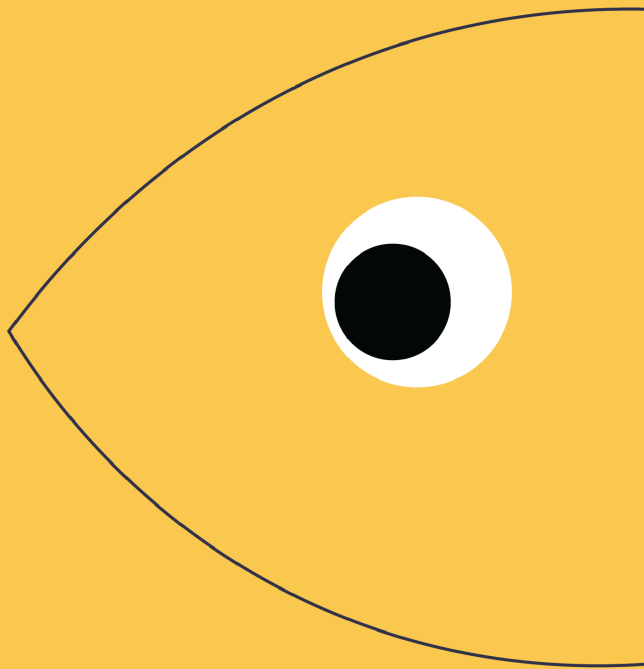




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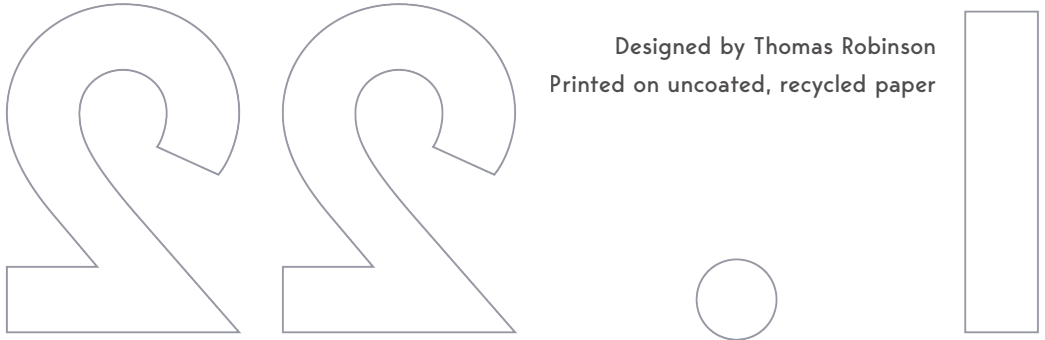
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22

February 2023

This is a FREE mini-publication by The Critical Fish.
It follows an open call for responses to the theme of
'the same forwards as backwards'.

Designed by Thomas Robinson
Printed on uncoated, recycled paper



Website

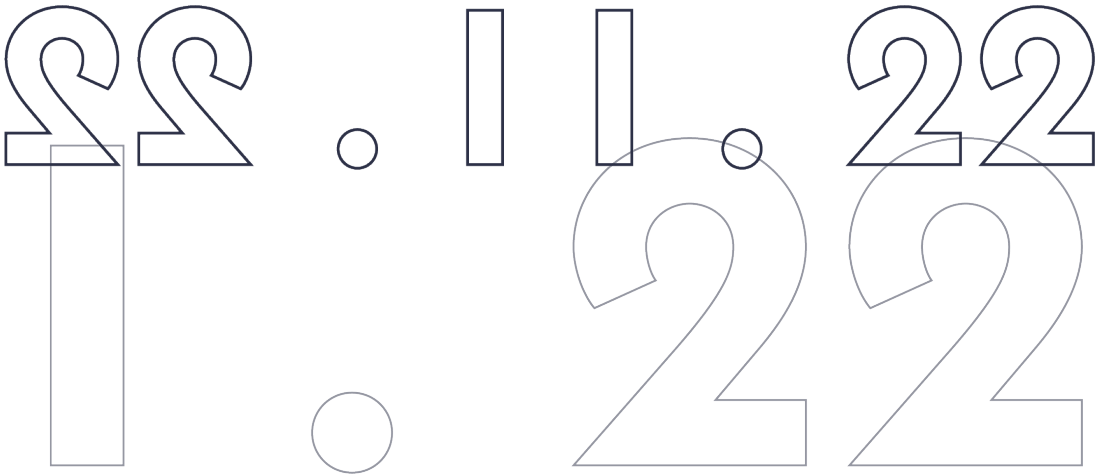
thecriticalfish.co.uk

Email

hello@thecriticalfish.co.uk

Social Media

[@thecriticalfish](https://www.instagram.com/thecriticalfish)



With thanks from
Jill, Tom & Lauren

Design and Print
funded by Hull City Arts



Hull
City Council

Welcome to our palindromic issue of The Critical Fish - 22.11.22. We invited artists, designers, and writers to respond to palindromes, reflections, symmetry and things being the same forwards as backwards. This was inspired by the date that we launched our 'call out' - 22.11.22 as well as reflecting themes we were exploring in our workshops at the time.

The Critical Fish began life in 2018 with two print issues - Anchovy and Brill (named after fish on Gordon Young's 'Fish Trail' - a public artwork/trail which leads the viewer around the streets of Hull). Looking back these were quite ambitious undertakings and come lockdown and difficulties finding funding we began to concentrate on our website and more workshop-based projects. Thus 22.11.22 is our first print issue for a fair while and we hope there will be many more to come. We would love to reconnect with our original vision of Fish as a space for critical, creative, and experimental writing and artwork. The initial plan was to produce a 'quickfire turnaround' issue. However, we received far more submissions than envisaged - so we changed tack and quickly applied for funding from Hull City Arts. We realised that if we were to include all the submissions, we needed a bigger more ambitious issue and a little more money behind us. So January has turned into February and we are delighted to launch 22.11.22 and to thank all those involved.

