

The Llhuros Exhibit: Come Dig It!

Gallery of the New York State University at Albany | January 15-March 11, 1973

The Kite (Albany) | Frank Fox Jr. | January 17, 1973



NORMAN DALÝ: His Llhuros exhibit continues through March at Albany State

The intersection of probability, credibility, actuality, or fantasy is a point on Line A, running parallel to Line Llhuros, its calculated latitude 42 degrees 45' N.; longitude 73 degrees 48' W. Upon approaching the site of Llhuros your Geiger-counters won't geig and the byways of civilization won't disappear. The foliage won't become thicker, and you will be far above sea level and plenty below the forest line.

In fact you'll be stumbling on sterility, seeped in symmetry and blinded by reflections from the whitest of white buildings. The world of Llhuros lies in the Albany State University Art Gallery and awaits your probing. Come and dig it!

The Chief?

Fortunate to have somewhat of a preview of this archaeological show, I approached Mr. Daly, who was preoccupied with finishing touches, and couldn't help myself from asking if he were the head archaeologist of the presentation.

All appears to be in the order of archaeological fact; the elaborate labeling, meticulously-placed pedestals, and well-lit showcases all house a goldmine of seemingly genuine artifacts.

From menstrual charts and virgin temple helmets to hand computers and expansive bas-reliefs, Llhurosian life is well examined, taking in a wide cross-section of behavioral patterns. They are synthesized artifacts of a once intact civilization — now not intact — never again to be rediscovered in this time/place slot.

Norman Daly has for the most part used the concept of "the found object," as was initiated by Marcel Duchamp, and expanded it to the point of a "found exhibit."

Rather than limiting himself to the mere displacement of an object physically, as did Duchamp, Daly has also displaced them in time. They are contemporary objects which appear to have had their own real functional existence in centuries past.

Of course, as viewers we tend to drift back to that time, but before we realize it we are zapped back to today and cannot forget the fact that we are viewing from a distance what once was. But then again, this show is not something "that once was;" it is a third time shift, and never really existed at all.

A Hoax?

Many have considered the whole idea a hoax, an archeological spoof, and a play on the gullibility of innocent spectators, Daly maintains this is true to an extent — and necessary — but only incidental.

He feels the illusion of archaeology fulfills two purposes: it allows one to become somewhat of an escapist and "hold reality at an arm's length;" and it is for me a shell for his potentially crucial judgments on the values and behavior of contemporary man.

One cannot be confronted directly with criticism; rather, one is led into a fantasmological world of the past only to realize that not only the content of the show is contemporary and real, but also that it serves the express purpose of real social comment. The here and now lies at threshold Llhuros, and the sooner it is known, the more meaningful and relevant the Land of Llhuros becomes.

There are many markings on the objects which have intentionally been left in order to indicate its modernity. This, juxtaposed to the created archaeological attributes, certainly becomes enigmatic as one asks the question, "It is an artifact or not?"

Planned Interference

This is intentional, and is referred to by Daly as "planned interference."

The two different time systems which seem to be contained within the spheres of the artifacts cause you to make a choice: to initiate a conscious effort to give up belief in the archaeological status of the object, or to suspend disbelief and become involved not only with one particular object but the complete exhibit as one leads to another, as the Llhuroscian music builds, as the fantasy all seems to make sense. The fact that there are these

disrupting cues will only cause one to become more involved in an effort to disregard them, providing he has accepted the archaeological reality of Llhuros synthesized by Daly.

Llhuros is a world of its own in virtually every sense—an original springboard for expressing the artist's perceptions, a lyrical relief to the mainstream of "fact" and information art which has recently become prevalent in this country. Involvement on your part is the key here, not non-involvement or esotericism.

So come and Dig it — you may come up with a really good find. (The Llhuros exhibit, which opened Jan. 15, continues at SUNYA through March.)

Photo credit: Marilyn Rivchin (Kawin)

