



Care (less)

“Nothing to fear  
Ageing is a natural  
Part of life”

THE INVISIBILITY OF AGEING

## Editor's Page

The Response  
Fabrica Gallery  
40 Duke Street  
Brighton  
BN1 1AG

Editor

Ms. Throw my opinions at you.

Creative Director

Impose my sadness at you.

Editors P.A.

Mrs. I do all the work, really.

Fashion

Miss My sense of identity.

Dear Readers,

As we all know, ageing in our society is frowned upon (or not if you use botox). In the midst of a social media storm, image, looking young, filtering out the natural ageing process has become the norm. Here at the Response, a magazine run and produced by fabrica volunteers, we share with you this winter season, artworks from Fabrica volunteers who responded to the current exhibition: Lindsay Seers' 'Care(less)'.  
E. G. Kore

Care(less) is an immersive, virtual reality experience by Lindsey Seers' which alongside academic research about older people receiving care, will make us reflect about our attitudes to ageing and our existing care systems. Fabrica writes that '[e]arly research findings indicate that care provision can feel precarious for many of those who receive it and that a sense of powerlessness, bewilderment and difficulty in dealing with uncertainty is common. Also, society's view of old age shapes the manner in which care is given, received and paid for and ultimately the value placed on care relationships.'

This issue of the Response Magazine will address attitudes towards receiving and/or providing care, ageism, and the process of ageing through the form of a magazine that you would normally find in a waiting room. By satirically recreating the banality of magazines found in waiting rooms and inspecting the ageist language in such magazines (such as Men's Health), we aim to respond to an often invisible and unspeakable ageist and careless culture.

The submissions from volunteers are directly tackling the themes found in Lindsay Seers' 'Care(less) exhibition currently open at Fabrica (5 October - 24 November, 2019) through art practices that showcase:

- a process of healing/caring
- a political & socio-economic critique
- an exploration of technology

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Trending this Season  
Respect and Love



