

LESS NOT MORE



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NOV. 7 - 20
 NOV. 9 - 21
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THANK YOU. THIS STATEMENT IS MOUNTED FREE OF CHARGE.

"Everybody's going to make it if there are enough shovels to go around. Dig a hole, cover it with a couple of doors, and then throw three feet of dirt on top. It's the dirt that does it."

(Thomas K. Jones, deputy undersecretary of defence for strategic nuclear forces, 1982.)

At 5.29 on the morning of July the 16th, 1945, Trinity (also known as The Gadget, The Device, or The Thing) the first atomic bomb, was successfully detonated at Alamogordo, New Mexico. The world would never be the same again. The full destructive power of "The Device" was soon demonstrated in the bombing attacks on the Japanese cities of Hiroshima and Nagasaki in August, 1945. Both cities had been chosen because neither had been subjected to conventional bombing raids, the U.S. military wanted virgin targets in order to fully determine the destructive capabilities of the atom bomb. They soon found out. Both cities were totally devastated. In Hiroshima at least 250,000 of the 344,000 inhabitants were murdered outright. The survivors (Hibokusa) continue to suffer to this day in numerous ways, such as lingering radiation related diseases and genetic alteration resulting in the birth of deformed children.

The subsequent effect on the collective racial consciousness from the arms race has been enormous as one after the other, England, Russia, France, China, India and other countries acquired first atomic and then hydrogen bombs and the necessary hardware required to lob them around the globe where desired. Anyone under the age of forty has grown up in a world where the nuclear arms race is an inexorable fact of life, a bogeyman lurking just around the corner of the psyche. The fact that the capacity to obliterate the planet several times over is the hands of on one side, a senile cretin and on the other side, a moribund Party machine and that the day to day control of this system is in the hands of a military that is prejudiced, bellicose, inept or just plain drug crazed gives the whole situation the air of a nightmarish black comedy which makes "Doctor Strangelove" look like a masterpiece of understatement.

Daryl Graham's works are a reflection of this environment, a sardonic look at this deadly tragicomedy. Through various media he examines the mental attitudes, the fetishes and desires of the boys with the toys.

In various of the paintings such as "Hard and bleeding" missiles are a dominating presence, looming hard-edged and mean, the interlocking forms evoking the thought of a deadly Kindinsky. In the painting "Aryzone" the missile shape manifesting itself below the target map is echoed by a similarly shaped encaustic dribble suggestive of dried blood. The sinister sleekness of the nuclear device hides its true potential for death and suffering, a symbol of a system where human lives are referred to as "units" and where genocide is euphemistically described by such terms as "mega-death" and "giga-death". Some of the most striking of Graham's works are his assemblages and assemblage paintings. With a work such as "Venus de Missile Silo" an ancient canon of beauty has been up-dated into a modern military fetish. It has quite literally been "re-armed" with nuclear missiles, while a countdown ticks its way across the stomach, creating an image both ludicrous and threatening, suggesting that we are in an age in which the dominant sickness pervents everything it comes in contact with, converting the sublime into the ridiculous. Equally fetishistic is the piece "Dobryvna" a small metal box with handles. Through the windowed face the viewer is confronted with a technological cave with a background of aerial photos and computer generated imagery in front of one which are stalactites and stalagmites in the form of missiles (including some from the wonderful world of General Electric). This work is designed to be handled and the act of picking up, holding and turning the piece gives it a malign intimacy, the nuclear device is incorporated into a personal shrine dedicated to the thanatic urge.

Some of the assemblage pieces are more open such as the work "War Frame" which is less concerned with the nuclear threat than with the overall concept of war with its related "gurts" some scarred and deformed, others metamorphosed into a physical integration with their weapons. The burnt frame conveys an air of total involvement, the work becomes a victim of the scarred earth policy, a metaphor for such interminable land conflicts as Vietnam, Afghanistan and Nicaragua, monumental works of military folly best summed by the classic phrase, "We had to destroy that village in order to save it!"

