JOEY MORGAN
CATCH + RELEASE

Pierre-François Ouellette Art Contemporain, Montreal (2018)
Brattleboro Museum and Art Center, Vermont (2019)

Fire installation in Montreal: [https://vimeo.com/272122745](https://vimeo.com/272122745)
Catch + Release is a multi-part installation of recent work by Joey Morgan including: a series of painting assemblages, primarily graphite, oil and powdered pigment on mylar (each approx 71 x 30 inches) attached by tiny magnets to iron frameworks; and a series of very short video vignettes –ad hoc assemblies of disparate images and narration. These two parts are connected by a large video projection of a bonfire.

THE TITLE: The phrase refers to catching a fish–pulling it out of its mysterious depths, and then releasing it–allowing it to fall back home. It’s thought to be a humane gesture. There is a tease there, a lure, and a clear declaration of power. The phrase can pivot to seductive play or political threat or to how you try to hold on to a subconscious thought as your waking body forces you back into the quotidian world.

THE OBJECTS: Formal with the weight of the iron framework, they seem to have been placed a bit high on the wall. Bits of copper catch the light. The face can seem full of energy, battered metal but strong, and then tentative and vulnerable–translucent in parts. There is tension as the magnets stretch the surface and hold one part to the other.

THE VIDEOS: Each begins with the same introduction (have I seen this before?) and spirals into a short burst of exploratory memory or obsessive thought. The space between image and text invites a further reckoning.

THE FIRE: In Vermont people designate a winter jacket to be worn to the bonfire; over the years the sparks burn holes. The warm embrace of a fire burning all night long, the violent pulse of flames, the scattering of ash – one’s mind wanders.

However abstract the conceptual framework may be, the first punch is emotional. Scale and points of attachment tether a piece to the analog world; but gaps are the essential components, giving the work breath. The piece may address shared experience from a particular voice, but it is received, interpreted and essentially altered by the visitor. What meaning there is resides with the viewer. These romantic precepts have endured, I think, throughout the body of my work.

Joey Morgan has developed public artworks and multi-disciplinary installations which have been shown in site specific contexts and gallery exhibitions in the United States, Australia, Europe and Canada. Exhibition venues have included the National Gallery of Canada; the Power Plant in Toronto; Le Fresnoy in Tourcoing and the Centre d’Art Passerelle in Brest, France; the Sidney Biennale; 96 Containers in Copenhagen; the Musée d’Art Contemporain, CIAC and the Darling Foundry in Montréal; the Walter Phillips Gallery in Banff, and the Contemporary Art Gallery and Vancouver Art Gallery in Vancouver British Columbia.
Someday after we have mastered the winds, the waves, and gravity, we will skillfully harness the energies of love; and then for a second time in the history of the world, human beings will have discovered fire. – Teilhard de Chardin
In Catch + Release, Joey Morgan builds once more on the tension between the sublimation of interiority, and the prolific and disruptive association of images, processes and media that is so characteristic of her works.

A video of a bonfire playing continuously, night and day, in the front window greets the visitor. Beside the projection of sparks rising sinuously, a folk art figurine – an angel with broken wings or a shepherd – is reminiscent, in its Janus role, of the hand-shaped door knocker that was the prelude to another of Joey Morgan’s installations, The Man Who Waits And Sleeps While I Dream presented at the Centre Passerelle in Brest (2003). This signal, like other aspects of the installation, calls to mind former works by the artist, thus amplifying her reflection on time and memory.

The figurine is in as rough condition as some of the digitally altered heart images – battered, re-stitched, remodelled and repainted by the artist – that characterized True Science: Comparative Anatomies and were also part of the corpus of The Romantic Condition, a series of installations presented notably at the Galerie d’art de l’Université de Sherbrooke (2005) and at the Darling Foundry (2007).

Adding strata, these reminders strengthen the effect of repetitions and layers in Morgan’s work. These layerings, as in certain literary works, can be seen as unfolding in a series or in several volumes.

