

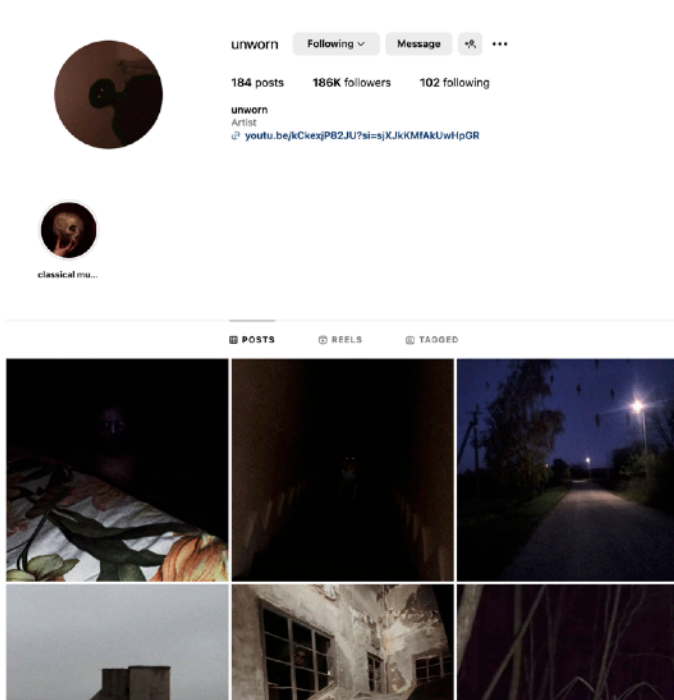
World Building (ADAA5011)

Evaluation and Research PDF

Student Name: Carys Bristowe-Davies
Student Number: 2305508

Instagram : <https://www.instagram.com/carysbd>

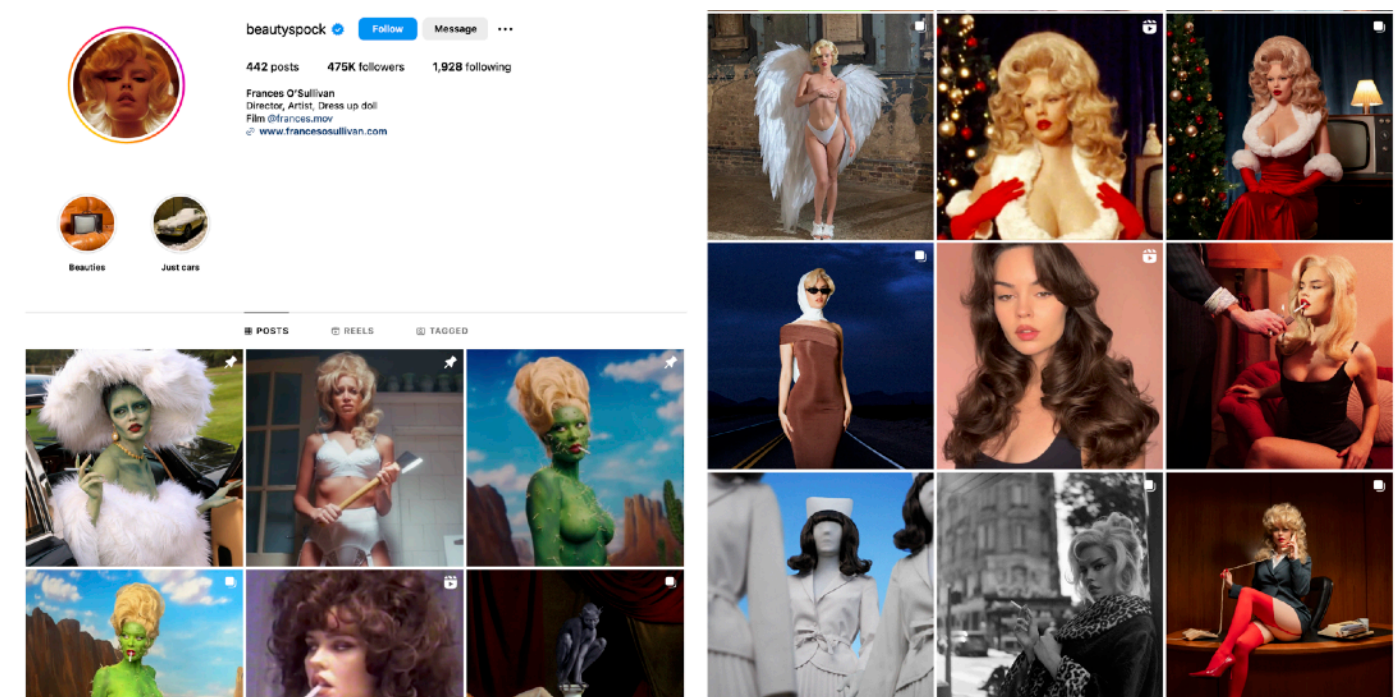
In terms of branding, I've put a lot of thought into how I want to present myself. For a while I have toyed with the idea of creating a more anonymous, faceless brand under a pseudonym. I believe this can create a more intriguing online presence as I follow many artists that brand themselves this way, such as digital artist and musician 'unworn'. Their visual work has a nightmarish, surreal quality and evokes memories of the strange images shared around the internet circa 2010 or grainy, found footage horror films that beg to unsettle and stick in the mind.



