

Autumn 2010

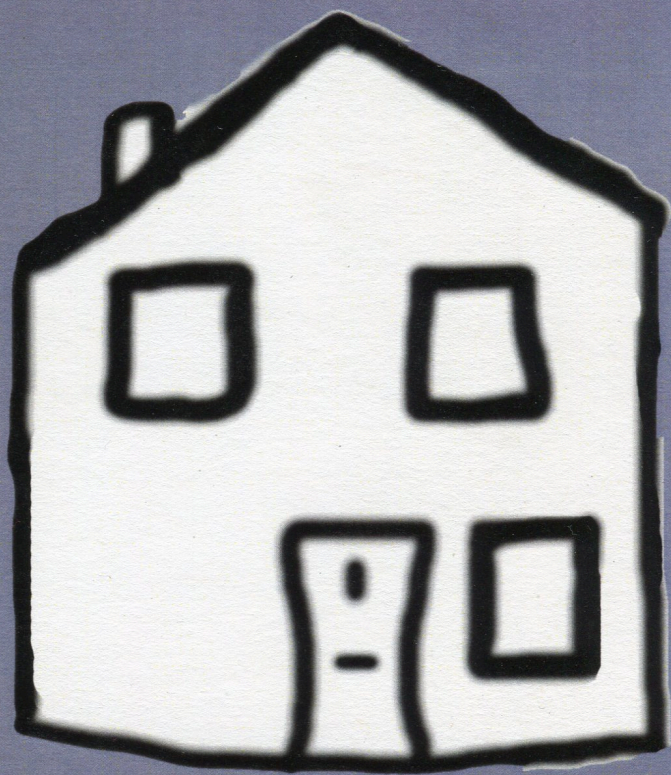
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The Response

Volume 8

House of Vernacular

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Collect

The Response, Volume 8

Welcome to issue eight of *The Response*. This is a publication by the volunteers at *Fabrica*, Brighton's premier independent contemporary art gallery. Those represented here are all involved in their own arts practice.

collect

This edition is our response to the 2010 Brighton Photo Biennial - linked exhibition currently running at *Fabrica*, House of Vernacular, curated by Martin Parr. Volume 8 was compiled around the concepts and themes of collections and collecting.

Our cultural adherence to collecting is obvious; from childhood onwards we are mostly acquisitive beings. This is manifested both materially and metaphysically.

The act of collecting can be seen as a counterbalance to fragmentation. When faced with collected fragments it becomes possible to read and attach our own stories, and we can identify with society by means of shared cultural reference points, both positive and negative. We collect our thoughts. We can collect our own histories, just as we can observe other histories unfolding.

We are grateful to *Fabrica* for their support of this project, and to all of our contributors who continue to make this magazine happen.

Caroline and Karen

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It is sometimes possible to purchase previous editions. Please ask.



I SAW THEM

Eva Kalpadaki. I SAW THEM, 2010.

- with reference to John Baldessari's work, I saw it, 1997.



I created a collection of 100 drawings of dead creatures and live animals being held in captivity. My work is installation, performance and film based. Generally, my process involves using photographs as a starting point. I couple these with information I have collected as I engage in developing and adapting my ideas into practical research-led work.

The drawings shown on these pages were generated from information gathered from the Booth Museum in Brighton, and London Zoo. I spent a lot of time researching the spaces, interviewing staff, and investigating the history and social importance of the museum and zoo, respectively. While at the Booth Museum, I was able to obtain a selection of Victorian exhibit boxes into which I installed my drawings, thereby replacing the previously housed groups of taxidermied animals. I called the work 'Kingdom Animalia' to pay homage to the classification system. The boxes include residual traces of the once housed animal exhibits. The work reflects what is and what was once there.

Collecting these images feels like stealing from animals that have no choice. However, I feel this is always the interesting part of collecting; wanting to own. From the magpie to the art collector, accumulation seems to be instinctive of the animal.

Rachel Overfield

Works from Kingdom Animalia (this page and opposite)

Drawings on paper with emulsion, charcoal, pencil, marker pen, chalk & pen and ink.





