

WORKSHOP

AUGUST 25-30, 2003
DIRECTED
BY JOSEPH GRIGELY

Joseph Grigely is a visual artist. He lives in Chicago (Illinois—USA).

- Participants :
- Grégory Bétend
 - Grégory Delannoy
 - Aurélie Lafourcade
 - Léila Martin
 - Julie Pallone
 - Elise Picon
 - Virginie Pislol
 - Matthieu Prat
 - Petra Sabish
 - Nathalie Six

TALK SHOW

In the early 1990s Joseph Grigely gave up working essentially with painting and photography and began developing his *Conversations with the Hearing* in the form of compositions or assemblages of bits of paper of different types, sizes and colours, all bearing words, phrases or drawings, sometimes with crossings-out, and all recording snatches of conversation. Grigely, who became irremediably deaf as a child, had adopted writing as his main means of communication, for both its convenience and effectiveness, a long time ago. He now began collecting the handwritten traces of these mute but graphically expansive conversations as the raw material for artistic work underpinned by theoretical research into language and textuality.

But while the practical consequences of deafness define the starting point of the artist's visual work, this handicap is not its subject. It simply defines the recording instrument. Grigely's pieces are mainly about those who can hear, and whom the need to communicate on paper turns fortuitously into writers. The artist thereby explores the complex mechanisms of inter-human communication in general. For, surprisingly enough, these handwritten *Conversation Pieces* have all the essential characteristics of oral conversation: concision, hesitation, superimposition, sudden breaks, digression. Graphic brouhaha. *White noise* (2001) is emblematic of the possibilities of an isomorphic relation between written and oral forms in Grigely's work: the multitude of papers covering the four walls of a closed room express the vertigo of the world's general murmur, a background noise, an infinite hum now become visual.

The direct inscription of a real conversation on paper also provides a rare opportunity to gather the "foam of conversation", those apparently banal expressions that usually aren't kept in transcriptions of montages: hints, errors, questions, and incomprehension. Graphic stammering. By decontextualising some of these snatches, extracting them from the context in which they appeared, Grigely plays with the polysemy of deictics, those short linguistic particles whose meaning varies according to context. An infinite number of potential meanings residing in the most banal expressions.

To transform speech into writing basically means going from one mode of transmission to another. It is, then, not surprising that Grigely, as visiting artist at a workshop for young artists at the Laboratoires d'Aubervilliers in August 2003, should have chosen to organise his intervention around theoretical and practical work on transmodality, which is the "translation of one technique of representation into another". In particular, this means examining the way the projection from one mode into another questions the possibilities of substitution and the limits of deception. For these perceptual transfers are never insignificant. Listening to space (moving without seeing), seeing language (through the language of

signs) or feeling it (the vibration of music through balloons) leads to sensorial and conceptual transfers that can have a profound impact, creating new fields of analysis and perception that are rich in creative potential.

In keeping with this logic of translation, this working programme defined by the artist was notably modified during the workshop. Right from the first days, communication problems between the artist and participants, which occurred despite the best efforts of Kevin Cikatricis, an American sign language interpreter, prompted Grigely to change his method and to do without the interpreter most of the time. It is always necessary to find new strategies for communication, whether one on one or one to all: actively working out transmodality. The fourth day, for example, was "No Voice Day". A general prohibition on talking, so that everyone had to deal with the same impediment, and thus experience a genuine transfer of medium. Everyone had to set about adapting their work to this constraint and experience new relations to the other, from incomprehension to the necessary closeness to written communication. However, the work continued, leading, for example, to a shared staging of a situation without sound (a mute chorale) or video tests. The pages that follow are taken from written conversations between the artists and participants and between the participants themselves, as well as working notes made during the workshop, and especially on "No Voice Day".

