

“2013 Limited Editions by Liz Magic Laser Benefitting Two Excellent Causes,” *Artslant*, April 2013.

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The Armory Show, a leading international contemporary and modern art fair, introduced its annual artist commission in 2002 and began publishing an annual series of limited editions by its commissioned artists to benefit the Pat Hearn and Colin de Land Cancer Foundation and The Museum of Modern Art.



The Armory Show is pleased to present two limited edition artworks created by Armory Commissioned Artist Liz Magic Laser, all proceeds directly benefitting The Pat Hearn and Colin de Land Cancer Foundation and The Museum of Modern Art. Both editions were produced through an intensive process in which Laser, a performance artist, was confronted with the challenge of creating marketable objects. In November 2012 she invited members of the arts community—a range of collectors, curators, museum professionals, art advisors and critics—to participate in group discussions that would ultimately determine how she would lend her identity to The Armory Show.

Laser conducted a series of six focus groups, each consisting of ten participants and lasting two hours. Based on feedback from the first sessions, Laser developed prototypes of art editions and visual motifs, which were “taste-tested” by later groups that convened for what the artist deemed the “validation and refinement

phase.” Laser’s market research findings concluded that art consumers wanted her to make The Armory Show’s internal data and affairs transparent.

For the artwork benefitting The Pat Hearn Colin de Land Cancer Foundation, Laser engraved the Armory Show Commissioned Artist Guidelines in 10k gold on paper. This piece serves as the ultimate document of Laser’s exchange with The Armory Show, and traces the complex web that characterizes the relationship between market forces and artistic production today.

Her edition benefitting The Museum of Modern Art is entitled *LOOKING FOR YOU (Desktop Trophy)* and consists of a two-way mirror plaque in a Thassos marble base. The two-way mirror evokes the observation spaces used in focus groups where participants are unknowingly watched as their behavior is measured and analyzed. The marble base and text allude to corporate aesthetics, and the language of commodity-exchange. The piece is part of an edition of twenty.