

# *In the 'Lost Civilization of Llhuros'...*

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**THE "LOST civilization of Llhuros"** was a sex-obsessed, licentious and ultimately self-destructive society. Naturally, as with most early civilizations, archaeologists can divide it into three periods: early archaic, late archaic and middle.

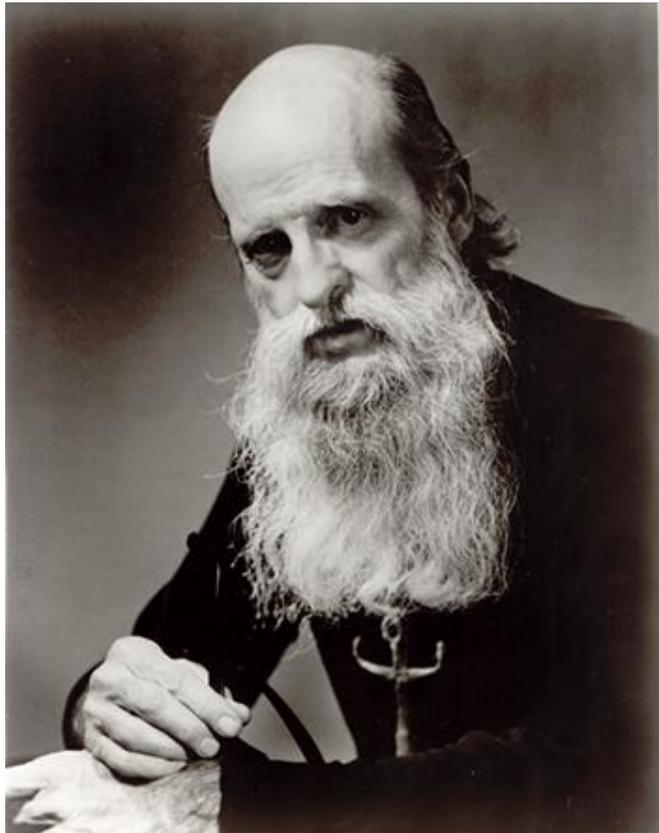
The Llhuroscians had their sayings too:

"It is wiser to fondle a viper than believe a reflection in a troubled pool."

And they had their votive images.

Take the image from the late archaic period dug up at Vanibo. It's made of metal and none other than that world-famous scholar, Kenneth Bearing, assumes it to be a "temple votive containing an 'imprisoned' image of a minor deity who incurred the strong disapproval of believers."

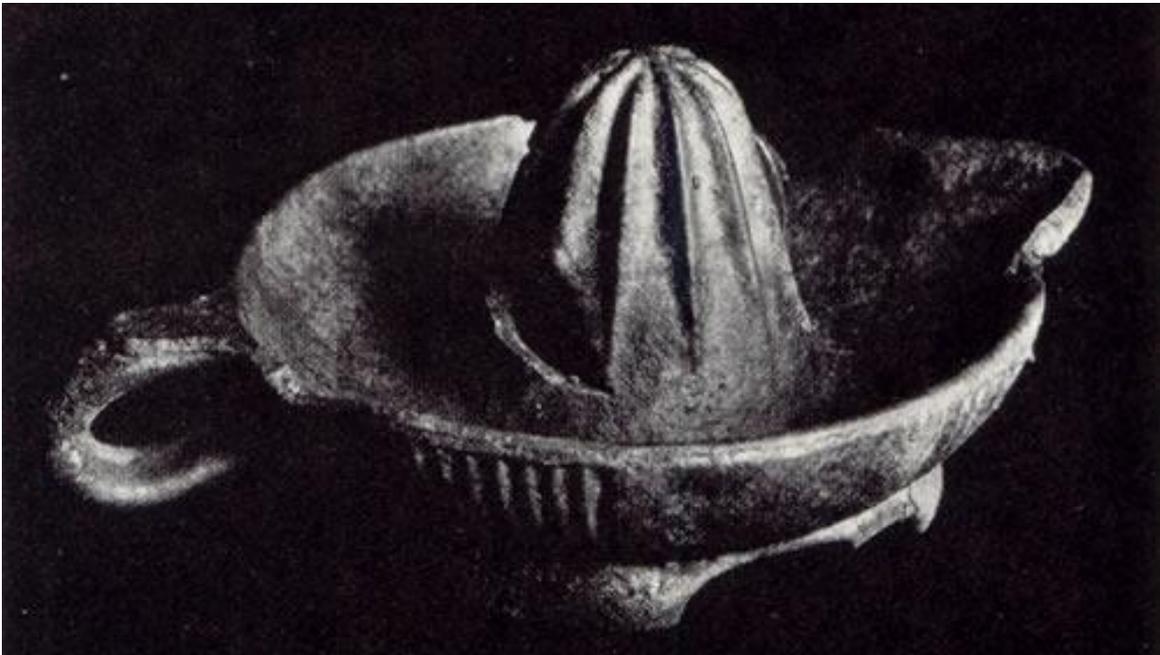
On second look, that votive image looks more like an iron (circa 1960), placed upright with its bottom removed to reveal its innards.



**Creator Norman Daly**  
*It's outrageous burlesque!*

That's it. It is an iron. And that "votive" along with 130 other Lhuroscian objects, to go on view today at the University Museum, 33<sup>rd</sup> and Spruce Streets.

"It's an outrageous burlesque," quips Norman Daly, the man behind the myth. Daly, whose recently unearthed photograph looks like everybody's favorite medieval sage, has taught art at Cornell University since 1942, but bills himself as "Director of Llhuroscian Studies" there.



**TRALLIB (or oil container)** from lost civilization of Llhuros was unearthed at Draikum. It comes from society's middle period. It resembles a modern-day juicer.

### **Out of Today's Debris**

Seven years ago, Daly came up with the idea of creating his own lost civilization out of today's debris: Honda packing cases, photographs of astronauts, kitchen utensils, glue, wood and styrofoam.

To make it all authentic, Daly, who claims he "has never been on any kind of dig" presents on-the-spot slides of the excavations at Vanibo, Houndee and Draikum, accompanied by an eerie, primitive Llhuroscian background beat that sounds suspiciously like music from a Moog synthesizer, and of course, the piece de resistance, a scholarly pedantic catalog, complete with footnotes, and erotic poetry, such as the Pilkug love song.

In that catalog, you learn that people were "shock proof," unruffled by the most revolting practices. Their literature was mundane, and again, highly erotic. Their art "presents no innovative aspects and allows scant interpretations."

"I really don't think Llhuros is fictitious," says Daly. He believes we can see the myth of our own society in the "narrow spectrum of Llhuroscian life."

On one level, Daly's exhibit is a delightful spoof of archaeological and anthropological exhibits. On another, it is a fantastic and totally convincing piece of artisanship.

But Daly, a painter, concentrates on sculptural objects, transforming everyday artifacts in "art." (Was that because Llhuroscians loved the sculptural object more than the painted image? Were they fondlers rather than visionaries?)

### **Modern Identity**

The show, says Daly, is meant to appeal to people's need to suspend disbelief, to their nostalgia for things they have never experienced and yet have.



"DWARF Monster Riding a Wheel" is a late archaic Llhuroscian toy. The inner balancing wheel and track are missing.

By using objects of modern civilization —and giving the viewer clues to their modern identity—Daly allows us to rediscover the beauty in industrial objects and to fantasize about them.

He gets us to really look at this art and to get involved in ferreting out its past origins and its present condition.

After all, how many times do you get to see a rare photograph of a Pruii bird, whose mating cry is startlingly similar to the ringing of a telephone?