

# Edith Garcia creates work that draws you into an alluring world

BASED in east London, Edith Garcia creates work that draws you into an alluring world of installation and sculpture. Her body of work has been exhibited throughout North America and Europe. She is showing at the Barbican Art Centre from February 1, 2007.

## 1. So what has the Crafts Council ever done for you?

The Crafts Council is the one organisation in the UK that has helped my career tremendously. In 2005, I received the development award and this has helped me not only to launch my career and set up my own studio, but offered me hands-on business advice. The Crafts Council are the most encouraging and helpful individuals I have ever had the pleasure of working with.

## 2. Who/what are your influences?

I am influenced by many things - from soaking up my surroundings in the funky East End, especially given the local dynamic fusing of popular culture, fashion, and media, as well as various other artists who influence my work, and my approaches to everyday life.

Currently my work, *The Displaced Series*, derives from what I refer to as 'contemporary monsters', influenced by everyday life as well as by growing up in a society that uses the hybridization of humans throughout its history.

## 3. Whose work do you admire and why?

I admire a diverse range of people - writers, musicians, and artists. But work that I aspire to reach in the level of craft, scale, and community involvement, are artists such as Anish Kapoor, Gregor Schneider, Rachel Whiteread, Antony Gormley, Gabriel Orozco and countless others. These are artists that are able to work in various disciplines but still get a message across in a dynamic and awe inspiring manner.

## 4. Where can we buy /commission your work?

You can visit my website to view current work available for sale or exhibition at

www.nenadot.com, and then contact me directly with any questions or queries. I find I usually make most of my income by exhibiting my work and selling directly to the public.

## 5. What is your advice for budding crafts people?

As an artist you must realize that in order to succeed you must handle your career as a business. This is the only way to ensure the longevity of your career and practice. As a self-employed artist, you must have the skills of a writer, accountant, publicist, manager and stylist. Above all else you must be self-disciplined. My motto is "No one else is going to do it for you, so you have to do it yourself!" (including the washing up)

## 6. How do you define yourself? Artist/ designer/maker, crafts person, or designer?

Labels can be both useful and disorientating. You'd be lost in a supermarket if nothing were labelled. But as for myself? Well, as I work with various media and styles, I see myself as a multidisciplinary artist, creating single objects and large-scale media installations.

I am open to working in any media or materials. I enjoy the challenge in working outside my comfort zone, but I always concentrate on concept not media.

## 7. What does the future hold for British crafts?

I think that British craft is always moving forward in terms of the work that is being created in the UK as well as creating work that challenges the perception of what 'craft' represents.

Artists are furiously pushing the traditional boundaries of the crafts world, and I am excited to be a practicing artist at this time, and to be part of this change.

## 8. Where did you learn your craft?

I earned my Bachelor of Fine Arts from the Minneapolis College of Art and Design, and my Masters Degree from the California College of Arts

[Crafts] in the United States, but I find that I'm constantly learning - most recently as a McKnight Artist-in-Residence at the Northern Clay Center [USA]. I was able to take a new approach to working with mixed media [i.e. silicone rubber] and able to talk to other artists one-on-one on how they approach working.

## 9. Where do you get your inspiration from or how do you get your creative juices flowing?

All my work usually begins with a concept - perhaps from life experience, conversations; simply reading a novel or just the title itself. From there I go in to a research and development phase and shortly thereafter begin to produce the works - either objects or installation. It all depends on the concept.

## 10. Describe your practice i.e. what do you make and how do you make it?

I make one-of-a-kind figurative and abstract sculptures. In creating these sculptural works I use various mediums, from hand building, slip casting and latex mould making. The final outcome is always a mix of mediums, such as a clay figure with a silicon head (i.e. Fearless I).

## 11. How is it possible to sustain a financially successful studio practice, maintain artistic integrity, and still have time for yourself?

Sustaining a successful studio comes down to discipline. You have to treat everything you do as if you were working in a large organization.

I try to maintain normal working hours as much as humanly possible, and focus on art making after all the administrative duties are done.

I think that it's about 70% administrative and 30% art making. Insuring that I work regular hours gives me the evenings for my family, friends and perhaps a tiny bit of fun. But within reason of course. I'm a good girl.

To find out more about Edith Garcia visit [www.nenadot.com](http://www.nenadot.com)



Work by Edith Garcia