Screenshots of 'unworn' instagram

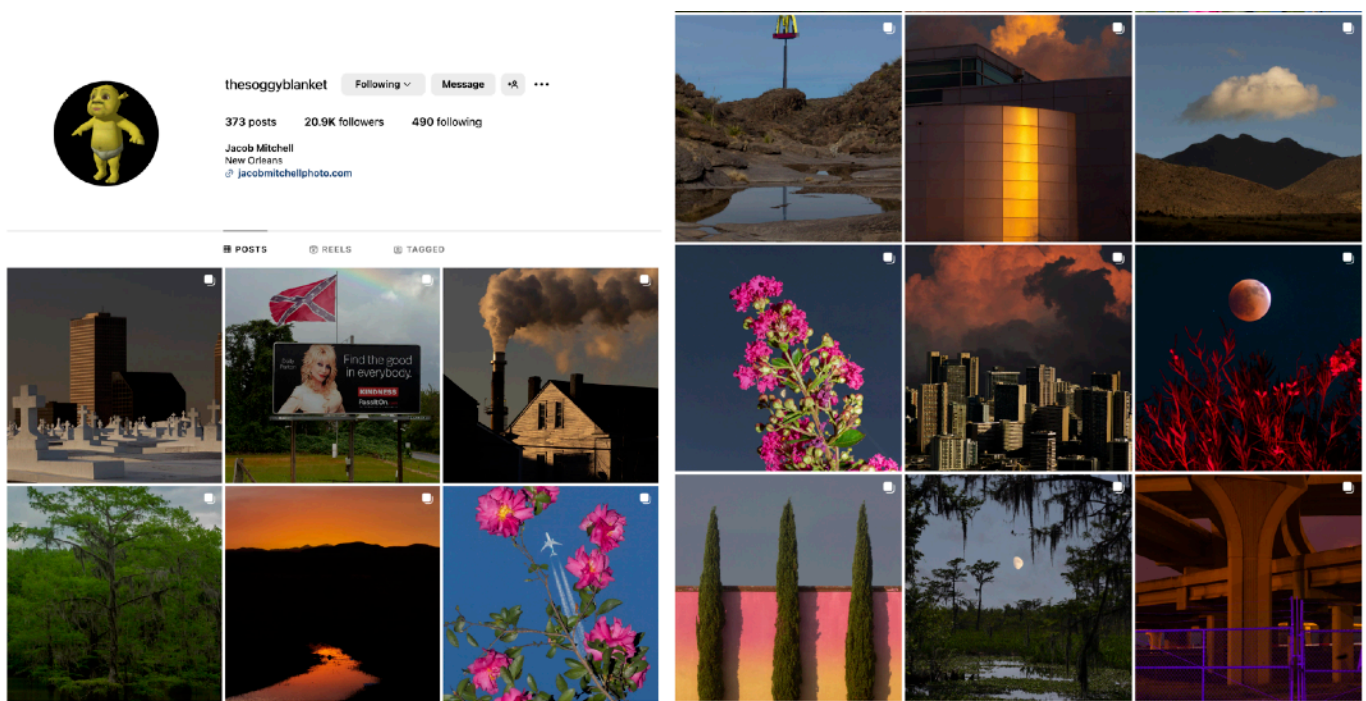
Faceless branding therefore compliments the aesthetics of their artwork, and encourages the viewer to consider whether the artist is human, machine or other. I believe my work has the appeal and obscure quality to be able to brand myself this way, however through further research and discussion with other artistic professionals, I have learned the majority of people value seeing the 'real' artist behind the work. This form of anonymity may also lead to difficulties with more professional networking and collaboration with commercial brands.

I have looked at a number of artist accounts on socials to see how they brand themselves in comparison to the work that they create:



Screenshots of 'beatyspock' instagram

Francis O'Sullivan (@beatyspock) is a photographer and film-maker that uses herself within both her branding and artwork. Akin to Cindy Sherman, O'Sullivan alters her appearance through historic hair and body make-up to create strange, nostalgic imagery that references different ages of cinema and advertisement. As an artist that also takes self portraits, seeing accounts like this has made me consider utilising my self-image more on social media. However I find myself preferring to be behind the lens currently.

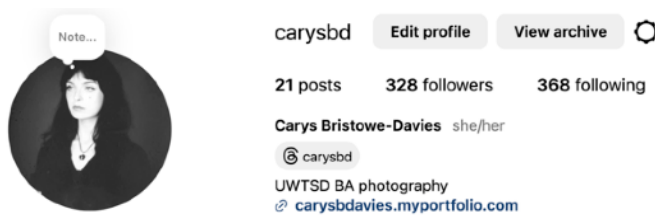


Screenshots of 'thesoggyblanket' instagram

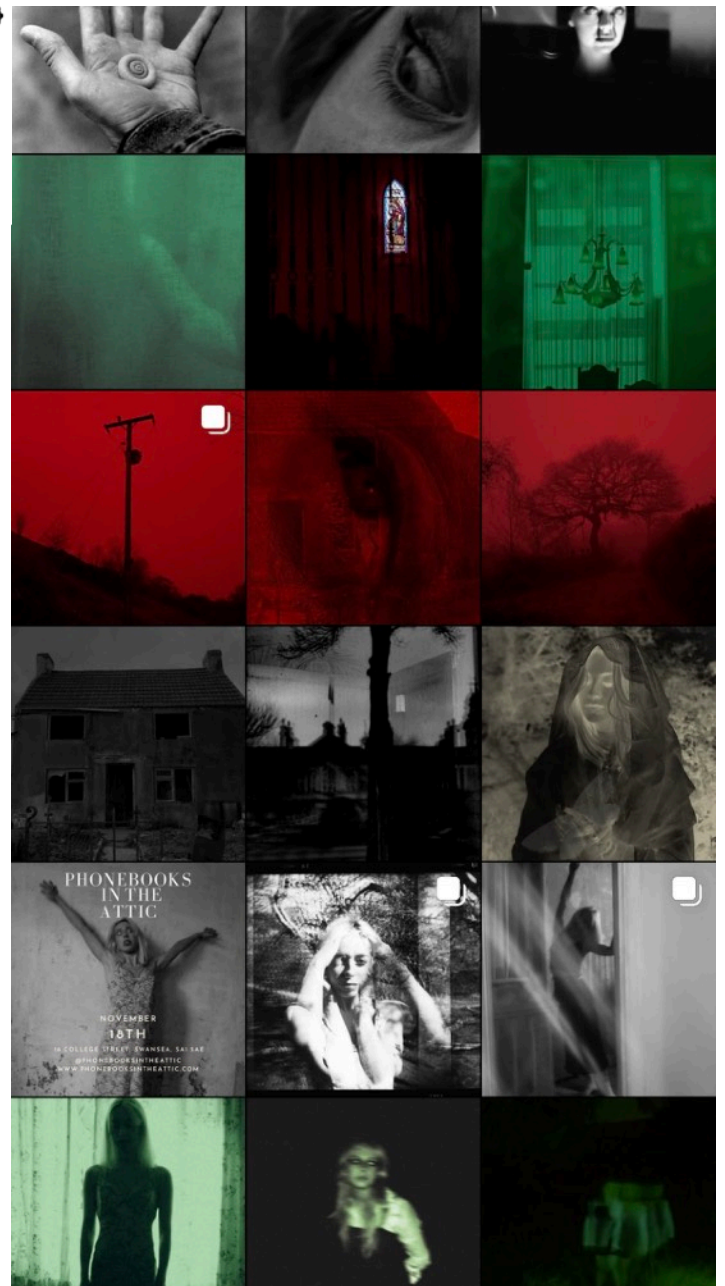
Jacob Mitchell is a surrealist photographer from Louisiana that often uses collage to combine natural elements with strange modern environments. His profile image of baby Shrek and weird username seem somewhat random and irrelevant, but I believe their use links with the satirical, uncanny nature of his work. Despite not being in his images or profile photo, Mitchell will occasionally post casual instagram stories of himself and reply to comments, revealing the person behind the work. I am more drawn to this level of interaction with the online audience, as you are still present but it's less overwhelming, and it lets the art speak for itself.

