

A scrap of paper, discarded. A pair of buckets, turned upside-down. A pot-belly stove from an ice-fishing shanty. An empty storage rack. A bulletin board, at one moment covered with announcements and posters, at another moment empty of everything but staples and pins and bits of tattered paper. A photograph of someone singing from the New York Times.

These are the remains of human agency - and the inimitable ways we leave behind traces of our movement through daily life. The remains that constitute Grigely's Remains are not the actualized objects that are left behind; rather, these objects are unmade and remade, and become reified extensions of their previous reality. Captions have been removed; colors have been changed; wood and cast iron have been replaced with crystal urethane. They were once useful objects--the papers carried conversations, the buckets carried paint, the stove produced heat, the storage rack held paintings, the newspaper conveyed timely information--but now their usefulness has transpired into a sort of uselessness; they have become, like the elements of classical still-life paintings, a part of a world ignored.

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