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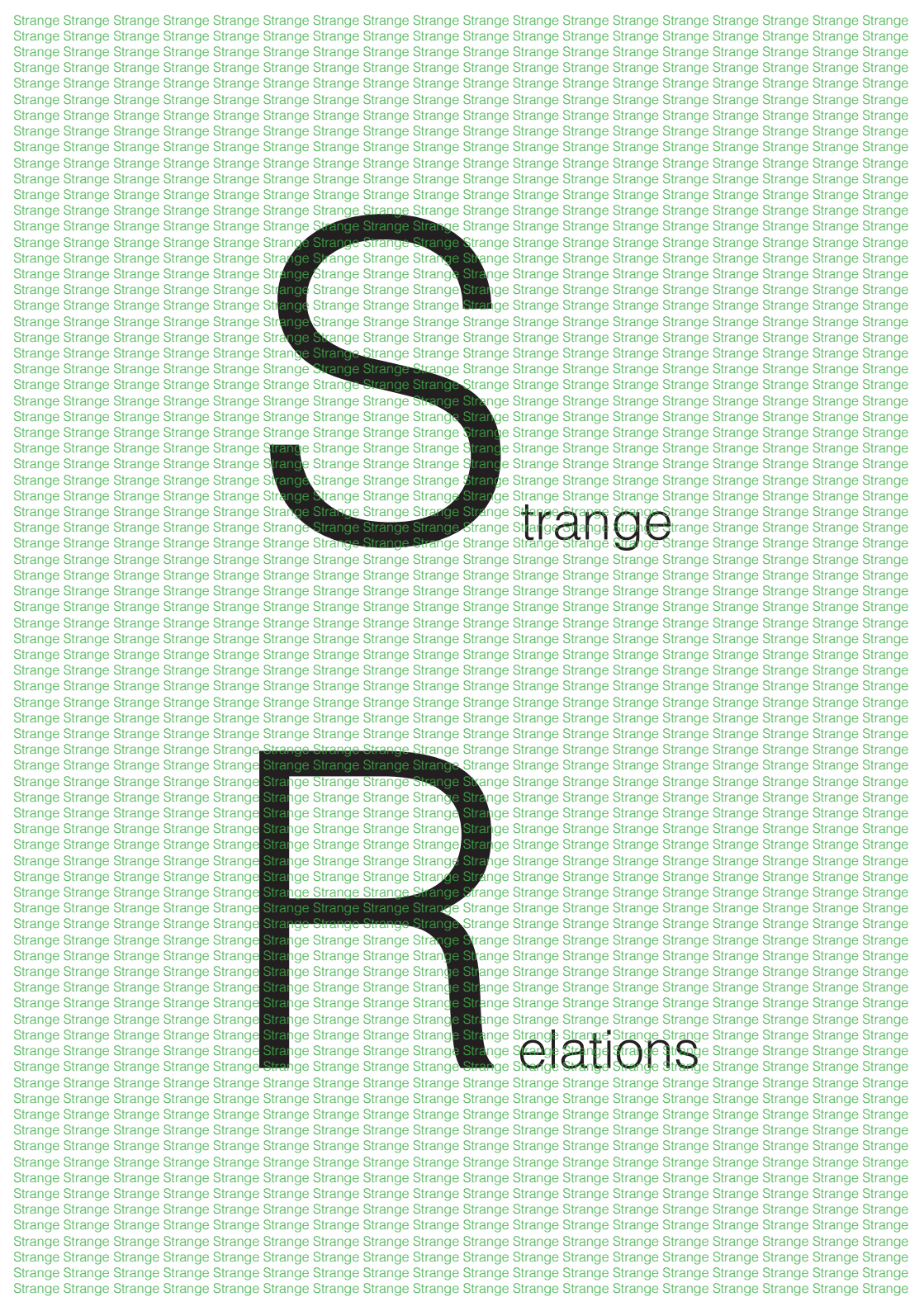
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Pete Rogers - Untitled

# The Response

## Magazine

The Response is a volunteer-lead magazine that displays creative reflections upon each exhibition at Fabrica. Through a diverse range of responses, we aim to more broadly encourage originality, openness and nuance within artistic interpretation. The Response is also a way of strengthening Fabrica's sense of community; it bridges the minds of artists, our staff, and our highly-valued visitors. We hope that this collection of compositions, collages, poems and photographs will complement and enhance your experience of the current exhibition.

