

ARTist 6 reviewed by german hifi magazine AUDIO

Our elegant floorstanding multimedia speaker ARTist 6 has been reviewed by german Hifi magazine AUDIO in its issue 04/2012. Please read some passages of that review below:

[...] The first upright standing speaker ARTist 6 will may go down in history as the foundation stone for a new type of loudspeakers: a vertical active speaker box. In order to get the fancy iPod white or glossy black columns sufficiently slender ADAM has implemented two mid woofers in an unusual 4.5" format. As an acoustic advantage this makes directivity start late so that the speaker can play in full effect as a d'Appolito design. This also leads to a more homogenous imaging especially at close listening distances because of the human ear's ability to locate the mid frequencies exactly on the virtual height of the concentrically placed tweeter. For this duty a renowned ADAM expert has been called into action again, an X-ART tweeter with the size of 3x5 centimeters which consists of a multiply pleated diaphragm that works according to the Air Motion Transformer concept. Smooth and homogenous transition in directivity performance between the sub/mid woofer and the tweeter is guaranteed by a small wave guide.

The slot for the electronic components on the rear of the speaker carries aside from three 35W amplifiers (one for each driver to ensure optimum control) the extensive active crossover electronics and numerous filter banks. Especially useful is the low shelf equalizer, a proper spatial filtering tool when placing the speakers in close to the wall or even close to corner position. With the two tweeter controls you have the choice to control either the energy in the effective high frequency range or together with the high trebles at the same time. But not only that - besides of the user filters the ARTIST electronics have a few more internally which are implemented for final tuning in order to cancel out diffusion between the drivers and thus achieve distinctly improved parity between the speakers.



Small but impressive

Exactly that was reflected by an incredibly stable stage image: The sketched National Theatre with Bruckner's 4th symphony (Nagano) didn't grow into opulent width and height admittedly but for that it was depicted sensationally precise which made it easy to follow what was happening musically. The timbre nuances within the whole musical work were exposed by the Artist with unsuspected instinctiveness and ease. In contrast to the optical impression it sounded anything but thin and also knew how to accentuate the orchestra with a chunky, clearly contoured base. To Tori Amos' 'Little Earthquakes' it added a not infinitely vibrant but lush and clearly contoured fundamental tone. Especially in the higher registers it showed off its voice talent: The gentle, breathy female voice shimmered in rich nuances with always being silky-smooth and subtle at the same time. The chunkiness faded from the spotlight just a little bit with Grönemeyer's 'Stand der Dinge' and only on too far listening distances. Even then the ADAM sounds big and consistent like many expensive speakers do, but its intimate and in low passages gentle, absolute stress-free character shows this speaker's innermost part as a nearfield monitor in the best sense of the word.

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