As in Grigely's *Conversation Pieces*, these documents call for a twofold reading. The first, which decontextualises, treats each proposition as autonomous: imagining and subjectively interpreting these written snatches, making connections between neighbouring propositions or surfing on the involuntary humour and poetry of certain fractions. The second consists in recontextualising the statements in terms of illustration and documentation, following the traces of the work done together. However, this second reading will remain incomplete. These traces of dialogues propose a global form that sits uncertainly between explanation and communication, confidence and skill: direct commentaries, reflections, quotations, discourse, projects and diagrams, whose initial meaning often seems to have been lost, but whose necessity, urgency and energy remain manifest.

Guillaume Désanges

I can amplify your voice.

Want you ?

what would you like to do?

in english!



universal language today

vous voulez noter dans le temps ?

je prends la pose

mon rouleau est un lien → ?

lien ?
↑
il y a un lien

c'est toi qui l'a amené ?

famille de Romap.

quest ce que tu écris sur ton rouleau qui font le camps?

les actions qui font le camps

chose 1.

like ?

|| kash bal ds le tu

what's wrong with 3 ?

say a number ?

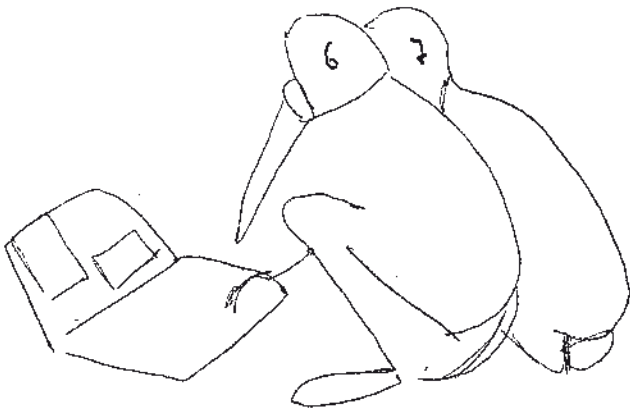
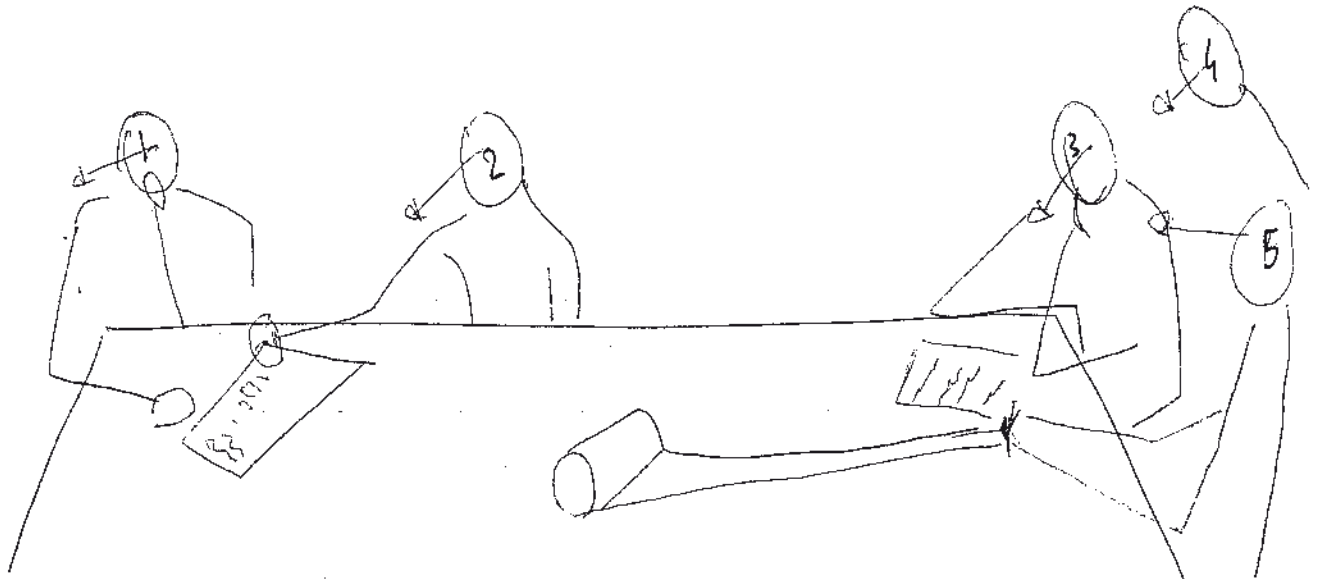
between 1 & 10