Firstly, a huge thank you to all the writers and artists who submitted their responses. Copies of Critical Fish are free (in keeping with our conviction in cultural democracy and accessibility) and in this instance we were unable to pay our contributors. Thus, we encouraged ideas, plans, work in progress - to test ideas rather than submit something resolved. So a double thank you is in order for the fabulous work and the generosity involved (we have also worked voluntarily on this issue). It has been an honour to compile 22.11.22 - it was a strange starting point which has unleashed unexpected, funny, beautiful, mysterious, and diverse responses. Many have lingered in my mind's eye - further unfolding over time. There are collages, paintings, prints, sculptures, poems, projections, photographs, and digital designs. There are also many connections between pieces that at first glance seem so individual and different. One of these is playfulness. Another is the viscosity of words - as artists and writers play with the symmetry of letters, words and phrases, and palindromic poems make beautiful shapes on the page. At one point I wondered whether we'd 'missed a trick' - whether we should have created a more environmental or political starting point for our call out. But all these things, and more, are present. We just needed to stand back and let them tumble in.

Other important thanks go to Hull City Arts for funding design and print, Tom for compiling the issue, and to all the galleries, shops and venues who have stocked 22.11.22. And thank you for reading this - we hope you enjoy it and that you might like to get involved with Critical Fish again in the future - as a contributor, reader, or maybe by attending one of our workshops or CRAG sessions. More information on our website - you are most welcome!

Early in the process I looked for a palindromic fish. There is one - an Ono! Onos live in the warm waters around the Hawaiian Islands and can grow up to 6 foot in length. Unfortunately, Onos don't feature in Young's Fish Trail (he includes an Oarfish for 'O') - but they led me to Yoko Ono's instruction/suggestion - DRINKING PIECE FOR ORCHESTRA: 'Imagine letting a goldfish swim across the sky. Let it swim from the West to the East' (1963) - which is where I'll leave this particular train of thought - perhaps another story for another day.



Bulks and Bolts

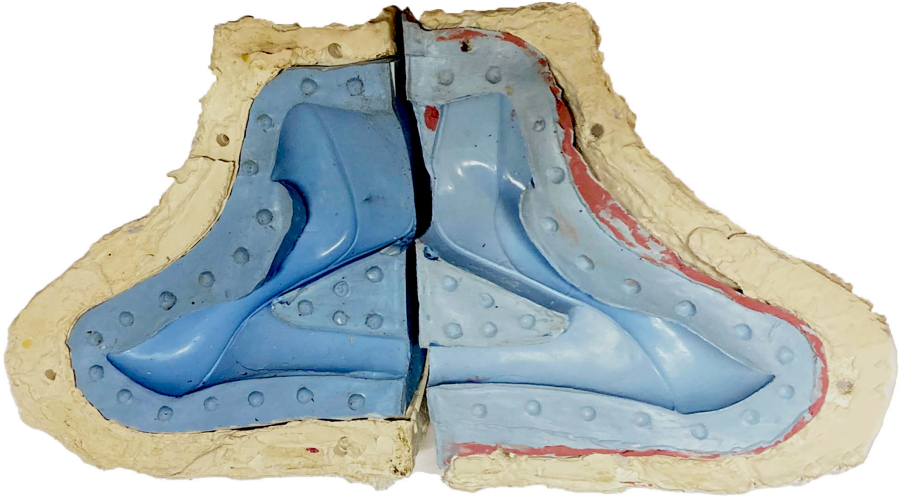
Caitlin Smith



Strands and Shadows

Caitlin Smith

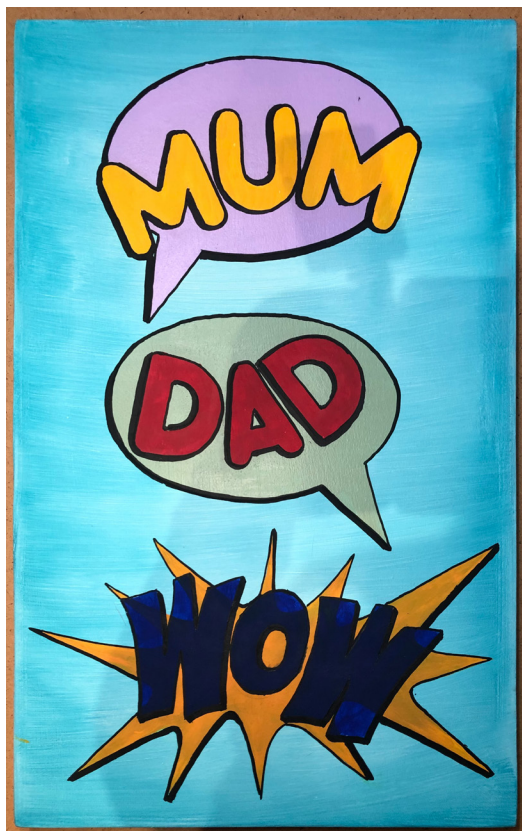
Pour..Cast..Repeat - Work in Progress Cast



