



Vol. IV

# The Response

TICKNER

Every Contact Leaves a Trace

April 2008





The themes surrounding the exhibition *INDELIBLE: Every Contact Leaves A Trace* are based on French forensic scientist Edmund Locard's theory that no matter how small the contact between two surfaces there will be an exchange of material. This can be applied to the psychological as well as the physical world.

This magazine has been made in response to the work currently on show at Fabrice by Shelly Goldsmith and Carole Hayman. This volume includes work from several artists as well as work that has been produced in a series of drop-in workshops based around some of the themes of the show.

Most of the works in the magazine deal with memory and the ways in which it is affected by a sense of touch, in particular the ways in which material culture is often imbued with the memories of the owners of the objects.

-Ned McConnell

An Interview with Charlie Morrissey by  
Zoe Axworthy

These are extracts from a taped discussion I had with Charlie Morrissey, Artist-in-Residence for the exhibition *INDELIBLE: Every Contact Leaves a Trace*. The talk centred around the *Live and Learn* workshop for Fabrica volunteers which took place in the gallery just before the show was installed.

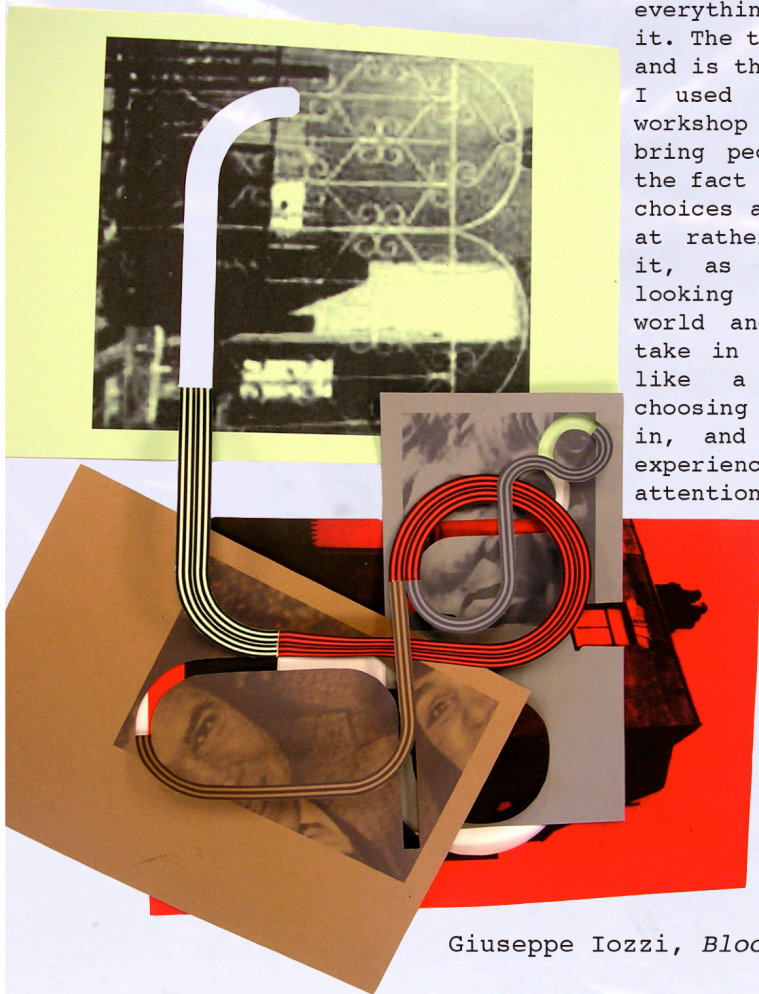
It consisted of a series of exercises including one in which participants kept their eyes closed and explored the gallery space.

Charlie Morrissey: What is interesting for me in relation to the idea of Trace in this exhibition is when our focus is broadened to the space:

Once something has been put there in the space it changes everything that comes after it. The trace of it comes out and is there.

I used that exercise [the workshop with closed eyes] to bring people's attention to the fact that they are making choices about what they look at rather than just seeing it, as if they were just looking in a mirror. The world and the way that we take in information are not like a mirror. We are choosing which parts we take in, and through having an experience it can bring attention to the self.

cont p.5



Giuseppe Iozzi, *Bloody Footprints*



Work produced by gallery visitor during a volunteer drop-in workshop.

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Charlie Morrissey: I see the body as a 'Container of experience' I suppose because I've worked with the body a lot and the idea of inhabiting one's body and moving, so that it has an understanding of everything that surrounds it simply because it has to, in order to live. All of the systems that are going on that don't need our brains specifically to work and our conscious understanding of telling it what to do. Doing and responding to things on a day to day level. The body as container of experience, all the traces of what has happened to it, on the inside, in the muscles, the bones, the cells and those things are informing us, they're changing the things about the way we are, they're making different things happen.

We're an accumulation of experiences. We're not just energies re-happening every instant or moment. We have that potential in us, but everything we do now is being informed by what came before. And our body in that sense does accumulate things, and we change over time in the way that we respond to life basically. Our response to the things that come in our way, you can see that in a body in some way.



Zoe Axworthy: I want to ask you about documenting your work through being a performance artist. As performance does not leave anything permanent, you would have to document it, and documentation is a bit like leaving a trace, and I was wondering if this is something that you had considered in relation to 'Every contact leaves a trace?'

