

Student Name: Ewan L Coombs

Student ID: 2003649

Module Name: Changemakers: Creativity and Value Creation

Module ID: ADAA5000

Lecturer Name: Paul Duerinckx & Alex Duncan

Word Count (excluding bibliography) -

Evaluation of Social Media links– 809 words

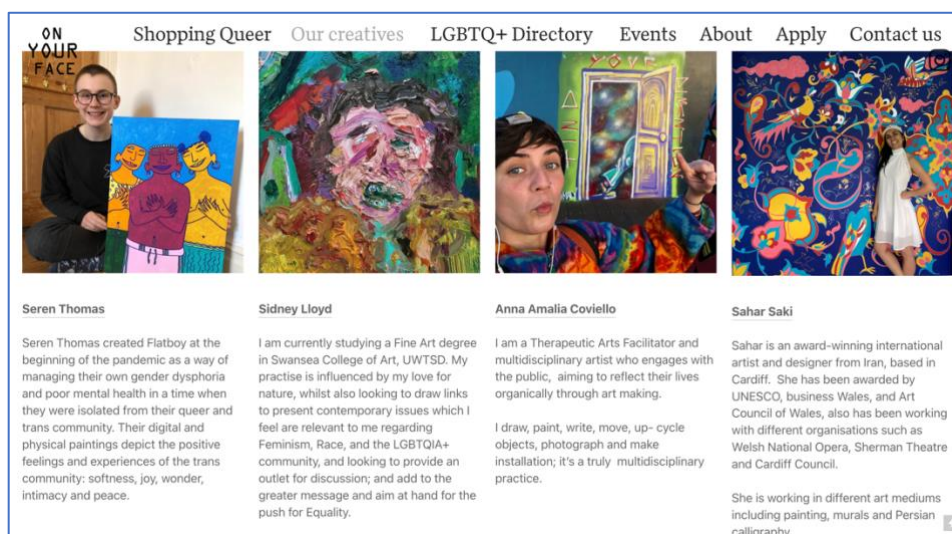
Artists Statement – 561 words

CV – 560 words

Total word count – 1,930 words

Evaluation of Usage of Social-Media

My usage of social media is limited, with Instagram being my only mode of sharing my work outside of gallery context or by word of mouth. I use Instagram as both a platform for recording the evolution of my practice, as well as a tool to advertise my work, as I find social media is key to connecting with different like-minded individual and artists. With this, connecting with different galleries and collectives which I would not have been in contact with if not for Instagram. An example of this, is my joining of the On Your Face Collective which works with LGBTQ+ and Non-Binary creatives across Wales. Joining this collective I feel emphasises the importance of social media in establishing connections with other creatives and communities which have been underrepresented as discussed by Reilly “the art world remains dominated and defined by straight, white men – the legacy of authority and privilege has not been laid to rest.” (Reilly & Lippard, 2021).



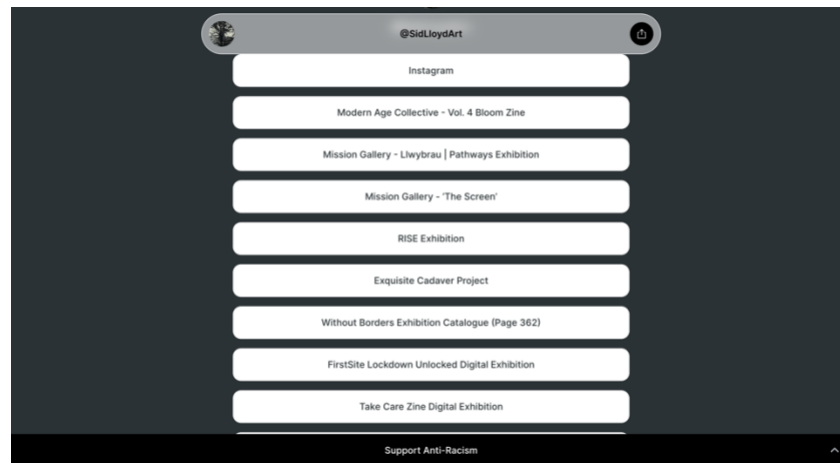
(Coombs, 2021)

Building upon this, my first group exhibition, as picture below, came from an open call advertised through Instagram, through applying work and being accepted; this gave me a boost in confidence and enabled me to develop both connections with a new community along with interacting between different artists which would not have been possible if not for Instagram. With this, I have gone on to be a part of another two exhibitions and a charity auction selling my artwork to provide the profits to aid in support for people affected by the Beirut disaster; thus, developing a supportive network of artists which I have worked with in different collaborative opportunities.