Caitlin Smith
caitlinsmithart.co.uk
@caitlinsmith_art

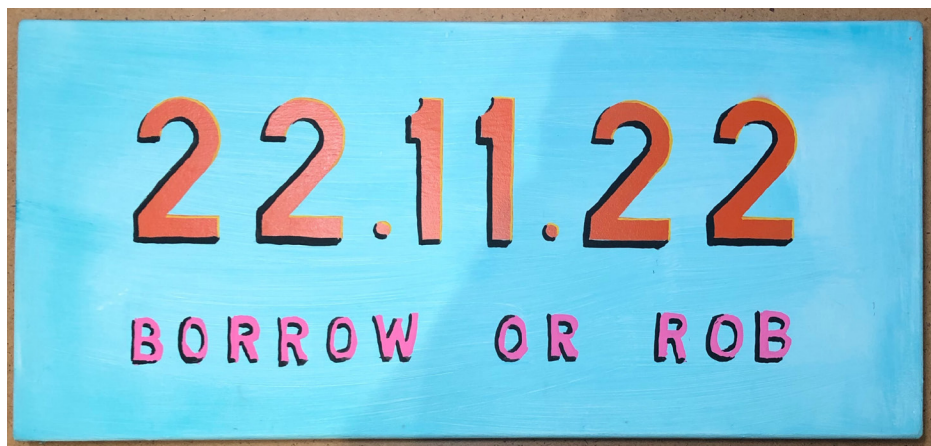


Work in Progress - Shapes and Forms

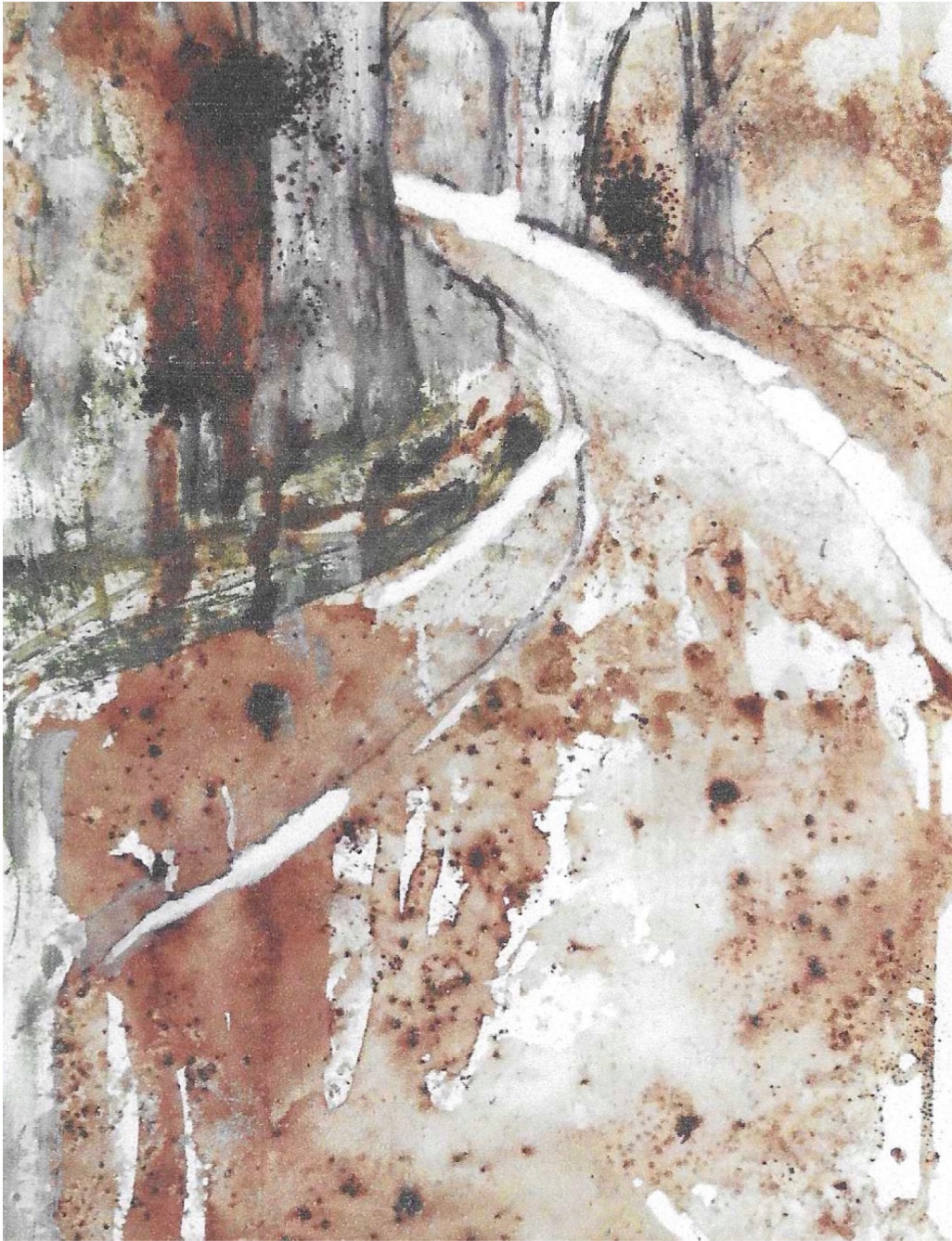


Palindrome Pop 1+2

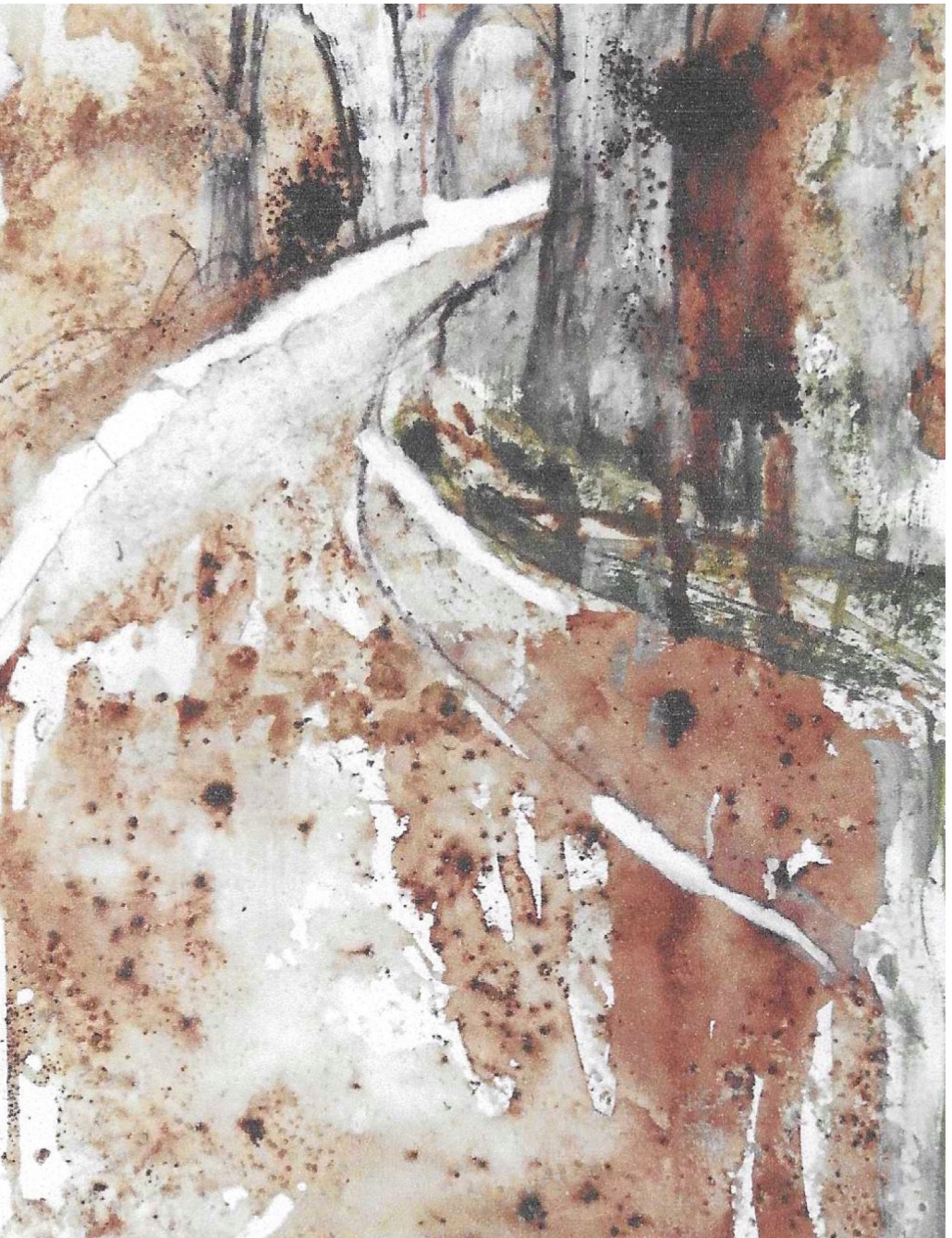
Harry Hodgson



Noon

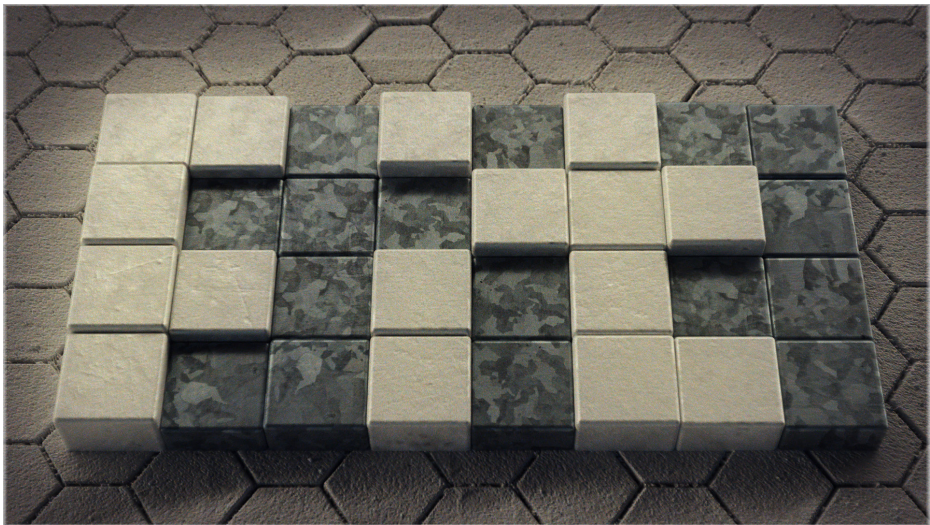


janstead@smallwindowstudio.wordpress.com



Tom Watkins
fitmotiongraphics.com
youtube.com/vjfit

Fit



The Good Samaritan



Julia Roach
camouflagedexposure.wordpress.com

Ladders

A distinctive portable object. Recognisable in it's ubiquitous form. Rich in symbolism. Allowing access to places we cannot reach, physical or spiritual.



They have represented progression, enlightenment, optimism, freedom and safety. Symbols of status, etched with both fear and faith.

I started imagining different ladders in a physical sense. And how they may change or need to adapt depending on the place you are intending to reach. Here are a few of my sculptural sketches representing some of my thinking so far.



ALL THE WAY BACK

beginnings. to back beckoning
waiting, still self ancient our find to
past, the of blood and hair and dirt the from Ran
connectedness conscience, complexity, outlawing
tenderness, from turned was brutality banned We

there. and here,
of hatred our healing nearby, the with deep the homely, with mingles
Unknown squirrels, and goblins by stirred patterns synesthetic fiddles,
with beer of rush the patches, mushroom rugged and creatures forest
sleek clearings, woodland misty flowers, hair, cub's my water, cool like
experienced truly love pure and innocence of crackle crisp the sincerity,
of sweetness the light shines dark, the against Meanwhile,

prey: it's with toying orca an like us, within. It's sadism. and sarcasm of
sweetness the and infectious bacterial of colours gorgeous the beauty, the
it, in funniness and fun the find we terrifying, disgusting, We're

time. our in large larks - love Horror-corpses. and shit
of way the goes it as glee gory the rational the of razing the
for runes, and rote for need the rules, and rigour of boredom
The rubble for lust leering a there's future concrete sterile our From

grasses. greener fleshies, exotic
on feasting foreignness, all appropriate we which into hole a
pasts, last by left gap gaping Acommuning. honest farming, earthy
dwelling, cave-pure foraging, green hunting, simple age, stone the to
entire wombs safe backward, talks bones out of nostalgia The

sludge. primordial to forward
crack: clocks and compasses
where mystery and mark
the to beginnings,
to back beckons city the in, beast The