This issue of The Response is in dialogue with *Strange Relations* by Simon Le Boggit and Carys Reilly. Their works juxtapose one another in a way that creates a sizesifting experience for visitors: Le Boggit's large-scale projection of looming natural scenery make visitors feel small - that is, until they encounter Reilly's art and tower over her tiny, visceral creations. The exhibition was curated in collaboration with Outside In, a national charity that provides representation for artists who face significant barriers to the art world. Relevantly, the artists explore the themes of inclusion and exclusion, the macro and the micro, chaos and order; as well as the internal and the external. Our volunteers have responded to these themes in The Response, and aim to complement the way that *Strange Relations* plays with the norms of human experience.



Live and Learn - Branching Womb

Katherine Winnick, Colette McDowell, Yolanda Cottrell and Julianna Skarzynska

For every exhibition resident artist Jane Fordham hosts two creative workshops for Fabrica volunteers, inviting them to examine and discuss the exhibition before collaborating and create artworks in response.



Live and Learn - Breathing Cathedral of Pain

Jo Tompkins, Lisa Sang, Vicky Waters, Steph Howard and Sally Connellan





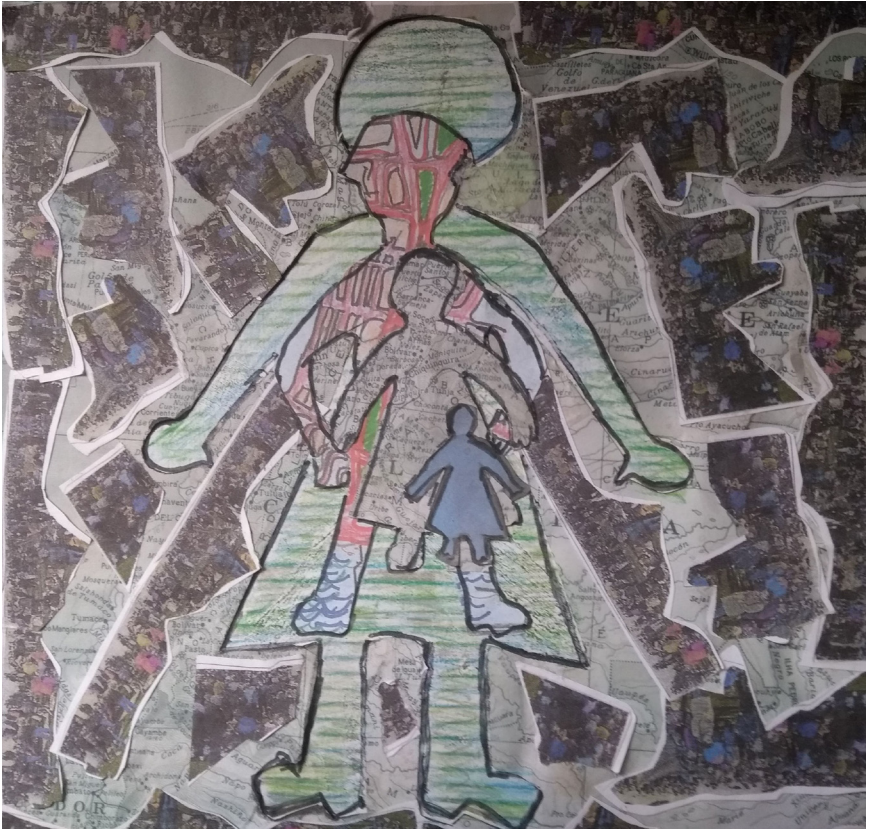
Kate Honeyford - Vicky In The Violets





Live and learn - Artistic Interpretation of an Interactive Installation Titled 'Macroscope'