(Coombs, 2020a & Coombs 2020b)

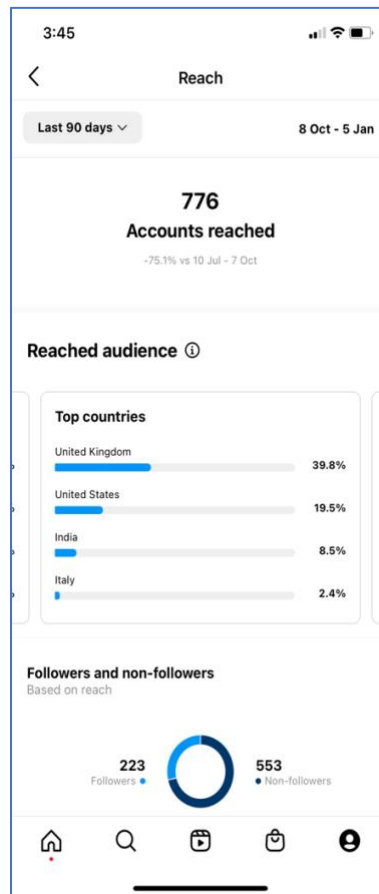
Featured on my Instagram is a 'linktree' hyperlink which enables me to create a hub to attach links to external websites which have featured my work either as a record of a physical exhibition or online publication. This ability to connect multiple sources together provide evidence of an artist's progression within both their practice but also social engagement outside of the self-published work on platforms such as Instagram.



(Coombs, 2019a)

The use of a profession account on Instagram enables the user too access analytics for the account including statistics on public activity and the global reach of the work posted, as evidenced in the image below. From this I have come to see that a percentage of my audience is based in USA; with this my first international sale came via Instagram from people in a different industry who wouldn't have seen it if it wasn't for social media, and my first international sale of a painting to San Francisco highlighting the possibilities created via the interconnectivity via sharing ones work online along with using hashtags to enable my work to

be featured on different pages exposing my work to people who do not follow my work initially but share common tastes and interests.



(Coombs, 2019b)

I feel the importance of Instagram and social media in today's current art climate has become an necessity to project one's artistic practice as denoted that "when art historians of the future come to study the past few years, Instagram will be inescapable as the dominant content aggregator for emerging trends in visual trends." (Stephens, 2020). Whilst at the same time, I dislike social media and other digital platforms for its inability to convey an artworks surface and true presence or as defined Walter Benjamin, "the desire of contemporary masses to bring things "closer" spatially and humanly, which is just as ardent as their bent toward overcoming the uniqueness of every reality by accepting its reproduction." (Benjamin, 2012), this necessity to accept a lesser reproduction to "feed" to the Instagram algorithm then questions if there is an alternative?

This leads me to consider how I would be defined by my use of, and influence by Instagram, as it is my prime and only way, I present my work. I have developed connections with people both locally and internationally, work being included in exhibitions and zines, both physical and digital. Instagram has enabled me to pursue a possible future following my passion as an artist.

Whilst, taking into consideration of the vast scale of Instagram and its fast ever changing out pour of images and media to a viewer, I question whether my work is understood in its compacted reproduction, or Instagram 'Post', as denoted: "We experience the still image or object as an event or a performance, because the stationary acquires motion – whether actual or psychological – and opens itself to us over time." (Reed, 2019). Thus, the barrage of media turned out feels as if one must share their every second of existence and work to stay in the viewers eyes and mind, for "viewing can demand duration" (Reed, 2019); but does Instagram embody the act of appreciating art or the act of sharing art?

Bibliography:

Books:

Benjamin, W. (2012) *The Work of Art in the Age of Mechanical Reproduction*. New York, NY: Prism Key Press.

Reed, A. (2019) *Slow art the experience of looking, sacred images to James Turrell*. Oakland, CA: University of California Press.

Reilly, M. and Lippard, L.R. (2021) *Curatorial activism: Towards an ethics of curating*. 2nd edn. New York, NY: Thames & Hudson.