Paul Griffiths
Uncommon Holiday
Oil on Canvas
30 x 24 cm

The Prized Ones

*You laugh at my moment of morbid sobriety,
As I try to inhale every pore of you.
Add the elation to a stack of elations,
Snapshots, each taken and locked in.*

*Each sense absorbs, purposefully inking in the details.
These can be the simplest things.
The best.*

*And as they pass, I can't help but pack them densely into a mental pocket.
Knowing that once it frays,
They'll be gone.*

*It makes you love them more.
With a grateful churn that illuminates their value,
A sinking churn which buries any wishful murmurs that they're permanent.*

*In the second that it all blooms,
With an aching afterthought that wells me up every time;
You laugh at me, and I'm happy.*

- Anneka Warburton

Jenny Buchanan
Plane (detail), 2009





Rachael Charnley, Halifax, 2010

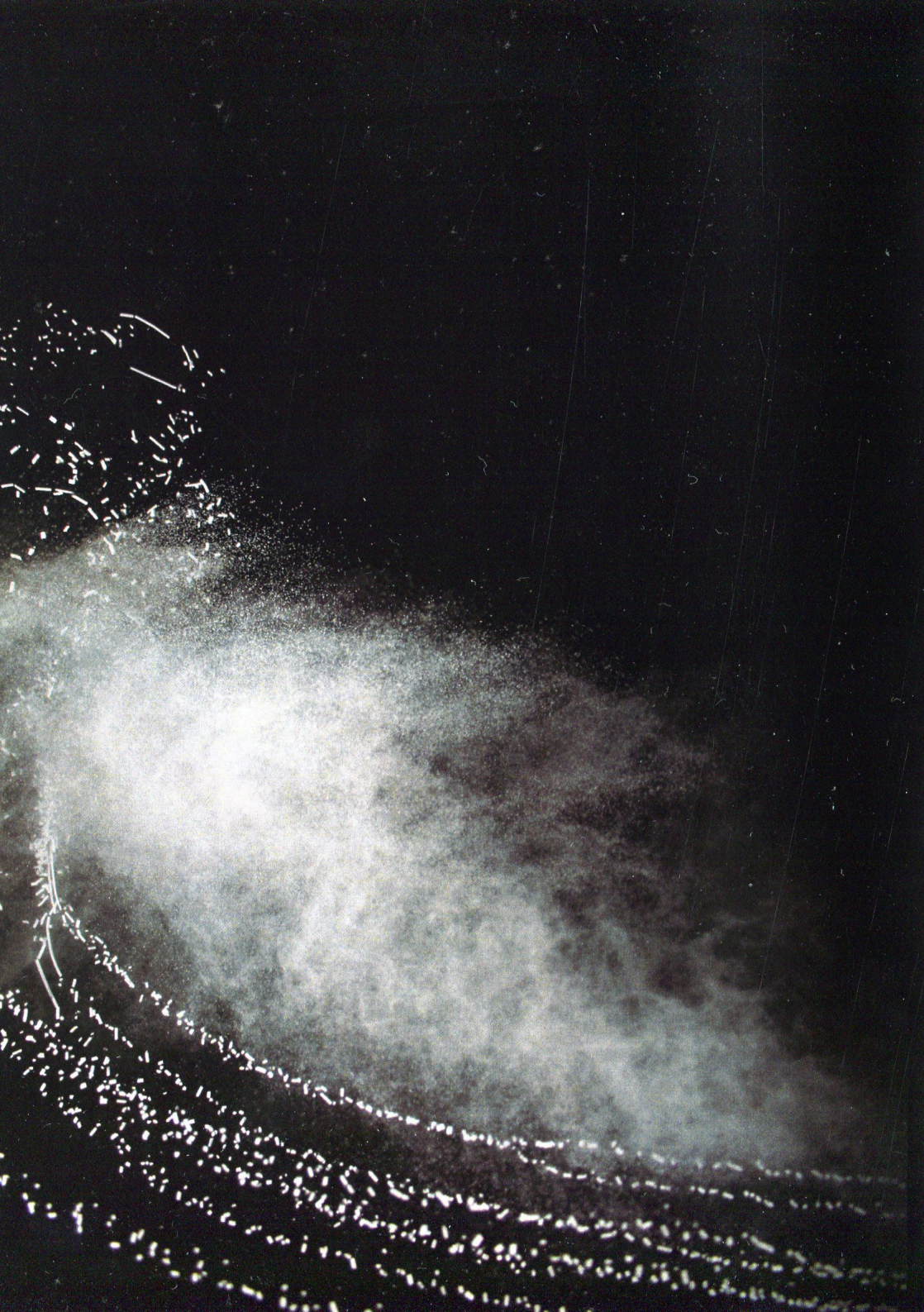




karen hirst

caught

I have returned time and again to the image of a butterfly in my work. It seems to reference the fragility and finite nature of time and life. I mean to include a spiritual significance of a day and of circumstance. That butterflies have also been victims of acquisition references ownership. The butterfly links strongly with the pulse, a signifier of life, with its language of a beat, of a wing, or of a heart. Additionally the studied physical form of a butterfly or moth connects with the drawn form of a heart. My work is rooted within a strong drawing discipline in its performative aspect.





Photography Unbound

Notes toward a Poetic of the Vernacular

by Dorian Vaughan

1. We are all photographers now – more particularly we are all photographers of the vernacular.
2. The vernacular is unconcerned by the monumental; it is a language of the everyday, of the ordinary. The vernacular is the expression of indigenous experience.
3. The first image to be shared digitally (can it really be less than fifteen years ago?) was that of a newly born baby.
4. The album of family snap-shots is a vernacular archive. The archivist (Mother, Father?) selects images, discards or represses those that are not concordant with the Familial narrative. Captions impose their boundaries, contain the images, inscribe meaning.
5. The family album can be absorbed within an official archive. Our attention is no longer – or not only - drawn to the pathos of the individual relationships enacted before the omnivorous lens. No, the archivist of social history compels her own reading; the catalogue entry draws our attention to the manufacturer of the automobile in the background, the sign for a long bankrupt retailer. Only obliquely are we pierced by the original subject of the photographer.
6. What meaning can a photograph have that is not bound? Even the found image is bound when we begin to look at it – we cannot help impose a narrative.
