

World Building (ADAA5011)
JADE KIRBY

Website Link: jadekirby.squarespace.com

Ryan moule who is very in touch with his process spares no thought when trying to combine the internet with unfixed imagery. Moving image is the first thing the viewer sees therefore ryan has thought about trying to communicate with the viewer who he is as a artist. Ryan also shows a lot of images of his work in exhibition states. This is important as Ryans work is best seen in these spaces. Ryan also uses arguable art language to express his art romantically when referencing “passive flow” explaining art in art terms can be great for artists but to the everyday person art language can seem a little over complex. However its relevant to make your art seem somewhat mysterious in its final form.



Information

Ryan L. Moule works at the intersection between photography, moving image and installation. Often utilising unstable materials and processes as a methodology to destabilise the ‘passive flow’ of contemporary visual culture, his practice-based research seeks to draw attention to the representation of time and its passing.

Moule’s research alludes to *traces* and remains of natural and human histories, presenting an almost disappeared past and uncertain vision of the future - echos from a civilisation to come.

Moule has exhibited both nationally and internationally in group and solo show including **National Museum of Wales**, Cariff, **Serchia Gallery**, Bristol, **Materia Gallery**, Rome, **The Photographers Gallery**, London, **Flowers Gallery**, London, **Jerwood Space**, London, **Ffotogallery**, Wales, **Format Festival**, Derby & **ICA**, London.

e: studio@ryanmoule.com

Instagram

CV

Ryan L. Moule is a Fine Artist, Researcher, Senior Lecturer and Head of Undergraduate Photographic Studies at *Swansea College of Art*, University of Wales.

Education

2011 - 13 | MA, Photography, Royal College of Art.

2006 - 09 | BA (Hons) 1st Class, Photography in the Arts, Swansea Metropolitan University.

Solo Exhibitions

2023 | **Fields**, Stiwdio Griffith, Swansea.

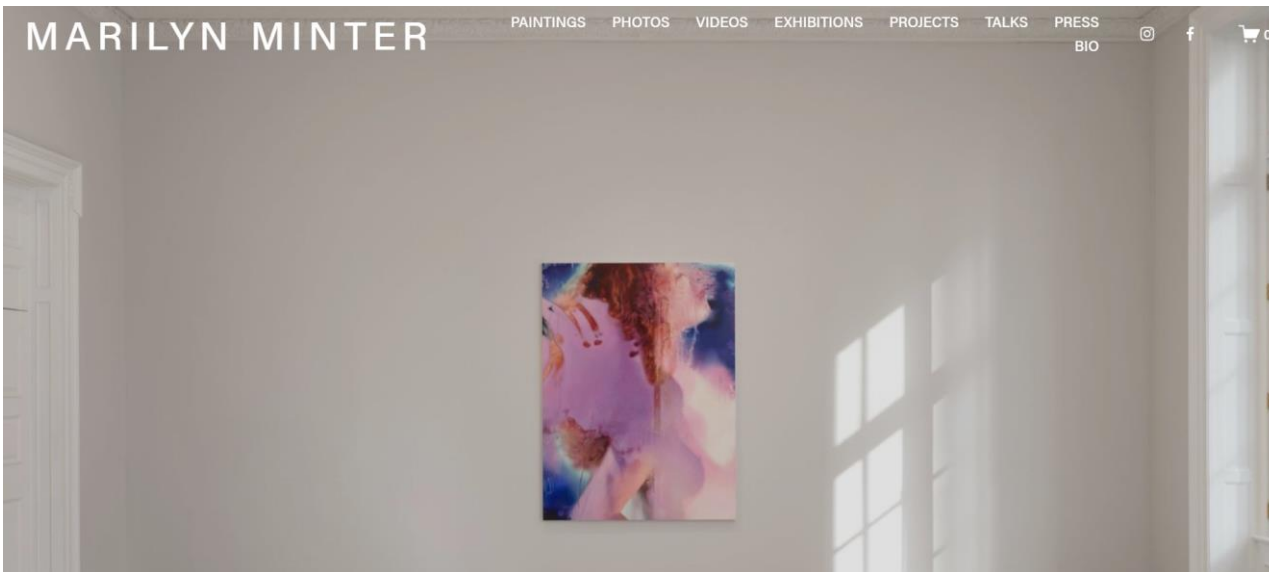
2022 | **Objects to Place in a Tomb**, Serchia Gallery, Bristol.

2020 | **Seasons Over the Liquid World**, Art Lacuna, London.

2018 | **Latent Call**, Matèria Gallery, Rome, Italy.

2017 | **Unsettled**, Jerwood Space, London, UK.

