

ADRIAN WALTON-SMITH

TIME BASED



PROFILES



ARTIST'S PRACTICE

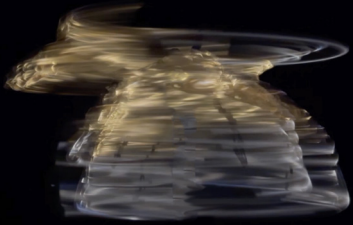
The two guiding principals in my work are it's time base and the search for relevance for my art in daily life.

I see the world through a sculptor's eye. I am always hoping to come to terms with change. I don't work with stone or clay but with ephemeral materials. My work, for example the dust pieces, might last for only a moment before they are blown away. Other work might last only as long as the electrical power is switched on.

Material choice is decided by perception itself, I use the material of observed phenomena, without preference. Fire, water, string, implied meaning, energy, humanity, portraiture. Anything and everything that fascinates becoming the material for my art.

A sculptor, as Rodin famously said, 'defines' the form of a figure by studying it's profile. Having two eyes we rarely see a single profile. We tend to extrapolate a form from what we expect to see, both physically and psychologically. When an object moves, it's many profiles 'dissolve'. We observe the sum of all the profiles. A kind of 'maximum form' arises.

REVOLUTIONS



By revolving any form very fast we observe how it disassembles and its definition fades. The word definition has come to signify 'meaning', implying viewed from one single position.

Revolve an object through many positions and a new form arises: in a sense more 'universal'. In some kind of harmony through the transience we all share

PROJECTION



The word 'projection' sometimes refers to what we expect to see.

In my projections I use arbitrary images. Images and movements without an objective reference point. I find relationships based on proximity and rhythm, rather than identity or definition.

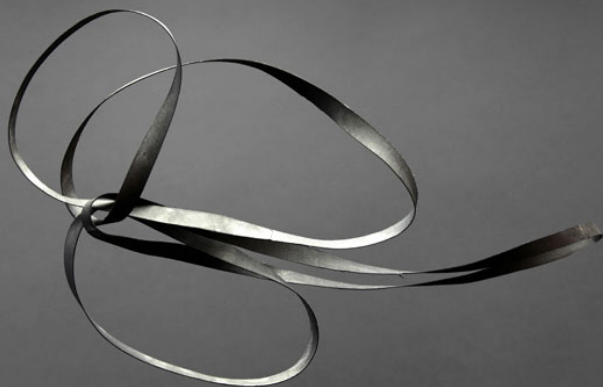
READY MADE



Daily life is art, and everything is a ready-made. Every day is a multi-media experience. All these unrelated and unpredictable phenomena co-existing in one subjective world.

In my collaborations, disparate forms find harmony - movement, profile, revolution, implied narrative, fire, water, glass. Everything all together.

Q. State what you do to further your entrepreneurship, such as entering into collaborations and finding an audience.



Q. Artistic development.

This project with Ensemble Orochi is an exciting current collaboration. It is a cross-generation collaboration of race, gender, and disciplines. We are already sharing each other's audience and influences. I regularly collaborate with artists, musicians and producers, including:

Jan Andriessse, Netherlands, painter	'Endless'
Mihalis Shammias, Greece, composer	'Behind the Beast'
Hibiki Mukai, Japan, composer	'Sound, Fire, Water, v2'

I actively invite gallerists, artists and musicians to studio visits and to 'open studios' and show my work on social-media and my website. Artistically my entrepreneurship exists in collaborations with artists who's work I admire. This shared experience creates resilient working relationships...

Concretely - I find my work moving towards video. Initially I used video to record ephemeral sculptures and installations. Now the technique of video itself is taking centre stage. I am particularly interested in how time itself can be revealed or distorted by video. In a sense there is a logic in my development. Following the line of time, my work leads from ephemeral sculptures to video projections, finally arriving at live performance.

Subjectively - I find that my work has developed through daily practice in the studio. Growth is never really planned but is discovered through the practice itself.