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Assessment 1 – Exhibition Evaluation

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When proposing my idea for what I wanted to exhibit, I originally intended to exhibit my work over two spaces, the atrium, and the window installation space. Using the window space, I would place a two teared metal table to create a cross section of land for which multiple nest structures will be placed on and chamber (vessels) underneath the table. The fragmentary nest wall structures will be suspended off the wall using metal armatures to create a distance between the work and surface of the wall. By suspending the panels at varying distances in a spaced out but proximity creates a sense of depth

As my concept developed further, I found the table idea, though interesting, had its limitation and within the flow of the space felt took too much attention from the sculptural forms and instead become a feature that drew its attention. Thus, my concept developed into creating an organic space, a synthesis between the organic material of earth and ceramics. When it came to developing the space, though as denoted within my drawings as scene in figure.1, as using a lighter yellow sand or soil, I later opted to use a manure/soil mix for its smells which I found interesting for the effect on the senses beyond a visual element. With this, the matte black/brown colour of the soil, and soft texture I found interesting as a visual contrast to the colours of the ceramic vessels. As mentioned previously, I had indented to suspended figure. 8, in a second space if available, to play on the idea of this sculptural installations drawn from studies of organic forms and animal architecture such as hives and termite mounds taking over or occupy a space devoid of natural life. As I developed the window installation space further, I came to realise the large expanse of the window space could enable me to bush the sculptural beyond the floor-based structures and wall mounted pieces to hanging and suspended pieces dissecting the space drawing the viewers eye across the space.

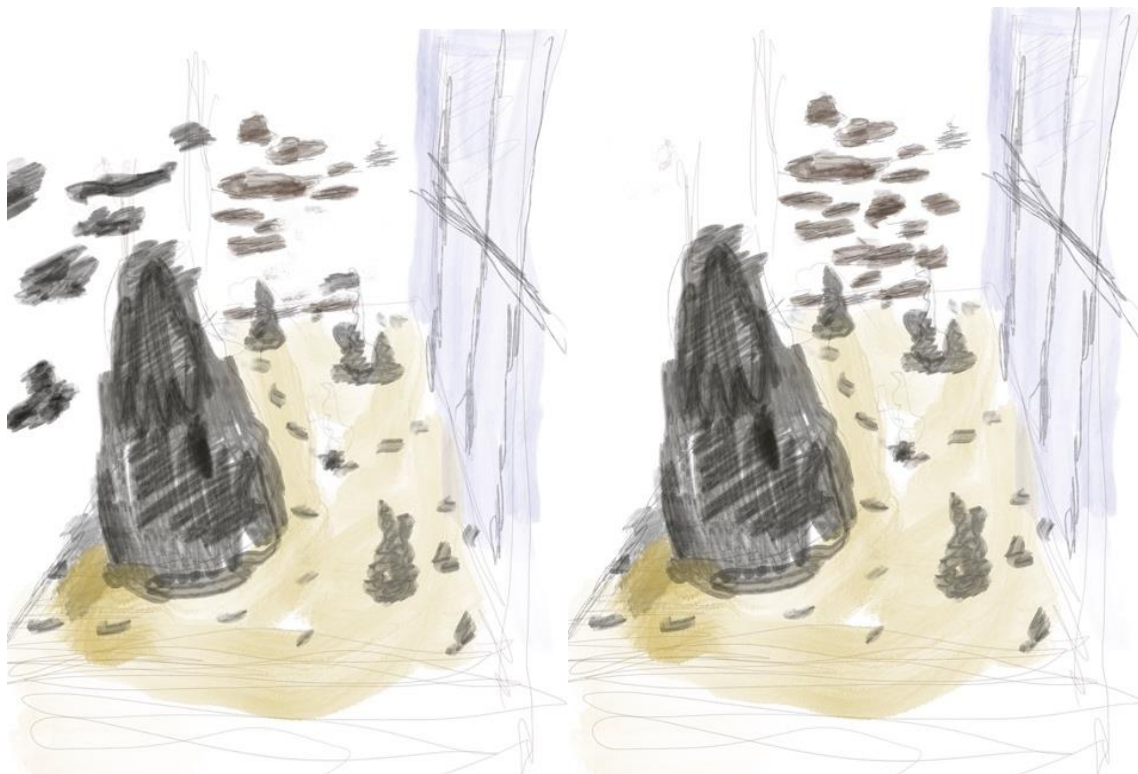




Figure 1. Ewan Coombs, 2023, three digital layout designs for installation of work in window space.



Figure 2. Ewan Coombs, 2023, Hanging paper and clay sculptural works.

