

ARTIFACT

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PRESS RELEASE

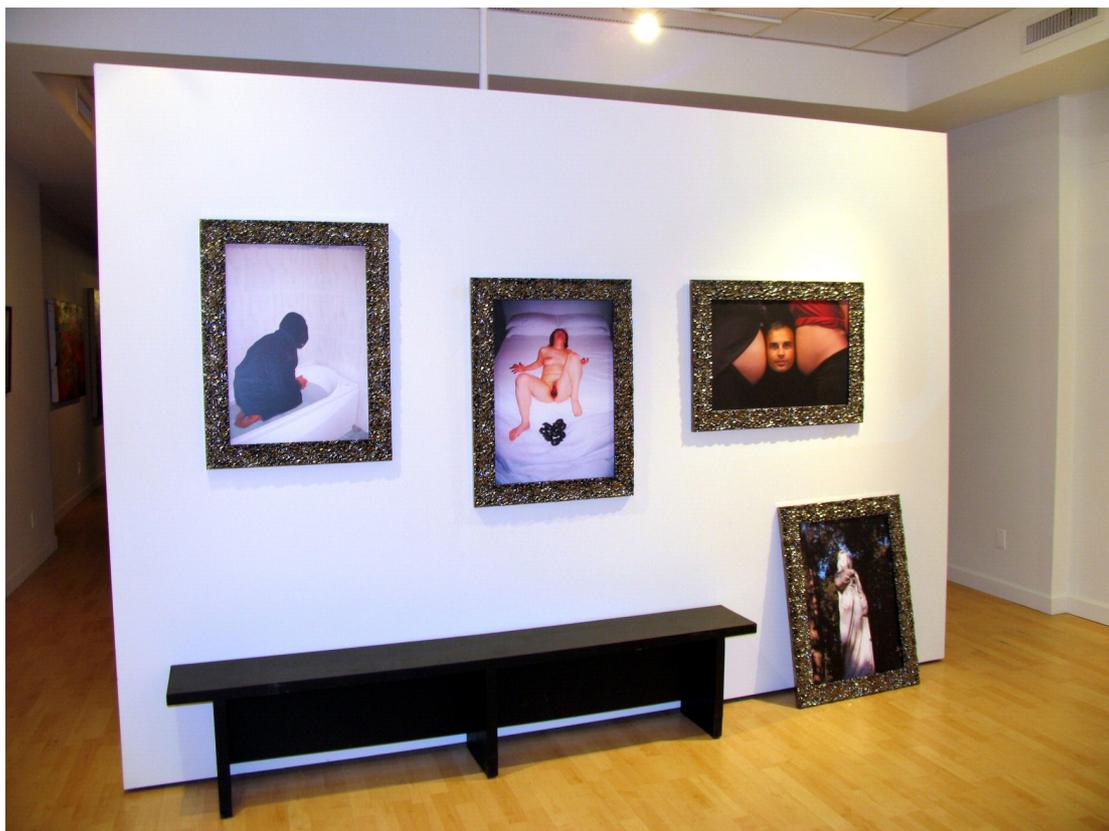
ALBERTO MAGRIN

Reception: January 9, 2013, 7 - 9 PM

Dates: January 9 - 27, 2013

Hours: Wednesday - Sunday, 12 - 6 PM

Mixed media work by Alberto Magrin has deep political commitment as it asserts a serious element of romantic subversiveness. If the artist wants to change the world it is clear his strategy is transforming the self, starting with his own. His expanded agenda, then, ranges from work that is intensely personal, even privately joyful in nature, to the overtly political, to the darkly phantasmagoric. His photographic and video imagery, clearly, trace a long arc.



DIGITAL WORKS:

Afloat monk (2005), **Martyr of himself** (2000), **Between male and female** (2003), **Roman** (2008)

On the one hand, we can see elements that are modern in content but traditional in execution, such as explorations of the divided and shattered psyche, responses to interior states responding to exterior stress. These images, seemingly, at a delicate remove from the *sturm und drang* of the roiling soul in distress. They are rooted in a romantic inquiry in the role of cosmic forces as they direct man's inner and outer life away from the known and the representable.



DIGITAL WORK AND INSTALLATION:
Civis Romanus (2008), **Fishing New York** (performance January 9, 2013)

Magrin's art emerges out of the need to present first and foremost, the breathing visual incarnation of aesthetic intuition. This involves an intense concentration on the part of the artist to balance conscious and unconscious activity, drawing upon a power-not-itself, and combining the real and the ideal. The artist veers away against sanctioned thinking, against the canons of established religion, rules of the state, against academic art and sanctioned views of sexuality.



DIGITAL WORKS:
77 (2009), **The farmer** (2012)

Magrin seems to have been in a single-minded pursuit of individuation. This goal has been attained as a direct consequence of this artist's deriving his strength from reducing and concentrating his attention to the most pressing and urgent needs; to compress and distill obsessions and repression and fill these with a particular intensity while doing so. Towards that end he has unearthed (or invented) legends and mythology to fuel the intentions of his work. The intentions are clear: to exemplify integration, a celebration in visual form, of the combined worlds of the real, the symbolic and the imaginary.



DIGITAL WORKS:

The Madonna of mozzarellas (2000), **Anele** (2008), **Mary with child** (2000)



PERFORMANCE:
Fishing New York (january 9, 2013)





For more information please contact the gallery.