FORWARDS / LOOKING BACK /
LOOKING



No Justice No Peace Say Their Names

(Left page)

Mike Sprout

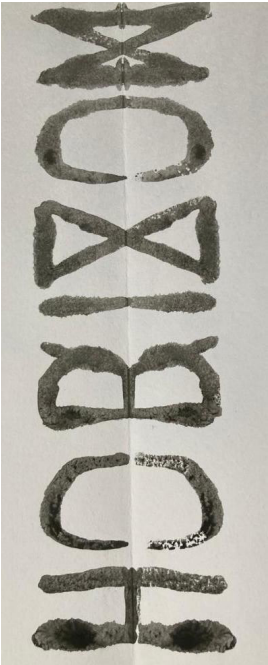
mikesprout.webnode.co.uk

📷 @mike_sprout

Richard Lees

📷 @lees_prints

Horizon



Jill Howitt
@howittjill



Nurses Run

Lisa Fielding-Smith
 @lisafieldingsmith



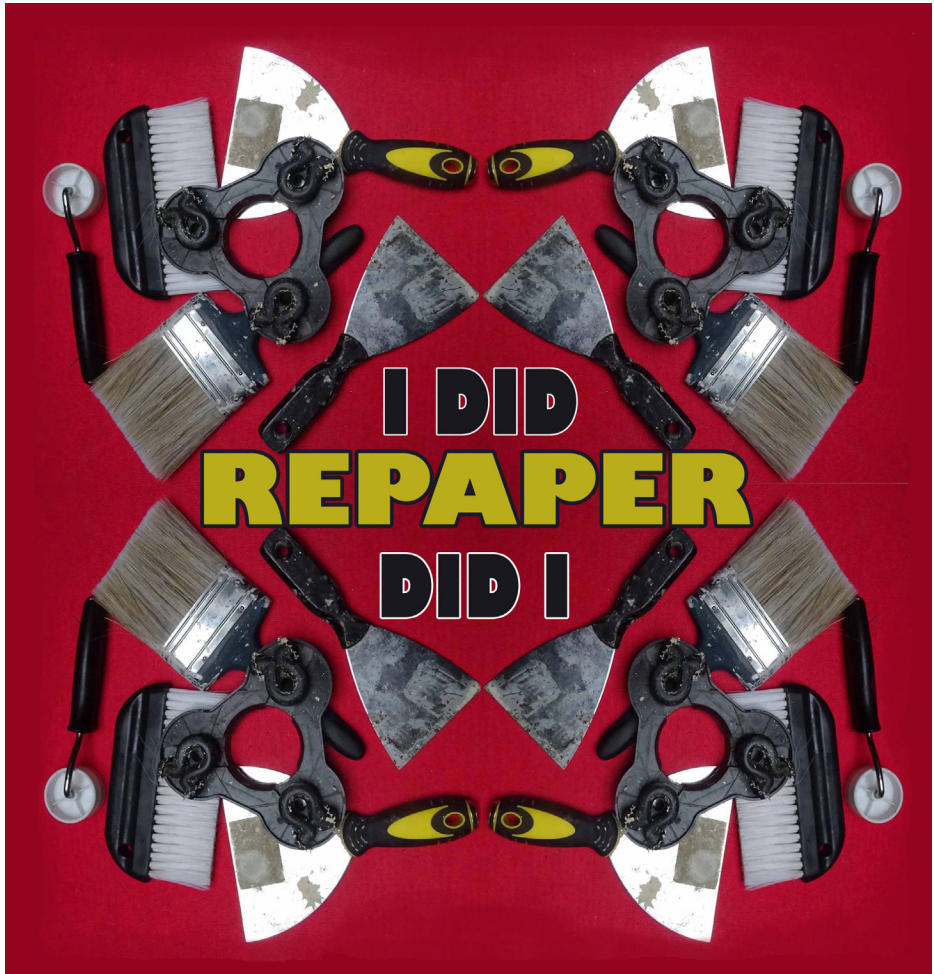
Dumb Mud

Clay and mud were harvested from the banks of the Humber Estuary, refined, and made into a chain of identical people (Bob). These were then returned to where they had come from. The tide is sweeping forward and backward.