As I am not currently interested in displaying my personal life on the internet, most of my social media accounts are for sharing my own and others artwork, collaborations, events and exhibitions. These accounts include Instagram, Threads and Pinterest. Instagram is where I am most active as it's currently the dominant space for sharing images online. It is particularly valuable to me because it allows me to engage with clients and other artists in a way that feels natural, and my feed acts as a sort of mini portfolio. I am intrigued by the success some artists receive on platforms such as Twitter/X, but the increase of right wing imbeciles and rhetoric, and general lack of empathy online is making it increasingly off-putting. Pinterest as a platform is fun to use, however with the basis of the app relying on sharing and reposting large amounts of content, it leads to issues with stolen/ uncredited artwork and copyright. Additionally, these points relate to platforms such as Deviant Art and Tumblr. YouTube and TikTok garner a large user base, however to gain a decent following takes a lot more time and effort, the nature of these platforms

encourages near constant use and is more common with those interested in being 'content creators' rather than artists. I also plan on creating a LinkedIn account in the near future for more professional networking and connections.



This is a recent screenshot from my instagram account. I have decided to use a profile picture that aesthetically connects me with my artwork, to give a more accurate representation of who I am as both a person and artist. I believe my personal style and interests accurately reflect the references and inspirations behind the work I make, therefore I think this profile photo is an appropriate fit. I have also taken into consideration the layout of my images and how they will look in Instagram's 3 grid format. I intentionally post my images in a colour coded format or along side images that are similar in subject i.e 3 ghostly images of a female figure. I think this creates a more visually pleasing aesthetic and shows careful consideration of what works I decide to share online.



Screenshots of my' instagram account/ feed

Remaining consistent at posting work on social media has continuously been a challenge for me, however I am now more motivated to post more consistently through the encouragement of other artists and peers.

I follow a range of current and emerging artists, majority of which are UWTSD students or alumni. Through personal engagement with book publications and exhibitions I have

connected and collaborated with a variety of international photographers and artists also - I continue to keep in contact and support these artists through instagram despite not being as currently active on social media. I think it is vital to artistic practise to support, promote and engage with the work of others, even those you don't personally know. I'm also exploring practical elements like designing business cards and setting up a bespoke/official email address to add a polished, more thoughtful touch to my professional communication.

Writing an artist statement is another aspect of a professional art career and having a presence both online and in real life. I always find the task of writing a statement to be quite daunting and difficult. It's hard to find the right balance between being professional and showing your personality, while trying to create intrigue and not sounding pretentious. With most statements using excessive 'International Art English,' it can be a challenge to stand out when applying to galleries and other professional projects. To help wrap my head around this task, I have looked at articles such as George Vasey's "*Irritable Crocodiles and Burnt Onions: Writing a Great Artist Statement*" and GYST Services for Artists's page on Artist statements. I have also read through a range of statements from other photographers, film makers and artists. Here are some examples:

Dan Morgan (@[DanMorganFfoto](#)) is a Photographic Artist and the Founder of Phonebooks in the Attic Gallery, based in Swansea, Wales.

Dan got into Photography following the passing of his late-father Adrian Morgan, a wedding and family portrait Photographer from Neath, finding the medium to serve as a way of connecting with his Dad, Dan was inspired to delve deeper into the artistic side of the practice and began his studies in Swansea College of Art, where coincidentally, his late-grandfather Gareth Morgan had also attended exactly 50 years before, studying Fine Art and Painting.

Dan's work surrounds the ideology of the uncanny and unreal, taking seemingly everyday images, and blurring the lines of reality through surrealism and manipulation. Utilising the skillset that he showcased through earning his Master's degree in Photographic Art Practice. His working themes surround the idea of falsified truths and into the theory behind anti-conformity, going against society and not dwelling on social constructs and propaganda.

This statement is taken from Dan Morgan's feature on Phonebooks In The Attic website, who is a Welsh photographer and UWTSD alumni. His statement is concise and easy to

read , while providing a good amount of personal background to his work. The inclusion of his familial connection to his practise adds an element relatability and insight into the artist while keeping to a professional standard. The description of his work provides information on the themes he explores without the use of pretentious writing, and includes his educational background. Being in the early stages of my academic education I have less information to provide, therefore I intend on leaving this out of my artist statement. I am considering adding more personal information as the above artist has to add a sense of relatability.

Lauren Pitson is a multi-disciplinary artist based in South Wales. Her practice and research are predominantly influenced by thoughts surrounding impermanence, ecology and the form. Her work often combines photography with alternative processes by collecting, deconstructing and reprocessing materials in order to document and explore these connections.

Lauren Pitson, another Welsh photographer and UWTSD alumni has a very short, to-the-point statement. This screenshot is from the 'about' page of the artist's professional website. She provides information on where she is from and gives a brief summary of her inspirations and artistic intention. She also describes what mediums she uses and why. I think this kind of statement works well as part of a website as it provides just enough context to the work being shown while letting the viewer have their own connection with it. This statement has inspired more to write mine in a more concise way.

