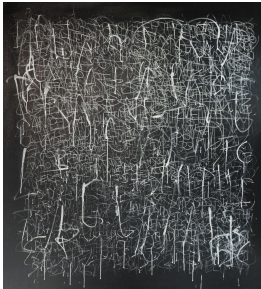


Artist's descriptions of pieces in the show — THIS IS TEXT BASED ART



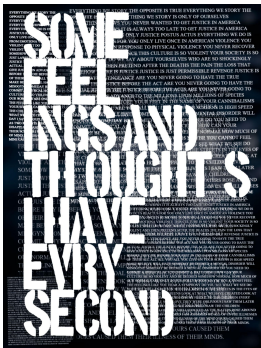
If It Has A Title It Is Art With Words, 2022, oil pen, ink, crayon, and pencil, 60 x 58 in

One of my personal writing system text-abstract pieces — I call them scrawls — this painting is a complete text narrative written in layers of loose fast handwriting — in ten minutes, over ten layers, four mediums, and six implements, including brush, almost never used by the artist. The piece visually references elements of Cy Twombly, Brice Marden, and Jackson Pollock, among others, and substantively sets forth new possible art-language theories, referencing Rosalind Krauss as to viewer interpretation and meaning-making as well as deconstruction of text theories of Jaques Derrida.



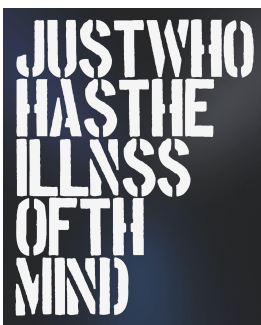
God She Was A Handsome Man, 2023, oil stick, charcoal, and spray paint, 60 x 52 in

One of my first pieces of a new body of work using spray paint as the final layer over oil stick to write an almost-legible language statement over prior layers of now-illegible backstory, this piece documents the thoughts and feelings of two women close to me who each used both intellect and self-compassion to make meanings for themselves, true to themselves, in response to at times withering misogyny in the context of feminism, and transmisia in the contexts of trans and nonbinary identity. The piece makes visual reference to elements of Christopher Wool, street art, and graffiti.



Some Feelings And Thoughts I Have Every Second, 2023, oil on canvas, 59.25 x 44

Starting with my first large-scale installation in New York City, in 2017, I've made interdisciplinary experiments to place viewers inside a bipolar 1 brain during mild manias (hypomanias). These are not about me — they're about the connections I see. You and I, we all see the same things — it's just that my head connects some differently, and blurs thoughts and feelings, they're not separate, they're one. The electricity just runs a little bit higher between some of the neurons in my brain. This piece uses over a dozen layers, in five mediums, as well as over-layers, over-painting, and typography sizing to represent qualitative and quantitative aspects of my brain in any given moment—here, about 180 seconds on January 6, 2023. Visually the work references elements of Jenny Holzer, Glenn Ligon, Ed Ruscha, Barbara Kruger, Christopher Wool, and Idris Kahn.



Just Who Has The Illness Of The Mind, 2023, executed 2023, oil on canvas, 54 x 44 in

When word-ideas started tumbling out in 2014, after a change in my psychiatric meds, I decided to end my secrecy and shame about having a severe mental illness. I stopped 10 years of hiding. In parts of my profession, the legal profession, the subsequent exploitation of societal stigma, prejudice, and fear about mental illness was staggering. The mix of shame and outside animus almost killed me. And in treatment programs I met so many people who had a severe mental illness—and who were good and decent humans, in all normative and objective ways. And since then I keep wondering, in different pieces of art, not just about individuals, but also about in collective humanity, our acts, what we do, what we don't, as a species — a universal us — so much judgment about things not relevant — and so many rationalizations about things that are relevant, what we do, and it often leads me to the words that are this piece, which substantively references elements of Barbara Kruger and Jenny Holzer, and which visually references elements of Mel Bochner and Wool.