After setting up the installation, one aspect of the space with which I had considered was possibly extending the installation further from the defined line of the window space possibly enabling the audience to interact with the sculpture possibly introducing spotlights to then enable details of the works surfaces to achieve a greater clarity as the opening time of the exhibition, 5pm, meant the light of the window space meant the quality of the work in the space created a more darker tonal quality to it. With this, the considerations of how I could alter the space further from the use and amount of soil and matter constructed the environment, with this, looking to develop the physical space, altering the surface of the walls using clay, earth, or natural dye. Whilst at the same time, minimal quality of the walls of the space I find links with the aspect of a human constructed natural environment.

The usage of the black plastic tarpaulins initially was used to protect the surfaces of the area and to remove excess to create an environment that felt as the sculptures were grown out of the space. But during the process of setting up the space I found the sheeting to take on quite a prominent role in the space create an interesting comparison and material dialogue between the earth and ceramics of the nests with the man made plastics, thus from this, I decided to use the black plastic as a way to define my own topography within the space creating sharp lines and uneven textures with which the vessels would traverse and exist between each other.



Figure 3. Turba Tol Hol-Hol Tol, the Chilean Pavilion, at the Venice Biennale, 2022.

(Marambio, 2022)

When researching for ways to develop my work within the exhibition, one installation that I found deeply inspiring for its consideration of a variety of aspects of the composition. Drawing inspiration from the Chile Pavilion entitled, Turba HOL TOL TOL HOL presented at 59th Venice Biennial biennale in 2022, I was lucky enough to experience this work in person.

Two points with which I focused on was the usage of video projection cast on organic sheets which encapsulate the audience as the performance goes on the lighting the space shifts signalling a change of position and mood of the space, chanting, whaling and sounds of water. But within each aspect of the installation is considered to exist alongside the sculptural pieces to be in a dialogue with each other as denoted “The space’s illumination was designed with an understanding of the moss’ light requirements in order to grow successfully in this new environment for the exhibition’s entire duration.” (Peón-Veiga, 2021). With this, the usage of crafted oils scents to further the emotive effect of the work placing a small droplet on the hand of each audience member as the enter the space, the usage of the smell of the sphagnum moss and earth, this considerate warm action of invitation to the space led me to consider both with how I interact within the viewing of the artwork alongside the usage of materials to effect ones senses and trigger a more visceral experience

With this, when considering the usage of spacing, and leaving empty space, one installation I came to be draw inspiration from was the work of Phoebe Cummings, as pictured in Figure 4, her use of unfired clay to create temporary structures which as the exhibition ends would be dismantled and broken apart, I find fascinating for its temporary transcendental quality of the work. One aspect I find key to the work though is her usage of spacing the work out, providing large spaces in-between organic structures. This usage of work lends itself to a topographical approach to the work, considering the space and how each piece interact on a whole.



Figure 4. After the Death of the Bear, Phoebe Cummings, (2013)

(Cummings, 2013)



Figure 5. Detail of ceramic nest vessel within Installation space.

Along with my own installation, Pamella Gomez and I decided to present work alongside each other due to similar themes explored within our work drawing heavily from perception and experience of the natural environment and translating this through both psychical and in Pamella's case performance-based means. Thus, to both continue onwards from her performance and installation within the reading room, dotted between the corridor are small ceramic interventions within corners and reveals of the architecture as pictured with Figures 11 and 12, as well as the inclusion of collaged paintings as seen with Figures 6 & 10



Figure 6. Ewan Coombs, *Untitled*, 2023, collage on wooden board.



Figure 7. Ewan Coombs, *Untitled*, 2023, detail of installation.



Figure 8. Ewan Coombs, *Arboreal Organ*, 2023, detail of suspended ceramic vessel.



Figure 9. Ewan Coombs, *Occupied Corners*, 2023, detail of suspended paper clay nests



Figure 10. Ewan Coombs, *Untitled*, 2023, Mixed Media on canvas.



Figure 11. Ewan Coombs, tree cast, 2023, bisque fired terracotta.



Figure 12. Ewan Coombs, Untitled, 2023, bisque fired terracotta.

To be able to share the develop and opening of our exhibition I created an Instagram account to share the process of creating work for the exhibition, with this the accounts log in details would be shared between all the participating 2nd year fine artists to be able to input their own personal perspective on the development of their work, with this working with Heidi Lucca-Redcliffe and Pamella Gomes initially to share stories, 24 hour temporary posts, and to reflect the process we as artists each have. With this, using a poster designed three other students, we would share this work with people via messenger as a formal invitation before the event enabling a direct correspondence with our audience. Along with this, to highlight each individual artist within the group exhibition using close up images

taken my Heidi Lucca-Redcliffe and Cheye Williams Mcfarland; Heidi and I edited the images splitting the photographed selection down the middle and posting close-up images of each person's work tagging them and university in the post to circulate the exhibition and promote each person present.

