

Archaic cultures owe so much to their relationships with the natural world through rituals, explorations of the self and of other living bodies. This relationship has always been an essential force, an amplifier of mystic, sensual and spiritual experience, in which life, death and regeneration coexist and overlap in an endless cycle. In those cultures an animistic thread, intense and enduring, connected man and nature, thriving on a bond of cosmic energy which permeated through every daily action.

In *Conjure*, we are faced with this new “primitive intelligence” in the works of the invited artists: Chantal Powell, Bella Hunt & Ddc, Anousha Payne, Anna Hughes, Shinichi Sawada, Bea Bonafini, Rosie McLachlan, Rafaela de Ascanio, Hannah Rowan, Jame St Findlay, Carl Anderson, Ashleigh Fisk, Mel Arsenault and Katia Kesic

The works express a psychic tension in which hybridisation and transformation are evident traits. They are transitory forms, open-ended connecting human, animal, and vegetable in an organic way.

The material from which the works are made is paradigmatic. Clay- a humble and primeval material that has accompanied the journey of man from the dawn of time- is thaumaturgical in itself.

The hand of the artist, through its own intelligence, retains and gives back a visceral relationship with matter and its potential energy.

The dough evolves and changes and - with the purification of the [firing] flame- rebirthed into a new form, sometimes unexpected in its metamorphosis, just as in living organisms.

In times of Antiquity, artefacts were objects of exchange and offering, to sustain, support and accompany man on his search for connection between life and death, between the singular and the universal. In these works, the yearning to embrace a non-linear but circular dimension of time is evident: there is no beginning and no end, but eternity in the transformation and interconnectedness of every living thing.

Many archetypal forms of strong, symbolic value appear here, such as the beast, the fountain, the water, the vase, the spiral, the mask.

The symbol is vital because it is "inclusive and expansive, ambivalent and polyvalent, it both obscures and reveals" - as Mircea Eliade writes - becoming a universal language in a quest for intellectual and psychic exploration.

The ancestral and the futuristic create tangencies and references between divine and human, between physical and spiritual, transcending cultures and centuries.

We are suspended in a middle era, in which the force of matter, the power of the body and our capacity to feel part of a perfect energy cycle feeds our imagination to create a new future.

- Marina Dacci, 2022

Arusha Gallery, Bruton