Stephens, P. (2020) *Absence of clutter: Minimal writing as art and literature*. Cambridge, MA: The MIT Press.

Image:

Coombs, E. (2021) *Screenshot of 'Our Creatives' page from On Your Face Collectives website*, On Your Face Collective. Available at: <https://onyourfacecollective.org/Our-creatives> (Accessed: January 5, 2023).

Coombs, E. (2019a) *Screenshot of my Linktree page*, SidLloydArt Linktree. Available at: <https://linktr.ee/SidLloydArt> (Accessed: January 6, 2023).

Coombs, E. (2019b) *Screenshot of analytics page of Instagram account*.

Coombs, E. (2020a) *Photograph of my painting exhibited at Umbrella Art Collectives opening*.

Coombs, E. (2020b) *Photograph of exterior of Umbrella Art Collective space*.

Artists Statement

Ewan Coombs / Sid Lloyd is a queer multi-disciplinary artist currently studying Fine Art: Studio, Site and Context at University Wales Trinity St David and based South Wales. Working under the pseudonym of Sid Lloyd to develop his perspective outside of existing identity and to begin anew.

Within his recent practice he has been creating and crafting using clay, as way to excite new possibilities, pushing his exploration of sculpture and installation; researching how different biological organism exist and interactive 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.

With this, research being 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.

Human interaction and abuse of nature and our surroundings from deforestation to the effects of pollution and radiation as an effect of nuclear disaster or leak, suggests a predisposed attitude that there is a hierarchy to our existence where humans are the pinnacle of evolution, as defined by farmer and philosopher, Masanobu Fukuoka:

There are no grounds for the discriminatory view that underlies Darwin's view of superiority and inferiority that deems single-celled organisms as lower and more complicated life forms are higher. It would be more appropriate to say we are all one continuous life-form.

(Fukuoka, 2021)

But in contrast we are parasitic in-nature and not symbiotic existing as a biocoenoses or integrated community. Each act of destruction as such draw's similarities to the actions of science-fiction narratives from *Alien* to *Jurassic Park*, in that the human characters often act with the disregard for the reality which stands before them; and though science fiction, one quote which embodies this destructive nature of human interaction and ignorance:

Your scientists were so preoccupied with whether or not they could that they didn't stop to think if they should. Science can create pesticides, but it can't tell us not to use them. Science can make a nuclear reactor, but it can't tell us not to build it!

(*Jurassic Park*, 1993)

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 create art which can have a positive effect on the environment; whilst informing others of the meaning and message behind the work.

Alongside his practice he has been exploring how we understand site specific work in relation to environmental conversations between work and usage of space. His response becomes physical manifestations, exploring the idea of something hiding in plain sight, and subversion of preconceived ideas. We may read each space differently, but within these works it begins to ask these questions and introduce query.

Bibliography

Book:

Fukuoka, M. (2021) *The Dragonfly Will Be the Messiah*. Translated by L. Korn. London: Penguin Books (Green Ideas).

Film:

Jurassic Park, (1993) Directed by Stephen Spielberg [film]. Washington, D.C.: Universal Pictures.

Artists CV

Basic Version –

Contact Details / Social Media Links -

Name: Ewan Coombs, A.K.A Sidney Lloyd

Email: ewancoombs5@aol.com

Instagram:

<https://www.instagram.com/sid.lloyd.art/?hl=en>

Phone Number: 07960 328309

EDUCATION

2021-2024: BA Fine Art: Studio, Site & Context, Swansea College of Art, UWTSD -

2020 – 2021: Art and Design Foundation, Swansea College of Art, UWTSD. Certificate in Higher Education. – Distinction

2018 – 2020: NPTC Group, Neath Campus

3D Design A Level – Grade: A*

Media Studies A Level – Grade: B

Film Studies A Level – Grade: B

UPCOMING

SELECTED GROUP EXHIBITIONS

Jun-Jul 2022 – ‘Pathways’ Exhibition – Mission Gallery, Swansea

Jun 2022 – Fine Art: Studio, Site and Context First Year Exhibition, UWTSD Dynevor Place, Swansea

Mar 2022 – ‘REACTION’ Exhibition, Estron Collective – Creative Bubble, Swansea

Feb 2022 – Work presented in RAINBAO Restaurant, Swansea

Dec 2021 – ‘Swansea Open Call’ – Glynn Vivian Gallery, Swansea

Dec 2021 – ‘Christmas Art Market’ – Mission Gallery, Swansea

Oct 2021 – ‘Queer Artists Open Call’ – Umbrella HQ, Cardiff

Sept 2021 – ‘RISE’ – Swansea College of Art, UWTSD, Swansea

Jul 2021 – ‘Without Borders’ – Elysium Gallery and Bar, Swansea.