n



# Get The Look



Nothing to fear  
Ageing is a natural  
Part of life

Katherine E. Winnick

# Fight Signs of Ageism

with I don't care how old I look

**REVERSE** Western societies' view on ageism

**REDUCE** caring about the appearance of fine lines and wrinkles

**REVITALIZE** your life by not obsessing about ageing

**DIMINISH** ageism

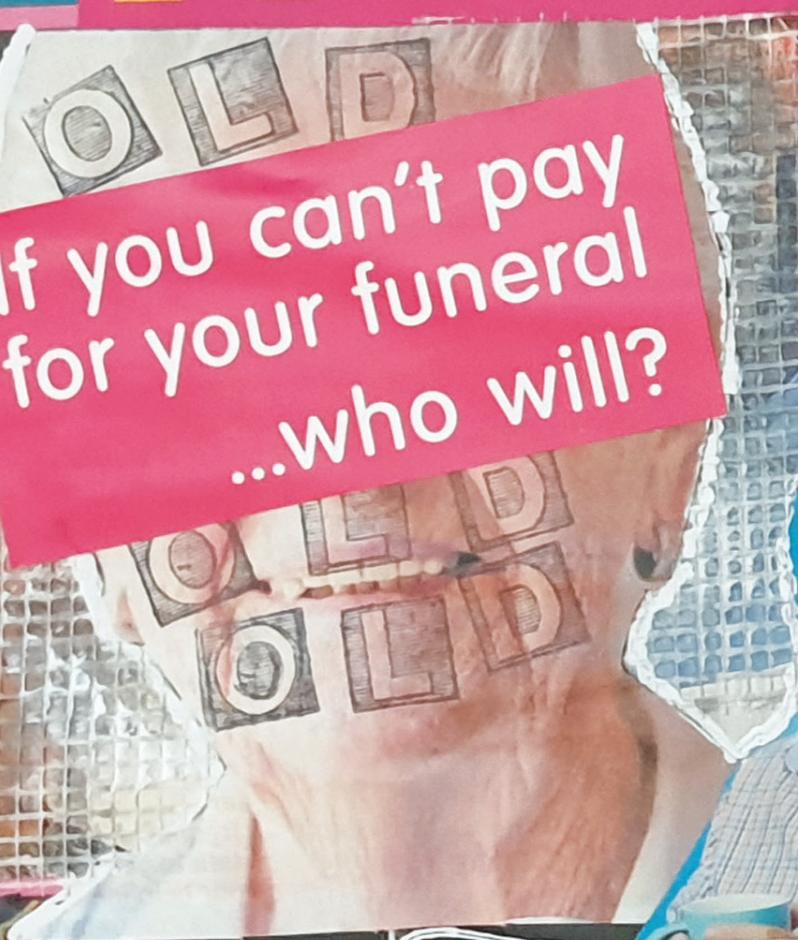
**STIMULATE** conversation

A black and white photograph of a woman with dark hair pulled back, looking intensely at the camera. Her right hand is raised behind her head, with fingers resting on her hair. The lighting is dramatic, highlighting her facial features and the texture of her hair. The background is dark, making the subject stand out.

**GET YOUR  
FREEDOM BACK**

# Don't tell Mum I'M DATING AN OLD

If you can't pay  
for your funeral  
...who will?



him being 52 — a whopping 30 years older than me

silver-haired bloke,

'People must think you're holding hands with your grandad.'

strongly disapproved of the age gap.

'Is this your daughter?'

How would they react to me dating someone a whole 30 years older?

'No, she's my girlfriend,

"Tiredness and ill health to be getting on a daily basis. Until I found

Ruby had fallen in love, but would her parents approve?

**DIE!**

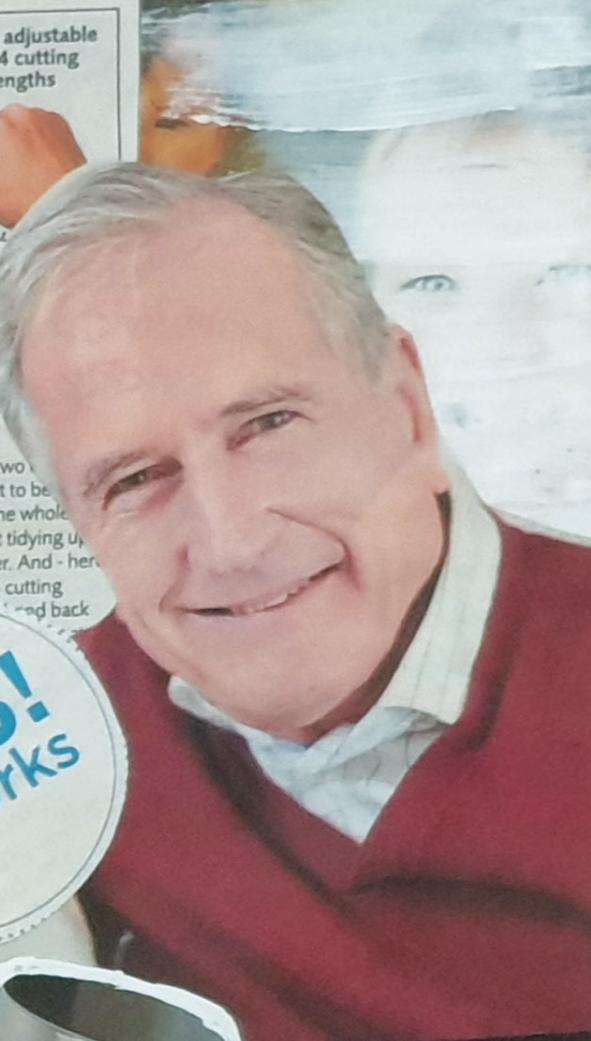


Easily adjustable for 4 cutting lengths

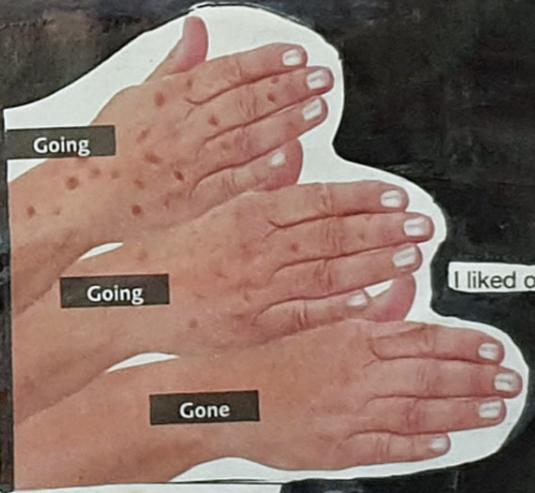
Cut hair while combing

Cutting hair is as easy as combing - with this clever grooming aid

It saves you time and saves you money - two reasons why our new Hair Cutting Comb looks set to be a run-away bestseller. Suitable for use on the whole family's hair, it's great for re-styling or just tidying up between visits to the barber or hairdresser. And - here's the clever part - it's easily adjustable for 4 cutting lengths, allowing you to cut back to the nape of your head as well as the crown. (The comb is professional-looking and uses 2 traditional comb teeth (replacable), it's a smart result. Size: L20x1



**YES!**  
It works



she knew I liked older men.

