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Swansea.art artist's profile

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Word count (excluding bibliography) – 1482 words.

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Swansea.Art Profile Link - <https://swansea.art/privateprofile/ewan-coombs/>

The profile page has been set up, containing my statements but due to the technical difficulties the lecturers have not had the time as of yet to embed your images, but they have been uploaded to the site to be added at a later date.

When considering the design and layout of my work for my artists profile, I have analysed the layout Iulia Hulea artists profile for its usage of a selection of images which are of varying but similar colour palette, with this also reflecting the artists various mediums drawing from pencil and gouache to digital media, this usage of works of various mediums reflects versatility and exploration the artist takes being able to translate their artistic voice through various mediums reflects the artists capabilities. With this, the usage of a smaller main image with which the viewer is met with and when scrolling down the website is then directly met with their statement and gallery of the artist's work, when exploring other artists profiles, their usage of larger images can seem confusing and detracts from the entirety of the profile as a whole.

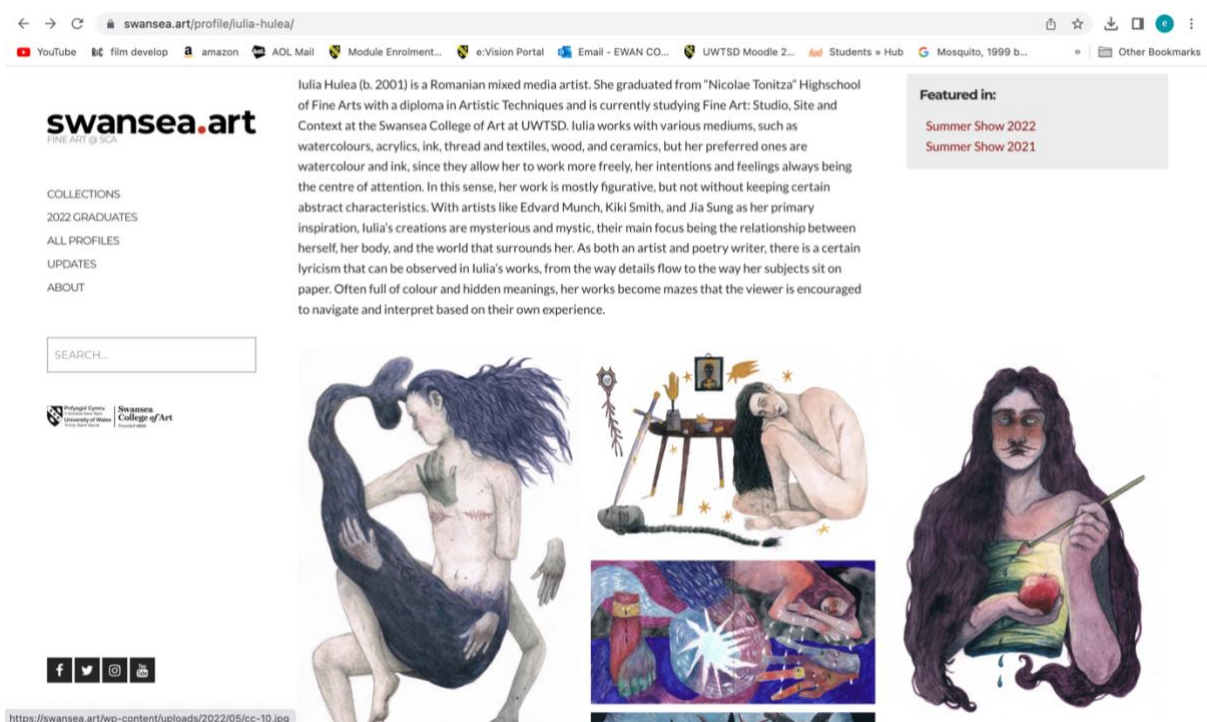


Figure 1. Screenshot of Iulia Hulea Profile, (2022)

(Hulea , 2022)

When considering how a profile can interact and represent the artist via the artists statement, I found a key example when as denoted, “in an attempt to generate discussion and questioning about the impact we have on our personal and shared spaces. Fragments of life and nature” (Grossey, 2022). I found this usage of a dialogue through the artists

statement interesting for its personal quality and reflection of the artist directly or intended intention. With this, though brief, the inclusion of the details such as “the paints and mediums she encourages to use will decay back into the earth, just as she will. It has an expiration date. This questioning of permanence is an ongoing subject.” (Grossey, 2022). This reference of her material exploration within her practice which at first sight might not be visible to the audience members provides the viewer with a greater concept which underpins her practice whilst also highlight that it is an ongoing exploration and not something with which the outcome presented is finale, but instead, a part of a greater series of explorations.