Marlyin minter

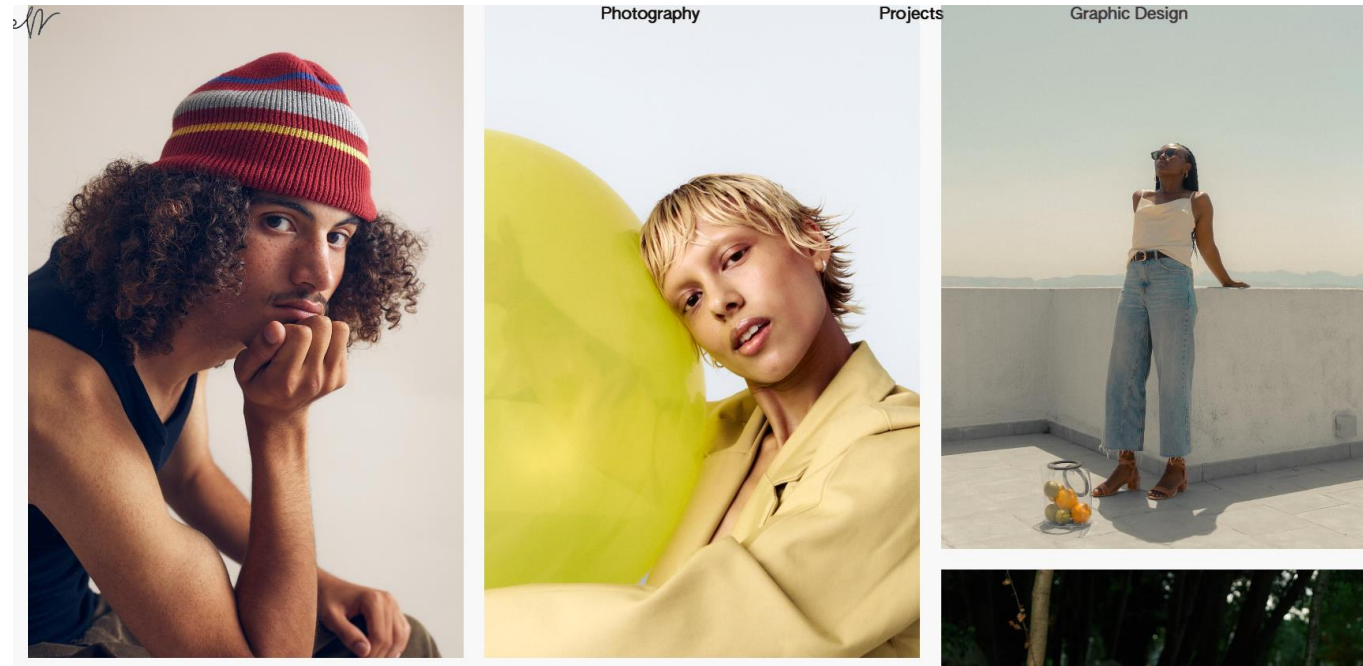


A clean front page with clear navigation is key. In my opinion showing art in a real space is key to promote professionalism. It shows your commitment and reward for connecting with the creative network. Minter also shows her art as images separately for a online viewing experience with links to her talks so one can build up a level of understanding of the artists motives and contextualised responses. This page covers all of minters modern day practice without sacrificing an elegant website design without oversharing.

Joseph Williams

Since I last viewed josephs website, the artist has changed his placements of images, they used to be spread out, rather small and bounced around the page. I didn't like it. I feel this layout suits his photography style and shows his roots in graphic design. Bold colours, shapes and commercial imagery is all prominent just from these three images, you get the confidence the artist has in using fashion, inspired colour and stylised portraiture straight away.

The only thing I don't like is the overlapping signature in the front left but this could also be seen as part of his alternative artistic vision.



