Tonight - Would you like to eat at Annabel's with us. Gavrin will cook?

Wine

Whee, weee!
This is a dry martini
Eric will join us a little later.  So I'll look out.

I'm having Sangria.  A pitcher is 3 glasses.
She said, "Is this good?"
You looked at her legs and said, "Yeah!"

The response was GREAT.

I got sick.
I'm on tranquilizers now.
I look tired.
My nerves have become so bad.
Slow, quietish guitar song.
No real rhythm.
Love the naked dude.
She said "time to rock n roll"
Added drums
It's like they keep warming up to rock out, then they never do.

Win Weadons, too.
Love Win. Now.
Could mathematicians know you would miss that if you

a little bit now.

cause you can't

ROASTED PEPPERS
LETTUCE
TOMATO
BALSAMIC VINEGAR
DESSERT?

So - in the movie
I saw - the
victim is an
asshole of a
cab driver.
I am such a petite thing.

She asked, "Are those your flowers?"

Lupine lady holding a big orange.

What's the sign walk to and sign for prostituted hooker? You think it's off not from the sex.
for sign?
sea?
pretty?
comes?
kind of

"he's obsessed
with a chick"

obsessed
I mean.

But I
don't get to
talk much
when we're
walking.
TEXT AND CONTEXT: THE ART OF JOSEPH GRIGELY
NICHOLAS BAUME, EMILY HALL TREMAINE CURATOR OF CONTEMPORARY ART

Words are the stuff of Joseph Grigely’s art. In this respect, he shares his subject matter with many conceptual artists of the late 1960s and 1970s who began to work with the structures of language. In general terms, their investigations sought to reveal or to produce linguistic operations, exploring the ways that meaning is generated through language as a relational system.

In contrast, Grigely’s art is not about formal, objective structures or systematic elaborations of language. It is decidedly subjective in its origins and its themes. Joseph Grigely is profoundly deaf. His conversations with those of us who do not know sign language need to be written down. The material residues of these conversations—so many notes and scraps of paper—are selectively redeployed by the artist as the constitutive elements of his art. Thus the work emerges from everyday life or, more precisely, from his everyday life, grounding it in a particular experience of interpersonal communication. It is, in fact, that most ubiquitous form of verbal communication—the conversation—that provides Joseph Grigely with the starting point for his work.

In discussion of the

"Many of us know what a conven
dent ways, each of the words
ound is to the creation of a
world of difference between
informality of a conversation;
"talk on paper" becomes a
rather than more strictly or
eccentricities of individual
marks and graphic elements
begin to recognize in the li
its ancient source. Above all,
reveling in the poetry of the

Blending a conceptual
artistry properly belongs to a generation o
the genesis of their art. This is
himself. Rather, its foundation
invites participation from a
ly consist of a selection of mul
a grid and accompanied by a
versations occurred. The art
resents only the documents of
becomes not the artist’s own
communication in general.

It may seem paradox
Conversing” and yet has pre
exhibition, the artist has posed the following question: conversation sounds like—but what does it look like?” In differences in this installation reveals how important the sight of meaning and the process of interpretation. We recognize in the formality of conventional written language and the one that has been written down. What Grigely has called a visually engaging form, expressive of personal speech and public language. We become alert to the quirks and handwriting; to the expressive potential of diacritical nature, and to the humor of fragmentary speech. We may even letters of the alphabet itself the figuration that is, after all, all, Grigely’s Conversation Pieces set language free to play, the quotidian.

List heritage with a highly subjective approach, Grigely firmly artists who find in the experience of their own subjectivity is not to imply that Joseph Grigely’s art is primarily about fiction in his own experience opens up to a methodology that by number of other people. The Conversation Pieces typically, hand written on assorted pieces of paper, presented in a storyline—a brief outline of the situation in which the artist’s own voice “disappears” from the final piece, which regenerated by his partners in conversation. Thus the theme of a experience of communication, but our shared experience of

ical that the artist has titled his exhibition “The Pleasure of presented us, in the classical museum manner, with a selection
of silent, static objects. Grigely’s museology is, if fact, anything but conventional. He has brought together a historically and typologically diverse range of objects from the permanent collections of the Wadsworth Atheneum and has presented them in combination with his own Conversation Pieces.