I have gone on to use my social media in tandem develop my own personal website to be able to share to greater extent my process behind my work and exploration and construction of the bed of research which I draw from within my practice. Carrying on from my analysis of how I interacted with my social media to present my work to a wider audience and my usage of connecting with other creatives and likeminded people. I found the next viable option was to create a website and as such I have gone on to construct two websites using two different websites editing platforms, Wix.com and Cargo.site.

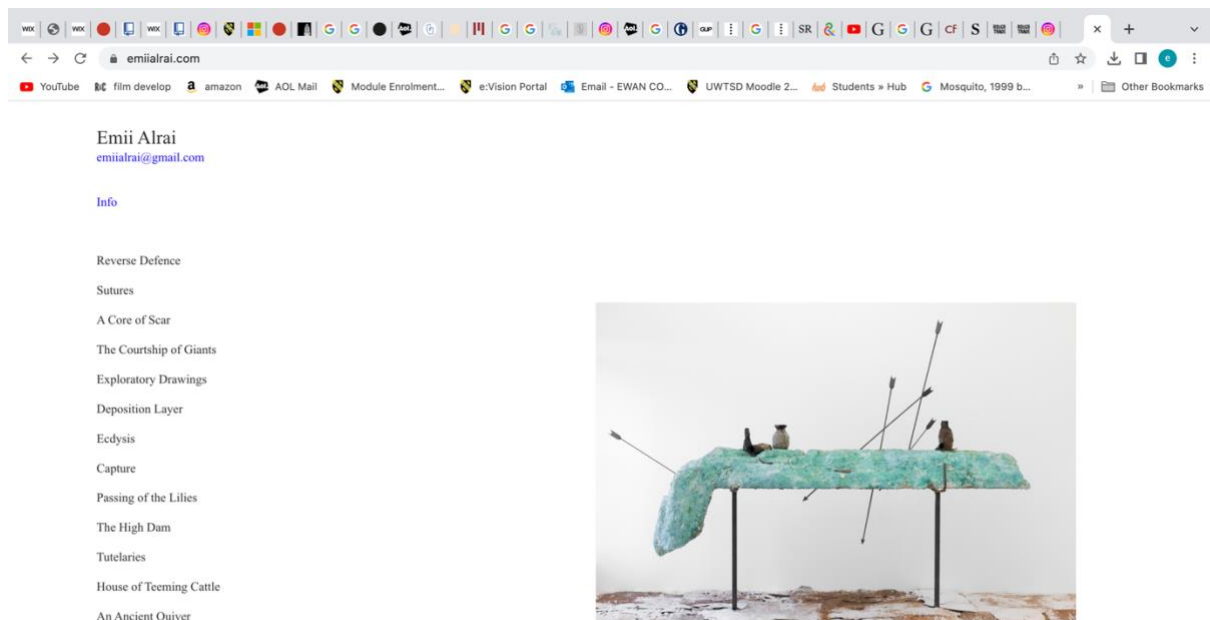


Figure 2. Screenshot of Emii Alrai website, (2014)

(Alrai, 2014)

One artist's website, Emii Alrai, I find interesting for its use of large open space within the layout allow for the work to be able to be viewed on its own within any inhibitions or detractors. its simplistic layout with links for 'info' and past exhibitions. In ascending order, each exhibition link enables the viewer to study the progression of the artist's practice; but the issues I find with this is the limited description to the background on each exhibition meaning one must research further without being provided any links via the website. With

this, when switching between each link there is no option to return to the previous page thus making it a less user friendly.

Though Alrai's usage of a chronological ascending list of her solo exhibitions as a reflection and insight into her development of her practice through sculpture and installations. I find this approach to reflecting the artist progression through their exhibition interesting for it reflects the relevance of installation within the artist practice. But I also find the lack of imagery of the rest of the artists practice from drawing, sculpting, and writing which makes the website lacking this reflection of the entirety of the artist and their practice. Overall, I find the pages layout visually interesting with clear well laid out images, but the lack of information feels the page to be more of a brief overview of the artist and less of an in-depth reflection of them instead.