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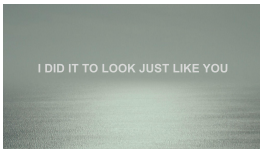
Untitled, 2023, performance art, spoken word, and oil paint on canvas, ~ 5 x 8 ft

In this performative work I articulated, with sound language, the visual text language I was placing in real time on the canvas in front of 30 viewers — who each interpreted the piece in real time by hearing, seeing, and videotaping the performance. The piece lasted 2:30 minutes during which, with sound, oil stick paint, and charcoals I set forth cohesive language elements — a narrative of relations and juxtapositions of responsibility and safety in the context of others who are reliant upon those in power and those with control to discharge their duties to keep us safe — ultimately an ambiguous word and concept in contexts both human as well as beyond humanity, such as contexts of animals and other species, and even the moon and the stars. The work references multiple performance artists in the past sixty years as well as the related art history movement known as happenings.



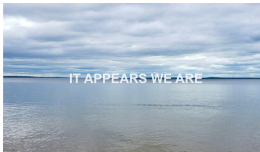
Species Anosodiaphoria, 2023, oil on canvas, 55.25 x 41.5 in

This piece contains cohesive texts in formal substantive and visual formations, including footnotes — referencing elements of my past writings in practicing law. When not in hypomanias, I think in the logical structures approximated here. Visually the piece references artists already listed above. Substantively, the work refers to two psychiatric conditions: If you have *anosognosia* (the focus of a 2018 piece), you are so sick that you do not realize you are sick. It's not denial; it's an honest lack of insight. Related, *anosodiaphoria* means that even once you're told you're very sick, you don't act, because you simply do not care. In the context of the individual, you don't take your meds. In the context of our species, we know what we are doing—even though we know the consequences to ourselves, to others, to our children. Which raises culpability: Are we doing what we do because we do not see it? The evidence does not support that. So is it that we just don't care — *anosodiaphoria* — or have we formed intent, even if inferred — have we decided there will be no changes in our systems, not of relations, or economies, or beliefs, or their predicate thought systems themselves?



All The Pretty Pictures Make Me Nothing Without You, 2022, oil text on image 40 x 72 in

These works place painted texts over appropriated images or my photographs, visually referencing Ed Ruscha and, here, Hiroshi Sugimoto as to horizon — which I use as I see not only in overlapping words and circles-spheres, but also in movable, flexible lines. Substantively, referencing concepts of ambiguities of Jenny Holzer, and the viewer-interpretation-as-meaning-making art theories of Rosalind Krauss, this piece came of and about children, what we seem to have always sold them, all the pictures, so flawless, pictures of just who and just what they must be, just as perhaps we were sold too, or perhaps it is what we did to ourselves.



It Appears We Are, 2021, oil painted text on photograph by artist, 48 x 72

This piece — visually referencing Ruscha and Sugimoto for reasons above — and which references text constructions not only of Holzer but also John Baldesarri, Joseph Kosuth, and Lawrence Weiner — has as its image an unfiltered photograph as I stood in water in an isolated lake in Maine where there were no humans, no human sounds, not even animal or bird sounds in that moment, just the water, almost glass which meant no wind, and the clouds did not move at all, and I took a picture, not just because I saw pure beauty, but also because if I didn't take a picture, I would never have believed it, I would have doubted I had seen it, I would have doubted I was there at all.

[This Is Text Based Art – Artist's Research Paper](#) — I've also written a short 30-page [studio research paper about text-based art](#) — global perspectives of art critics, art theorists, and art scholars worldwide — including an initial summary of the global art histories, plural, of text-based art.

— Adam

[Adam Daley Wilson](#), [This Is Text Based Art](#), [Engage Projects](#) Gallery, in alignment with [EXPO Chicago](#) 2023. The show is selected as an [Artforum Must See](#) and a [Mousse Curatorial Selection](#) during EXPO. Both of Daley Wilson's solo shows to date have been selected by Artforum as Must See.