Antony cairns

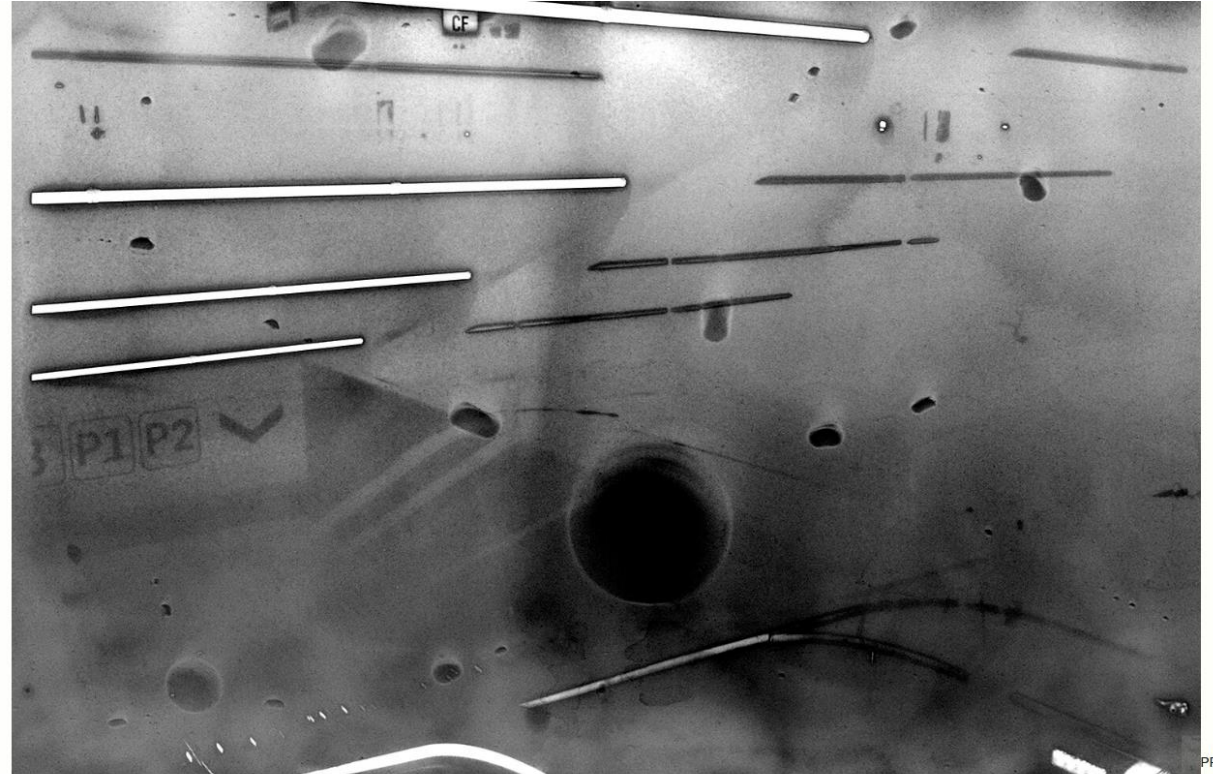
Cairns For his own website seems to settle on a white background, a common trope for websites, perhaps heavily influenced by Instagram and the possibility of making his work stands out as cairns work is usually quite dark.

We can look at the use of a single image on a works page as effective for filling white space but I prefer multiple images too look at at a single time. I also believe the prev,next symbol to be to close to the images in the bottom right.

Antony Cairns

HOME
CTY MAVICA
PXL CTY FILM
Computer Punch Card Artworks
E.I Screens Selected Artworks
SEOUL
TYO4
TYO3
OSC2
OSC
NYC1-2
LA-LV
LDN4
LDN3
LPT
LDN

Exhibition Views
Selected Press
Selected Books
Bio/CV/ Contact



PREV / NEXT

Desirable fonts

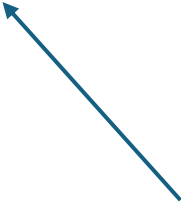
- According to wix Calibri is a font that is a safe choice for a professional font. It seems a common font used in word so it must be easy to read on screen.
- Webflo suggests roboto as a good choice as it suggests web designers flock to this font. Roboto seems modern but still easy to read on white backgrounds.
- For a artist website im not going to considering text such as times new roman and alergreya as they both suit blogs and journalistic sites. Times new roman for example reminds me of the guardian and alergreya stylised blogs. Not really a professional standard when promoting your brand and professional identity.

Key things to keep in mind when making the website

Quality of images seems to be a high priority when making a website, having interesting imagery as well eye catching will be keen to drawing in the website viewer.

Colour scheme is important as well, we can look towards white wall galleries and Instagram really working for imagery and that's quite common however utilising colour theory to evoke emotion and solidifying your brand is also effective especially as a self employed artist where personality is key.