**Jess is fascinated by the filth and flesh that makes us human.
She is concerned with the monstrous femme and confronts ideological womanly bodily parts with a grotesque, viscerally confrontational and a beautifully morbid fascination.
A painter turned recent embroiderer, Jess has used her knowledge of mark making to disrupt the traditional norms of what embroidery is meant to be- elegantly intricate and classically beautiful. Yuck!**

Jess Parry is a painter and self described 'Flesh Artist' from South Wales. Her statement is one of the more interesting and attention grabbing that I have read. By using viscerally descriptive language and casual exclamations, Parry provides great perspective on her

personality and how it reflects the work she makes. Through her work and statement she proves her intention of 'disrupting traditional norms' while giving enough information on her practice and interests. I'm really intrigued by this style of statement writing, it's a lot more authentic while managing to keep somewhat professional.

Taking on board this research, to write my artist statement I have combined previous statements of my own and updated it with new information, personal touches and influences.

Previous Statements: (2021 & 2024)

Carys Bristowe-Davies hails from the Swansea Valleys, and explores different avenues in which to portray the unknown, the spaces between space, and spirituality along with their origins.

Taking inspiration from Cult films including, but not limited to: *Possession* (1981), *The Witch* (2018) and *Suspiria* (2019/20). The images themselves take further inspiration from artists akin to Francesca Woodman. Most often depicting a lone woman performing various convulsions, thrashing their arms in hysteria almost as if what resides inside is being purged or cleansed.

Through this Bristowe-Davies seeks to build a narrative surrounding the themes mentioned above, exploring spirituality, with an underlying theme surrounding women being possessed or overtaken, drawn into the unknown. Be that the devil, mother nature, goddesses or darkness as a whole.

What lies between? Carys Bristowe-Davies's work serves as a visual exploration into the mythos surrounding the afterlife and the remnants that endure beyond our existence. Through her work, Davies delves into the space where souls linger in a state of transition, capturing the essence of uncertainty, reflection and transformation. Davies seeks to capture this experience inherent to the human condition, inviting viewers to contemplate the mysteries of existence and the enduring notion of the 'soul'.

Current Artist Statement:

*Carys Bristowe-Davies, an artist from the Swansea Valleys, uses her work to explore the unknown, delving into the "in-between", spirituality, and the mythos surrounding the afterlife. Her art navigates realms where souls linger, capturing moments of uncertainty, reflection, and transformation. Inspired by cult films such as *Possession* (1981), *The House of The Devil* (2009), and *Suspiria* (2018), her imagery exudes a haunting, atmospheric quality, evoking religious iconography and ghostly figures with a lingering , spectral presence.*

Through her work, Bristowe-Davies often weaves a narrative of possession, mysticism, and the supernatural, tying femininity with the contrasting forces of darkness and light. Her work becomes a reflection on the mysteries of existence and the haunting essence of the soul , by inviting viewers to contemplate ; “what lies between?”.

For the website creation part of this module, I have built on and updated my already established website. The website was created using Adobe Portfolio, a free application that I am able to access through my university Adobe portal. I had initially considered remaking my website using other service providers such as Wix, WordPress, Square Space and Cargo Collective. Through personal research and discussions with other artists and lecturers, I discovered these platforms had some downsides. This includes issues with expensive subscriptions and paywalls, difficulty with use and restrictive templates an. The only other foreseeable option would be to build a bespoke website to mitigate these issues and absence of creative freedom, however I currently lack the technical skill and financial situation needed for this.

Adam Shailler’s presentation “Building A Web Portfolio” provided a lot of useful figures and information on how to navigate online spaces as an artist. Discussions on how to improve SEO and digital footprint helped to highlight their importance. Due to this I have decided use the same username for all social accounts and am thankful for having a less common name regarding the effectiveness of my SEO. Important facts surrounding viewer perception of websites including ; it takes 0.05 secs to form opinion and 88% won’t return if they’ve a bad experience, emphasised the value of strong website design. Ensuring my website has a clean design, easy navigation, fast loading time and good quality images is my current goal.

Before updating, my website only consisted of a ‘Works’ page, exhibitions list and contact section. For design and development ideas I found some interesting websites from film-makers and artists that I follow.

Benjamin Loeb is a Norwegian/Canadian cinematographer known for his stunning visual story telling in contemporary cinema. His online portfolio shows his range of works from feature films, commercials and music videos. His website is fairly simple in nature but has some interesting navigation, where each type of work is categorised separately via hover-

over toggling. When you cursor hovers over a film title it also reveals stills from the film behind the text.

BENJAMIN LOEB, FNF		ALL	FEATURE	COMMERCIAL	LYRICAL
Dream Scenario	Feature	Kristoffer Borgli	A24		
LD - HAHHAHA	Lyrical	Phillip Lopez			
Norwegian Postal Service - Reinfall	Commercial	Kasper Haggström	Bacon		
Samsung - Flipside	Commercial	Matias & Mathias	Bacon		
Sick of Myself	Feature	Kristoffer Borgli	Oslo Pictures		
After Yang	Feature	Kogonada	A24		
Distant Closeness	Lyrical	Emilie Norenberg	Einar Film		
Dollar Shave Club - Lorenzo	Commercial	Matias & Mathias	Epoch		
When You Finish Saving the World	Feature	Jesse Eisenberg	A24		
Pieces of a Woman	Feature	Kornél Mundruczó	BRON		
VW Jetta - Keep Growing	Commercial	Max Luz	Object and Animal		
Elegi over Avicii	Lyrical	Johannes Greve Muskat	Giants and Toys		
Between the Clock and the Bed	Commercial	Kasper Haggström	Bacon		
British Airways - Made by Britain	Commercial	Tom Tagholm	Park Pictures		
Brand Jordan - Love the Game	Commercial	Andre Stringer	Reset Content		
Montblanc - 1858	Commercial	Henrik Rostруп	Tempomedia		
Blue Hawaii - Do You Need Me?	Lyrical	Kevan Funk			
Mandy	Feature	Panos Cosmatos	Spectrevison		
Weight of Spring	Lyrical	Erica Calmeyer			
MLB - Play Ball	Commercial	Zach Heinzerling	Ways & Means		
CONTACT	Feature	Kevan Funk			
La Primavera Negra	Lyrical	Esteban			