With its physical passages from one state of matter to the other, the bonfire video refers back to other events acting as nodal points, just as the slowly melting ice hearts in the middle of The Romantic Condition are juxtaposed with videos of a sleeping man’s dream analysis.

For Joey Morgan, laboratory-like observation of physical phenomena – melting; combustion; human displacements in rO fIXeD aDrEsSs in which telephone messages are recorded in real time (Cent jours d’art contemporain Montréal 1989); tidal shifts (TideCatcherS, Vancouver 1982); recordings of biological activity, heartbeats or neurological variations in a sleeping person’s brain – is coupled by escape into metaphoric and poetic evocations.
In *The Man Who Waits*, the narrative is about the boredom experienced by a technician recording a sleeping man’s dreams, and the content of his dreams attesting to the free chaos of the unconscious. Clinical observation stands in opposition to that which, linked to dreams, pertains to affective states, or even fantasies.

From the outset of *Catch + Release* a slippage occurs between the neutral effect of a technology that imposes distance and artificiality, and the reservoir of symbolic connotations attached to fire.

Beyond the fire projection, some ten assemblages hang on the gallery walls. Combining graphite, powdered pigments on Mylar sheets held by magnets to their frames, these alternately rusty-looking or shiny oil paintings reflect a metallic light modulated by a burnished veil of colours. In relation to the digital projection, these seem like an appeal to an artisanal quality, akin to the “true false” hearts of *True Science*. Resembling digitally produced medical images, but altered and repainted by the artist, these hearts featured glimmers of coral and even surrealist landscapes. Their spellbinding pictorial quality reminds us of the bonfire’s hypnotic beauty. Natural and technological changes, organic and digital states might well maintain an apparent distinctiveness, but they hybridize convulsively.
In a separate projection room, views of urban landscapes or hospital interiors, dollar-store mascots, old paperback covers and everyday scenes unfurl. A voiceover reads disjointed diary entries.

He writes a love letter
and it’s so deep
and so lovely
and so honest
in so many ways
that he never dared to be before
that he decides to send her a Xerox
and keep the original for himself.

While the diarist struggles with an obscure story, reference points are confounded just like the original and the copy. Tensions, layers, narrative levels accumulate and conflict. In the maelstrom of meanings and sensations that define this installation, perceptions are at times interwoven with reminders of similar correspondences or are alternatively short-circuited and discontinuous. Panic and ecstasy cohabit.

The exploration of different and mutually reinforcing modes of accumulation and the exchanges of echoes and breaches function like an attempt at depletion. While these narratives engender other narratives, these ultimately fold into themselves and dissolve under the spell of carefully orchestrated counterpoints.

Between the gravity of doubt and poetic grace, *Catch + Release* reflects, in the face of a surfeit of information, the impossibility of reading the world unless we can manage to find our place within it.

René Viau, art critic,
author of several books on Quebec artists and curator of exhibitions.

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translated by Martha Townsend

* Please see appendix (page 19) for descriptions of earlier projects mentioned in this essay
Notes on ReSetting the Work:

In March 2019 Catch+Release was reconfigured for an odd but remarkable space at the Brattleboro Museum in Vermont. The striking proportions (only 10 feet wide with 14 foot high ceilings) compelled a reconsideration of the relationship of the three major elements: the fire wall, the painting assemblages and the short video chapters.

In Montreal the piece filled a linear progression through the gallery spaces; in Vermont all elements were compressed into a highly-charged single room.

Time and light became important as well. In Montreal the fire video in the vitrine waxed and waned between daylight and night; random sparks seen during the day would become a major presence on the sidewalk’s nightlife. In Vermont this rhythm was addressed with a slow 20 minute fade from total darkness to full gallery lighting on the painting assemblages. The short video chapters were accessible by a trail of tiny QR codes along one wall, almost as bits of soot released by the fire.