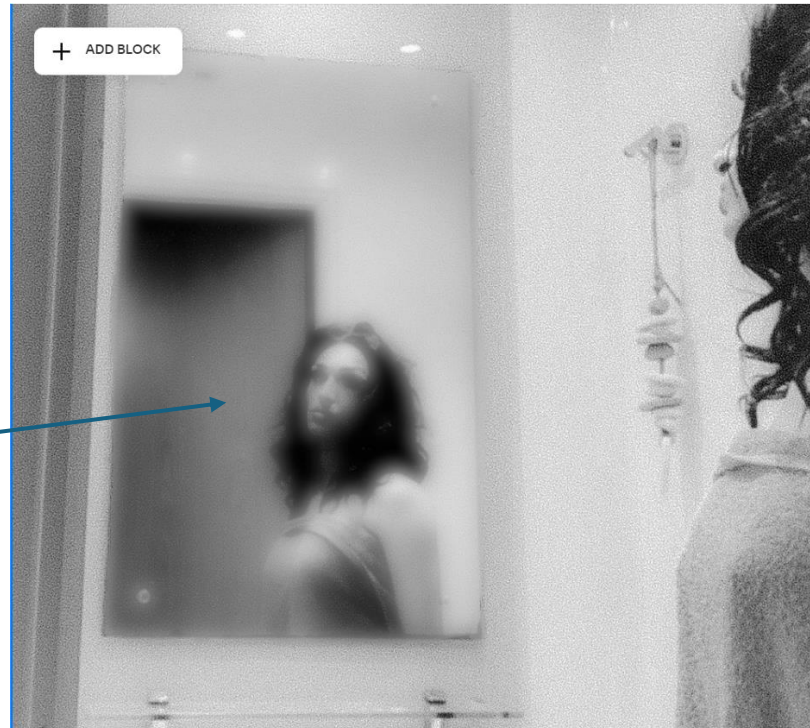
The "3-Second Rule" refers to the idea that you have a mere three seconds to capture the attention and interest of your website visitors before they decide to click away. This concept has gained prominence due to the ever-decreasing attention spans of internet users. According to studies, the average human attention span has dwindled to around eight seconds, which is even shorter than that of a goldfish! This means that you have an incredibly brief window to make a lasting impression.



Paragraph from red website reiterating the importance of website front page.

Artist Statement

I decided to use portraiture's artwork for my profile picture because this website is for my artwork. This image like all my imagery uses me as the subject matter but that is not easily projected on to the spectator which is the point. That relationship is part of my portraiture's identity. From a personal standpoint, my work on portraiture is always taking different forms and I enjoy the mysterious and sometimes jarring aspect of that. I want to continue that quality as an artist practitioner



Saying south wales and not Swansea expands possibility of new clients in the whole area

Jade Kirby

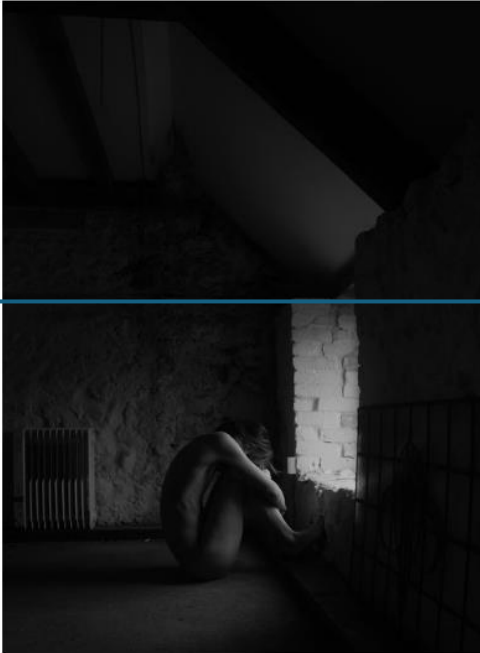
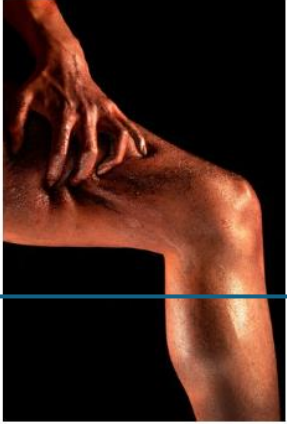
Jade Kirby is a south wales based artist that responds to fluctuating land identity in the 21st century through one's own transition. Kirby uses their body to create ambiguous self-portraiture that evokes a sense of the combination of nature and biology.

Jade Kirby also uses the modern day beauty standard to conceptually capture the glutinous yet addictive tendencies beauty has on the consumer. As the beauty industry continues to grow the insecurity in oneself continues to be played on.

Education:
BTEC Art and design Level 2 2015-2016

BTEC Graphic Design & Photography Level 3 -2020-2022

Including Education solidifies professionalism



As a Aspiring young artist I wanted to have my best/professional looking art on my title page. These images show off a variety of skills e.g studio, on site and experimental. I decided on this layout because the images have a natural flow from left to right the leg directs you left and towards the on site image, the way the body is facing directs you to the flowers which directs you to the torso.

I have decided to put my work into a atlas on my website just because this how I imagine my work being viewed on a white wall. I think the viewing experience on the website is work trialling however the images cannot be viewed enlarged. This may hinder viewer interest.

