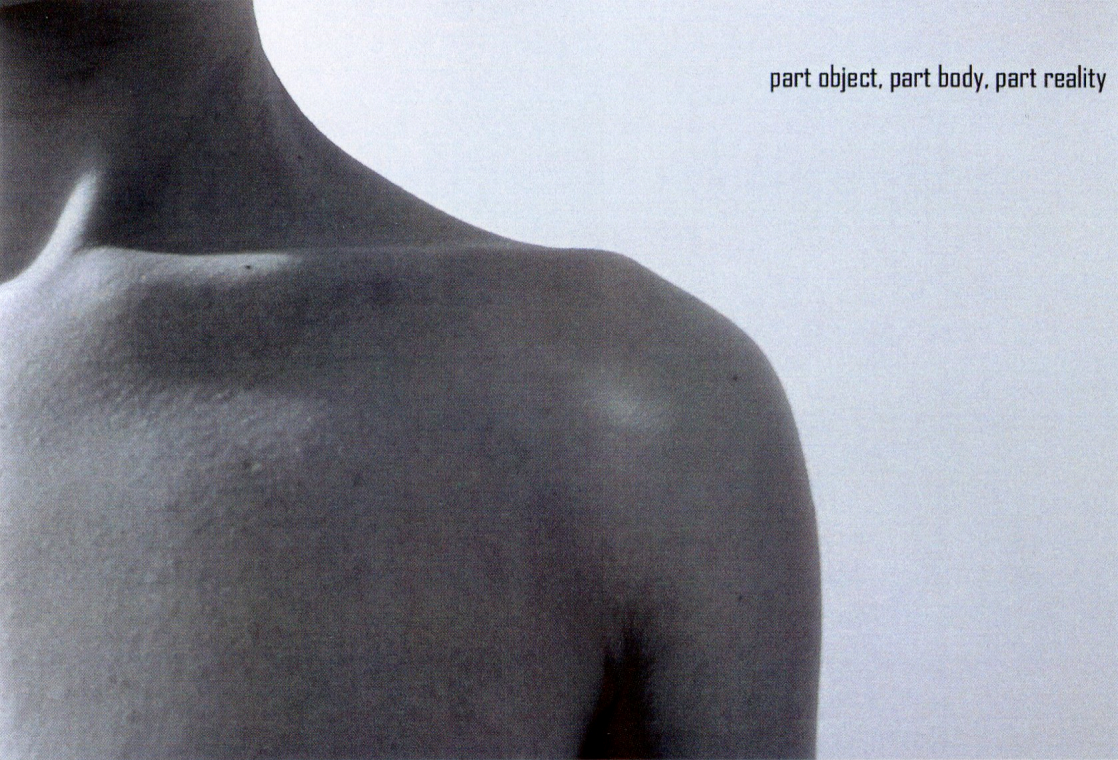


We want the truth, says family of dead George Cross hero

I'm the to trust a crisis



part object, part body, part reality





29 [8 October 2008]

Just some things I've observed over the past few days:

I heard a loud banging and when I looked down onto the street from a top floor window I saw a young lad, perhaps 12 years old, hitting a flint wall repeatedly with a long stick. Standing next to him was a much younger boy, perhaps about 6 years old, watching, motionless. The older boy was putting all his effort into attacking the wall although there was nothing to be seen on or around the wall that might have been his target other than the wall itself. When he had done enough hitting with the stick they both walked up the road a bit until the older lad stopped near a grass verge and with great concentration ground the toe of one of his shoes into the ground flattening the grass. He did this calmly several times on the same small patch of ground until he felt he had stopped the growing.

A tiny boy about 5 years old dressed in an immaculately pressed bright white karate suit flew by me silently on a scooter near the seafront road. Several times he measured out the breadth of the car salesroom forecourt with his two small wheels. The words 'avenging' and 'angel' came to mind.