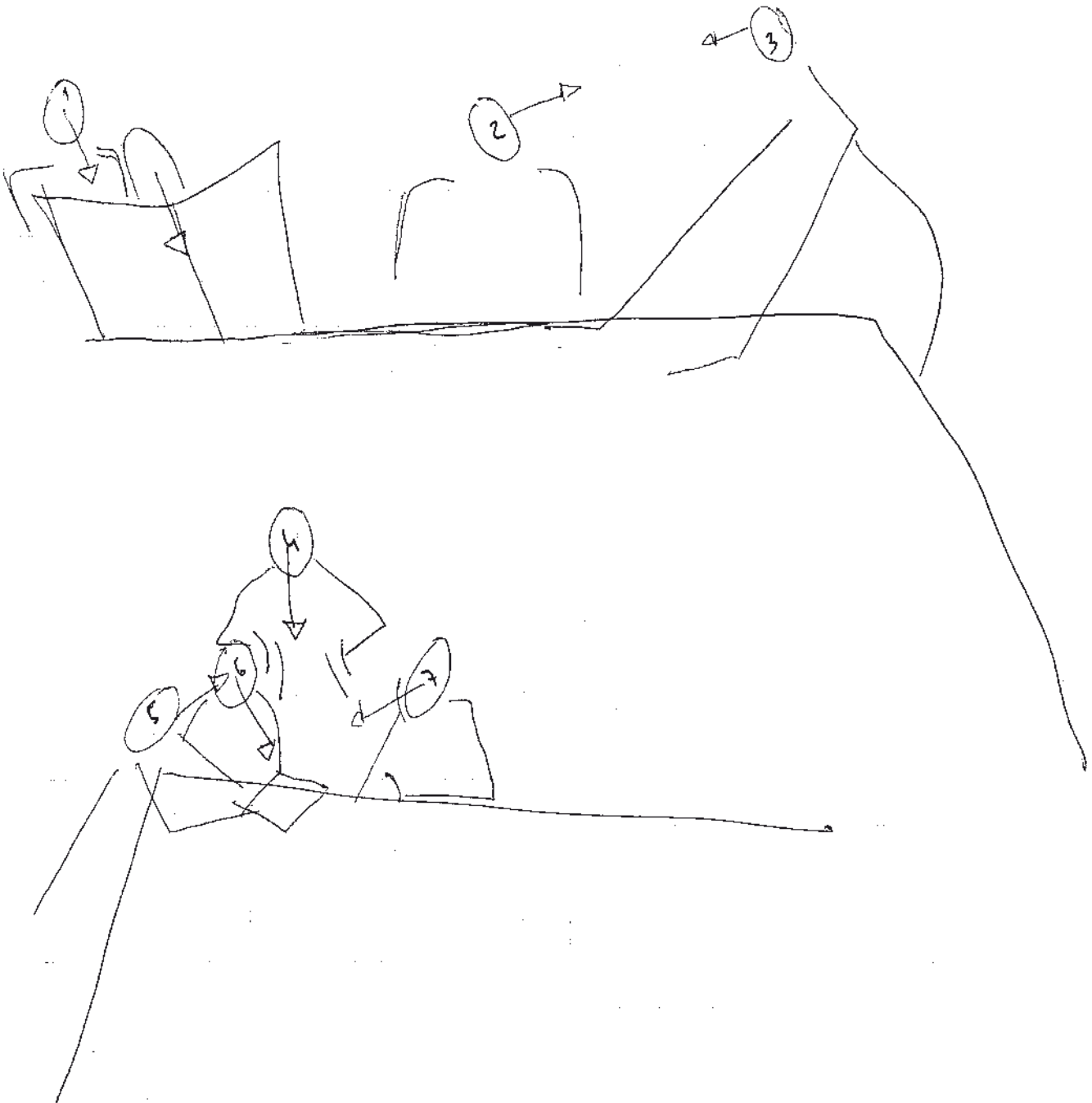
I desire to
dance with
you