Presented in loose thematic groupings, the Atheneum objects and Grigely Conversations might appear to be the yin and yang of visual representation. The objects were selected following several visits to the Wadsworth Atheneum galleries and to the basement storage rooms of paintings, sculptures and decorative arts. Each item selected bears witness to some kind of aural exchange. We know, for example, that in John Kensett’s 1869 painting Coast Scene with Figures (Beverly Shore), that there are two figures walking along the beach. We cannot hear their conversation, but we see that it is taking place. Similarly, we cannot hear the tidal rush of the wave about to wash ashore, but recognize the sound of the ocean as a key component of the mise-en-scène of this picture.

The visual representation of the aural has been termed by musicologist Richard Leppert the “sonoric landscape.”1 Grigely thinks selected as representing a sonoric landscape: hearing nothing, somehow being produced. Observing Kensett’s figures on the nothing of the text of their conversation while knowing every other context. The reverse is true of Grigely’s Conversation Piece given text without visual illustration of context. Or, to put in more emphasis, we are presented with a text whose context is limited by his imagination. Anonymous, fragmentary, individual and Conversation Pieces are documents from everyday life that had in order to become something else.

One pair of images selected by Grigely does not represent a landscape, although they do depict a specific nonverbal community. Willson Peale’s portraits of Laurent and Eliza Clerc, Eliza makes letter “E”, referring to her daughter Elizabeth seated on her lap. Both an important figure for Grigely and a key figure in the Clerc left his native France to settle in Hartford in 1816, when the first educational institution of its type, the American School.

Joseph Grigely’s art makes a compelling case for the art (and who among us is not guilty of overlooking the most familiar) it reveals to us that such pleasure is available through our visual and aural sense. Indeed it is arguably an absence of hearing that enables perception of the sight of sound. And this, Joseph Grigely is an extraordinarily rich site for the interpretation of human expres-

of each object he has
we see that sound is
beach we can know
thing about its phys-
ies, where we are
it with a different
ed only by our pow-
materialized—these
have been set free in
sent a sonoric land-
communication. In Charles
kes the sign for the
lap. Laurent Clerc is
history of Hartford.
care he helped to found
School for the Deaf.
asure of conversing
ear of pleasures?) and
visual as well as our
ables the most acute
has shown us, is an
ession.

History of the Body (Berkeley:
SELECTED ONE-PERSON EXHIBITIONS
“Migrateurs,” Musée d’Art Moderne de la Ville de Paris, Paris
“Portraits,” AC Project Room, New York
“Conversations and Portraits,” FRAC-Limousin, Limoges, France
1997 “Little Piglet,” Galerie Air de Paris, Paris
“Does It Give Away the Story?” Galerie Arndt & Partner, Berlin
“Conversations,” Revolution Gallery, Detroit
“Conversations and Portraits,” Douglas Hyde Gallery, Trinity College, Dublin
“I am such a petite thing,” Galerie Francesca Pia, Bern
“Pretty Paper,” Center for Contemporary Art, Kitakyushu, Japan
Masataka Hayakawa Gallery, Tokyo
1999 “Fireside Talk,” Galerie Air de Paris, Paris

SELECTED GROUP EXHIBITIONS
1995 “La Belle et la Bête: Art contemporain américain,” Musée d’Art Moderne de la Ville de Paris, Paris*
“TransCulture,” XLVI Venice Biennale, Venice*
“Action Station,” Santa Monica Museum of Art, Santa Monica
1996 “Semikolon,” Portikus, Frankfurt*
“The Power of Suggestion: Narrative and Notation in Contemporary Drawing,” Museum of Contemporary Art, Los Angeles*
“de Rode Poort,” Museum van Hedendaagse Kunst, Ghent, Belgium*
“NowHere,” Louisiana Museum of Modern Art, Humlebaek, Denmark*
“Manifesta 1,” Centrum Beeldende Kunst, Rotterdam*
1997 “Angel, Angel,” Kunsthalle, Vienna*
“Blueprint,” De Appel, Amsterdam*
“Transit: Oeuvres du Fonds national d’art contemporain,” École nationale supérieure des Beaux-Arts, Paris*
1998 “Voiceover: Sound and Vision in Recent Art;” National Touring Exhibition organized by the Hayward Gallery, London*
Sydney Biennale, Sydney*
“Printemps de Cahors, Cahors*
“An Unrestricted View of the Mediterranean,” Kunsthall, Zürich*
“Play Mode,” University of California at Irvine*
1999 “And . . . And . . . And . . . And” Het Consortium, Amsterdam
“Events,” Côté Rue—Galerie Yvon Lambert, Paris
“La Ville, le Jardin, la Mémoire,” Académie de France à Rome*
“Babel,” Ikon Gallery, Birmingham, England*
“Laboratorium,” Antwerp*