Jul 2021 – ‘Postcards to the Future’ – Glynn Vivian Art Gallery, Swansea

Jul 2021 – ‘Swansea Collage of Art Summer Shows’ – Swansea College of Art, UWTSD, Swansea. (Online)

Jun 2021 – Artwork Exhibited, Penclawdd Medical Practice, Wales

Mar 2021 - 'Lockdown Unlocked' – Firstsite Colchester, Essex. (online)

Mar 2021 – 'ERA' – Take Care Zine, Newcastle Upon Tyne. (Online)

Dec 2020 – 'Raising the Bar' – Mission Gallery, Swansea.

Sept 2020 – 'Plug' - Klatch Collective Exhibition and Auction in Aid of Beirut Disaster (Online)

Aug 2020 – 'Open Call Exhibition' - Umbrella Art Collective, Cardiff

SELECTED PUBLICATIONS

2021 - 'Do You Recall' – Take Care Zine – Issue 10

2021 – 'Feelin' Ethereal' – Take Care Zine – Issue 9

2021 – 'Good Laugh Zine' – Exquisite Cadaver Project

2021 - 'Heritage' – Take Care Zine – Issue 8

2021 – 'Post Internet Aggravation' – Exquisite Cadaver Project

2021 – 'Scope Zine' – Issue 1 (online)

2021 – 'ERA' – Take Care Zine – Issue 7

2020 – 'Wishes' – Take Care Zine – Issue 6

2020 - 'Ghouls on Film' – Take Care Zine - Issue 5

2020 – 'Life Now' – Somers House Publishing – Issue 1

2020 – 'Belonging' – Take Care Zine – Issue 4

2020 – 'Summer Skies' – Just My Cup of Tea Magazine – Issue 2

OTHER –

Jul 2022 – Artist Q&A for Social Media, Mission Gallery, Swansea

2022 – Featured on 'paint_talk' selected by Mark Connolly. (Online/Instagram)

2021 – Exquisite Cadaver Project Instagram Takeover (Online)

2020 – Featured on 'Art I Love Gallery' selected by Meera Palia. (Online/Instagram)

SELECTED COLLECTIONS –

Glynn Vivian Art Gallery, Swansea

Work Held in Private Collections in UK and USA including San Francisco, CA, & Indianapolis, IND

SKILLS TO DEVELOP-

Skills which I want to develop is my confidence to carry out and work with creative community groups as a way to develop a better dialogue with communities outside of my creative social groups too both share ideas and to create an outlet for those in areas which may not have access to such places to freely express themselves and to have access to materials with the aim to inspire a new generation of creatives with a different personal background and upbringing to breakdown the stigma the art world has as being something impenetrable or unable to access.

Other skills I wish to develop is my usage of communication with creatives who work with different medias and outputs to construct a new conversation between ideas in aim to further problem solving skills and taking an further open-minded approach to medias out of my creative understanding.

Presentation Version of CV

EWAN COOMBS,

A.K.A SIDNEY LLOYD

EMAIL: EWANCOOMBS5@AOL.COM

PHONE NUMBER: 07960 328309

INSTAGRAM:

[HTTPS://WWW.INSTAGRAM.COM/SID.LLOYD.ART/?HL=EN](https://www.instagram.com/sid.lloyd.art/?hl=en)

EDUCATION

2021 - 2024: FINE ART: STUDIO, SITE & CONTEXT, UWTSD. BA -

2020 - 2021: ART AND DESIGN FOUNDATION, SWANSEA COLLEGE OF ART, UWTSD. CERTIFICATE IN HIGHER EDUCATION. - DISTINCTION

2018 - 2020: NPTC GROUP, NEATH CAMPUS
3D DESIGN A LEVEL - GRADE: A*
MEDIA STUDIES A LEVEL - GRADE: B
FILM STUDIES A LEVEL - GRADE: B