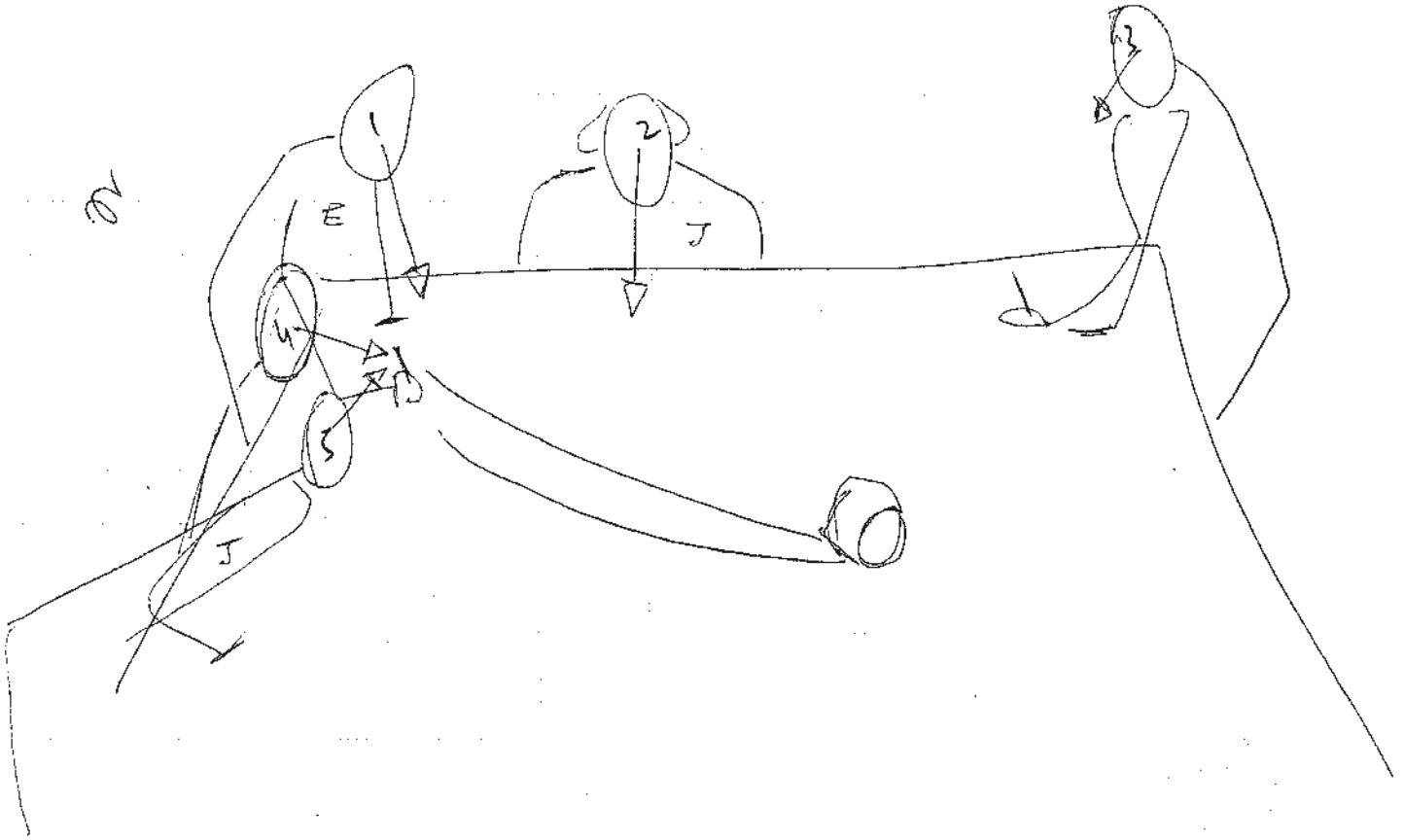
So take
me in your
arms please.

