

In the dark and alone. Artmagic

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Carving the room into fours. The individual platforms stage the exhibitors project. Each divide holds, as its proforma, an exhibition site.

Working along parallels and incorporating by whatever means, the sympathetic alliance between each artist shifts between substance and shadow, between original and the copy, between creation and imitation.

As a group, an underlining thread could be an experimental concern with aesthetics and concept, with an innate need to relate to a public.

As the individual, artist-experimenter, there is the choice to ignore the traditional means of scientific experimentation, where a protocol of stable conditions are closely followed and signposted, to working in darkness, and alone.

The artist uses tools like images, situations encoded with signs, rhythm, dynamics of surface; lustre, shine, contrast and pushes it through the different mediums. An incantation of representation and idea is lifted from the collective memory/repository and reconfigured from which another paradigm emerges, if the participant is willing/has been willed. The essential unexplainable aspect of something magic is that it works. There is an undefined field where the connection occurs and a change is made of which is evidenced by the participating parties.

Working like this and trying to find that moment of lucidity, no sole method can manufacture. Instead the artist is faced with undefined territory. Multifaceted, open for discussion, defined as something and connected to a context, or the act of a magician and remaining undisclosed.

### Magician.

*Magician; one skilled in magic; magic conjuring trick; inexplicable or remarkable influence producing remarkable results.*

The Magician works with focused, concentrated intention, will being the principle tool.

The magician formulates a clean goal and its concentration can form a core around which the will constellates, surrounding the intent object/subject. The magician works to effect change by unseen means, using methods that his/her society collectively believes or allows belief in, using sanctified means objects and attendants, sympathetic artefacts used for sympathetic outcomes and will. Together and separately their methods form a milieu which when driven by magical intent create a magical event. The magical event usually comes about through acts of ritual and supposition of belief and with the aid of something else unseen. Kind of like working in the forth dimension, the unseen being enacted in the spirit world via spirit means.

For the Magician to attain great power, the belief of the power invested in him or her by the rest of the community is essential. The Magician acts because the community calls him/her to perform. An act of faith has begun.

*“the magician puts to work collective forces and ideas to help the individual imagination in its belief. The act of the magician involves suggesting means, enlarging on the virtues of objects, anticipating effects, and by these methods fully satisfying the desires and expectations which have been fostered by entire generations in common.” Marcel Mauss “A General Theory of Magic” Routledge Press*

*Lucy and Carla Cescon*