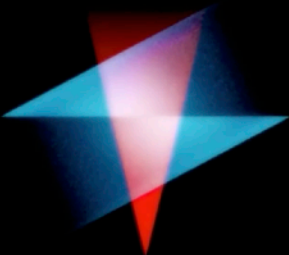
Homepage

BENJAMIN LOEB, FNF		FEATURE COMMERCIAL LYRICAL	
		ALL	
Dream Scenario	Feature	Kristoffer Borgli	A24
LD - HAAAAHA	Lyrical	Phillip Lopáz	
Norwegian Postal Service - Reinfall	Commercial	Kasper Haggström	Bacon
Samsung - Flipside	Commercial	Matias & Mathias	Bacon
Sick of Myself	Feature	Kristoffer Borgli	Oslo Pictures
After Yang	Feature	Kogonada	A24
Distant Closeness	Lyrical	Emille Norenberg	Einar Film
Dollar Shave Club - Kolorize	Commercial	Matias & Mathias	Epoch
When You Finish Saving the World	Feature	Jesse Eisenberg	A24
Pieces of a Woman	Feature	Kornel Mundruczó	BRON
VW Jetta - Keep Growing	Commercial	Max Luz	Object and Animal
Elegi over Avicii	Lyrical	Johannes Greve Muskat	Giants and Toys
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British Airways - Made by Britain	Commercial	Tom Tagholm	Tom Pictures
Brand Jordan - Love the Game	Commercial	Andre Stringer	Reset Content
Montblanc - 1858	Commercial	Henrik Rostруп	Tempomedia
Blue Hawaii - Do You Need Me?	Lyrical	Kevan Funk	
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Weight of Spring	Lyrical	Erica Calmeyer	
MLB - Play Ball	Commercial	Zach Heinzlerling	Ways & Means
Project Destroyer	Feature	Kevan Funk	
	Lyrical	Esteban	

Clicking on a title will take you to a page where you can see the trailer for the film and gives a description of the director, cinematographer and production. Underneath this description are stills from the film, showcasing Loeb's visual style and work.

MANDY

FEATURE



SPECTREVISION

PLAY

00:03 (02:30)



MUTE

STILLS

CREDITS

MANDY

FEATURE

Director
Panos Cosmatos

Cinematographer
Benjamin Loeb ¹

Production
SpectreVision

IMDb ²

STILLS

CREDITS

MANDY

FEATURE



STILLS

CREDITS

This website is very well organised and gives enough visual representation of each film without spoiling it. It is clearly made for professional purposes, therefore it has inspired me to take navigation and layout into more consideration. I also makes me want to post a more of my past projects to show a wider range of my artwork and its development over the years.

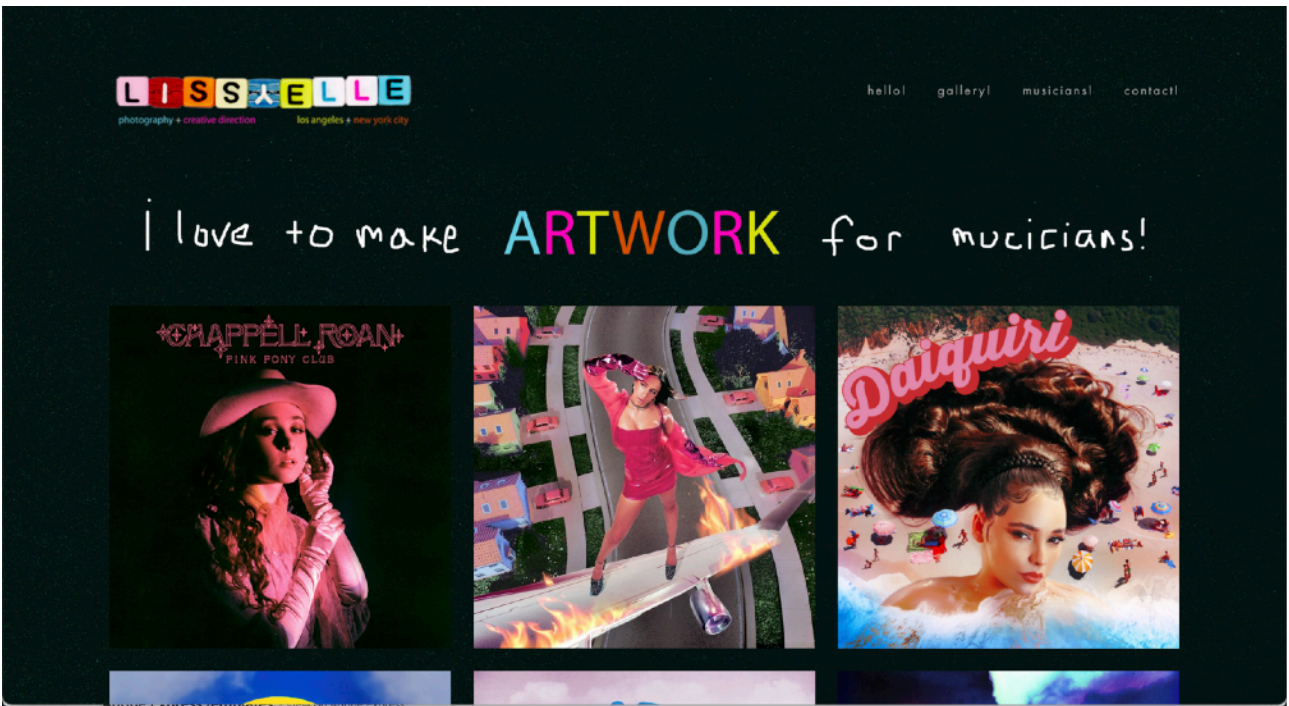
Lissyelle Laricchia is a photographer based in Los Angeles know for her colourful collage work and collaborations with famous musicians that have a more unique stylistic image. Laricchia's website is simple use but very much represents her visual style and personality. The home page is a cut-out self portrait of Laricchia throwing up various strings of rainbow coloured pompoms, complete with handwritten notes and drawn arrows.