So, take me
in your arms
and make
me dance

bastard!

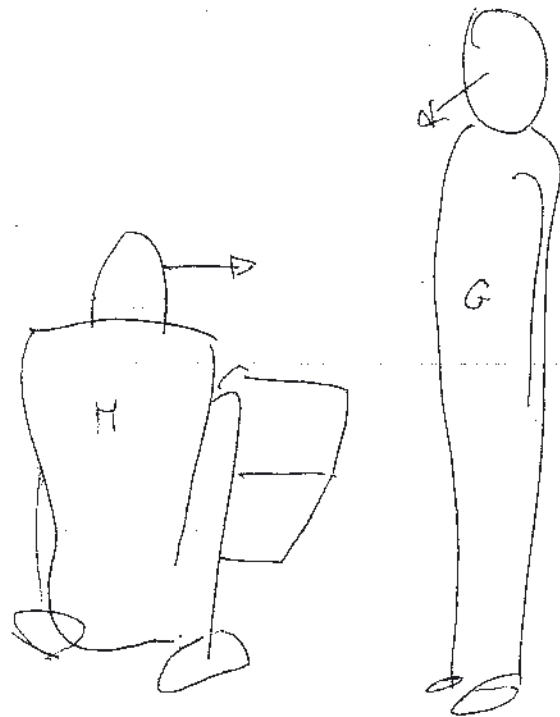
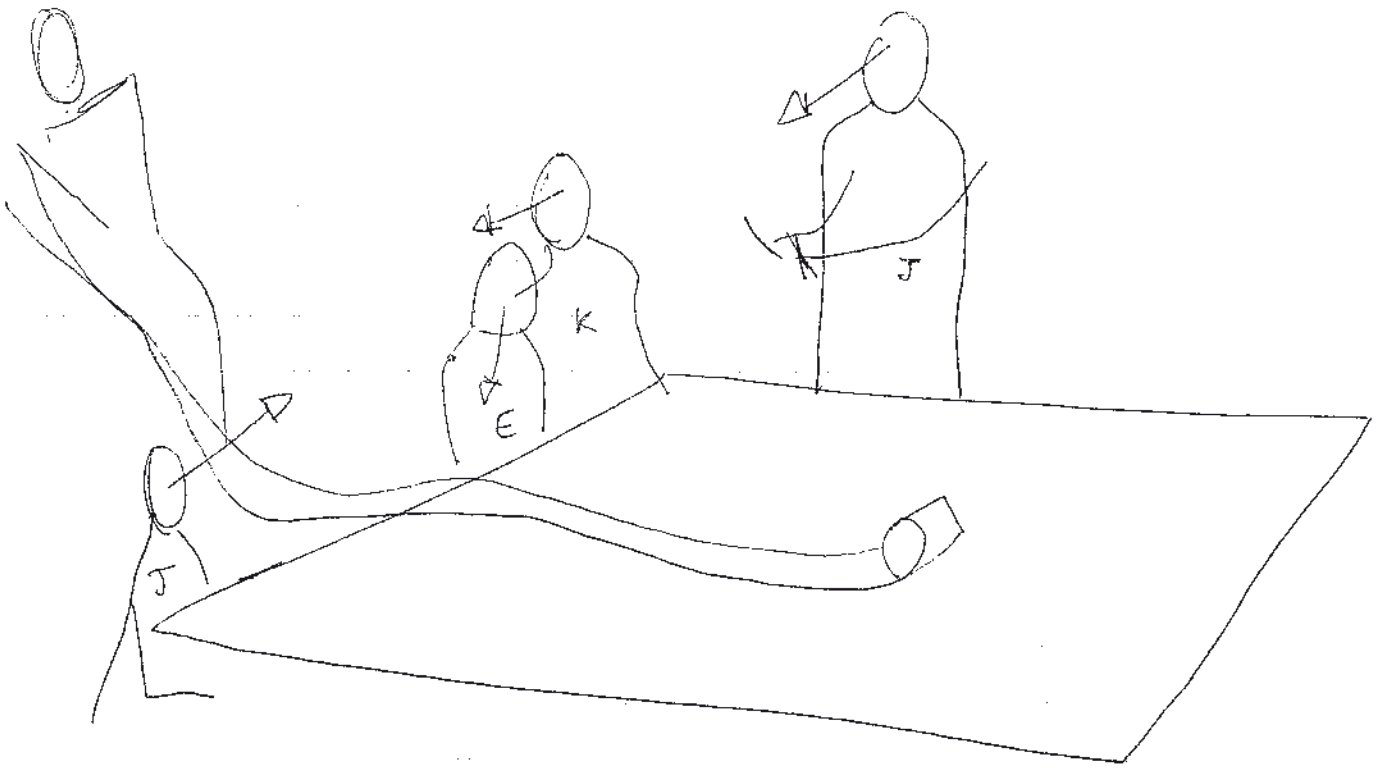