The chapel bench encouraged a slow encounter - perhaps to explore the smaller videos (should you realize they are there), perhaps to simply lose oneself by the “fire”.
JOEY MORGAN
CATCH + RELEASE

Catch+Release panel (06), 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, gold leaf on mylar with magnets attaching to iron support frame.
Catch+Release panel (03), 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, copper tape on mylar with magnets attaching to iron support frame.
JOEY MORGAN
CATCH + RELEASE

Catch+Release panel (01), 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, copper tape on mylar with magnets attaching to iron support frame.
JOEY MORGAN
CATCH + RELEASE

Catch+Release panel (07). 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, gold leaf on mylar with magnets attaching to iron support frame
Catch+Release panel (05), 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, copper tape on mylar with magnets attaching to iron support frame.
Catch+Release panel (09) 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil on mylar with magnets attaching to iron support frame
JOEY MORGAN
CATCH + RELEASE

Catch+Release panel (04), 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, copper tape on mylar with magnets attaching to iron support frame
Catch+Release panel (02) 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, copper tape on mylar with magnets attaching to iron support frame
Catch+Release panel (10), 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil on mylar with magnets attaching to iron support frame.
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Catch+Release panel (08), 180 cm x 80 cm x 4 cm, graphite, powdered pigment, oil, copper tape on mylar with magnets attaching to iron support frame
CATCH + RELEASE (2) the videos
total running time 6:07

Each of the eight segments begins the same way: a short burst from a bonfire with an audio track underneath [are those springtime peepers? is that an alarm?] The viewer may wonder [have I seen this before?]

Much as one’s thoughts wander while staring into a bonfire, the images and narration surface as independent elements. The narratives are at once approachable, engrossing, provocative and ambivalent. The base is emotional, while tentatively exploring an undefined interior space. As the viewer parses out incriminating details—a corridor of empty hospital beds, an aspen trembling against a bright blue sky—the meaning pivots [is this a story of deep loyalty or one of disappointment?] The voice has a specific character and way of speaking and yet, as in VideoPerfume or nO fiXeD aDdrESs, invites the listener to share in the interior dialogue [have I been here before?]

Working within the narrative structure of poetry and dreams, the work unfolds as the viewer unravels the details.

Preview first two chapters: https://vimeo.com/293478217/d4e30a0b0f
THE MAN WHO WAITS AND SLEEPS WHILE I DREAM

Drawing on observation techniques from a 19th century sleep disorders clinic, The Man Who Waits and Sleeps While I Dream supposes an intense but unexpressed intimacy between a contemporary observer and her sleeping charge.

In the main gallery space, a large video projection of an impossibly deep drain is surrounded by images, text, and sound, tumbling together in random sequences of narrative structure to become source material for a kind of “conversation.” Another video is located in an observation alcove, where the voice-over soundtrack can be heard through headphones.

This piece is built from a series of projections. Physically, the images are projected in different scales on all sides of the room; Psychologically, the projections are within the voice-over as the observer projects her own thoughts and neuroses onto the sleeping subject. These projections echo as metaphors for the exchange between artist and viewer; between separation and longing; between distant lovers; between the conscious and sub-conscious within ourselves.

The viewer walks between the elements of the work, putting together a particular understanding based on the randomness of his own physical placement in the room – interpolating not only the language of the narrative, but images and sensations as well.
THE ROMANTIC CONDITION

Several hundred ice hearts were installed at Centre d’Art Passerelle, Brest, France, soon melting into large pools of water throughout the space. Preparation, fabricating and storing the ice hearts had been ongoing for months before.

In an alcove several scrims carry large (floor to ceiling) video projections of a mutating heart while a soundwork combines Gregorian chant, fragments of narration, and pools of collected sound.