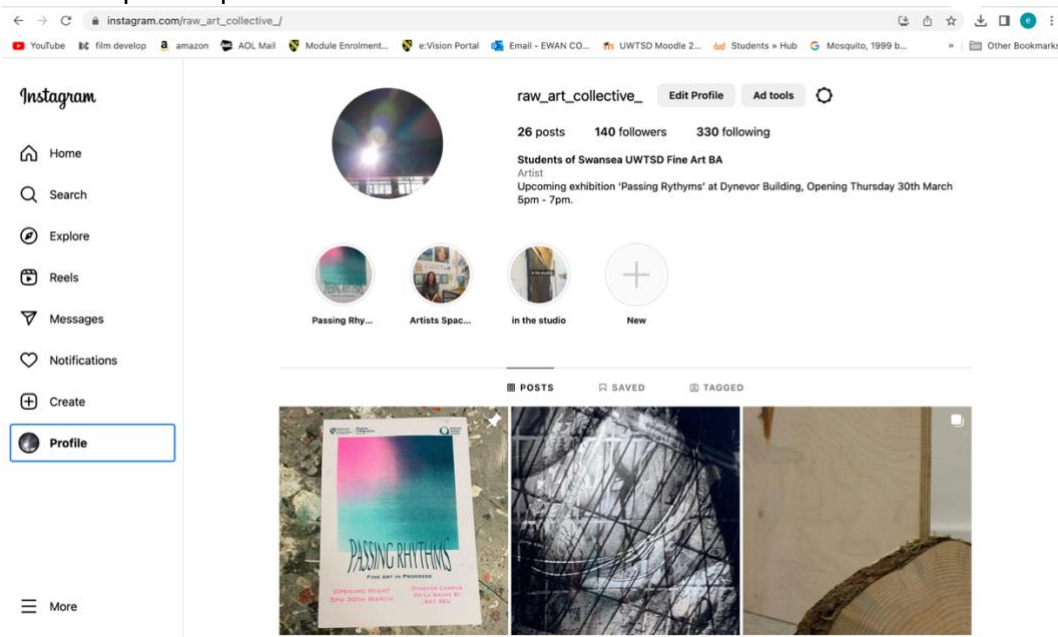


Figure 13. Screenshot of Raw Art Collective Instagram profile created by Ewan Coombs, (2023).

(Coombs, 2023)

With this, Pamella Gomes created and edited together an exhibition pamphlet using our artists statements and small selection of images to enable the audience to purchase for £1 and carry around the exhibition navigating the space, instead of the usage of information plates which would have been placed alongside the exhibited work.

Artists statement used for exhibition pamphlet -

Ewan Coombs / Sid Lloyd

Research is a key element of his practice, creating bodies of information drawing from natural environments and human interaction with land, animal architecture and researching into biological process whether physical or and natural formations and historical events and thus looking to understand the old to create the new.

Within his practice he creates and craft using clay, as way to excite new possibilities, pushing his exploration of sculpture and installation; researching how different biological organism exist and interact within different biocoenoses; investigating the creation of nests and their symbolism as the beginning point for many living-beings (or non-humans); and in turn creating sculpture for nature which is to be both occupied and used exploring how we understand site specific work in relation to environmental conversations between work and usage of space.

His experimental process working with many mediums from ceramics, poetry, light, sound too unconventional materials from industrial and natural sources. Recycling materials in aim to embody a cyclical approach to a making process in aim to reduce waste and approach his

practice as way to recast art as not just for consumption of an audience, but instead aid in the aim to have a positive effect on the environment; whilst informing others of the meaning and message behind the work.

(Coombs, 2023)

When advertising the exhibition, we decided as a group to create postcards of our work to sell at the exhibition opening to raise funds which can then roll over for the next exhibition, from cost of refreshments and advertisements, such as flyers, posters, and a renting out spaces. I put myself forward to finding a printer to create a professional selection of postcards, at the suggestion of the current 3rd year students, I opted to use print.work, for its sale on bulk orders and 10% discount for first time buyers. When collecting images, I received 21 submissions in total from both fine art and photography students. The total cost of the order came to £147.71, due to having to pay for 'Super Speedy Production' = £26.86, due to the short turnaround time and delays in handing in images which for future reference will set a deadline to assure these costs are not met then.

Cost per postcard is 80p, each person gets 8 postcards. There were 21 people in total who submitted work to print for postcards and thus there are 168 postcards produced in total. The cards were priced at £3 per postcard, with deal of 2 cards for £5. It would work out if all the cards were sold as a deal, there would 84 sales which would equate to £420 minus cost of cards would make a profit of £273. The inclusion of a 'deal' of 2 cards for £5 I feel was hastily decision based off lack of communication and consideration of pricing, as the net cost then would come to £3 x 168 cards = £504, and minus costs, £504 - £147 = £357, thus the use of a deal would mean that we would've made less in total. To note, with this for future consideration of any exhibition and or event, the purchase of a contactless card reader would be useful in enable purchases from those who do not carry physical money on their persons.

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Images:

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