

## [ SO MODERN ]

I invited Peter Gallo to show a work with me after seeing his show in London. I asked him to email an image of a work and I would print it in black and white the same size as a poster I was making. I planned to hang his work on a black wall, lit by fluorescent light and have my work in a stack on the floor. The show was to be titled [So Modern], the title coming from a mono-print I had recently made in my London studio. I had been messing around with ink and making text based block and mono prints. I love the textures and marks and the filthiness really. I was using bits of scrap wood to carve words into and then printing throw-away phrases which I had overheard or read somewhere. I saw a graffiti slogan *Let's Riot* in a train tunnel and I think at some point I was watching old David Bowie film clips and the two merged unknowingly. Peter agreed to send an image.

Why Peter Gallo? I just liked his works. To me they were small contemplative bursts of chaotic anxiety, yet they held a melancholic, meditative stillness and a gritty serenity. I suppose I felt a connection to his processes and interests and their similarity to my own. I read reviews and gallery texts describing his work as mercurial and deceptively slight – juxtaposing a melancholic world-view akin to that of Joy Division with dysfunctional aesthetics.

Peter is a Joy Division aficionado. I liked this connection. I was partial to a few Joy Division numbers. My favourite perhaps *She's Lost Control* but it could be *Transmission* depending on the day. When I asked Peter his favourite he said "That is a hard question. *Transmission*, *Ceremony* of course, but lately *Disorder*, and *These Days*".

English post-punk band Joy Division is critiqued as being 'timeless'. As defining an era but not really coming from that era. Their sound is an atmospheric wave of raw energy and existential despair. A modern minimalism.

*And just as soon as Unknown Pleasures started, and the drums sounded like no drums had ever sounded, and everything seemed to belong in its own space, and not quite connecting somehow, something amazing had happened.* - Paul Morley, (music journalist)

I painted the wall with block printing ink. I used the Joy Division *Unknown Pleasures* CD and my hands to paint the wall. I imagined the cool, drone, bass lines and crunchy guitar riffs as I scratched away. I invited my friend Pex to play some Joy Division. *She's Lost Control*. One of his favourites also.

Through these disconnected acts and the forcing together of unrelated artworks, sound and materials there is an attempt to reveal interconnectivity and something that is not generally visible or accessible. There is an attempt to create a synergy, a timelessness that can't necessarily be pinned to today but rather could exist forever, shifting in a modern infinity.

David Turley, 2013