Charlie Morrissey: It's funny because I have always been historically rubbish at documenting and I don't, haven't documented a lot of the things that I have done much to my regret. But at the same time, the document is a document, it's a separate thing. That's all it is! It never really fully documents the experience of the thing, so I always find it a bit frustrating. In a sense the video of a performance is never the same thing as a performance, maybe, if it used film? But even then it's not the same thing, because you're not in the same room at the same time. There is a very big change that happens and hopefully the audience can be changed by that experience as well. Or for something to happen in those circumstances and for me the view that something is going to happen to the audience when they go to a performance and to the performer too, something significant. So yes documentation is something interesting in that context, it's something I am interested in getting to grips with although in a sense I might think that a document written about it is a more interesting document to me than seeing it in film.



Visuals by Elinor Mossop



This piece of work represents my unique personal rituals of archiving and collecting the traces of my life's experiences.

Sandra Heathcote,  
*Diosas, Muerte y Creación*



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Gloria Clark, *Untitled*



Work produced by gallery visitor during a volunteer drop-in workshop.



Ned McConnell, *Exhibit A*, 2008

Exhibition Postcard and Dust taken from the gallery vacuum.

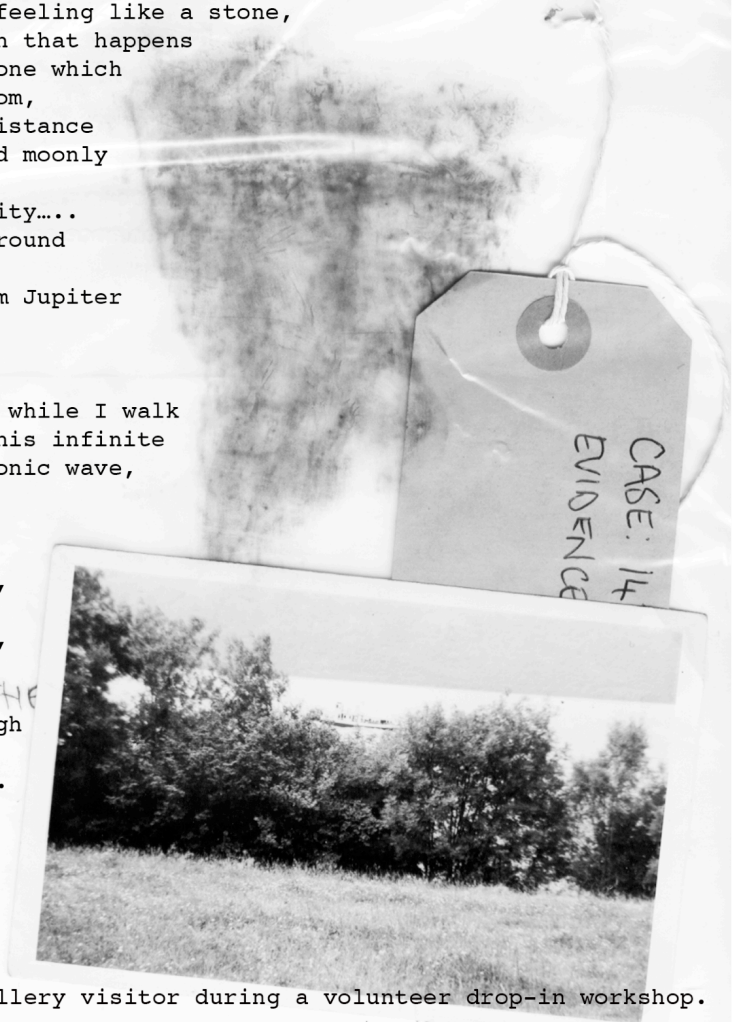
This work examines the themes of the show *INDELIBLE: Every Contact Leaves A Trace* by investigating the traces that the exhibition has left on the gallery. This has been achieved by placing an exhibition postcard in the vacuum cleaner of the gallery for the duration of the show.

Death as a trace

I have a little scar left in me from when my mum died. If you look at it intently you can clearly see a path, an empty dirt road full of vegetation that is alive. Some days it rains in this path, and a tear transmutes from my eyes. Sometimes there is so much light that it feels the sun is shining through my eyes. Every new feeling is a continuation of my mum's life; the remembrance becomes the present and her actions sublimate from mine. It's all really a metamorphosis, a continuous movement, a transformation from the one self into a little monster, a starfish, or a path, change is stability, is the eternal trace that shapes all existing and unimaginable realities... today I find myself feeling like a stone, to tell you the truth that happens a lot...and like a stone which is heavy and at random, I day-dream in the distance with solar nights and moonly days, remembering... the universe's infinity... missing the warmth around the solar orbit... the nebular road from Jupiter to Saturn...

At the same time, matter opens its way while I walk through this scar, this infinite path, like an ultrasonic wave, the aura always upfront and behind, but I'm a stone, missing the universe, with gravity knocking on the door, though today... I'm just a stone... wanting to fly through the galaxy of Orion in a comet once more.

-Lucia Sellars



Visuals produced by gallery visitor during a volunteer drop-in workshop.



THE CRACK IN THE  
STREET. HE USED TO  
FOLLOW IT ALL THE  
WAY ALONG THE STREET

Work produced by gallery visitor during a volunteer drop-in workshop.