

Johnson, Ken. «Joseph Grigley Vox Poluli». *The New York Times*. - May 30, 2003

Paradoxically, if not perversely, Joseph Grigley, who was born deaf, has made not vision, but voice, speech hearing and listening the central concerns of his art. He is known for surprising and often funny collages and installations incorporating the notes that hearing people have written to him to facilitate conversation.

This installation features a set of white life-size sculptures of dogs based on the ones that appear in Canaletto's 18th century paintings of public spaces in Venice populated by groups of conversing people. frozen in tensely alert positions, the dogs, Mr. Grigley has noticed, seem to be listening, which means that the paintings, though literally silent, depict a world of sound. So looking at the paintings (no on view here) is similar to experiencing deafness.

In a neat reversal, Mr Grigley has placed at the center of his installation a stereo system that plays the sound of people talking: you can't see them, but you can hear them. What they are saying is a disjunctive aural collage of words from Mr. Grigley's collection of conversational notes. Some of these phrases have been painted here and there on the of the gallery. "I don't know I get flustered in front of the broccoli" reads one them so-called "unique utterances".

"Blueberry Surprise" is a 45,000 word transcription of notes, a vast, one page poem in tiny red, orange and black printed words. It is like a warm bath for anyone who loves the music of ordinary talk.