Outside the Londis shop a cluster of adults laughing happily after their meal out in the Italian restaurant next door kept an amused eye on the two boys. Imitating computer game fighting these two were extremely skilfully raising clenched fists and pointed toes to each others chins without ever as much as touching each other and equally skilfully ducking to avoid the acted out blows. The sounds coming from their mouths were aping simulated explosion noises and imagined gasping reactions to violent hitting. "Ah", the adults' faces said, "look at the boys enjoying themselves".

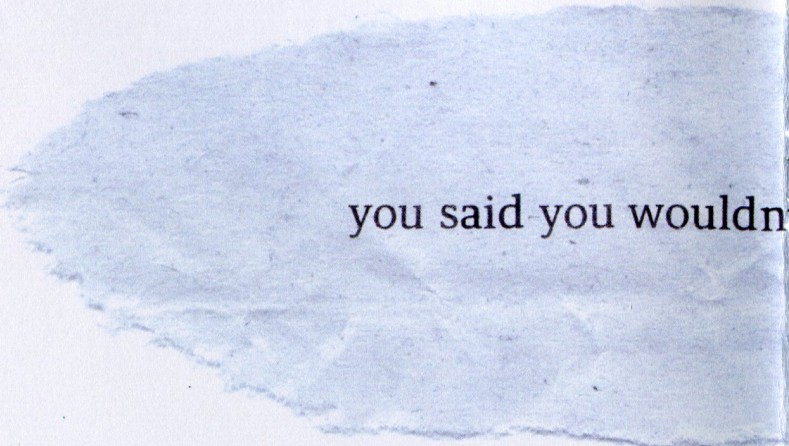
In the park earlier this evening, three boys, around 8 or 9 years old walking conspiratorially close to each other. As I overtook them one was twirling a gun around his middle finger. Presumably a replica, but by the evident weight of its metal in his small hand, definitely not a toy. I stared long and hard at it in his hand as I passed them, as if to say "I can see what you've got, I've noticed you" but didn't say anything to them. A bit further on up the path I turned to look back at them. Looking slightly more agitated now, the one in possession of the weapon was stuffing it into his little backpack whilst his friend was saying something in a raised voice about his big sister.



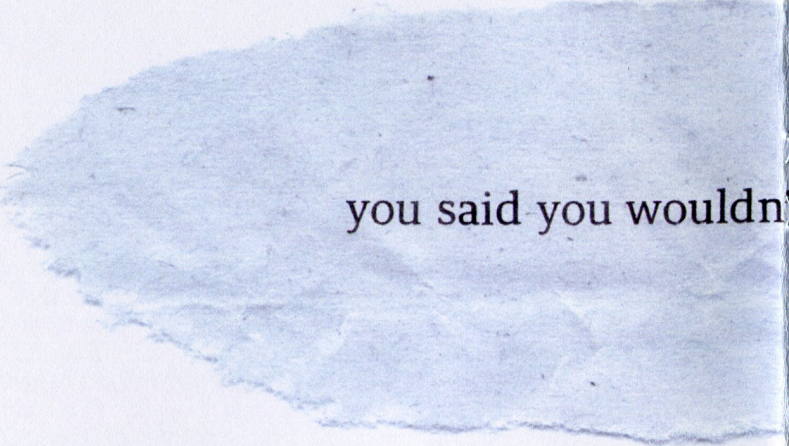
Death leaves the bereaved with a palpable void. A volume of space that the body occupied is forever emptied. Hirschhorn's work takes us to a place that is normally reserved for only a few, identifying the remains, trying to find recognisable fragments amidst the mayhem of destruction. In a culture where death has become a taboo, we are left only with a void. This seems to mirror the artist's statement about "wanting to know but not wanting to see".