Georgia Hunter, Liepa Jusaite, Marina Burgess and Petra Giffard



Kate Honeyford - I am disconnected

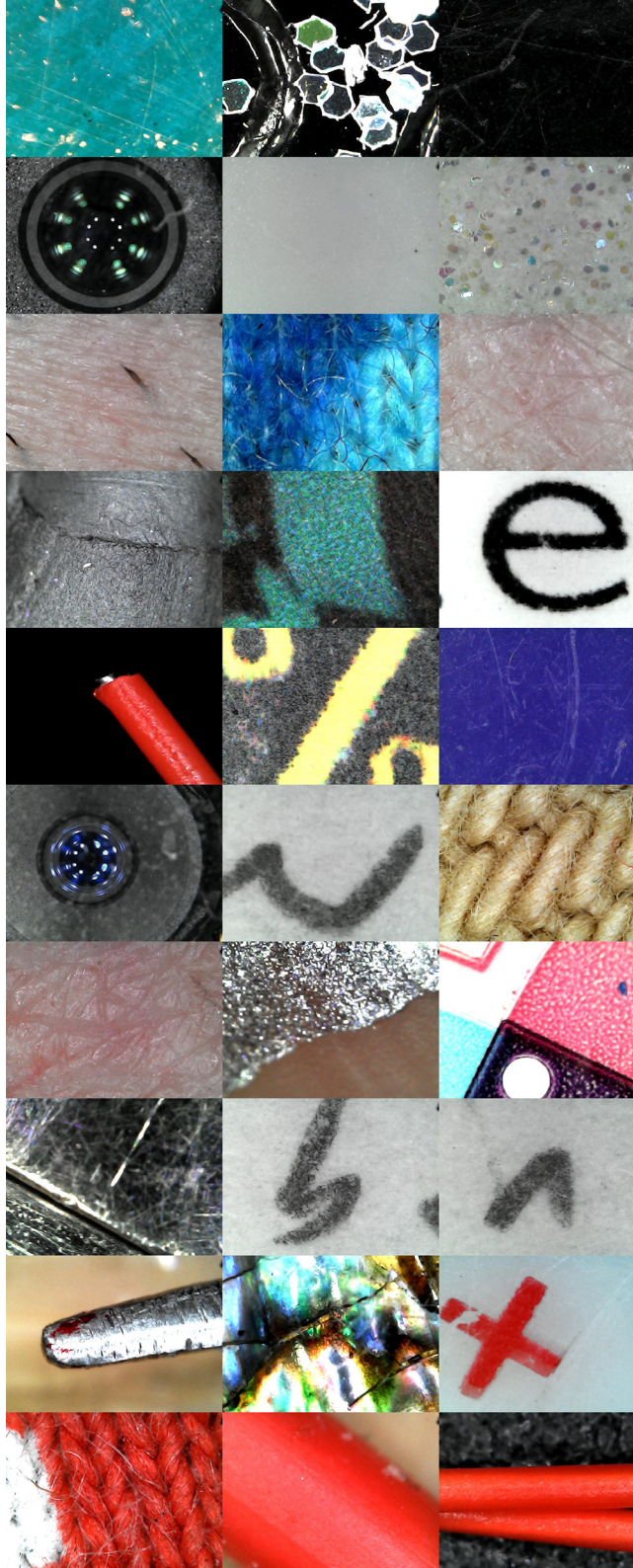


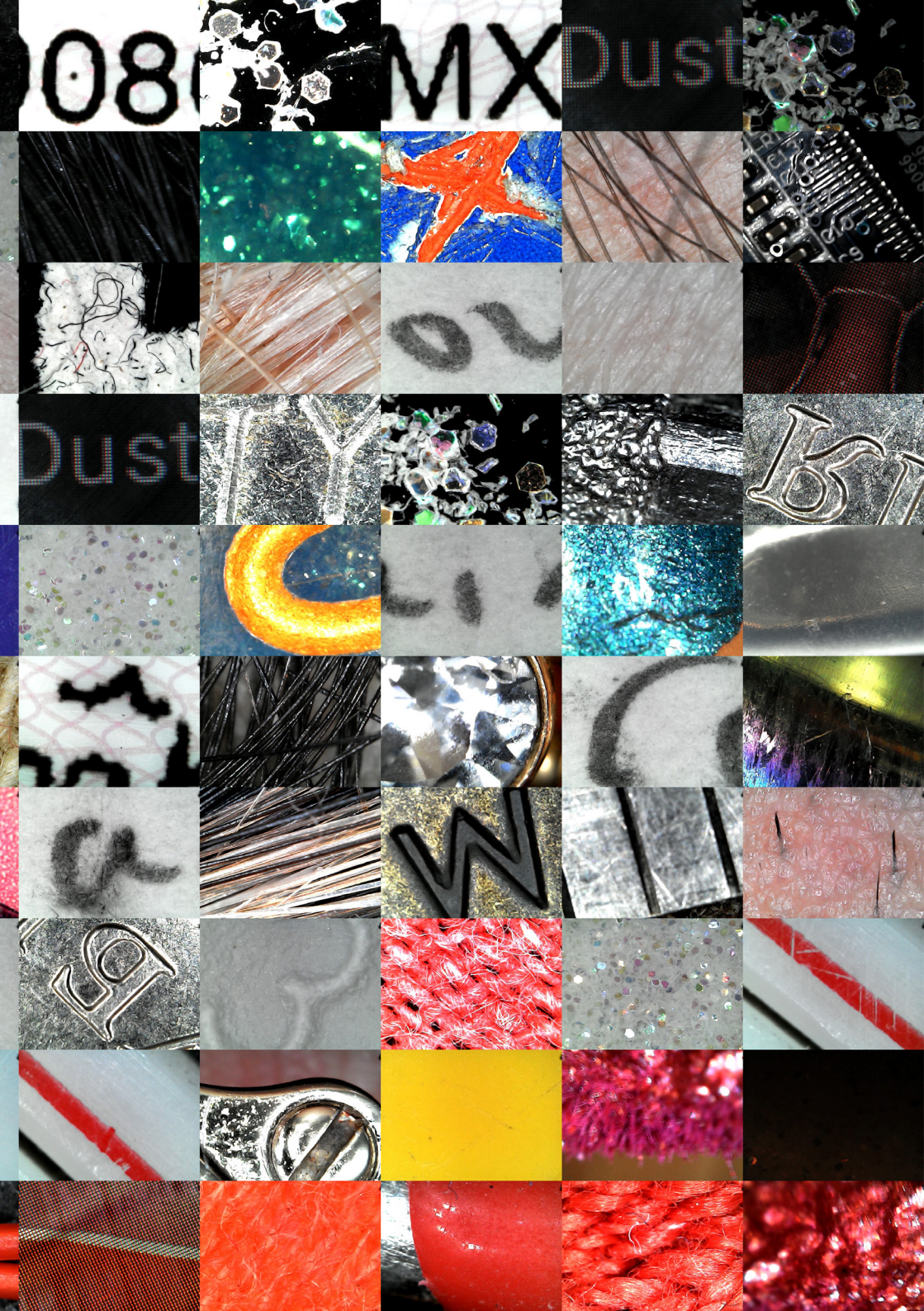
Bobby Higginson - Heavens Above



## Duolpoly - The Scale Of Gender: A response to Strange Relations

'A series of micrographs presented as animation and collage related to gender dysphoria and euphoria. The collage was ordered programmatically based on redness intensity and randomness, produced by duolpoly in response to Strange Relations by Carys Reilly & Simon Le Boggit.'