You can't help who you fall for, and age really is just a number.



...ss, fatigue  
...alth seemed  
...ing worse  
...basis.

RRP £39.99  
**HALF PRICE OFFER**  
NOW ONLY **£19.99** +P&P  
for 30 day supply

NEW FOR 2019

14 DAY MONEY BACK GUARANTEE

*Alan Titchmarsh*  
Alan Titchmarsh

nd I had a secret love child with a GRANDAD

GUARANTEED OVER 50 PLUS





SAMPLE N° 5  
**CATHETER**  
PARIS

EAU D'URINE

Do not read

Beauty

Magazines;

They will only

make you feel

ugly.

Baz Luhrmann

Mother.  
E. G. Kore. 2019.

Skin

stretched

Years under the sun.

Deep carved grooves  
line the face.

Mother looks dead when she sleeps.

Alligator hands on a hard lap

Spring  
like an elastic-band  
ready to snap.

Tennis muscles once hard  
lay in pools around the bones.

Her famous backhand  
Now too weak to harm me.

# Care (less), Lindsay Seers

## Fabrica 4/10 - 24/11 (2019)

Lindsay Seers' work Care(Less) is her first attempt at virtual reality art and explores the issues surrounding care, ageing and ageism. The unsettling footage we are exposed to, in conjunction with the eerie room which Lindsay has created, as well as the actual experience of watching VR, create a unique and pertinent sensation of anxiety for the spectator. The feeling Lindsay evokes through her embodied medium and 'surrealist' style is significant and reflects the anxiety and discomfort our society harbour in relation to ageing. The uneasiness that occurs, when thinking about ageing, stems from a fear of the unknown as well as the perception, created through our Western capitalist society, that as one becomes older they become less valuable and therefore elicit less and less attention. These feelings of anxiety are partly the reason why our society ignore problems concerning care and the quality of life of ageing generations. These problems are ones which Lindsay explores within this piece; the political overtones are hard to ignore, with an AI voice criticising our society's treatment of elderly people. The medium of virtual reality forces the spectator to have no choice but to be fully aware of the content and completely involve their entire selves in that moment.

The experience of watching VR creates a sensation of uneasiness and disorientation, which is quite disturbing. That is, on top of the film itself, which contains some intense and graphic imagery, scenes from the perspective of an elderly lady who has fallen over in the bathroom, biological and futuristic imagery as well as a lot of very ambiguous scenes. The footage does not contain a classic chronological and story-like narrative; it is often hard to decipher the relation of the scenes to each other or their direct meaning. This disjointed narrative not only adds to the uneasy sensation of the piece but also echoes the way our minds' stream of consciousness works, random thoughts darting from one place to another. This method speaks to Freud's idea of our unconsciousness; the thoughts we cannot ignore but often try to.

The exhibition is not only different and interesting in its subject matter, but also in its medium, and in conjunction with each other the decision to use the new and advanced technology of virtual reality with the topic of the elderly and ageing is a strong symbol for the messages expressed by this piece. This exhibition is a brilliant take on such important problems that face a large fraction of our society and really challenges how and on what we place our values on in life; individually, on a societal scale and universally.



I AM OLD,  
PATRONISING  
AND BLAME  
SPRING TO MIND



*Graffiti on the Wall, Marcus Stefanelli*

*When robins appear, vultures are near,*  
Petra Giffard



Based on projections from industry statisticians, Brexit will leave us with a substantial proportion of our elderly care force vacant - about 3 in 10. I realise that as a topic Brexit is about as creative as a still life of a bowl of fruit, but thought that this sort of situation is certainly worth discussing during the current show, in one form or another. In light of the theme of the Response - a satirical weekly magazine - I've tried to give the work a slight vibe of the editorial insert.