From this, going on to analysis other artists websites and the design of such, the artist's website of Edmund De Waal I enjoy for its wealth of content and access to different videos and writings alongside images a wide cross-section of the development and experimentation with his practice. The minimal layout of images, and usage of white can reflect the artists own relation with white and usage within his compositions often extensively in various shades and textures. This visual link between the palette of the work and colour palette used for the websites design lends a personal and considered reflection of the artists website.

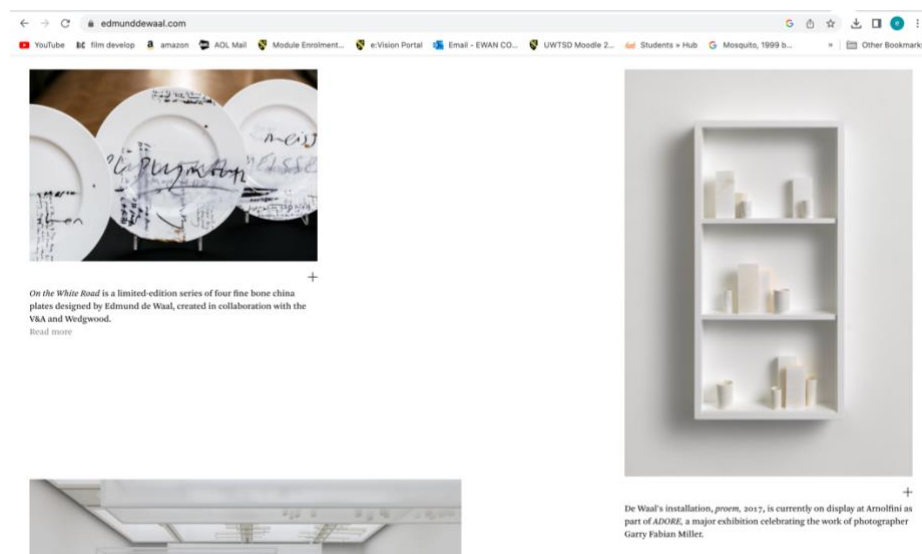


Figure 3. Screenshot of Edmund De Waal homepage of website, (no date).

(Waal, no date)

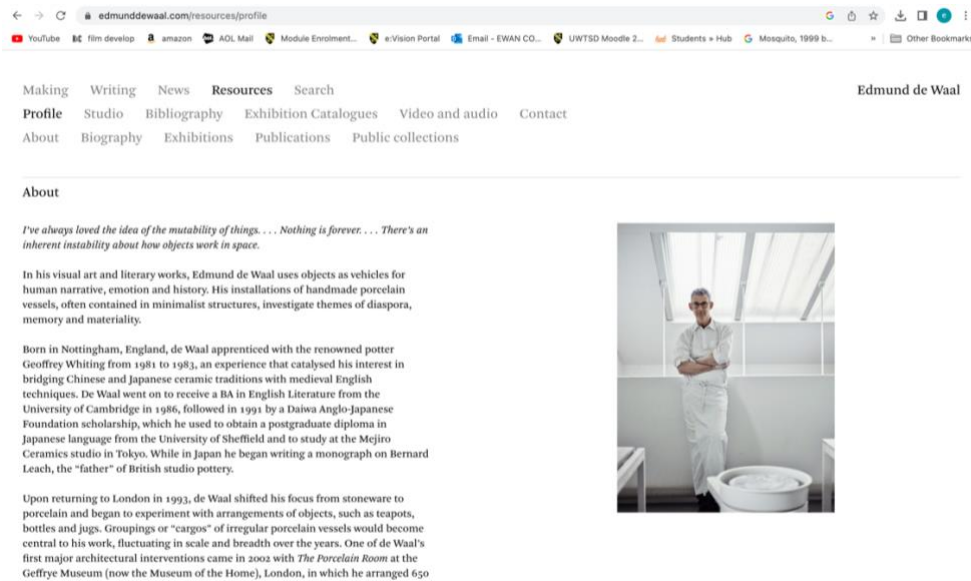


Figure 4. Screenshot of Edmund De Waal profile page, (no date).

(Waal, no date)

One issue I found was the usage of subheadings within subheadings which can sometimes feel confusing and getting lost in the chronological order of the artist's practice. Whilst when comparing this to Emii Alrai's website, the inclusion of a variety of texts and links to the artists practice and exhibition draw similarities in their usage of chronological order of images and artists development, the same cannot be said for the Alrai's limited inclusion of work and insight into their wider practice which is evident on the artists Instagram but not so for the artists website.