7. The photograph is an indexical medium. (We need not concern ourselves with art-photography which seeks to impose it's meanings through manipulation, distortion, the approbation of a shared language of artistic practice.) It purports to describe, without hierarchical order, that which was before the lens for a fragment of time.

Page 9 and 10: Henry Everett, Collecting, 2008

The Photographs were taken from the project 'In Space' , started in 2008

8. Our scopical evaluation of the world precedes language. Yet the photograph is always mediated by language – by title, caption, exegesis. Even the picture frame, the position on the mantelpiece invites a verbal narrative; a description of who, where and when – if not why.
9. There are family photos that remain always outside the sphere of the family archive, the photo album. They are always private. Very often (let us say, for the sake of argument) they are erotic – and because I do not see the differentiation – we shall call them pornographic – the post-coital glow, the languid pose.
10. The pornographic is the most vernacular of languages. It may be entirely private or nakedly commercial. Its sole aim is the arousal and satisfaction of desire. It is the vernacular at its purist. The pornographic does not require language to mediate its meaning. Its primary force is immediately apparent.
11. When the original dialogue between photographer and subject is obscured - when the family snap becomes a document - the architecture of the image, the cultural, social, and historical signifiers generate all its interest.
12. The armature of social significance is apparent too in the pornographic yet is of the order of a secondary concern – the relationship between signifier and referent is never obfuscated.
13. We can never confidently assert what a photograph is.
14. The vernacular of the pornographic is a heavily policed zone where social knowledge is bitterly contested precisely because language is rendered secondary or unnecessary by the image.
15. Photography is a mobile form – a single image can traverse differing categories, genres, contexts, changing its meanings as it does so.
16. This is because the photograph insists on being narrated; requires that it is bound by linguistic conventions – the unbound photograph is an arrow of desire.
17. We are wrong to think that we look at the photograph and interrogate its meanings.
18. The photograph, instead, interrogates us.

*Overleaf: Anneka Warburton
Stack and Keep*

Punctum

Pierced and pinned
ineluctably
as to a board

A morbid terminus
flatly resolved on cheap paper
cheaply framed

The complete taxonomy
inscribed there

Why now on the mantelpiece?

You look at me, a laugh breaking
- something I said?

My hair is longer
and I, who hate being photographed,
whose image is never consonant
with who I think myself to be
seem at ease - handsome even.

The down-curl of my sceptical mouth
could, I suppose, be mistaken
for a smile.