Jake

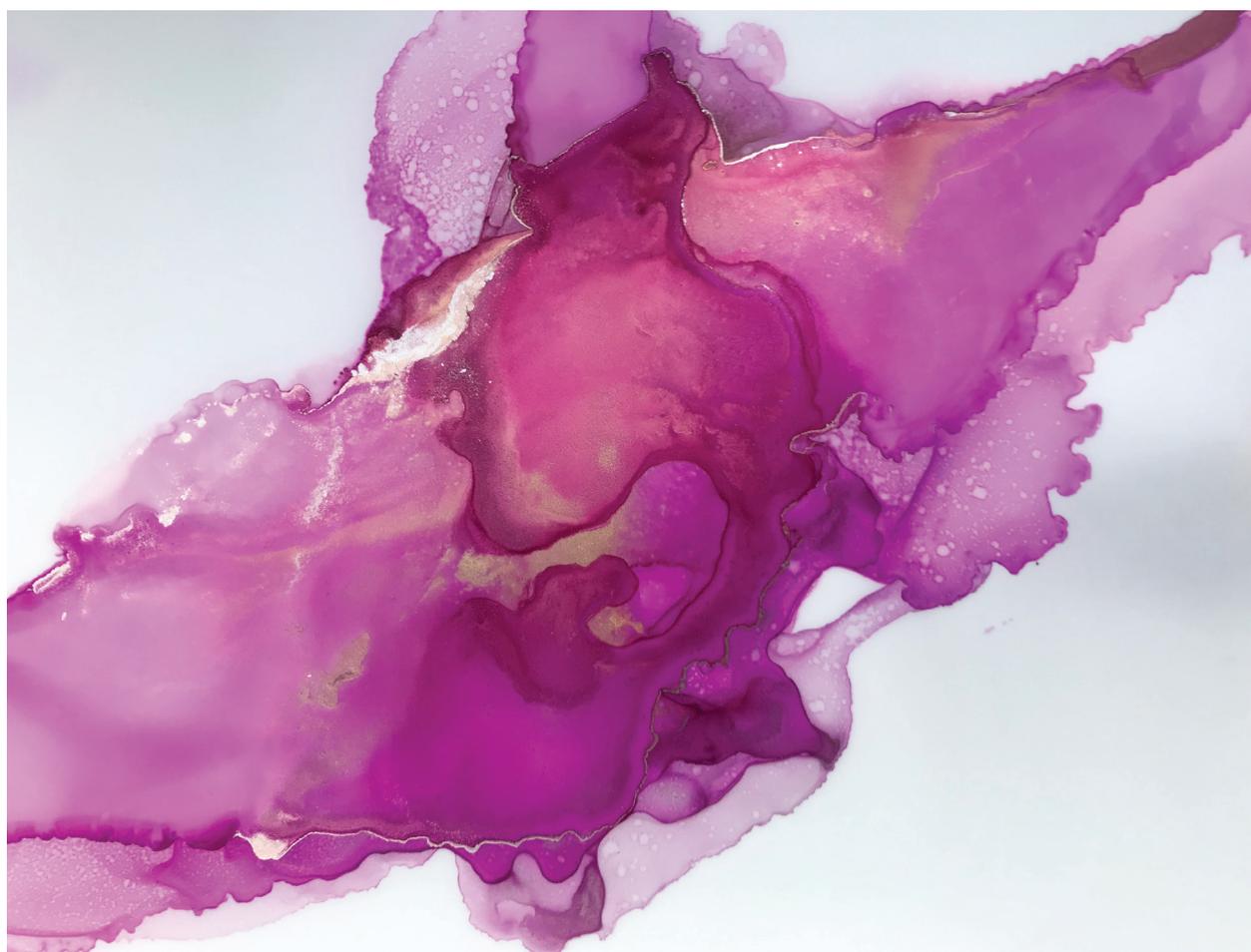
Francis



Our money, our priorities



*Inhale*, Pernille Christesen



*Exhale*, Pernille Christesen

# Displacement

My granddad, Colin Williams, a gardener, lived in number 5 Ashurst cottages for nearly sixty years. It was his space and his home where he brought up his family. However, in the last fifty years he lived alone, within his own company and a house that reflected him.