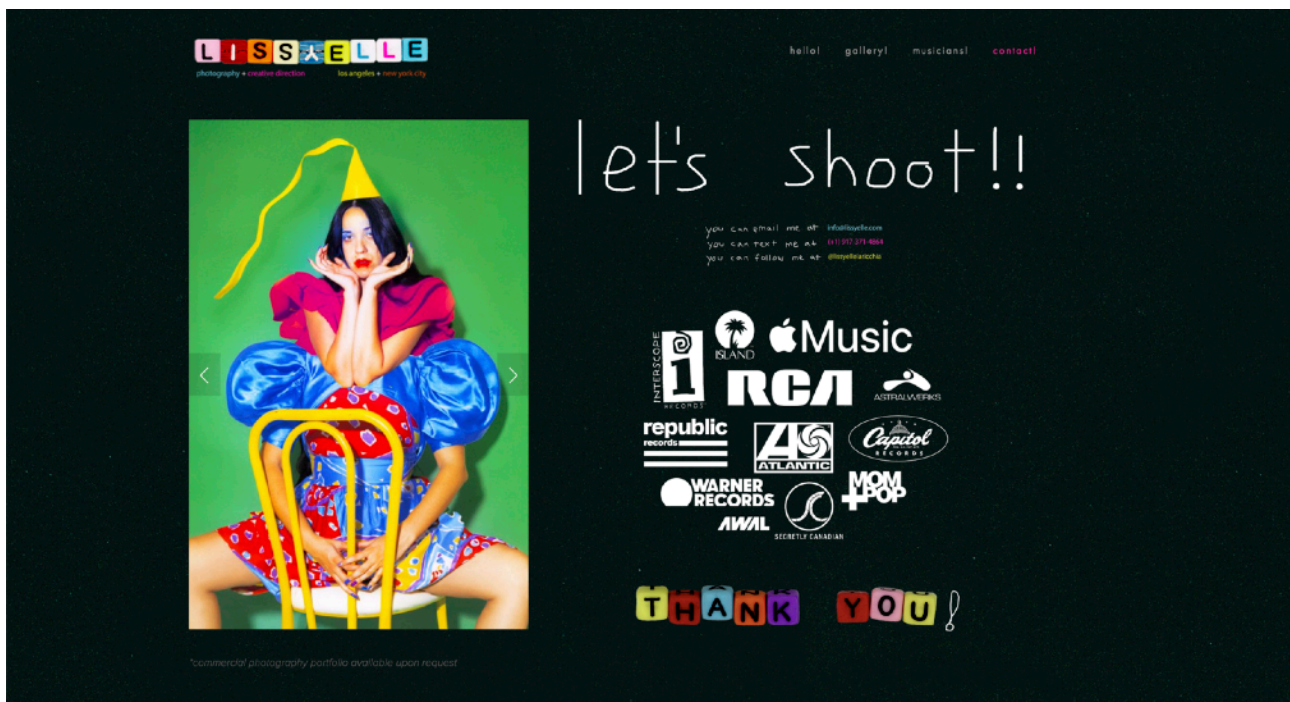
Her logo is made up of multi-coloured, scanned in alphabet beads which features throughout her website. The navigation bar is easy to find and read, which also changes colour to indicate which page you are on, which I think is a nice touch that shows consideration of aesthetics.

For the gallery page, her selected images are not in a classic click- through layout. As you scroll down the page, each image is bordered by a different multicoloured frame. The title of the page is also handwritten, another feature seen throughout the site.

This further connects with Laricchia’s striking visual style and adds a really unique element to her website. I am really interested in creating a gallery page in a similar layout, however the template restrictions of Adobe portfolio may not allow for this.



'Musicians' Page showing more artwork from Lisseelle



'Contact' Page

Laricchia's contact page features a small slideshow gallery of self portrait, further hitting home her surrealist, childlike fashion. Seeing her within her portraits shows the authenticity of her visual style and personality - this is not just artistic direction, the is her on the day-to-day. This website has inspired me to use more of my individual style within my website, however I'm not sure how I will do this using Adobe portfolio compared to a bespoke website.

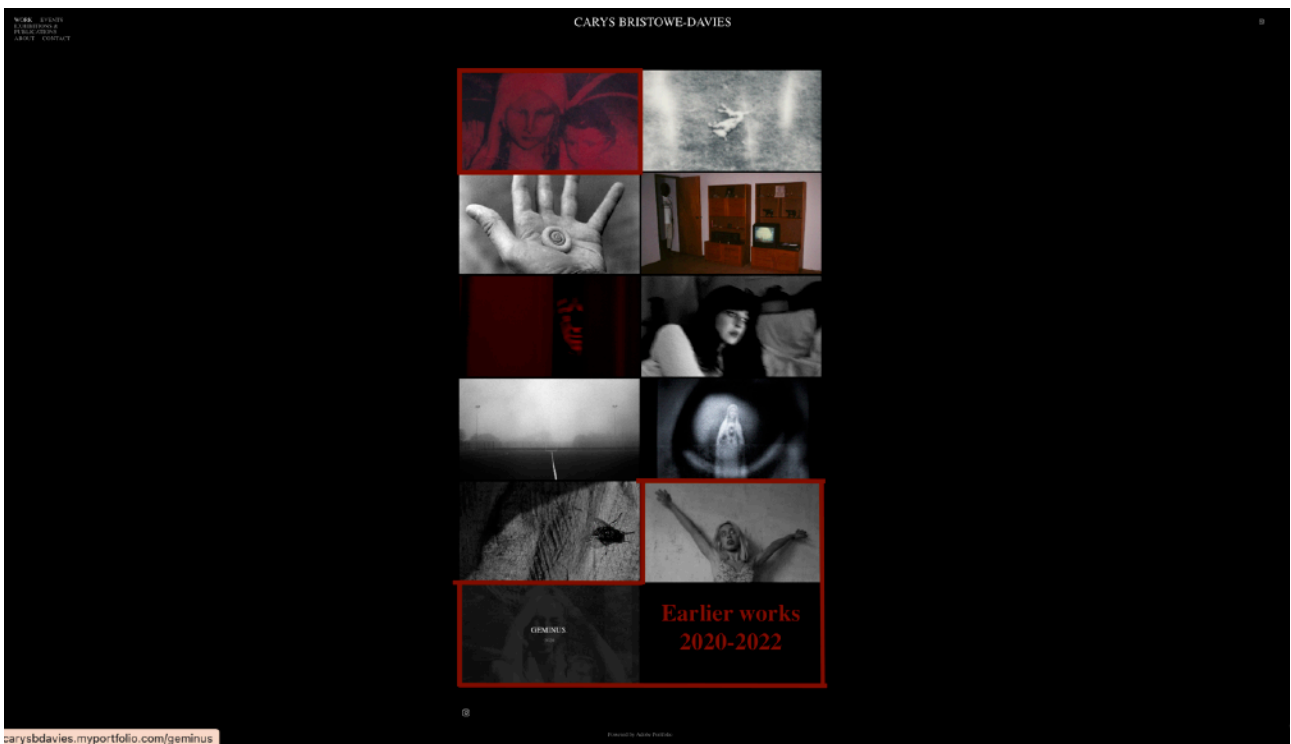
Website Updates and editing:

I am sticking with my chosen Adobe Portfolio template, of a black background with white text. As I usually create a lot of black and white images and use red and green tones consistently thorough my work, I think this decision makes most sense. As a more interesting introduction to my website, I have worked on creating a new home/cover page. The image I have used is from my recent body of work, "ALTAR" and is a scanned in image of a cyanotype on red paper. The textural aspect of this scan represents the alternative processes and physical media I usually work with, and the colour schemes used throughout. My name in white text is the 'button' link to my 'works' page, where you can find the navigation bar for the rest of the website and my image gallery, separated by series- listed most recent to oldest. A small Instagram logo is also located at the top of the page which directly takes the viewer to my account. I have updated my 'works' section with my most recent series and earlier exhibited works from around 2020 - 2022- I

think it's important to share my older work in this way to show how my art style and technique has developed.



Home/cover page



Updates to 'Works' page

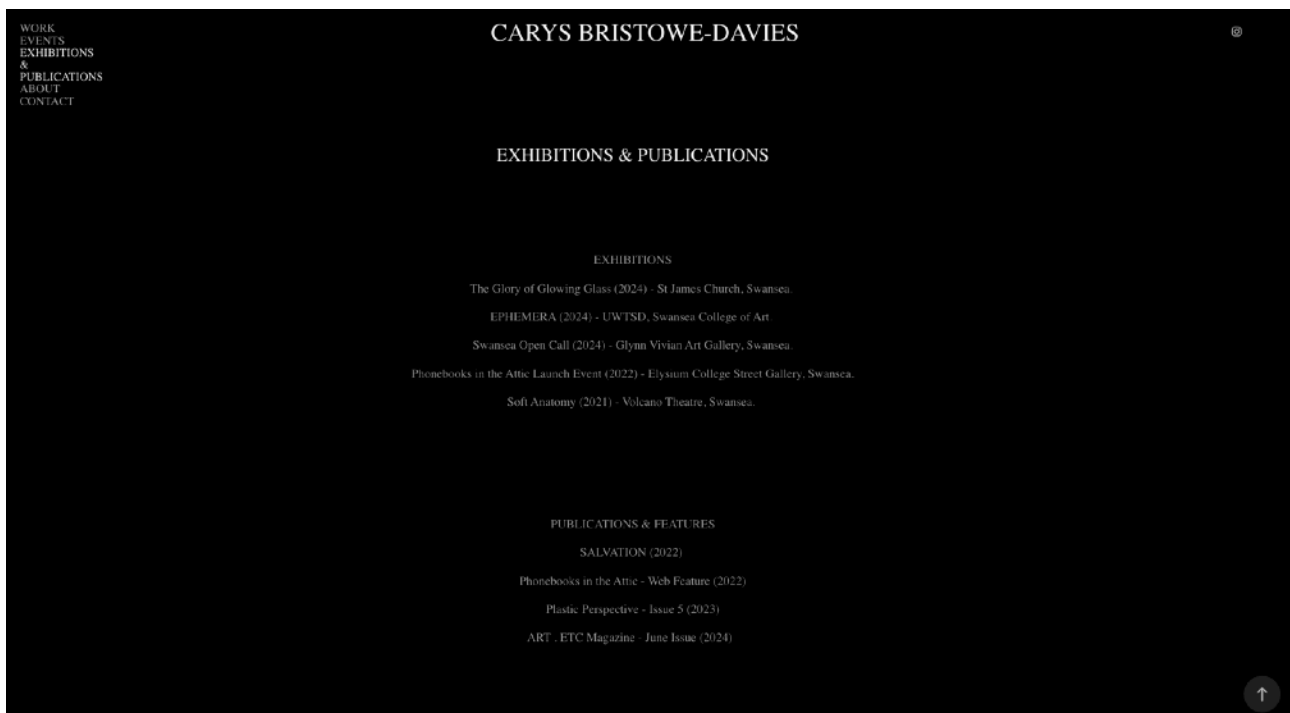
I have taken out 2 slides from my works section and created another page for them, titled "Events". This is so I can separate art based photography and more commercial work,

such as local gigs and band photography.



New 'Events' page

Updates to my 'Exhibitions' section now feature publications. These have been re-organised from most recent to oldest- due to feedback from lectures. This is the most simple section of the website.



