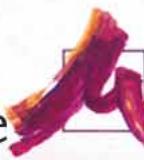




www.The  agmaGroup.co.uk



The Magma Group

The Magma Group was founded in 2011 by Annie Zamero who has brought together an international collective of 14 artists who share the objective of combining expressive and conceptual qualities in art, notwithstanding that these qualities may seem to be mutually exclusive. The aims of the Magma Group are to form an alternative path for the current of energetically expressive contemporary art and to provide a showcase and network for artists whose work combines expression and concept.

From Dagmar Dost-Nolden's streaming universal energy and combining of opposites, to Moich Abrahams' combination of the spontaneous and playful with deeper notions of the unconscious, the diverse practices of the 14 artists revolve around the show's theme of 'Fusion'. Each artist relates their work to the theme by considering ideas relating to energies, conflict and politics, processes or styles.

Essay by Dr Chris Barlow

PROEM: 1819: DIALOGUE

EXPRESSION: Good morning Concept. I wondered if you had seen Creativity recently?

CONCEPT: I am afraid I have not. Why are you looking for them?

EXPRESSION: I received a letter from Metaphor.

CONCEPT: What does she say this time?

EXPRESSION: I am most unhappy. She compares Creativity to a volcano. Look, here is the letter.

CONCEPT: Let me read. Yes, I see the bit you mention. But she is talking here about magma not volcanoes, and the context is art. Metaphor always talks in this way. She calls it truth. Pay no attention to the words. She is just comparing the processes of magma and Creativity.

EXPRESSION: How so?

CONCEPT: By drawing a parallel between two ideas. As nature exerts power on magma, releasing lava, so the great forces of

life exert power on artists that burst forth as Creativity. However undesirable, this pressure is necessary.

EXPRESSION: So without this pressure you do not have me?

CONCEPT: I did not like to tell you but Metaphor talks so of you.

EXPRESSION: And what of you?

CONCEPT: I am one of the forces. But she was unclear and talked about you as a force and me a result.

EXPRESSION: So I could precede you? But how can a volcano be reversed? You cannot have lava before pressure.

CONCEPT: I must confess, I did not understand her fully. I suppose she meant you could be a force and I an expression.

EXPRESSION: So you are now me? Or am I you?

CONCEPT: I confess, I do not know. She said many strange things and I was left unsure of

myself.

EXPRESSION: Perhaps we exist at the same time? You exert force, I express, my expression applies force, and you conceptualise. The only problem is that in order for you to conceptualise, you need me to have already expressed. So who are we?

CONCEPT: Let us not worry about that for now.

EXPRESSION: But if she compares Creativity to volcanic processes, and you and I to the interior of an artist, does that not mean that we are also Metaphor? So you are me, yourself and Metaphor, Concept.

CONCEPT: My goodness you are right! I need to sit down and peruse this letter further.

EXPRESSION: Read the bit where she says that you and I cannot live in art.

CONCEPT: Yes, I see it. Outrageous. I have lived in art for

thousands of years.

EXPRESSION: And so have I. Not that long ago an art historian rapped on my canvas to enquire about “feelings” in an image. I was only too happy to invite them in. I explained what was on the artist’s mind and pointed out the location of the feelings in the paint. I corrected them on many false ideas gained from Art History.

CONCEPT: I had the same. A critic was peering through my window so I opened the door. “Sir”, says he, “I am curious to know the meaning of this glass of water on a shelf and was instructed to enquire for a Master Concept at this address.” I explained that I was the embodiment that he was seeking. I then proceeded to describe the meaning of the objects, touching upon the aesthetic, social and economic contexts, careful to show their physical location in the atoms. “Thank you sir”, says