His home was untouched, flaking paint and wallpaper covered the walls; a coal rayburn oven he sat next to, to keep warm; warm yellow and flower-patterned curtains where the light bled through; old tattered blankets (who knows how old they are) and his shed, where he kept his tools and his livelihood.

My granddad liked his own company, he was content in his home but as he grew older his body began to struggle and the stairs to his bedroom became a mountain. The decision was made for him to move into an apartment amongst other elders. This wasn't a decision he liked and, in many ways, I feel the transition from his home to this 'alien' place wasn't beneficial to his mental health and mind. He was eighty-three years old and this sense of displacement made him deteriorate.

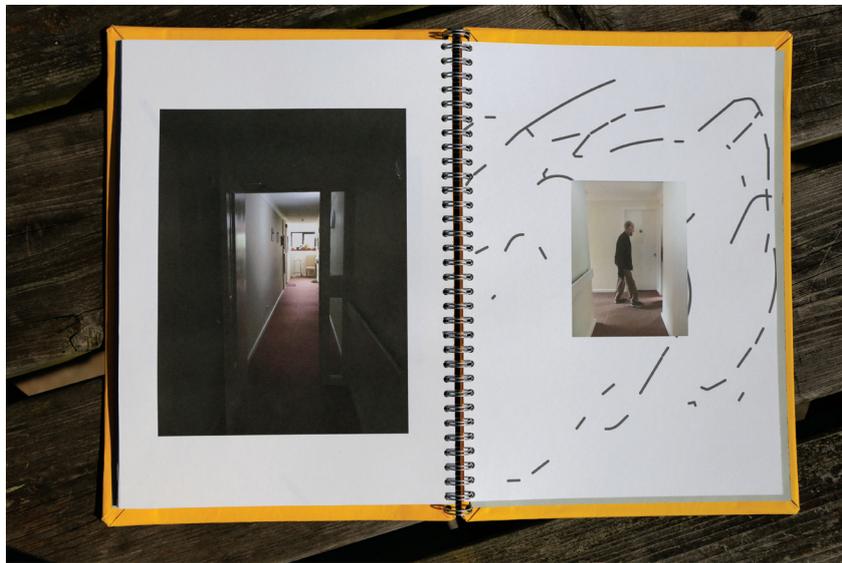
After only a couple of months he had to be moved into a care home. This I know he would have hated, and it upset me that this was the case. One week went by and sadly he passed away on the 24th April 2018. There's almost a sense of relief that I didn't see him in that care home and that my memories of him are only good.

This book is a tribute, in memory of my granddad and represents the last few months of his life, his home and his transition.

Rest in peace granddad, always thinking of you.

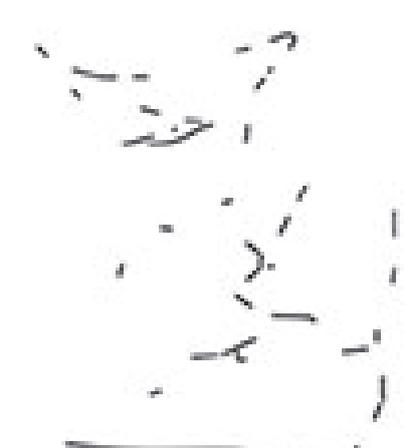
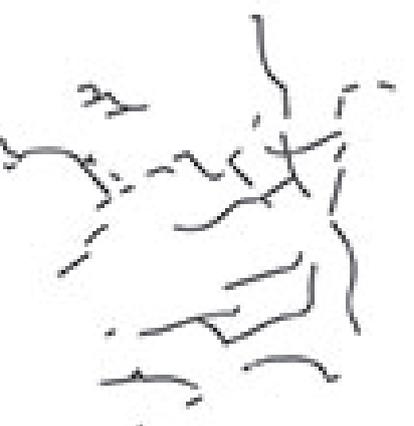
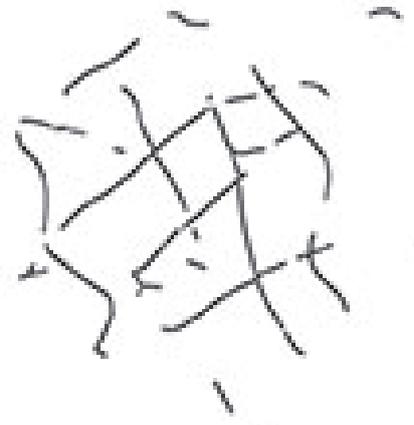
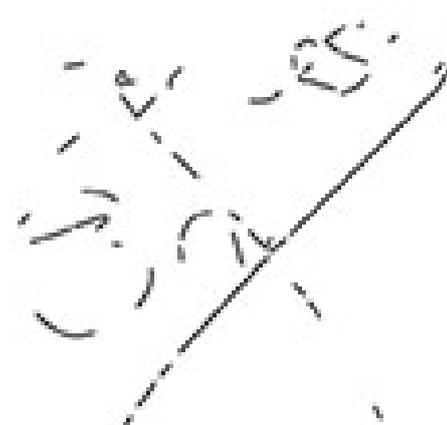
Phoebe