From these points, I will look to use the as aforementioned points from a cross section and reflection of my own practice, whilst also using a minimal layout and usage of white space to enable breath space for the reader; whilst using a variety of images to allow the viewer to gain a greater understanding of the actions behind the forming of an artwork which can be lost via experiencing work online as instead of in person. When considering the design of my website in its initial form, one aspect with which I wanted to focus on was the usage of texture of my work to provide a stark visual contrast to areas of white on the page. The inclusion of close-up shots of sculptural surfaces I find is important for it enables audiences to have a better understanding of an artwork. When working with different mediums such as ceramics, the surface texture of a work is formed by the artists actions, the various glazes used react in certain ways to create various effects from crazing, pitting, and various shades and colours can occur when a glaze runs over the ceramic body. These elements can be missed or not given enough clarity. Thus, the connection between viewer and artist is fractured. Overall, though still requiring details to be add the basic layout and images present, and with time add writings and information and research reflecting my practice.

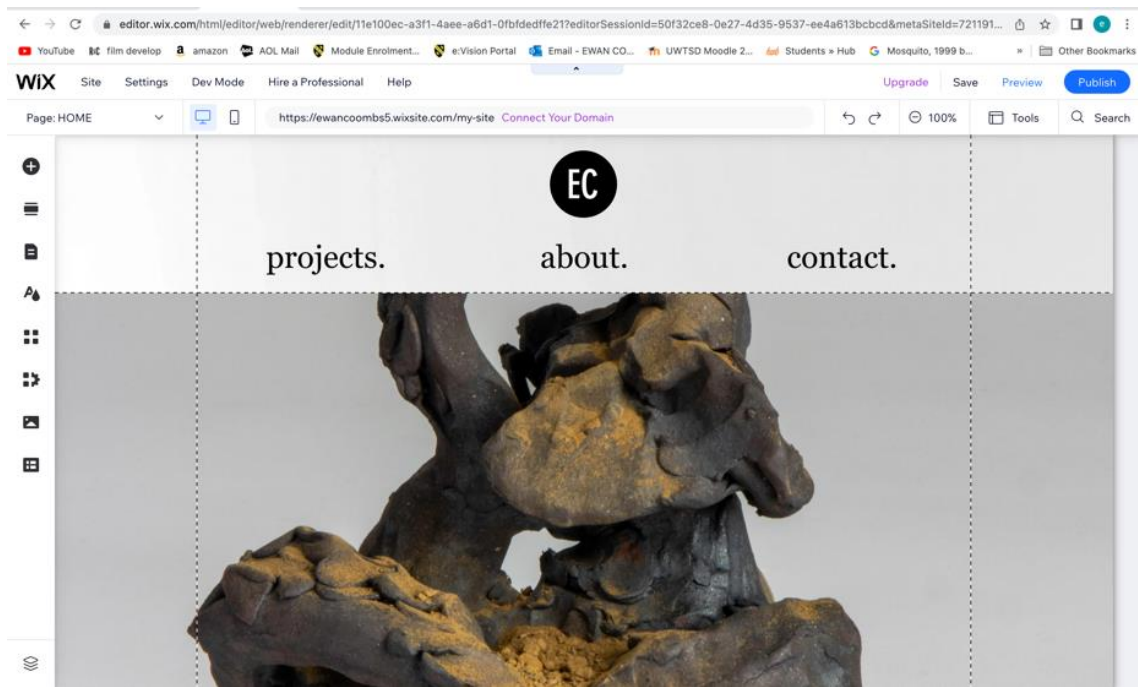


Figure 5. Screenshot of Homepage of Ewan Coombs website, (2023).