SELECTED PUBLICATIONS AND PUBLICATION PROJECTS BY JOSEPH GRIGELY
“Seven Questions,” in Der Standard (Austrian), March 8 & 11, 1996.
Point d’ironie (Paris), No. 1, June 1997.

SELECTED BIBLIOGRAPHY ABOUT JOSEPH GRIGELY
SELECTED WORKS IN THE EXHIBITION FROM THE COLLECTION OF THE WADSWORTH ATHENEUM

Pair of Vases, Bohemian, c. 1860-1890, transparent red and colorless non-lead glass; blown enameled and gilded, 18 1/2 x 8 5/8 inches each Bequest of Elizabeth Hart Jarvis Colt

J.J. Kaendler, Family Group, German: Meissen, c. 1740-1745, porcelain, height: 7 inches Gift of J. Pierpont Morgan

John F. Kensett, Coast Scene with Figures [Beverly Shore], 1869, oil on canvas, 36 x 60 inches

The Ella Gallup Sumner and Mary Catlin Sumner Collection

Tumbler, France or Bohemia, c. 1800-1810, colorless non-lead glass (crizzled); blown, cut, and engraved, 4 x 3 3/8 inches Gift of Samuel P. Avery

Sadler or Zachariah Barnes, Black and Red Tiles, c. 1760, pottery, 4 x 4 inches Gift of Dr. Horace S. Fuller

Canaletto, View of Venice: Piazza and Piazzetta San Marco, c. 1730-1741, oil on canvas, 26 x 40 inches

The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

After Watteau, Le Danse Paysannes, 18th c., oil on panel, 9 1/2 x 6 inches

The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

Charles Willson Peale, Laurent Clerc, 1822, oil on canvas, 25 x 21 inches

On loan from the American School for the Deaf, Hartford

Charles Willson Peale, Eliza Boardman Clerc, 1822, oil on canvas, 25 x 21 inches

On loan from the American School for the Deaf, Hartford

Agnes Martin, On a Clear Day, 1972, silkscreen on paper, 12 x 12 inches each

On loan from the LeWitt Collection.

Gerhard Richter, Untitled, 1972, oil on canvas, 18 x 18 inches

On loan from the LeWitt Collection.

SELECTED WORKS IN THE EXHIBITION BY JOSEPH GRIGELY

Untitled Conversations [stories], 1988, ink/pencil on paper Courtesy Masataka Hayakawa Gallery, Tokyo

Untitled Conversations [music], 1996 Private collection

Untitled Conversation [sex], 1995 Courtesy Matthew Marks Gallery, New York

Fireside Talk, 1999, fabricated fiberglass mantelpiece and polyurethane frames with inscribed conversations Courtesy Galerie Air de Paris, Paris

Untitled Conversations [meals in restaurants], 1998 Courtesy of the artist

Untitled Conversations [the twists and turns some conversations take], 1998 Courtesy Matthew Marks Gallery, New York

Untitled Conversations [fragments of conversations], 1999 Courtesy of the artist and Galerie Air de Paris, Paris

Untitled Conversation || am such a petite thing, 1998 Courtesy Francesca Pia, Bern

MATRIX LECTURE

6pm, Thursday, January 6, 2000

Joseph Grigely delivers an informal lecture on his work in The Hartford Courant Room.

GALLERY TALKS

12 noon, Tuesday, January 18, 2000

"Joseph Grigely: Text and Context," Nicholas Baume, Emily Hall Tremaine Curator of Contemporary Art

12 noon, Thursday, March 7, 2000

"Joseph Grigely: The Pleasure of Conversing," Judy Kim, Assistant Curator of Contemporary Art

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