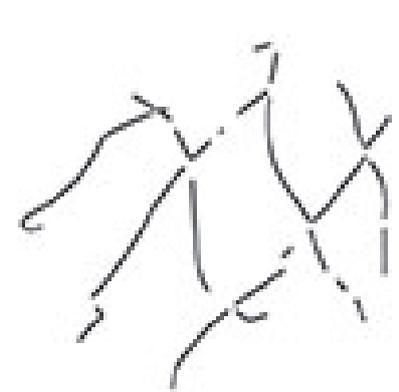
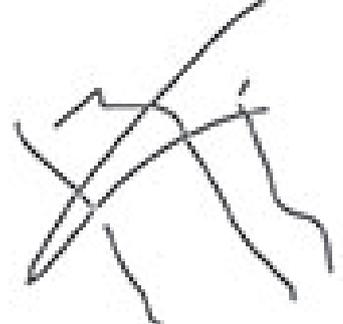
Wingrove





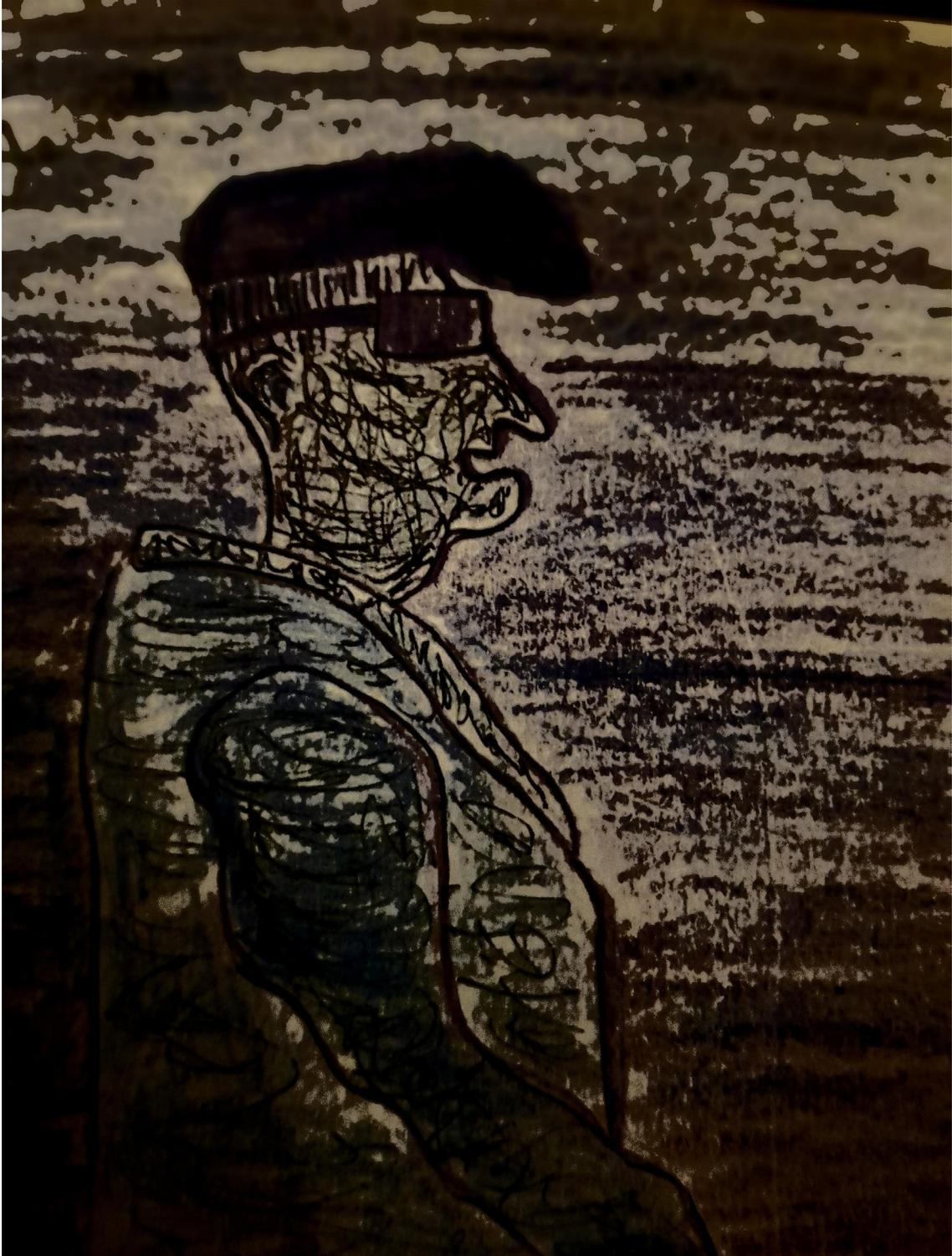




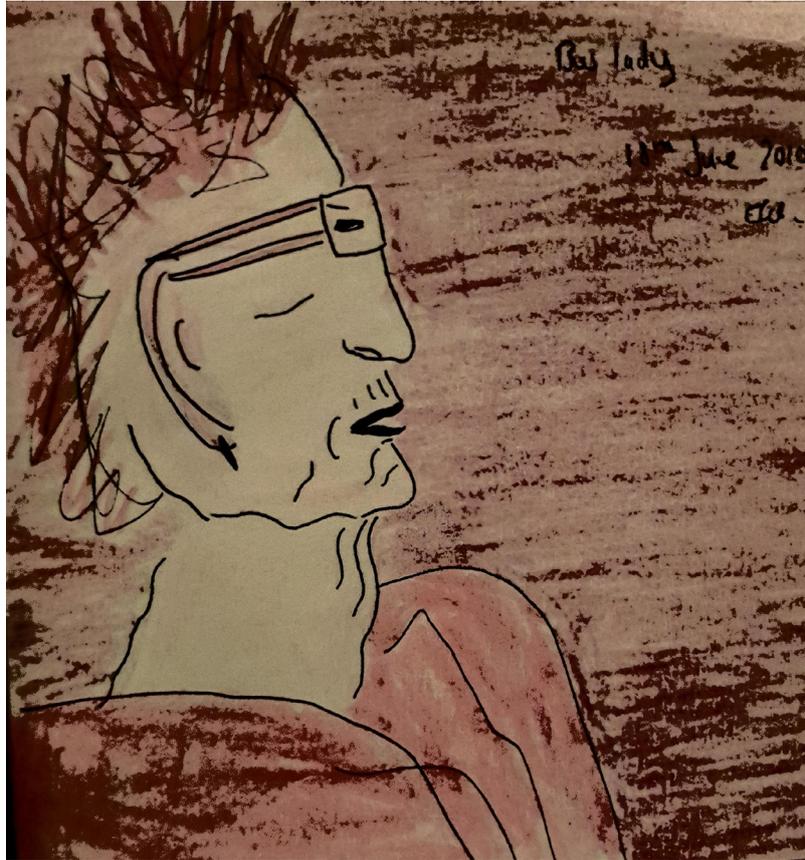


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Handwritten text, possibly a signature or date, located below drawing 16.



*Man in Street*, E. G. Kore



*Bus Lady*, E. G. Kore



*Pavilion Gardens*, E. G. Kore



*Full Size Render*, Katherine E. Winnick

# The Response Team

Ess Kore

Phoebe Wingrove

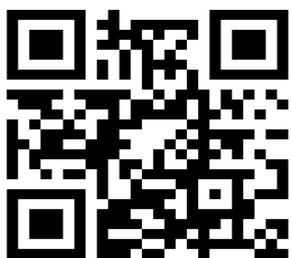
Jinny Durant

Petra Giffard

Gaby Maestro

Maria Alvarez Blanco

Ricardo Reveron Blanco



The Response is a collaborative artistic endeavour produced by Fabrica Volunteers in reaction to the current exhibition.

View this edition or past issues online using the QR code.