



ON THE COVER

Adam Dix, *The Advocates*, 2010.

The Advocates was made for Julia Royse's 'Keep Me Posted' project, an investigation into evolving forms of correspondence and communication. It's an excellent example of Adam's practice – certainly one of my favourites – embracing key themes of ritual, ceremony and hinting at an ominous quasi-religious compliance. Use of repetition in this particular composition amplifies the contradiction between our desire to communicate and the physical isolation induced through technology. A huge crowd has gathered, yet human interaction is nonexistent. This disparity is integral to the ethos of a new exhibition curated by Edd Pearman. 'Exam' is concerned with anti-social existentialism, unorthodox relationships and tales of unrest and obsession – all discernible in Adam's work. But Edd suggests a further dichotomy, making comparisons to 'Stockholm Syndrome' and the notion that the more isolated we become through use of communicative technology, the more absolutely dependent and obedient we are destined to be.

Indeed, a cast of vacant and servile characters in a clutch of Adam's recent paintings lend weight to this. Recent works also reveal the emergence of a new, overtly sinister character. A shaman – an explicit personification of much of Adam's research up until now. The 'captor' presiding over his 'captives', perhaps? Supporting characters display an apparent reverence towards the shaman, a psychological dependence, accentuating the direct correlation between antiquated methods of communal communication and the modern rituals we comply with today.

Justin Hammond is a curator and editor of *The Cat in the Hat*

Adam Dix will be taking part in 'Exam', curated by Edd Pearman at Transition Gallery, May 2011

www.transitiongallery.co.uk

www.adamdix.com