René Viau, critic, Montréal/Paris: “… Besides the hearts, the projections give a particular place to deep views of a frozen surface; the sound recording of snow and ice turning into water drops; a musical aria; a recording of cardiovascular rhythms. In spite of their nearly clinical aspect, the painterly aesthetic of these organs is simply bewitching. These “true-false” digitized hearts present a paradoxical double status of “objets d’art” and of organic clones. These painted hearts evolve and implode, coming up against an elementary physical principle that takes place in front of them “in real time”, according to the Internet current expression. The frozen hearts are melting and become water!

Somewhere between permanent and transitory, between potential and real, between mimetic achievements drawn from technology and a simple “natural” physical process of transformation and loss, the echoed significance of this installation is suggested through multiple prevailing contradictions. Contradictory fragments of a secret loving conversation. Sections of “dematerialized” bodies and very commonplace water leaks. A technical and scientific potentiality and a prosaic reality. Artificial alchemy of life or ordinary observation. Illusions and breaking off of illusion. Beware. Minefield underground!”
COMPARATIVE ANATOMIES

The work evolves from a fictional premise of a collection of twelve oddly formed heart specimens. Each heart is particularly distorted as if a lifetime of emotional experience has left physical imprints – distensions, mutations, unrestrained growth and scars – on the intimate surface of the organ.

The works were first sculpted in clay, then scanned, covered with layers of digital painting, output as photographs framed and set in sequence on a red free-standing wall. Presented as formal portraits, they cross-reference Victorian mementos, medical specimens, and pixillated abstractions.

Marie Perrault: “…At first glance, presented side by side on a red wall, the twelve portraits constitute a uniform series, but if we linger just a little, everything that brings unity to the series also highlights significant differences among its elements. The repetition of the images and their similar presentation trigger a play of association and comparison where the identification of details, seemingly banal at first, ushers the perception of their infinite variation from one photograph to the next, until another detail grabs our attention and initiates the process of recognition all over again. …”

Darling Foundry/Montreal exhibition with essay by Manon Blanchette: “…The body of work is in fact quite spectacular. Joey Morgan presents the state of her reasoning by exhibiting a collection of digital photographs of hearts, each one as different as the other. Marked by emotional experiences, sometimes leaving scars, these hearts also present themselves as organs in stages of mutation. They call to mind both the vegetal and mineral universe. However each specimen can be perceived as a metaphor of the human existence, a portrait of a life lived…”
NO FIXED ADDRESS

NO fIxEd aDdrESs is firmly attached to a particular moment in the history of technology - a time when the answering machine held a certain frisson, the blinking light signified a singular connection, and before the proliferation of toll numbers and sex hotlines. The work unfolds as a series of recorded messages. Broadcast TV commercials and matchbooks were distributed throughout the city inviting the audience to call.

The confessional quality of the recorded voice soothes the listener, alternately controlling the situation and then suddenly vulnerable and pathetic with stories of a photograph found. Other stories are told in rapid succession, urgently building one on top of the other. The listener’s position drifts between voyeur and participant, and is the one who keeps the game going. …no one has to know you’re calling me… by dialing the next number and the next number and the next number after that. There may be analogies to social, psychological and theatrical conceits, but for the moment both the recorded voice and listener are together at the center of the ruse, …OK maybe we should try to have a real conversation… and the analysis can wait until later.

On the fourth call, the work builds into a complex soundtrack, folding back into previous recordings until finally, overloaded, it breaks, ending abruptly with a straightforward description of the technology and a bemused invitation to continue the piece.
JOEY MORGAN  
APPENDIX - CURRICULUM VITAE

