1984

Soft Attack: Artists Against Militarism

Jonathan P. Cockburn
University of Wollongong, jon@uow.edu.au

Denis Mizzi

George Alexander

Publication Details
Soft Attack: Artists Against Militarism

Abstract
The image of the work is the death's head, the skull. A universal and extremely familiar if not hackneyed symbol. One that continues to pop up in such places as: Shakespeare's HAMLET ... Hitler's EUROPE ... Truman's JAPAN ... Kissinger's CHILE . . . Kissinger and Nixon and Mao and Frazer's VIETNAM and KAMPUCEA ... Sukarto and Whit lam's TIMOR ... Reagan and Breznev's AFGHANISTAN ... Reagan's EL SALVADOR and HONDURAS and GUATAMALA and NICARAGUA and GRANADA .

Keywords
soft, attack, artists, against, militarism

Disciplines
Arts and Humanities | Law

Publication Details

This creative work is available at Research Online: http://ro.uow.edu.au/lhapapers/682
NAME: JON COCKBURN
TITLE: INSTALLATION
DIMENSIONS: Approx. 1 metre x 2 metres
70 cm at highest point
MEDIUM: MIXED

STATEMENT CONCERNING THE WORK:

The image of the work is the death's head, the skull. A universal and extremely familiar if not hackneyed symbol. One that continues to pop up in such places as: Shakespeare's HAMLET...Hitler's EUROPE...Truman's JAPAN...Kissinger's CHILE... Kissinger and Nixon and Mao and Frazer's VIETNAM and KAMPUCHEA...Sukarto and Whitlam's TIMOR... Reagan and Breznev's AFGHANISTAN...Reagan's EL SALVADOR and HONDURAS and GUATAMALA and NICARAGUA and GRANADA...

The work will also include spiked apples and mandarins in an attempt to push an analogy between the affluence of the above-mentioned agents of misery and their actions. The mandarin, being a fruit that originated in China, has a double life, referring to the Chinese bureaucracy and power systems, as well as being a source of food, nourishment and life. The apple has a long-standing in Western mythology and symbolism, not least of which has its antecedent in the Old Testament.

Description of Work: The work will be composed of the skulls, spiky apples and mandarins, I have made in white, stoneware clay. At the moment I envisage them being installed on a bed of white pebbles and blue-metal over a canvas ground sheet. The skulls will be accompanied by wrapped and bound lengths of stick. It is also likely that selected skulls will be wrapped in cloth.
dipped in black and red slips, and other skulls being carefully broken with impact fractures.

NOTE: A great deal of the aesthetics of this work will be thought through at its installation, as is the nature of installation.