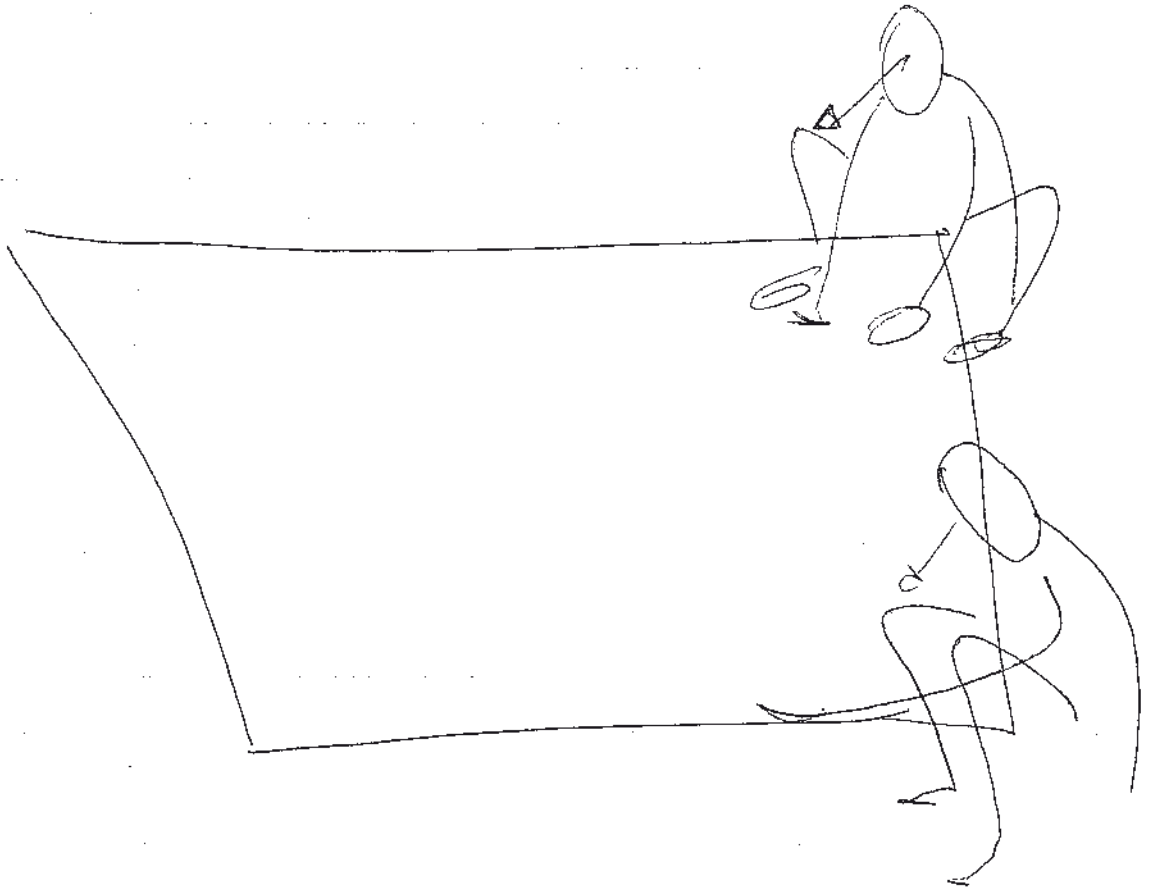




est-ce que je pourrais récupérer
la cassette ? H à l'heure ?

Dans 30 minutes
j'ai d'autres choses venues dans
mon sac. Peut-être ils en ont
aussi ici





Play marble and be an adult has nothing ridiculous. I know some guy who, each wednesday night, take the place of children on the sand area and play all the night.

The interest of playing marble is, i think, to have the ass on the sand, move on it, feel the humidity on the jean and play hour and hour with finger and, eventually, put the marble on the holl.

The sommon is when one of their take some sand and try to put it on different holl of his friend. It's a kind of trans modality.

This, is a real re enactment of the childhood , do you remember the sand saler's ?

Did you ever see a WC paper rolling in the table ?

It's so nice.

If you have a boring dinner, take one and just let it roll on the table, very slowly, like a zen action.

Do it with your heart and you will see appear an Alladin.

I remember once, a very bad dinner , i take one wc paper and let it roll. Alladin appeared.

Then everybody looked each other, didn't really understood what happened, they saw the paper, Alladin and asked by regards people on the table. Like an : " Is somebody understood something ?"