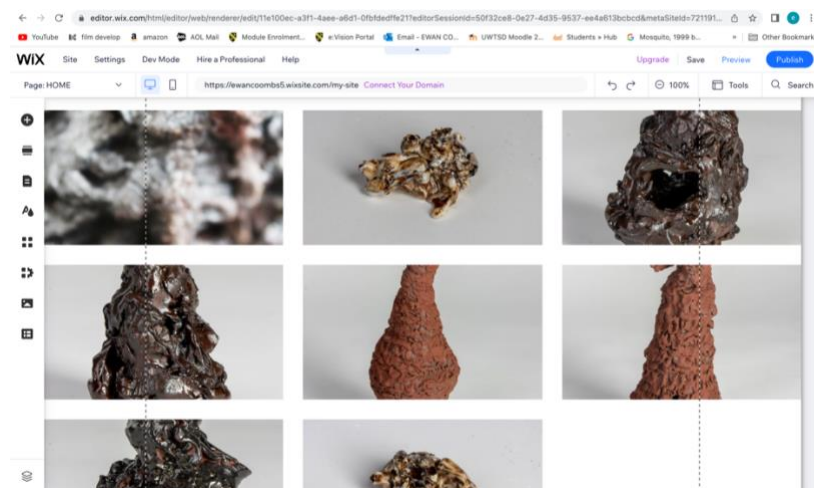


Figure 6. Screenshot of Artworks page of Ewan Coombs website, (2023)

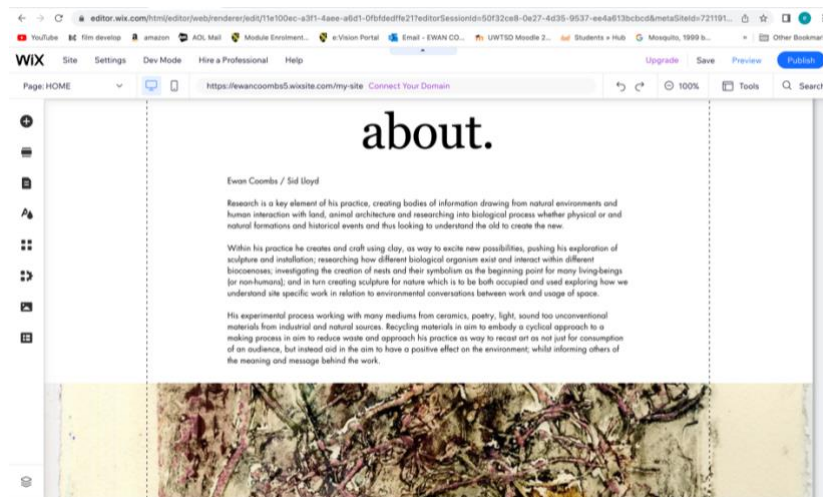


Figure 7. Screenshot of artists statement page of Ewan Coombs website, (2023)

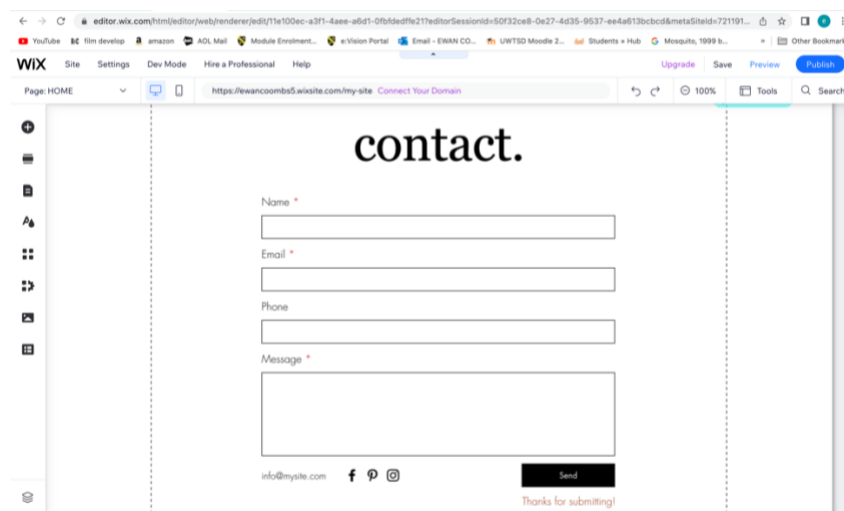


Figure 8. Screenshot of contact page of Ewan Coombs Website, (2023)

(Coombs, 2023a)

Whilst the second free website builder I experimented with creating a structure of how the website would be structure, though unpublished as of yet, using a similar selection of images but in a more frequent and open layout, overlapping each other as the user scrolls down the screen they are then meant with a concise option of a link to my Instagram page as main social media outlet in tandem with artists website, as well as a link to a contact form with which is neatly tucked away on another page instead of a blocky form ending the artists website layout. I found using Cargo as a website design platform to not come without its flaws, its overt need to be simplified within the editing side of the website, relying on symbols, can be confusing when first working with the platform, though I find this open structure website design more contemporary and reflection of my personal taste with a free form and layout, as a much needed contrast to a more atypical layout as seen with the Wix website design, which though far easier to edit, it can feel somewhat repetitive and common of other website layouts.