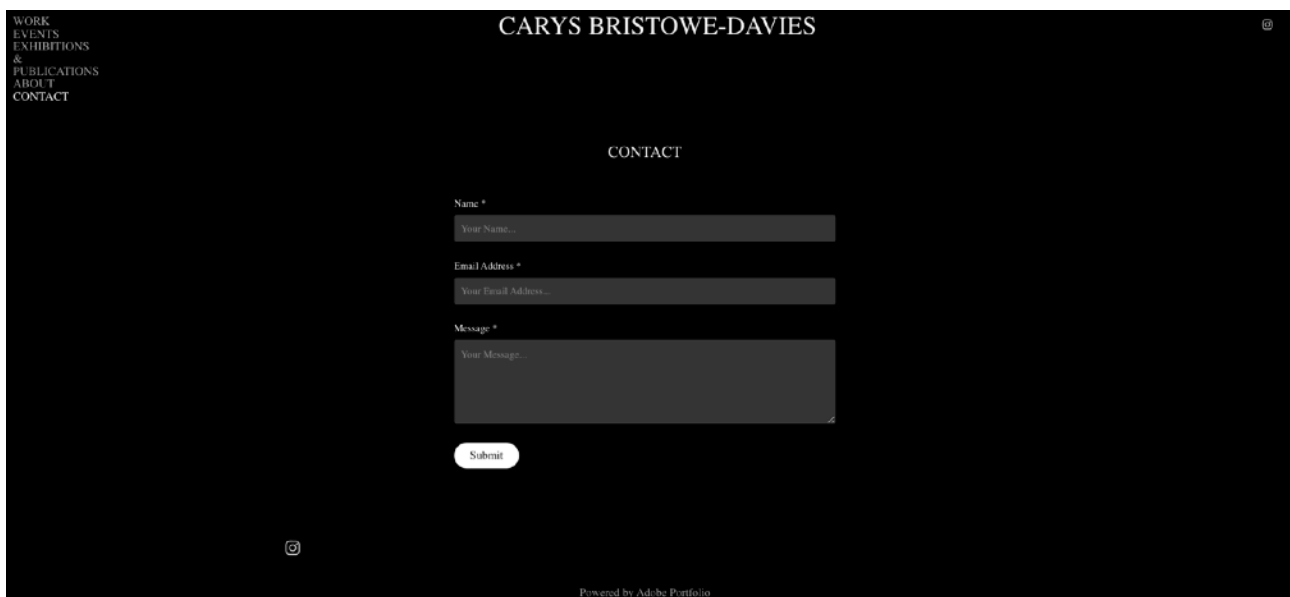
Updated page

The final new edition to my site is an 'About' section, this includes a headshot and my new artist statement. I've used the same profile image from instagram because, as said previously, it very much encapsulates my overall aesthetic as an artist.



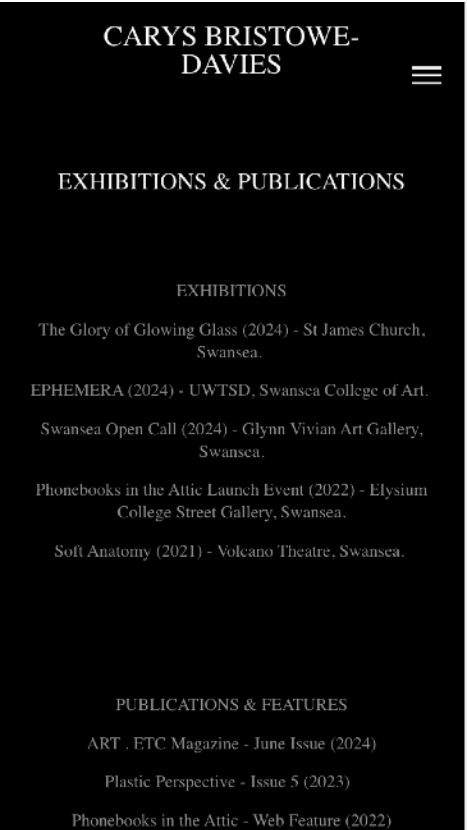
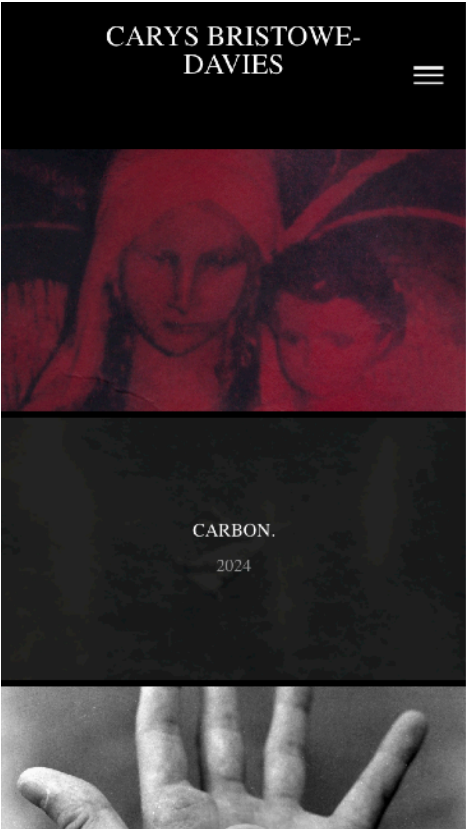
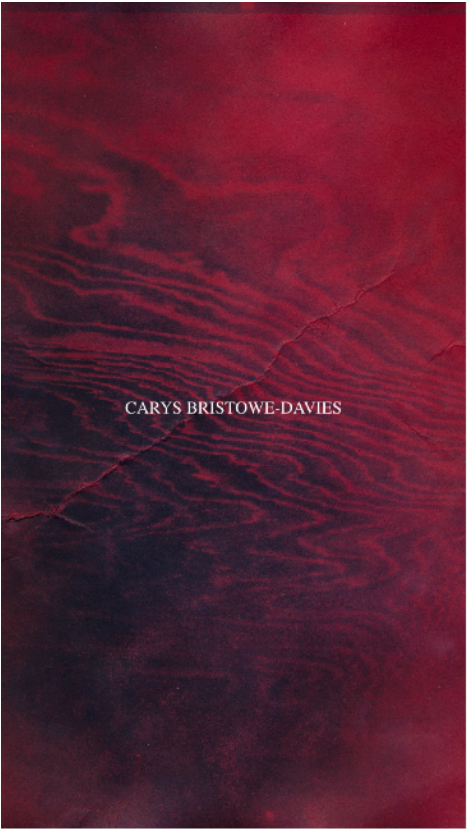
New 'About' Page

My 'Contact' page has remained the same.



To ensure cross- platform consistency, I've tested how my site looks on different devices, so that it's not only visually appealing but also easy to navigate. I've made sure images load quickly and appear at an appropriate size, avoiding clutter while keeping the layout clean.

Screenshots from other devices - phone, tablet etc



Reflecting on my website and online presence, I feel pretty good about the progress I've made, but I know there is room for improvement . My website is clean, readable and serves its purpose, but I'm excited at the prospect of creating a bespoke site to have complete creative control and potentially make my work stand out more. As I continue to develop my work and try out other mediums, such as sound and video my website will have to accustom this. Having a custom domain without extensions like ".wix" feels like an important step for establishing myself as a professional, along side a new email address, specifically for work purposes. I am therefore considering buying the domain "carysbd.com". I'm also planning to improve my online engagement and SEO by posting more consistently on social media and creating a LinkedIn profile to expand my network. These steps will not only make my online presence feel more polished and authentic but also ensure it grows with me and my artistic practice- helping me reach new audiences and build a solid foundation for my photography career.

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