# **Imperfections / (Im)Perfection**

## **Millie Doyle**

From a young age, we were brought up in a very obsessive and controlled environment, with my mum a sufferer of Obsessive Compulsive Disorder (OCD) who strives for perfection in the home. My mother gets up between 4 am to 5 am every day to start her daily rituals of cooking, cleaning, and washing, which go on throughout the whole day with little respite. This experience has impacted us as adults; we have adopted some of her ways of working. Based on my experience and familiarity with the domestic domain, I have lost the ability to see it for what it is – in reality. In both volumes of this work, I took myself back to being a child when everything was new and interesting in order to reconnect and rediscover the past and the familiar within the home and then to reflect on the impression that OCD left on all of us.

## **Imperfections**

Imperfections visually represents how I became more aware of my domestic environment during lockdown. I became fascinated by the miniature imperfections around the home that no one noticed. I saw them beyond their defect as worthy abstract artworks representing a freedom from the obsessive cleaning rituals going on around me.

After this project was completed, the worry of my mother seeing these images was unsettling. I knew it would spur her OCD as she strives for perfection in our home at all times. When she saw these photographs, displaying all the miniature marks and damage to these walls and pieces of furniture, no matter what I said about how the photographs are only enlarging the detail, her OCD was triggered. She continued endlessly to attempt to perfect these imperfections until she believed that they were gone.

## **(Im)Perfection**

Through my family's experience with my mother and her OCD, we have become so familiar with the objects employed to carry out domestic tasks that we have lost the ability to see them as they are. In this series, I have used scannography to investigate the domestic objects that fulfil my mothers' life. Using the scanner I have been able to refamiliarize myself with these items as if with the eye of a child.

I have found that the objects are so visually pleasing when enlarged and removed from their everyday context. It is the simpleness of these things that makes them extraordinary and to enable them to perform their regular rituals. Through these images, I have experienced the feeling my mother has and how hard she works to succeed, yet at the same time it has become transparent how many more imperfections she creates through her cleaning. Looking at these everyday items with such intensity and magnified to such an extent has rendered them extraordinary. The abstraction has amplified their position in the world. This amplification echoes that way that OCD has been embedded in the family psyche.

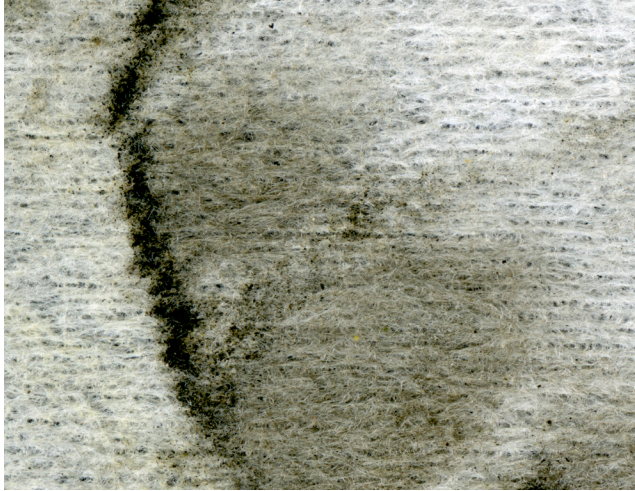


Millie Doyle - Imperfections





Millie Doyle - (Im)perfection





Gemma Allison - Give us a seat

16% of people in creative industries  
are working class







Gemma Allison - Give us a seat



pretty in pink  
branches rustle in the breeze  
intimately yours

Katherine Winnick



Karen Piddington - Significant Otherness

# **Acknowledgements**

The Response Team for  
Strange Relations:

Beatrice Morris

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Marina Burgess  
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Pete Rogers  
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