Daryl's work has been accused of certain regressive tendencies, in particular excessive phallocentricity and overt morbidity. There is definitely some truth in the claim that some of the missile works appear phallocentric, it is fair that missiles themselves do definitely fall into the category of "if it's longer than it's wider it's phallic". Also like all man-made weapons missiles are certainly a form of penile extension, "if you can't get a hard-on get a gun". The mistake lies in treating this as a personal obsession of the artists. These works are an attack on the system, not an endorsement of it, if the works seem phallocentric it is because they are a comment on a phallocentric society. Likewise, the accusation of extreme morbidity is equally false. Graham is merely telling it as he sees it. The plain fact is that we are living in a world where our day to day living, our very survival, is threatened by the presence of thermo-nuclear devices but we would prefer not to think about it. Anybody reminding us of these basic facts of life is ipso facto "morbid". Daryl Graham's works are works of condemnation, not of acceptance. The statement they more reflects that made by the Dadaist poet Hugo Ball during an earlier war, one that was long and bloody, but still small beer compared to its modern counterparts.

I had no love for the death's-head hussars,
Nor for the mortars with the girls' names on them,
And when at last the glorious days arrived,
I unobtrusively went on my way.

Shane Kneipp.



SPACE THAT CONTAINS TEMPORARY ARTS SPACE THAT CO

calendar

8 nov	7.30pm	closing party at that for 'outside art'. dance music fun. \$1 entry wine and beer available. dj with heaps of hot stuff to spin. rap and freestyle, boards and bikes, art and raffle.
10 nov	6.00pm	opening.....public imagery...exhibition by final year diploma students qca, at THAT ANNEX...214 wickham street fortitude valley. closes sun 16 nov hours 10 to 5.
11 nov	7.00pm	opening.... less not more...exhibition by darryl graham.see you there...closes nov 29.

less not more

there was movement at the bunker=====

darryl graham's language meets the gentle art of protest.

meanwhile protestations and attestations hail merrily down=====

riding the wave towards a more equitable society, graham's is an artistic and social practice that is pragmatic and logical.all manner of dimensions ethological,ecological,semiotic,economic, aesthetic,corporeal and fantasmic are there.

suddenly from the swamp emerged a.....

graham sees beyond the negativism, the mirrored city, the disappearance, the metropolitan death.he gazes into the woods surrounding the village.

back at the village=====

where the warholian frenzy of a cloned populace is appropriated by each new manhattanised (hyperrealised?) tower, where the black walls of art are whitewashed back to the future,where alternative is fashionable mainstream, graham's work stands tall. it is indeed more than pleasurable to witness a cheekily chic language that activates educates and participates.....

frank superhero, critic et al.

news and info at that and beyond

thankyou sponsors who made 'outside art' a reality (michel sourgnes,nancy underhill,brian doherty,nick zurbrugg,michael milburn,peter and michelle anderson,sarah follent,keith bradbury, helen hamilton,craig douglas,ron doug linson, elsie brimblecombe,virginia barrat,malcolm enright art essentials, kent records,sebastian di mauro and all those great folk who celebrated the opening on the 19th. dont forget the big party>this sat at 7.30pm!!!!!!!!!!!!!! catalogues for Outside Art available from that for 3 dollars.....

that will have a one off annex program at wicham street venue for PUBLIC IMAGERY. that collective has helped establish this space which will operate as a multiple 'use' venue.dance classes (contact Virginia Barrat ph 358 5743) discodanceclub, exhibitionns etc. Contact John Adams for details care of 214 wickham street.

that invites proposals for one two person shows, curated exhibitons, performance etc for 1987. send slides and proposal to gallery committee care of 20 charlotte street.

dont forget the QAA Speakeasies at THAT this sat at 2pm and nov 22 at 2pm. details contact QAA on 221 2842.

paul andrew coordinator.