Repaper

Roger Roach
f BritonFerryBoy

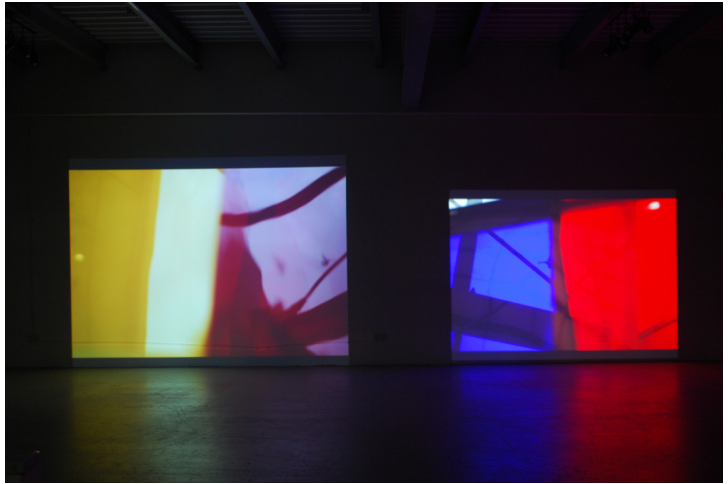


No Time Like the Present

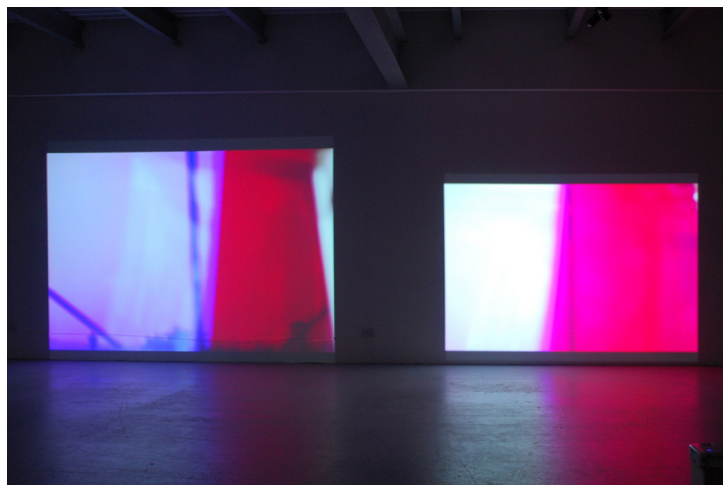
Nick Lumb

Make another coffee
Stare out at the chilly November day
Shake my head at the sight of those leaves
Be decisive: it's a job that won't do itself
There can be no more excuses
Mustn't put it off any longer
Should have been done yesterday
The daylight is fading
It is time
It is time
The daylight is fading
Should have been done yesterday
Mustn't put it off any longer
There can be no more excuses
Be decisive: it's a job that won't do itself
Shake my head at the sight of those leaves
Stare out at the chilly November day
Make another coffee

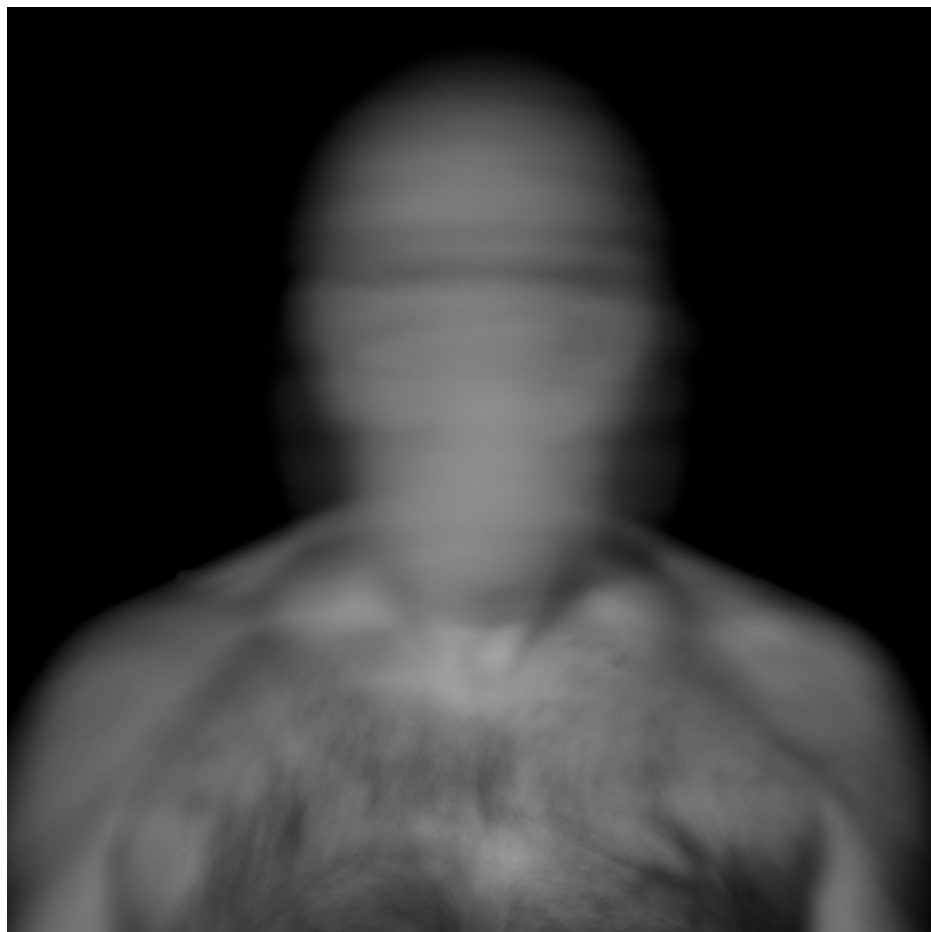
Snap!



Snap! is a two channel digital projection (originally commissioned for The Springs, Leeds to be shown at the same time as Light Night Leeds) inspired by the theme of the playful city. I projected the same series of my images made in and around spaces I was working in side by side on two projectors but in different orders and at different speeds creating opportunities for random snaps of the same image. In addition the strength of the colour of the images created uncanny reflections through and beyond the glass surrounds of the space creating a doubling effect as well as throwing colour across the floor and the ceiling.



Holly Rowan Hesson
hollyrowanhesson.co.uk
@hollyrowanhesson



Nigel Long Exposure

Nigel Walker



Tree Blue Multi

Nigel Walker



Dissonance

Nigel Walker

How to make a palindromic photograph

My initial thoughts centred on reading something two ways. A repetition that made some sense but whose unusual aspect that made me look again. Then I considered maintaining inspired interest that enticed a viewer to consider the making of the picture as well as their interpretation.

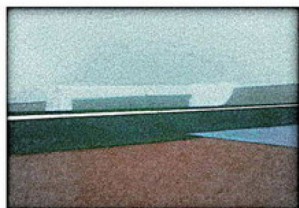
The first answer is not entirely original. My portrait is a mere turning of my head with the camera recording a longer length of light. The resulting image was made in the context of a series about the lives of older men and contained, in that context, a series of questions about the meaning of the image.