Dorian Vaughan



Punct

Pierced and
ineluctabl
as to a bo

A morbid
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Why now

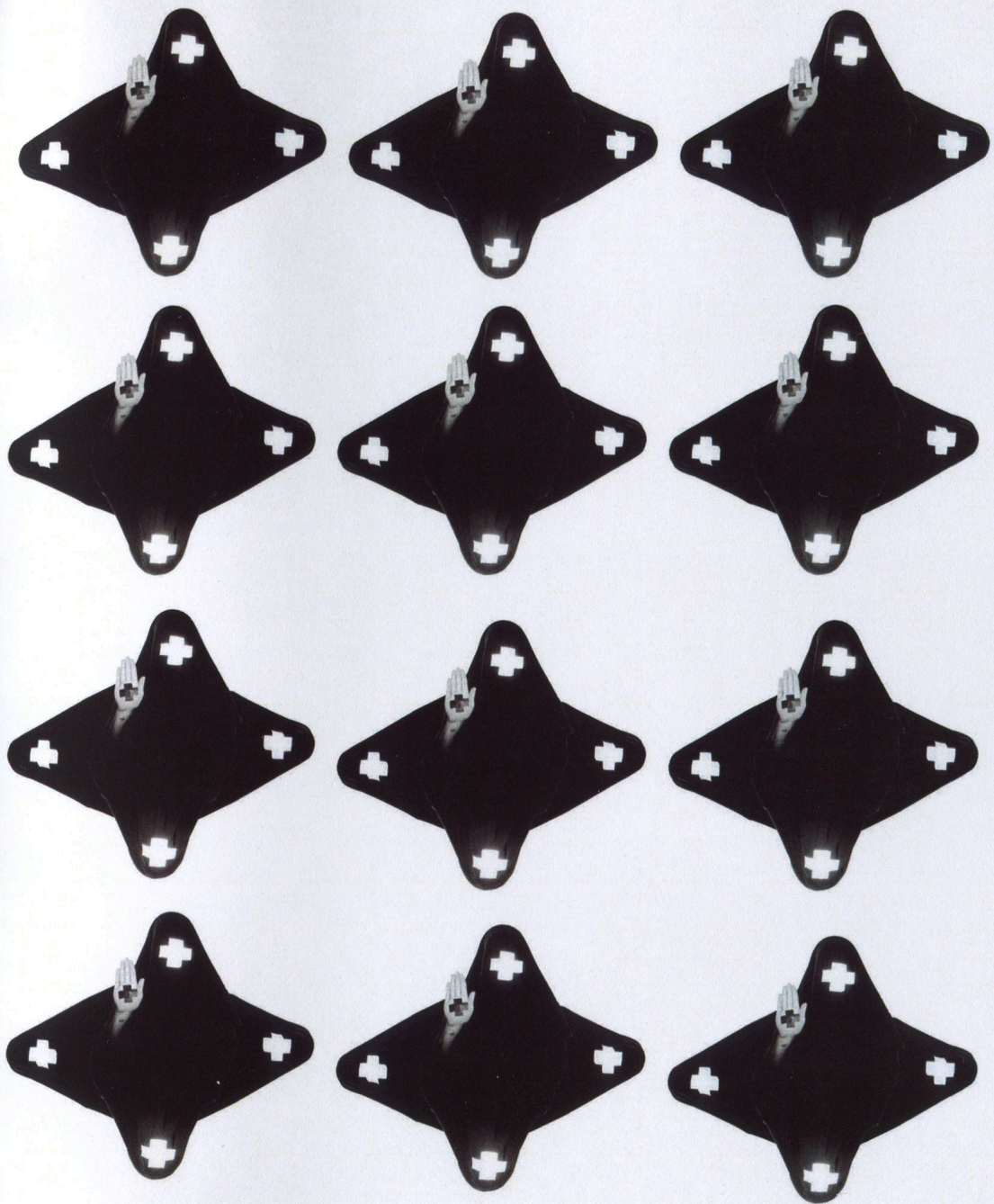
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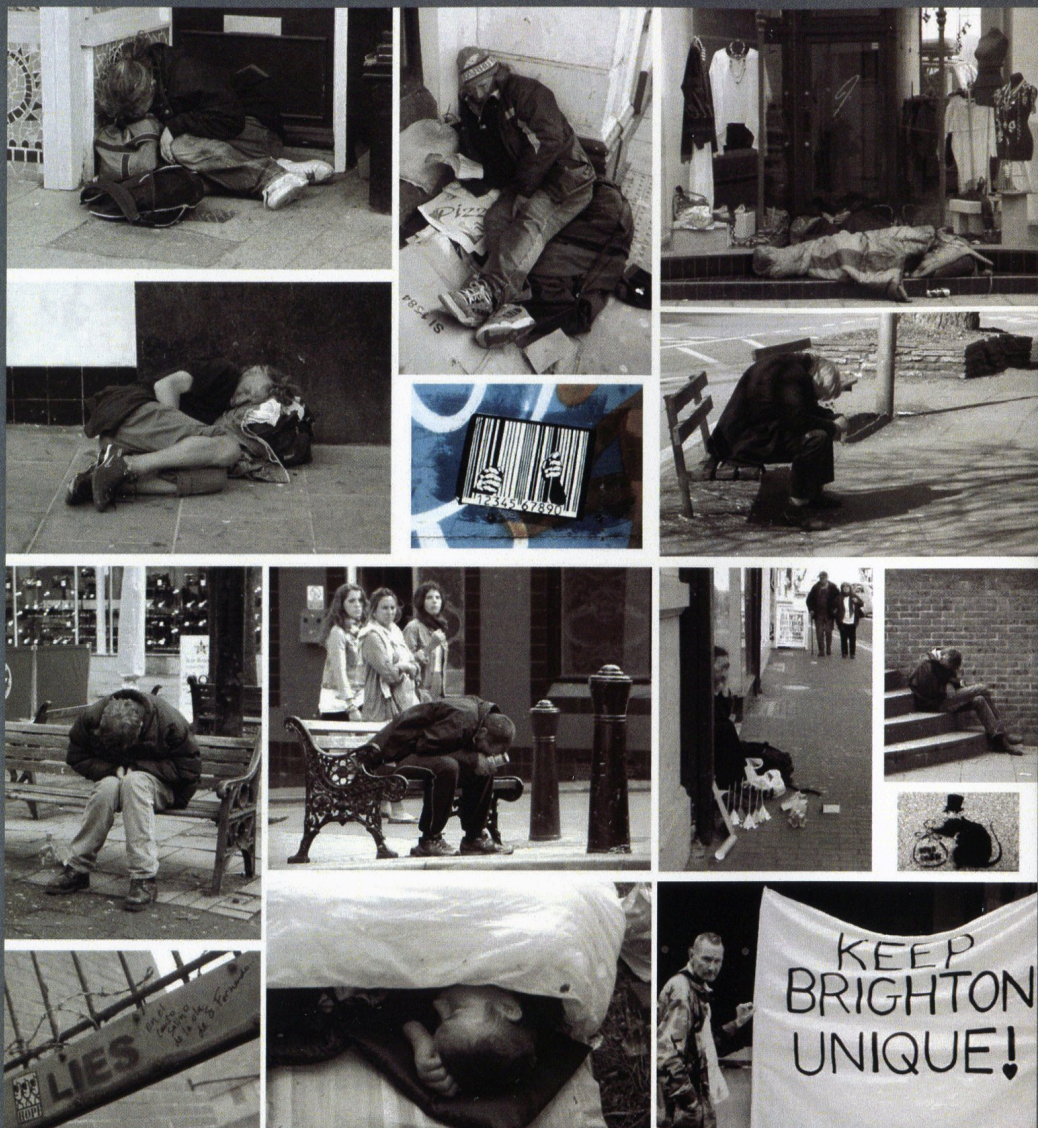
Dorian Va



From a shop window in Nakano. Collecting photos of females is as popular a pastime in Japan as young boys collecting stickers of their football idols in the UK. Taken from the series "I could be your daughter", by Philip Bigg. Exhibited. Oct 2010. (U.K) Brighton Photo Fringe



*Lewes Jillett,
Marys*



Daniel Yanez Gonzalez, Collecting Lies (from Proyectos Independientes), photomontage, 23 x 26 cm



Anna Tsilafaki
Sophy and Gary's bottle caps, collected for charity

FABRICA