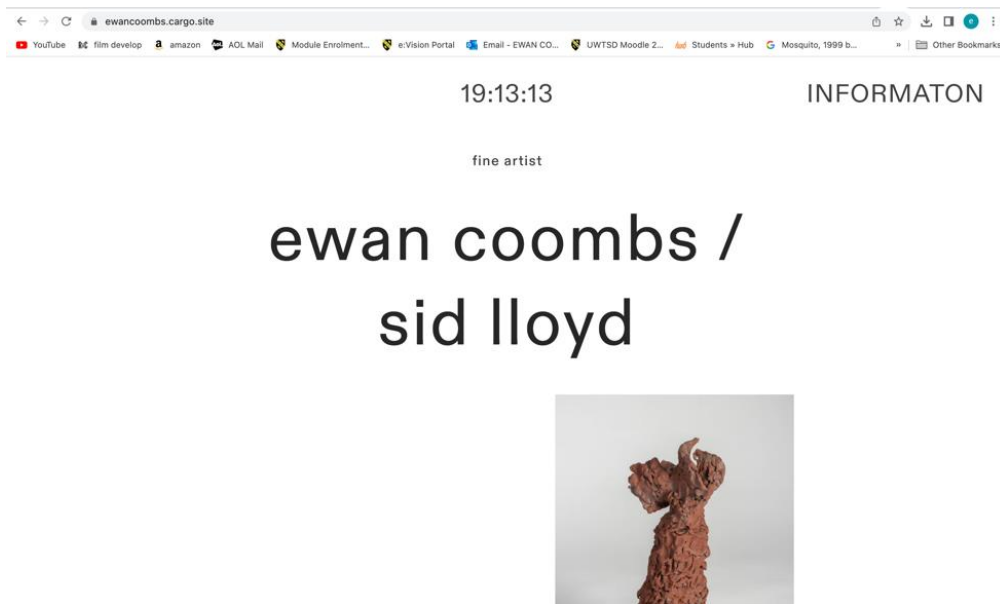


Figure 9. Screenshot of homepage of Ewan Coombs Cargo Website, (2023)

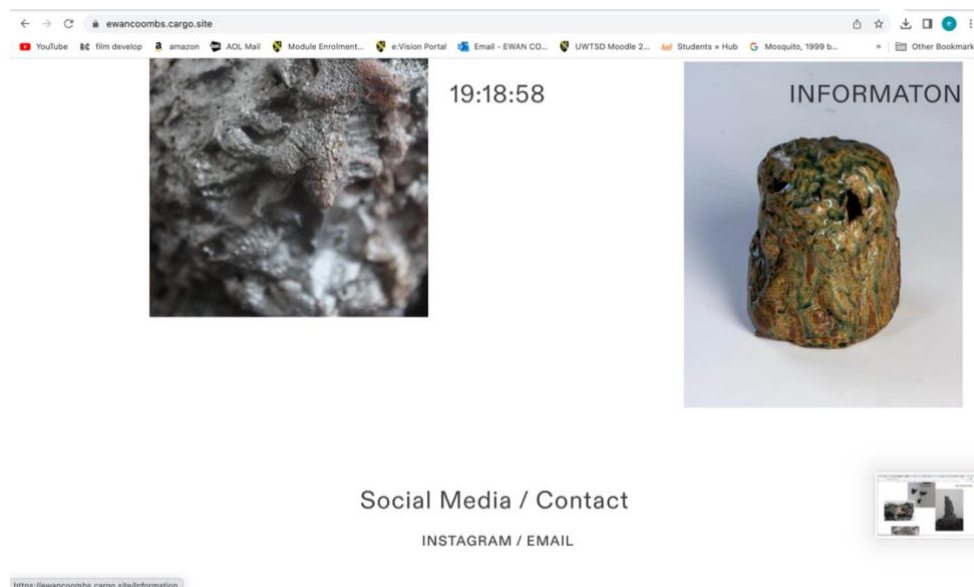


Figure 10. Screenshot of Hyperlink to social media and Contact form for Ewan Coombs Cargo website (2023).

(Coombs, 2023b)

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