The second picture is a tree which I shoot frequently. It stands in some isolation, raised and vulnerable to the sky. This repetition was created by merging two aspects taken within a few moments of each other and with a central overlap creating a different and unexpected view. Is it a palindrome? It is as close to my thinking of how I get to that in photography as anything.

Finally I started to think about combining the longer shutter speed, the natural movement of people on the street and any intentional movement of the camera I might make. This would give at least two starting and finishing points – one from the movement of whoever was in view and a second from whatever movement I made with the body of the camera. It is symbolic palindrome.

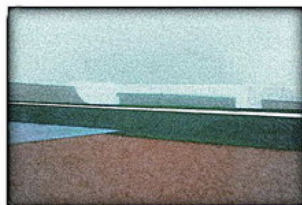
Nigel Walker
nigelwalker.co.uk
 @nigel2664

SLIDES

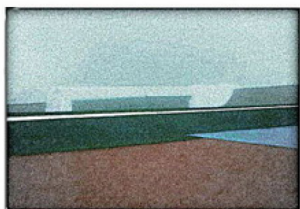


VIEW FROM THIS SIDE

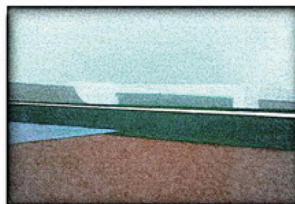
16



TRANSPARENCY

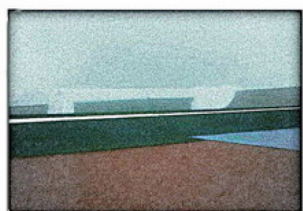


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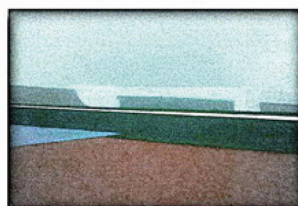


16

VIEW FROM THIS SIDE

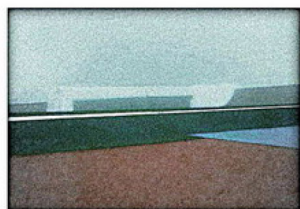


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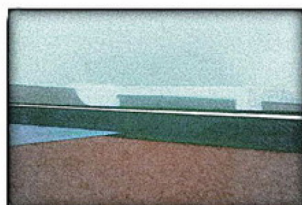
16