ELI ACHESON 'Division of Lands' oil on canvas, 60 x 90cm



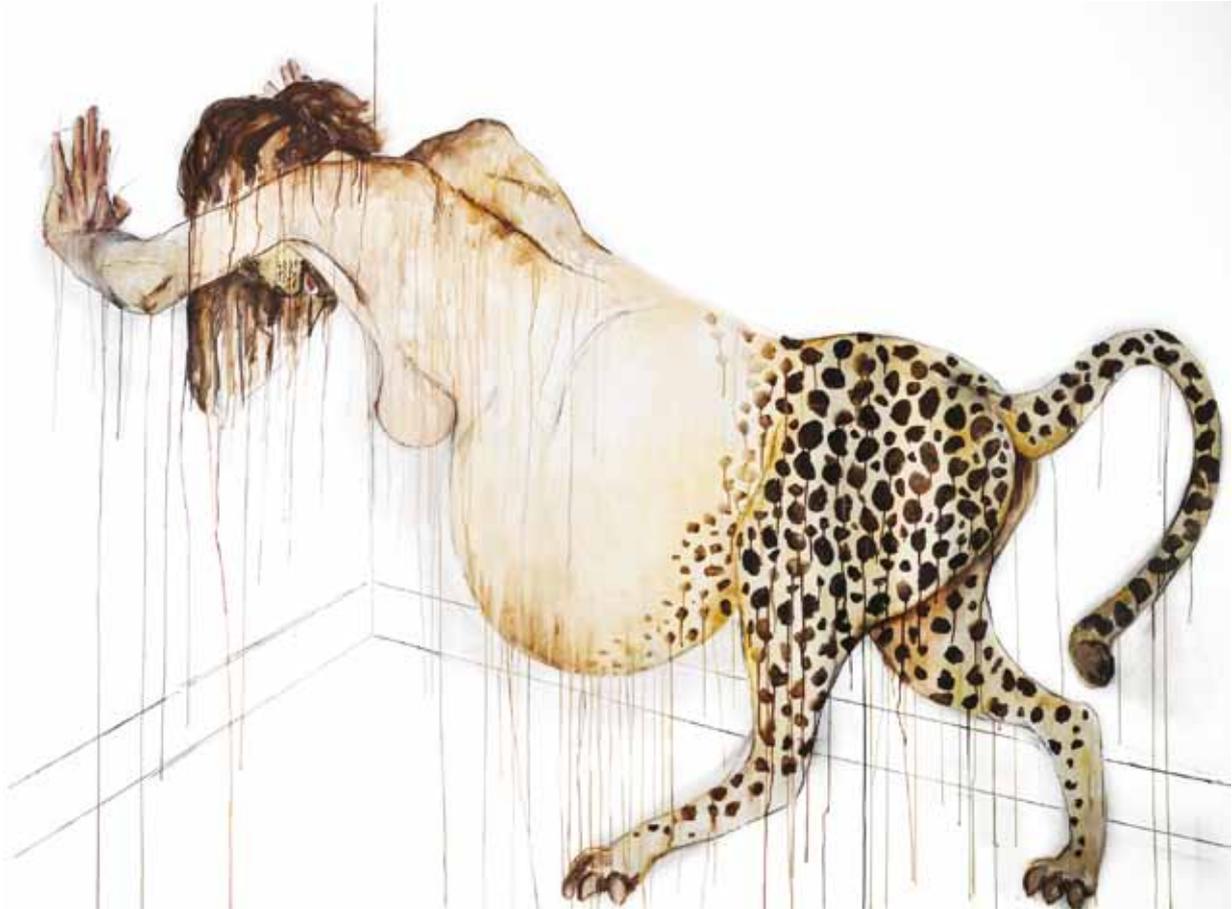
ROBERT MELDRUM 'Second Border' oil on canvas, 168 x 238cm



KATERINA STAVROU 'Step Up II: the streets' oil on canvas, 120 x150cm



ANNIE ZAMERO "One's Day Off" [Queen Elizabeth II] (After "The Swing" by Fragonard, 1767) oil on canvas, 122 x 153cm



KATIE ELDER "To Give Birth is a Fearsome Thing" (Part 4) acrylic and charcoal on canvas, 200 x 270cm



DOLORES SANCHEZ CALVO 'Recumbent 5' oil on linen, 61 x 100cm



LAURENCE VERDUGI 'Entre Chien et Loup No 0' oil on canvas, 100 x 100cm



ZACHARY PEIRCE 'Pripyat, Chernobyl Exclusion Zone (10)' oil on canvas, 92 x 122cm



GILLIAN DRINKWATER 'Untitled' Italian alabaster stone, 36 x 53cm



MOICH ABRAHAMS "Figure in Red" acrylic on canvas 91 x 101 cm

COURTNEY CORNELIUS ADAMS
'Raindrops'
acrylic on canvas, 91 x 61cm





DAGMAR DOST-NOLDEN 'Maybe Being 10' acrylic and mixed media on canvas, 80 x 100 cm



SHIROMA RATNE 'Pearl' acrylic on canvas, 97 x 97cm

LE GUO
'Dismantle Mindscape No 3'
oil and acrylic on canvas,
120 x 100cm





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Cover image-Detail from 'Maybe Being 11' by Dagmar Dost-Nolden