Finally the Alladin, in a break dance movement, purpose to exauce one desir by person.

But nobody knew what to said.

M, like usually, is surfing in the web in order to find rare and interesting porno pictures.

He use taking is laptop everywhere he goes. When he's surprised by a pulsion, he can open it, make it work and sit down like a chinese man.

It can arrives everywhere, at anytime, but he assumes it and do it. He 's a rebel.

Thanks to G, his angel-protector, master and godfather.

G is a maestro of the understanding of the life, Do what yu wan't when you want !

If you want to see hardcore pik , do it son.

But the initiation is not completely finished, and he has to keep an eye on M in order to prevent accident.

Life is not a child game.

Virginie
~~Greg A~~
~~Greg B~~
Amélie
Elise
Joseph
Mathieu
Petra
Julia
Nathalie

- étonnement
- a • peur
- angoisse
- retour au calme
- désarroi
- tristesse

Nathalie $\xrightarrow{1}$ Joseph
 Joseph $\xrightarrow{2}$ Nathalie
 Nathalie $\xrightarrow{3}$ Joseph



J'AI PARLE JUSQU'EN DERNIER
COMPTE, et le type m'a demandé
c'est quoi du H&E.
EN FAIT ON SE CONTRÔLE Bg ET
SI ON SE CAINE ALLER, ON PARLE

J'AI DIT SEULEMENT
'VOLONTIERS'

LA PEAU .
CO AUSTRIEN -
APRES CARVAH 'ARRAACHEN.

John Schuchman

The book is by

Why?