VIEW FROM THIS SIDE



VIEW FROM THIS SIDE

16



TRANSPARENCY





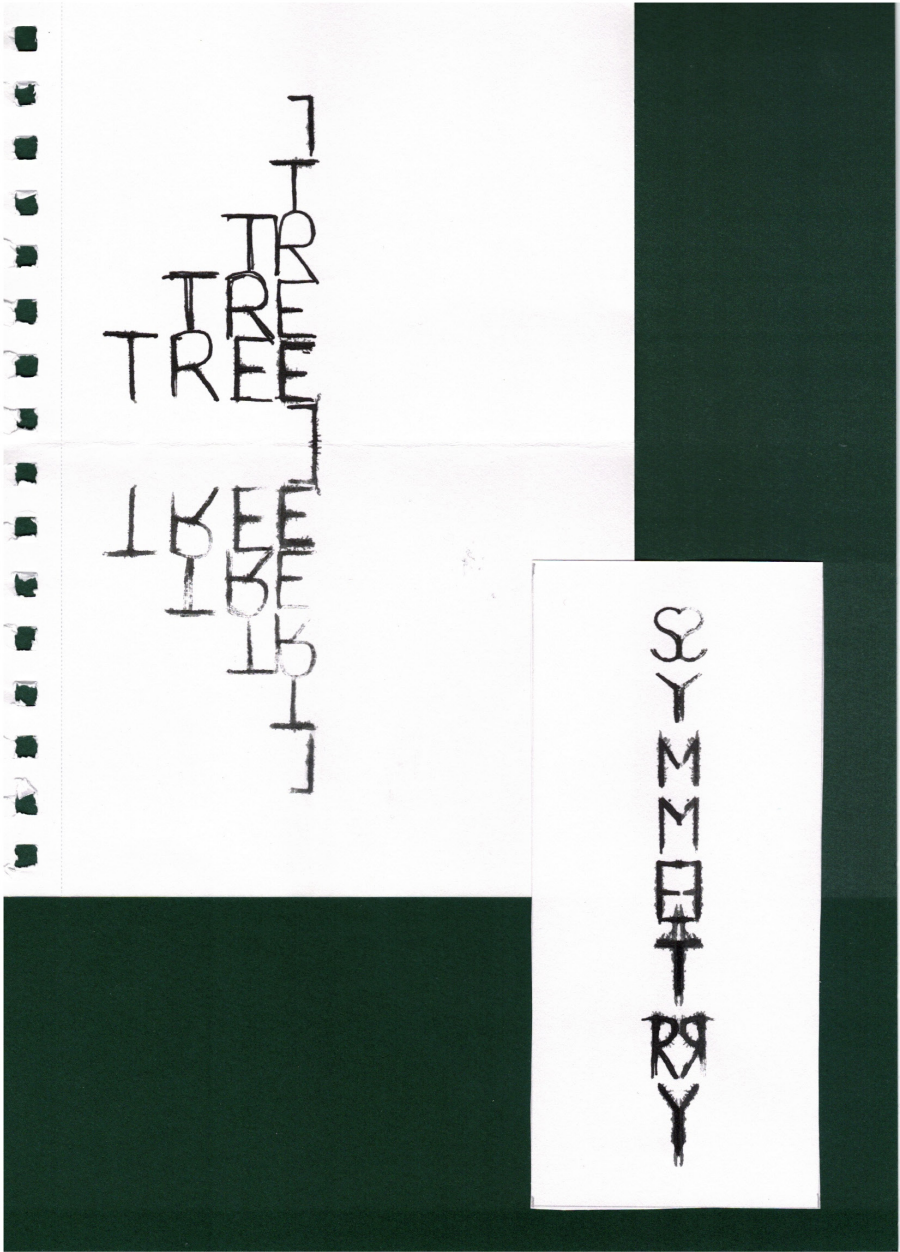
Faith Foster



Smoke and Mirrors

Lisa Fielding-Smith
 @lisafieldingsmith



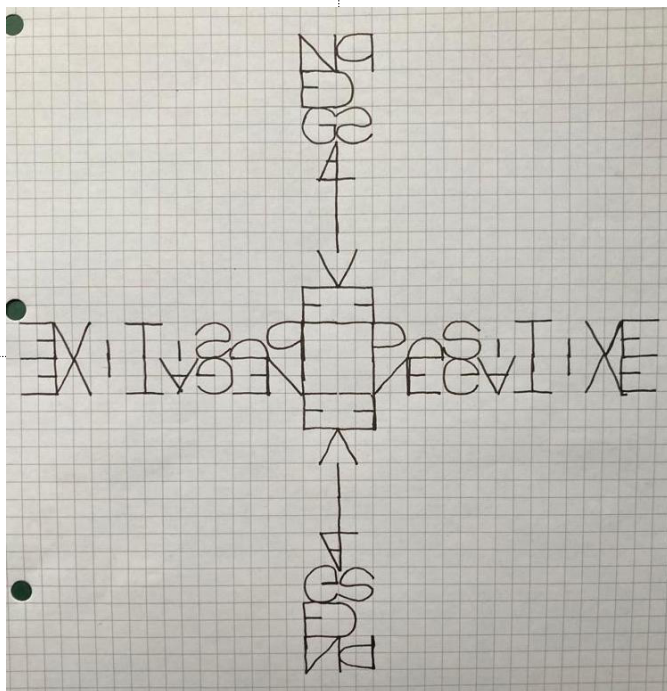




Level

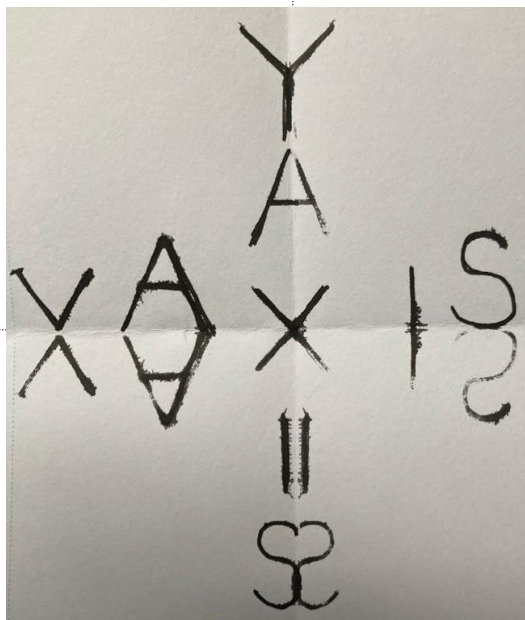
Sinitta Beadle
@sinittabeadle





XY Axis + -

Jill Howitt
 @howittjill



29.2.92

We took a leap
like lions through a flaming hoop
that last dark month of winter.
Sequins of sleet confettied
the air. Giddy with love and hysterics
we floated up that aisle
with your arm, not my father's, linked in mine.
Nobody was giving anyone away
that day. Faint light slanted
through the clerestory windows,
Handel's Queen of Sheba burbled
from the organ in the gallery.
I wore your mother's pearls, my dress
a fizzing champagne in shot silk.
a blue garter on my thigh
you grinning
like the cat that got the cream.
And yes, I said, yes.
With this ring I thee wed
With my body I thee worship

With my body I thee workshop
With this ring I thee wed
And yes, I said, yes
like the cat that got the cream.
You grinning,
a blue garter on my thigh,
A fizzing champagne in shot silk,
my dress. I wore your mother's pearls.
From the organ in the gallery
Handel's Queen of Sheba burbled.
Through the clerestory windows
that day, faint light slanted.
Nobody was giving anyone away.
With your arm, not my father's, linked in mine
we floated up that aisle,
the air giddy with love and hysterics.
Sequins of sleet confettied
that last dark month of winter.
Like lions through a flaming hoop,
we took a leap.

Mary Aherne

context> one from my glitched series featuring oswald mosley's british union of fascists flags

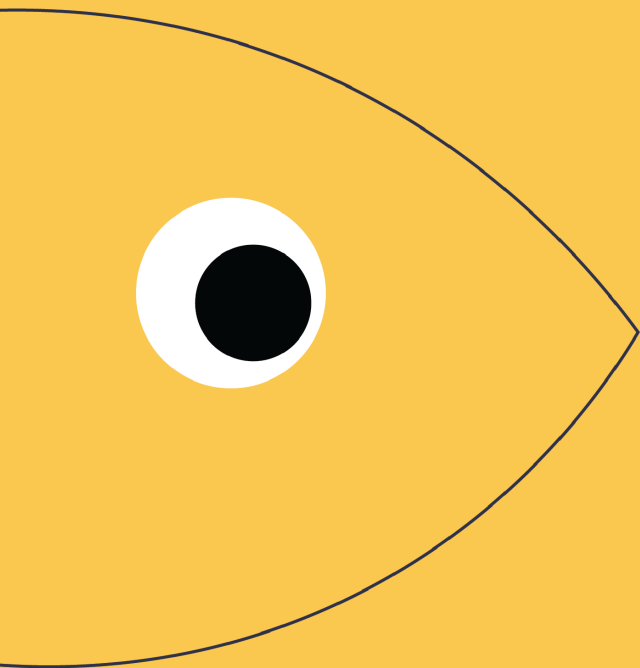
Palindrome Fascista 1





Other Face

Lisa Fielding-Smith
 @lisafieldingsmith



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