Joey Morgan has developed public artworks and multi-disciplinary installations which have been shown in site specific contexts and gallery exhibitions in the United States, Australia, Denmark, France and across Canada. Exhibition venues include: Le Fresnoy in Tourcoing France; the Passerelle in Brest France; the National Gallery of Canada; the Power Plant in Toronto; the Musée d’Art Contemporain in Montréal; the Walter Phillips Gallery in Banff; and the Vancouver Art Gallery. She represented Canada in 1992 in the Sydney Biennial and in 1996, 96 Containers in Copenhagen. She has been awarded artist in residence at the Cité Des Arts in Paris, at Oud Amelisweerd in the Netherlands, at Strokestown House in Ireland, and Studio PASS in New York. Parallel bookworks and other editioned works have been published to accompany major projects; e.g., a work installed at the MacKenzie Gallery in Saskatchewan, The Man Who Waits and Sleeps While I Dream was documented and re-presented both as a bookwork and a multi-faceted website. Lectures and workshops at universities and art schools include: the Bauhaus University in Weimar; the Academie du Art in Rotterdam, the Netherlands; the Great River Arts Institute, U.S.; and Aki, Enschede, the Netherlands.

SELECTED COMMISSIONS AND SOLO EXHIBITIONS

2019  Catch + Release (2) précis, Brattleboro Museum, Brattleboro, Vermont
2018  Catch + Release : Attraper + Abandoner, Pierre-François Ouellette art contemporain, Montréal, Québec
2012  Life Studies, Greenfield College, Greenfield, Mass
2010  what may be [lost], whatmaybelost.blogspot.com, web narrative
2009  mychangingheart.com, work created for web and mobile device.
2006  The Romantic Condition: science (véritable) { anatomies il comparées }, Darling Foundry, Montréal, Québec
2005  science (véritable) { anatomies il comparées }, University of Sherbrooke, Québec (catalog)
2003  The Romantic Condition, two site specific installations, presented at Centre d’Art Passerelle, Brest France catalog)
2002  an Analysis for the Romantic Condition, interdisciplinary site specific installation, also included Perfume and I Love You Forever, Great River Arts Institute, New Hampshire.
1999  dreamlab a multi-faceted web site for The Man Who Waits and Sleeps While I Dream (no longer available)
1998  10,000 Faucets and Doorknobs, public art work, permanent installation, Vancouver, Canada.
1996  Nausea, University of Lethbridge, Lethbridge, Alberta, Canada.
1994  An Archive for the Lost Ones, Contemporary Art Gallery, Vancouver (bookwork/catalog)
1993  the Memory Tape of the Day, Printed Matter, New York, NY.
1991  EVERYTHING You Always Wanted, the Power Plant Gallery, Toronto, Canada. (bookwork and CD recording)
1988  have you Ever loved me? Presentation House, North Vancouver, British Columbia, Canada. (bookwork/catalog)
1987  nO fiXeD aDdrESs, Mercer Union and City TV Toronto, Canada. (bookwork)
1985  Souvenir; A Recollection in Several Forms, installed on the 31st floor of Park Place office tower, Vancouver, BC, Canada. (bookwork)
1984  Fugue: A Two Part Recital of Direct and Circumstantial Evidence, installed in a derelict warehouse 1230 Hamilton Street, Vancouver, BC, Canada.
1982  TideCatchers, Jericho Wharf and Main Exit Gallery, Vancouver, BC, Canada.
1979  Breathings, UBC Fine Arts Gallery, Vancouver, BC, Canada (catalog).
SELECTED GROUP EXHIBITIONS

2009  Heartland, showcased artist, Toronto International Art Fair, exhibition curated by Jeffrey Spalding.
H2O Film on Water Great River Arts, MillSpace, Newport New Hampshire (catalog)
Wright Estate, (videoperfume3) Keene New Hampshire (catalog)

2008  À la Croisée de l’Art et de la Medicine, Galerie d’Art du Centre Culturel, Sherbrooke, Canada (catalog)

2007  Love and Passion, Catherine Dianich Gallery, Brattleboro VT
Generation III, AIR Gallery, New York
Storefront Project, (By Association) Brattleboro Museum, Brattleboro VT
Deus Ex Machina, Bradley University IL

2001  Périphérique, Groupe Intervention Vidéo, Montréal Canada

1998  Passage(s), Centre International d’Art Contemporain de Montréal, Canada (catalog).

1996  96 Containers, (I Love You Forever) Copenhagen Denmark (catalog)

1993  Livres/Objets et Papiers de Photographes, galerie Isabelle Bongard, Paris France
Vancouver Collects, Vancouver Art Gallery, Vancouver BC Canada (catalog).
Contact/Proof, Jersey City Museum, Jersey City New Jersey.

