




For The most intellectual conversations in fine art



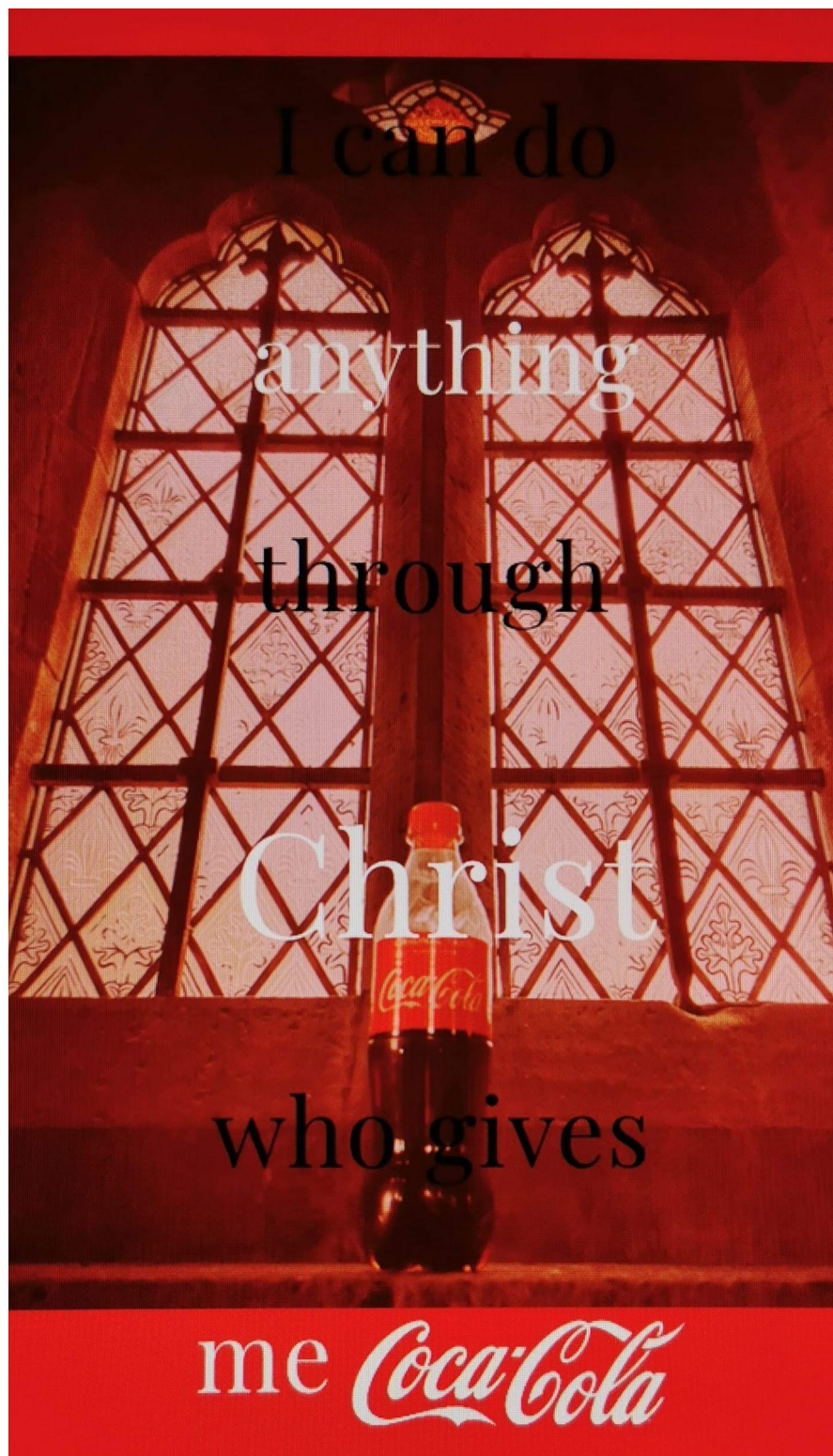
Cover Image:
'Rejected Casts'
By Adam Holt

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In Conversation: With Sculptor Adam Holt

Key: Interviewer - Stephen Tuts [green] Interviewee - Adam Holt [black]



Adam Holt is a sculptor based in West Wales working mainly in oil-based clay, creating figurative works that make us think about our consumer and mass production habits.

His most recent series 'Barcode Babies' explores our throw away nature and compares it to a series of 'mass produced, but individual' babies.

How did this series of compelling works come about?

Well, it actually started as a commercial commission for a brand called 'Plastic Baby Co.' An innovative company creating solutions for the modern parents. Initially, I was hired as a sculptor, to design and sculpt the I-Child, a new robotic AI based product which would begin as a baby and grow into an artificial child, the idea was to give busy parents the love from a child, without the constraints of having to raise an actual child.. Plus you could turn them off at any time. As the project developed I became more and more involved in the production of the product, even designing the KING XL version, which would have skipped the 'baby' stage and could be purchased as a child. But with moral questions coming in to play and other issues along the way, unfortunately, the project fell through. But it wasn't all a loss, I repurposed the original sculpts and turned them into a series exploring commercialism in our youth...



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That's an incredibly interesting story, as fine artists, we usually shy away from such commercial projects, but for that to be the basis of such an elaborate and personal work is just astounding! Was the whole mass produced, but individual idea sprouted from this?