Giuseppe Iozzi





you said you wouldn't

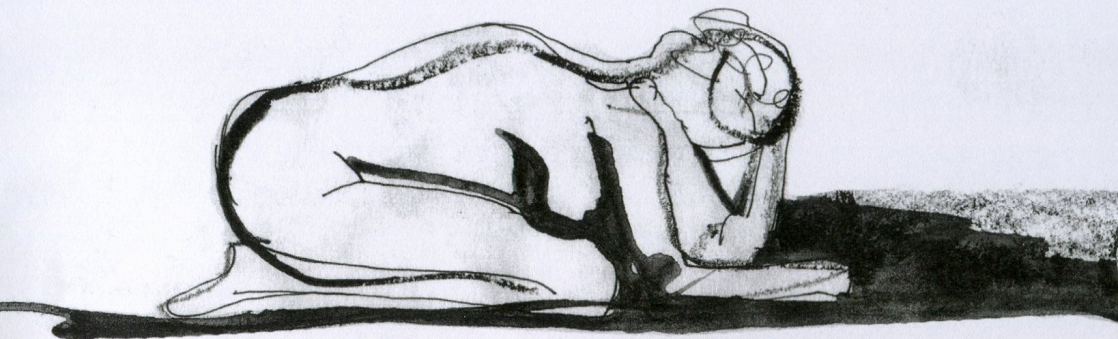


you said you wouldn't

it but you did it anyway

it but you did it anyway





Qué ves cuando me ves?

Convivimos con la guerra, con el proceso de violencia que muchos saben que está pero lo sienten lejano. El atentado al metro del 7 julio de 2005 fue el primer shock que la sociedad inglesa sufrió luego de declararle oficialmente la guerra a Irak en marzo de 2003 bajo el slogan de "La lucha contra el terrorismo". A partir de allí, la política interna se dispuso a reforzar el "orden", básicamente, sobre un sistema de vigilancia. Nada muy diferente a la tendencia que bien supo presentar Foucault en su libro sociológico *Vigilar y Castigar*, donde establece una relación directa entre el sistema de opresión con el Panóptico de Bentham.

De tres años a esta parte, las cámaras de video se multiplicaron hasta lograr incorporarse al paisaje urbano con la misma naturalidad con la que a los 'terroristas' se los sitúa en Oriente. Pareciera entonces que la 'seguridad' se traslada al campo mediático, tomando la forma de un gran óptico omnisciente por donde poder detectar al enemigo. Paradójicamente, el concepto del temeroso Big Brother que Orwel describió en su reconocida novela literaria *1984* fue adaptado a la televisión por la productora internacional Endemol para crear el mas popular y millonario de los reality show. Así, bajo los permeables términos del entretenimiento, el uso de las cámaras pudo masificarse y familiarizarse en un objeto de deseo con el que se puede, incluso, convivir.

Pero, a la hora de ser nosotros quien mira, ¿qué es lo que elegimos mirar? Al comprar un periódico, ¿qué noticias llaman nuestra atención? ¿Qué sentimos cuándo leemos titulares como "One of the many weapons needed for national security"¹, "Tortured Iraqis get £3 million from MoD"² or "British soldier dies in Helmand attack"³? ¿Se puede entender la Guerra? ¿Quién es inocente o culpable en un mundo categorizado entre ganadores y perdedores? Preguntas y más preguntas, puertas, puentes que buscan unir algo más que certezas para mantener viva la llama de la inquietud, esa que nos abre los ojos en medio de la noche y no permite que la tranquilidad descansa en la ignorancia de no saber todo aquello de lo que somos capaces.

Ana Carina Risso Patrón
23.10.08

1 The Association of Chief Police Officers, advertisement "Terrorism and Allied Matters Committee" (ACPO, TAM), Evening Standard, 7 July 2008

2 Metro, 11 July 2008

3 Metro, 12 September 2008

What do you see when you look at me?

War lives amongst all of us. Processes of violence which we know go on, but we only feel from afar. The 7/7 attacks on the London Underground shocked British society out of this feeling of distance for the first time since officially declaring the war on Iraq under the slogan "The War on Terror". From then on domestic policy geared itself to the reinforcement of "order", which basically meant a system of vigilance. Not very different from the tendency which Foucault so aptly described in his sociological work *Discipline and Punish* which establishes a direct relation between the system of oppression and the Panopticon of Bentham.

Three years on security cameras have permeated society to the point that they form an intrinsic part of the urban landscape. As natural a part of the scenery as 'terrorists' are 'natural' to the Middle East. It would appear that 'security' has been transformed into a mass media phenomenon, taking the form of a giant spyglass that allows us to detect the enemy from afar. Paradoxically, the frightening concept of Big Brother that Orwell described in his renowned novel *1984* was adapted for television by the international production company Endemol, to create the most popular and profitable of the multimillion-earning reality TV shows. In this way, via the porous terminology of the entertainment industry, the use of the cameras was further naturalized and morphed into an object of desire. One with which we could even learn to live.

But in the moment of becoming viewers, what is it that we elect to watch? On buying a newspaper, what are the stories which elicit our attention? What do we feel when we read headlines such as "One of the many weapons needed for national security"¹, "Tortured Iraqis gets £3m from MOD"² or "British soldier dies in Helmand attack"³? Can war be understood? Who is innocent and who to blame in a world divided into winners and losers? Questions and more questions, doors and bridges between uncertainties which keep the call of inquietude alive, the call that opens our eyes in the middle of the night and denies us the peace of not knowing all that we are capable of.

Ana Carina Risso Patrón
23.10.08

Translated by Tom Slingsby

1 The Association of Chief Police Officers, advertisement "Terrorism and Allied Matters Committee" (ACPO, TAM), Evening Standard, 7 July 2008

2 Metro, 11 July 2008

3 Metro, 12 September 2008





Today your aspirations are threatened by violent extremists who murder the innocent in pursuit of power.
I must oppose this resolution which, regardless of what many have claimed, will lead us into war with Iraq.

We are absolutely clear that we are ready and will push for further sanctions against Iran.
We have seen that those who hate America are willing to crash airplanes into buildings full of innocent people.
I decided we should stand shoulder to shoulder, to shoulder, with our oldest, oldest, oldest, oldest ally
The United States strongly condemns this cowardly act by murderous extremists who are trying to undermine
Pakistan's democracy.

British soldiers are still being killed in bloody skirmishing, in a conflict in which no final victory is possible.
British soldiers are still being killed in bloody skirmishing, in a conflict in which no final victory is possible.
Even though I approved of Afghanistan and opposed Iraq from the beginning I still resent that I was not asked
or given the opportunity to support those soldiers.

So today I would like to speak directly to the people of the Middle East.
There is no convincing evidence that Iraq is capable of threatening the security of this country.
that Iraq is capable of threatening the security of this country.

We have been bombing for twelve years.
For many it simply isn't and can't be worth it.

Iraq is an international sponsor of terrorism.
Iraq is potentially a rich country because of its oil wealth.
Iraq is a land rich in culture and resources and talent.

And we must all act against the presence of Al-Quaeda in Iraq.
When Pakistani support and Saudi money were withdrawn the Taliban's regime unravelled at extraordinary
speed.

It will determine the way Britain and the world confront the central security threat of the 21st century.
21st century.

But I ask you to accept one thing.
Suicide bombings.

hand on heart I did what I thought was right.
gun battles.

I may have been wrong.
air strikes.

that's your call.
and roadside bombs.

but I believe in one thing if nothing else.
have killed 5,100 people.

I did what I thought was right for our country.

I publicly spoke out against the actions of the Clinton administration which I believed was moving us once again
towards war with Iraq.

What I am opposed to is a dumb war.

Terrorists.
Power.
Security.
Security.
Freedom.
Terror.

This is the greatest nation on earth.

And there has not been an act of aggression against the United States.
It is unfortunate that these individuals are using the tragedy of September 11th 2001 as cover to force their long
standing desire to see an American invasion of Iraq.

I decided.

I am opposed.

I remain very sceptical.

I decided.

I approved.

I have come to the conclusion.

I supported.

I would like to speak.

I publicly spoke out.

I publicly spoke out.

I must oppose this resolution.

I have a great deal of reservation.

I have come to the conclusion.

I did what I thought was right.

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Front and back cover: detail from *The Incommensurable Banner* by Thomas Hirschhorn

Full colour printing by

Genie

www.geniadesignandprint.co.uk
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Special thanks to Martin Payne, Tom Slingsby and
Genie Design and Print.