1992  The Biennale of Sydney, Sydney Australia (catalog).
Transit: EVERYTHING You Always Wanted, Le Fresnoy, Tourcoing France (catalog).
Caught in a Box, Art in General, New York

1991  West Coast Stories: Latitude 53, Edmonton, Alberta, Canada and the University of Lethbridge, Lethbridge, Alberta, Canada.
En Hommage à un Cadeau d’Eva Hesse à Sol Lewitt, galerie AxeNéo-7, Hull Québec, Canada (catalog).

Cross <> Currents: Books from the Edge of the Pacific, Oregon School of Arts & Crafts, Portland, Oregon University of California at Santa Barbara, 1990; California State University, Hayward California, 1991; Selby Gallery, Ringling School of Art and Design, Sarasota, Florida, 1992. (catalog).

Transpositions, Exhibition on the Skytrain rapid transit system, Vancouver, BC, Canada (catalog).
L’art d’installation, Musée d’art contemporain, Montréal, Québec, Canada.

1989  Canada Biennial, National Gallery of Canada, Ottawa, Ontario, Canada (catalog).

Making History, Vancouver Art Gallery, Vancouver, BC, Canada.
Vancouver Now/Vancouver 86: Walter Phillips Gallery, Banff, Alberta, Canada, and at the London Regional Art Gallery, London, Ontario, Canada, Optica Gallery, Montreal, Quebec, Canada, the Winnipeg Art Gallery, Winnipeg, Manitoba Canada. (catalog).
Blackie Spit Project: Six Projects For Surrey, Surrey Art Gallery, Surrey, BC, Canada (catalog).

MAJOR WORKS IN PUBLIC COLLECTIONS
Vancouver Art Gallery, British Columbia; Musee d’art Contemporain Montréal, Quebec; MacKenzie Gallery, Regina Saskatchewan; Air Canada; Canada Art Bank, Ottawa Canada; City of Vancouver, Canada

bookworks held in public collections including: Museum of Modern Art; Printed Matter/Dia; University of Southern California; Carnegie Mellon University, National Gallery of Canada

PRIZES AND AWARDS
Canada Council: Cité Des Arts, Paris - studio award and bursary; Canada: Lynch Staunton Award; Canada Council: Senior Arts Grants, Media Arts Grant, Junior Arts Grants, Project Cost Grants; Travel Grants; British Columbia Arts Fund, individual artist bursaries/grants; National Endowment for the Arts: individual artist bursary; exhibition support; Vermont Art Council, project grant

Saskatchewan Book Award, awarded for The Man Who Waits and Sleeps While I Dream
Alberta Book Design Award, awarded for How To Avoid the Future Tense.

SELECTED ARTIST RESIDENCIES
Aki, Enschede, the Netherlands; Harvestworks, Studio PASS New York City; Banff Centre for the Arts, Digital Audio Studio, Alberta Canada; Strokestown House; Strokestown Ireland; Oud Amelisweerd, Bunnick, Netherlands; University of Windsor, Windsor Ontario; University of Western Ontario, London Ontario; Cité des Arts, Paris France.

SELECTED LECTURES, PRESENTATIONS
2004  Narrative Installation, Ecole des Beaux Arts, Brest France

2001  The Prose Poem, conference with Robert Bly at the Great River Arts Institute, NH

1997  Narrative Structure, MacKenzie Gallery, Saskatchewan, Canada.

1997  Multimedia Storytelling, Bauhaus-Universität, Weimar Germany.
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Price list available on request