IS IT YOUR RELAXATION TO BE UNDER
SOMETHING



YES. I LIKE THE IDEA THAT WE CAN
PLAY ANYWHERE. ET LE CORPS COMME
TACHE DE L'ESPACE. -

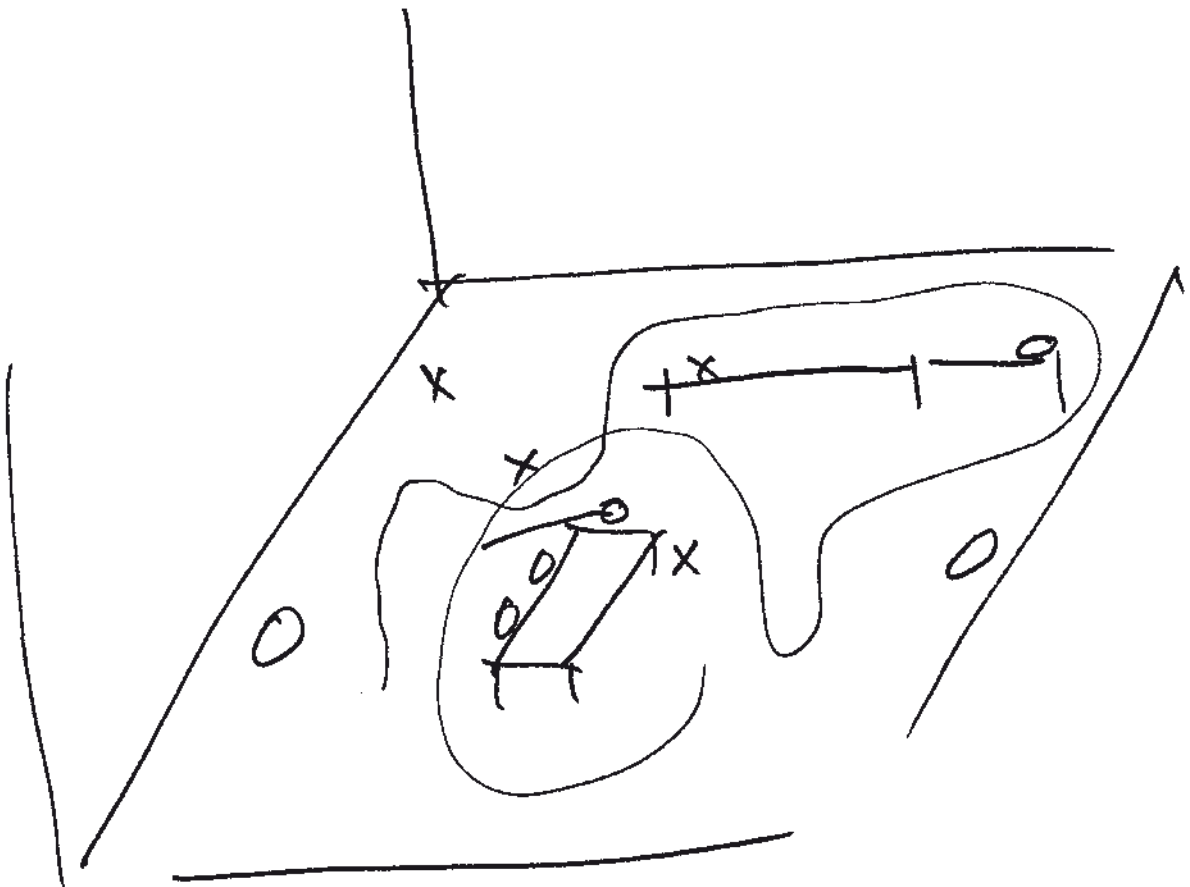
SUPER. ET TU PEUX RESTER
LONGTEMPS DANS CE TYPE DE
POSITION SANS AVOIR DE FERMES

DUN. TU RESPIRES JUSTE.

MAYBE WE CAN TRY THAT "TICK "

AFTER LUNCH

ONE WORD



everyone is
passively engaged

I want you
to walk through
benzene

for ~ 2 minutes

1

2

10

9

8

7

12

3

4

5

6

11