SELECTED GROUP EXHIBITIONS

JUN-JUL 2022 - 'PATHWAYS' EXHIBITION - MISSION GALLERY, SWANSEA

JUN 2022 - FINE ART: STUDIO, SITE AND CONTEXT FIRST YEAR EXHIBITION, UWTSD DYNEVOR PLACE, SWANSEA

MAR 2022 - 'REACTION' EXHIBITION, ESTRON COLLECTIVE - CREATIVE BUBBLE, SWANSEA

FEB 2022 - WORK PRESENTED IN RAINBAO RESTAURANT, SWANSEA

DEC 2021 - 'SWANSEA OPEN CALL' - GLYNN VIVIAN GALLERY, SWANSEA

DEC 2021 - 'CHRISTMAS ART MARKET' - MISSION GALLERY, SWANSEA

OCT 2021 - 'QUEER ARTISTS OPEN CALL' - UMBRELLA HQ, CARDIFF

SEPT 2021 - 'RISE' - SWANSEA COLLEGE OF ART, UWTSD, SWANSEA

JUL 2021 - 'WITHOUT BORDERS' - ELYSIUM GALLERY AND BAR, SWANSEA.

JUL 2021 - 'POSTCARDS TO THE FUTURE' - GLYNN VIVIAN ART GALLERY, SWANSEA

JUL 2021 - 'SWANSEA COLLEGE OF ART SUMMER SHOWS' - SWANSEA COLLEGE OF ART, UWTSD, SWANSEA. (ONLINE)

JUN 2021 - ARTWORK EXHIBITED, PENCLAWDD MEDICAL PRACTICE, WALES

MAR 2021 - 'LOCKDOWN UNLOCKED' - FIRSTSITE COLCHESTER, ESSEX. (ONLINE)

MAR 2021 - 'ERA' - TAKE CARE ZINE, NEWCASTLE UPON TYNE. (ONLINE)

DEC 2020 - 'RAISING THE BAR' - MISSION GALLERY, SWANSEA.

SEPT 2020 - 'PLUG' - KLATCH COLLECTIVE EXHIBITION AND AUCTION IN AID OF BEIRUT DISASTER (ONLINE)

AUG 2020 - 'OPEN CALL EXHIBITION' - UMBRELLA ART COLLECTIVE, CARDIFF

SELECTED PUBLICATIONS

2021 - 'DO YOU RECALL' - TAKE CARE ZINE - ISSUE 10

2021 - 'FEELIN' ETHEREAL' - TAKE CARE ZINE - ISSUE 9

2021 - 'GOOD LAUGH ZINE' - EXQUISITE CADAVER PROJECT

2021 - 'HERITAGE' - TAKE CARE ZINE - ISSUE 8

2021 - 'POST INTERNET AGGRAVATION' - EXQUISITE CADAVER PROJECT

2021 - 'SCOPE ZINE' - ISSUE 1 (ONLINE)

2021 - 'ERA' - TAKE CARE ZINE - ISSUE 7

2020 - 'WISHES' - TAKE CARE ZINE - ISSUE 6

2020 - 'GHOULS ON FILM' - TAKE CARE ZINE - ISSUE 5

2020 - 'LIFE NOW' - SOMERS HOUSE PUBLISHING - ISSUE 1

2020 - 'BELONGING' - TAKE CARE ZINE - ISSUE 4

2020 - 'SUMMER SKIES' - JUST MY CUP OF TEA MAGAZINE -
ISSUE 2

OTHER

JUL 2022 - ARTIST Q&A FOR SOCIAL MEDIA, MISSION GALLERY, SWANSEA

2022 - FEATURED ON 'PAINT_TALK' SELECTED BY MARK CONNOLLY.
(ONLINE/INSTAGRAM)

2021 - EXQUISITE CADAVER PROJECT INSTAGRAM TAKEOVER (ONLINE)

2020 - FEATURED ON 'ART I LOVE GALLERY' SELECTED BY MEERA PALIA.
(ONLINE/INSTAGRAM)

SELECTED COLLECTIONS

GLYNN VIVIAN ART GALLERY, SWANSEA

WORK HELD IN PRIVATE COLLECTIONS IN
UK, AND USA E.G. SAN FRANCISCO,
CA, & INDIANAPOLIS, IND