Well, yes, I mean, that idea stemmed from the production of the I-Child itself, ofcourse, they wanted a product that could be recognised around the world, and a cheap means of creating such a product is through mass production, though such a thing is usually associated with non-identity, but Plastic baby Co. really wanted to create an individual personality for each I-Child, so the idea for mass produced, but individually created was sparked. In my research I looked into the Terracotta Warriors, which were sculpted bodies, moulded and cast in mass, but each face was individually sculpted, giving the illusion of hundreds and thousands of individual warriors. I took this concept and created the original designs based on my own facial features, then the programmers at Plastic Baby Co. programmed each one with individual personality traits,, with the eventual aim of sculpting more of a range of facial features based on other people, to give the customer choice, but obviously, the project fell through, so I ended up with a pile of babies, all individual, but they all looked like me!



Wow, that really sounds like a rollercoaster of a journey.. And in the final artwork, you called the series 'Barcode Babies' and am I right in saying that each one has an individual barcode on the back of their necks? What was the concept behind that?

Yeah, the barcodes are on each baby, and each one is individual to the baby, as they are the actual barcodes from the I-Child stage, as I've mentioned the art is from the original recycled products, which had barcodes on their necks, it was a way of identifying each one, and a way to tell them apart from 'real' kids. I kept them in the piece, as it really worked with the whole mass production thing, and kind of wouldn't work without it.

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Ah, so originally, the barcodes were part of the product, and not a conceptual choice of your own? How do you feel about not having total control of your own work? As an artist that must be quite frustrating?

Uhhh, Well, I wouldn't necessarily say that I haven't got full control of my own work.. It's more that I've taken the initiative to adapt a product that already exists, and put it into a different context.. Giving the viewer a different perspective, therefore being a new idea.. Which is what being an artist is all about, would you agree?

Well, conceptually, you may have a point, but the fact is you've called the work 'barcode babies', as if it's your own imprint on the work, but you've just revealed that in fact, that part of the work wasn't your idea at all. I just believe that a lot of our readers would find it hard to see the work as conceptually your own.

Well surely by that logic any contextual artwork.. Off the top of my head Tracey Emin's 'my bed' comes to mind, any contextual work such as that would not be the work of the artist by your logic, as the product already exists.. The point you're making is years old.. Were past that kind of thinking these days.. I mean, what is this? I was told you're from a 'contemporary art' magazine? What's the idea here?

OK, well this has gotten a bit heated, so we'll end the interview here.. Good luck with your future endeavors, and thank you for the interview..

Oh, really? I was just starting to enjoy myself! Isn't the tag line of this magazine something like 'quality intellectual conversations about art' ?! this is the most intellectual part of this whole interview and you're calling to end it?

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The interview took a confrontational turn after this so the interview was terminated. It's interesting as an art critique to meet artists such as Mr. Holt, will easily talk about their own work, but as soon as there's any indication of critique rather than praise, they're straight on the back foot, and on the offensive. The artwork stems from a commercial background, he even designed the initial work to be a commercial product! If this man refuses to accept the critique of an artwork so deeply embedded in the commercial realm, then, I'm sorry but, his days as an artist are numbered...

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AD:

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The Lady Of The Tree



An anonymous artwork has appeared in a woodland area, a small piece encompassing the nature around it in a way that transforms the tree it is placed in, into a magical realm of childhood imagination.

A beautiful piece of work, there's no doubt about it, but the question is who is the mysterious Lady of the Tree, and maybe more importantly, who is the even more mysterious artist, dubbed as the mysterious 'Banksy of the wilderness' and the 'fine art banksy of the woods' by our readers.

We would love to feature the artist in our 'In Conversation With' section of the magazine, so if you are this anonymous artist, or you have any leads on who this person could be, please get in touch!

In the meantime we will keep an eye out and update you on the anonymous woodland artist as and when they strike again!



Report by Hansel .G.

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Speed Drawing with Anna Yam



[Download Anna Yam's Drawing App]

Today we're receiving a professional lesson from Contemporary Painter Anna Yam, who's practice has stemmed from her lessons in speed from her old tutor and master painter William Sharp-Righton.

The lesson involves completely loosening yourself in your practice, letting go, being free, and ultimately putting your whole self into your drawings.

Here's Anna with the lesson plan;

Step One: grab a hand full of drawing/painting materials. Pick a range of chalk, pastels, paint brushes, ink, paint, pens, pencils, and any other materials you could use to get some sort of liquid onto a canvas.

Step two: Sort the materials into two piles, in the first brushes and pen type tools, and in the other, the paints and inks, the tea bagged water etc..

Step Three: Get a large roll of paper, or loads of smaller pieces. Set them out in an easy and quick to reach position around your brushes.

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Step Four: Download The brand new Anna Yam's Drawing App by me Anna Yam!

Usually this exercise is done with a life model, but now you can do it at home with the thousands of life model images on the app.

Step Five: Set up the app and follow the instructions to become a much more rounded and simply a better artist. Post your results using #AnnaYamsDrawingApp to be featured on the High Snout Mag next month!

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So, If you're looking to improve on your drawing skills, download the app, that's Anna Yam's drawing App, which will take you through step-by-step instructions that anyone could do.

AD:

