

Research Portfolio

2022-2024

Ella Krispel

2022

FLOOD

Purchased and exhibited at Lethaby Gallery, London – Paper tapestry – 75cm x 165cm



The 'FLOOD' tapestry is woven from multiple coloured-printed paper strips. Each colour group of strips (red, blue, yellow, black, and white) contains a repeated set of common words that were used by the media in relation to immigration.

The data used in this work are taken from Will Allen's article 'A Decade of Immigration in the British Press,' which presents the trends and usage of language in newspapers reporting on immigration over the decade from January 2006 to May 2015.

'FLOOD' aims to illustrate how the media's biased use of language is responsible for the formation of warped public assumptions about immigration and immigrants in the UK.

INFLUX

Paper tapestry - 75cm x 165cm



'INFLUX' is woven from imagery and text taken from two different and contrasting sources. The imagery that is used for the warp of the tapestry (the vertical woven strips) is taken from The Guardian's article archive. The photos represent the typical imagery used in articles on the topic of immigration by the newspaper.

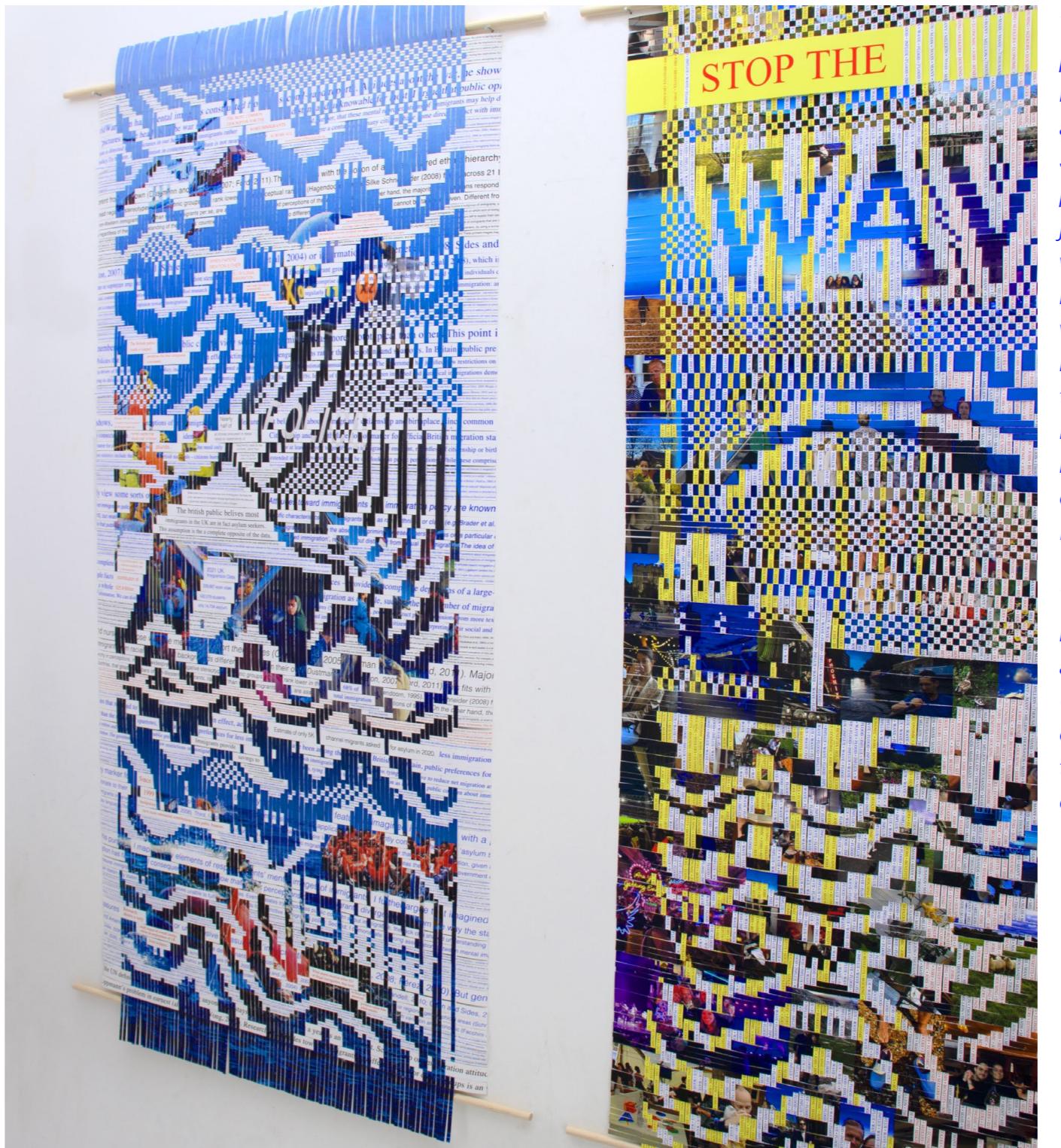
The weft of this tapestry (the horizontal woven strips) consists of textual data and information taken from government official sources and an article by Christian Dustmann and Tommaso Frattini titled '*The fiscal effects of immigration to the UK*'.

The tapestry's woven impression responds to the common use of water metaphors to describe immigration as a type of water-related crisis, such as influx, wave, or flood.

But when one gets closer, the contrast between the sources of information paints two different pictures and stories about migration and immigrants in the UK, opening questions of trust and reliability of information.

WAVE

Paper tapestry - 75cm x 165cm



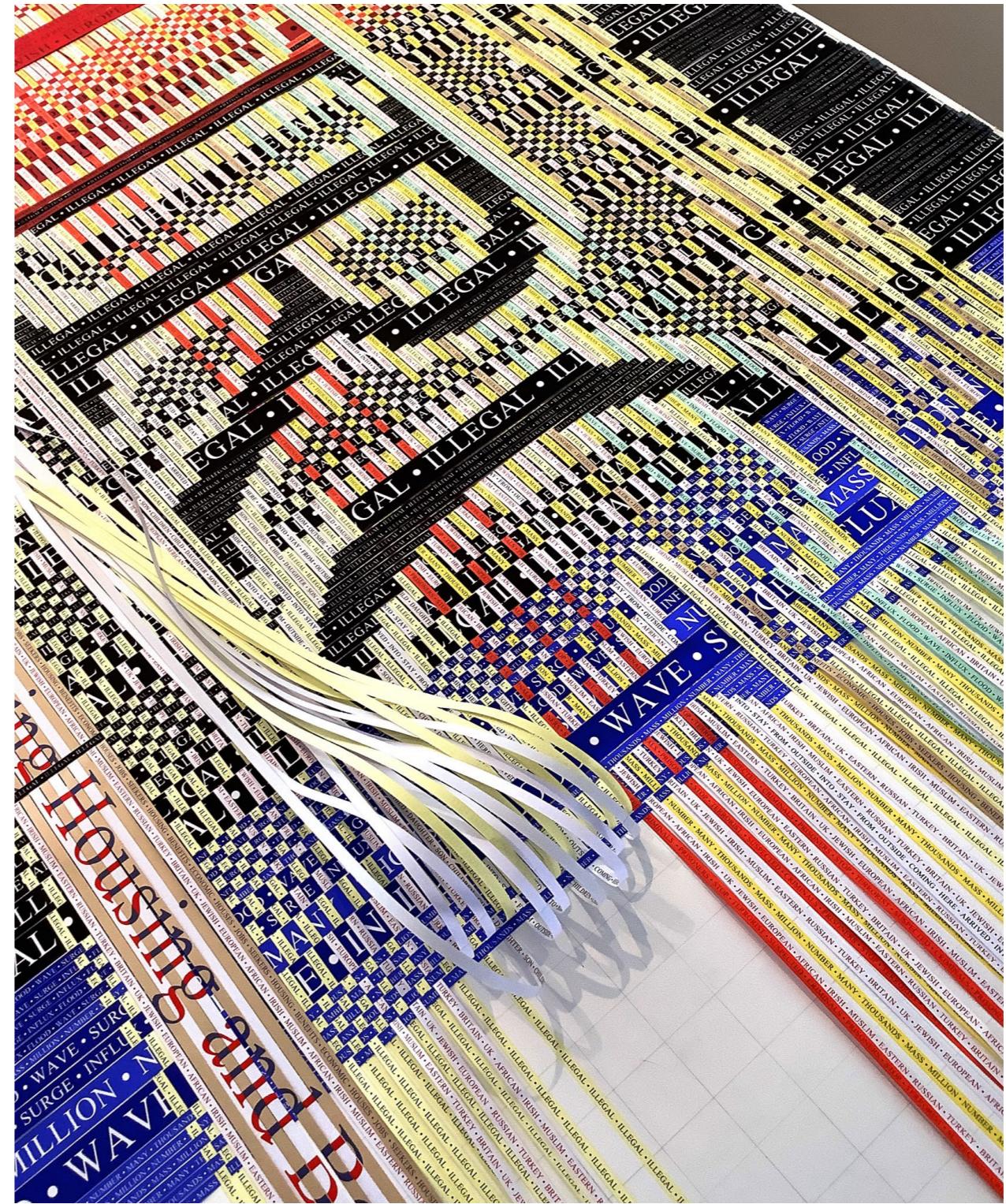
The 'WAVE' tapestry gives a personal perspective on the immigration community by the artist's own lived experience. Similarly to 'INFLUX,' 'WAVE' places a source of information in juxtaposition to another. Here, the warp (the vertical woven strips) is made out of a repeated set of words, commonly used by the media in relation to immigration to the UK, while the weft (the horizontal woven strips) presents imagery capturing the artist's own community of immigrants living in London.

The tapestry's woven impression responds to common imagery associated with migrating to the UK, and similarly to 'INFLUX,' to the common use of water metaphors to describe immigration as a type of water-related crisis.

2023 - 2024

SURGE

Commissioned by London's Migration Museum – featured in the current exhibition – 120x235cm



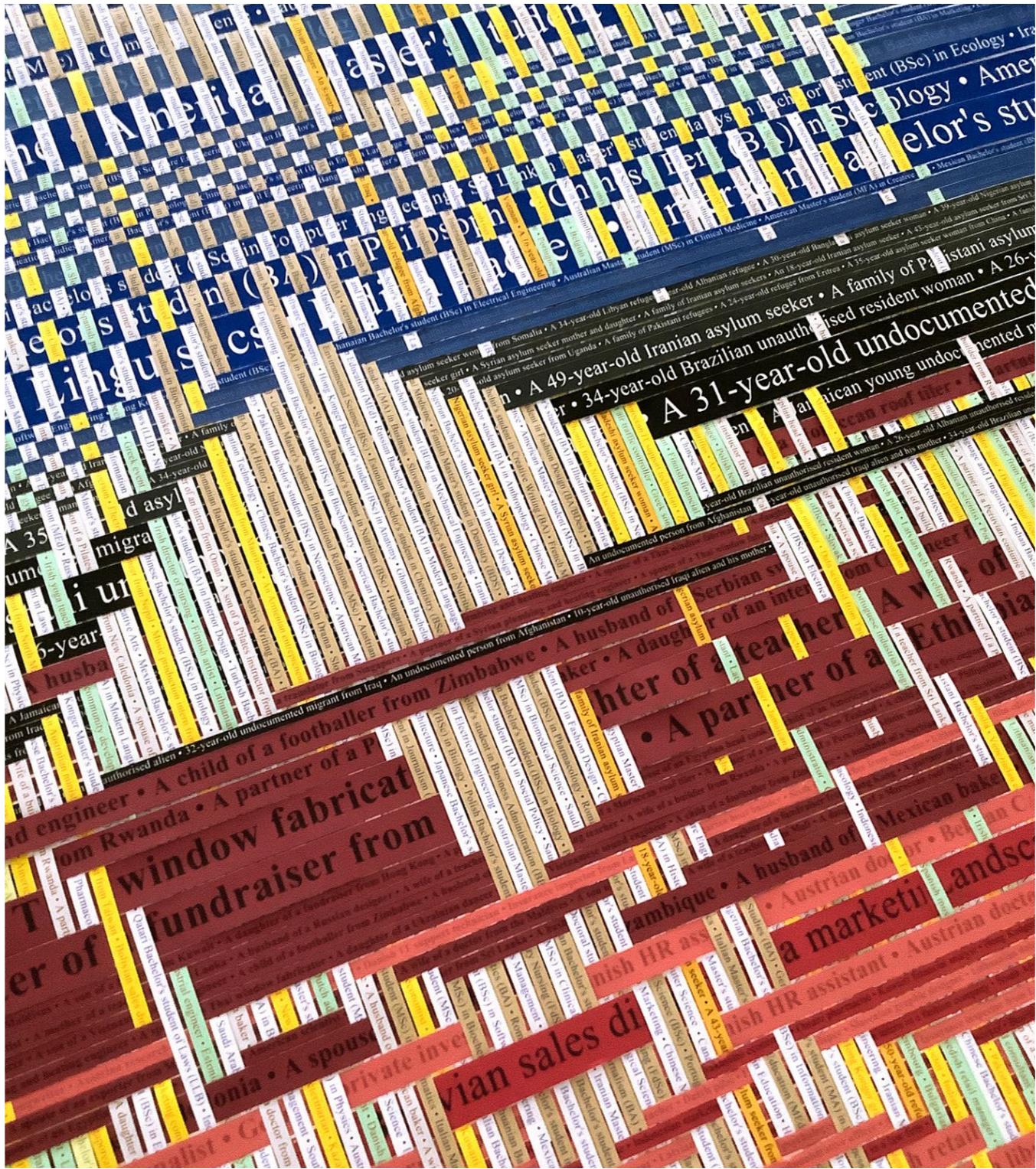
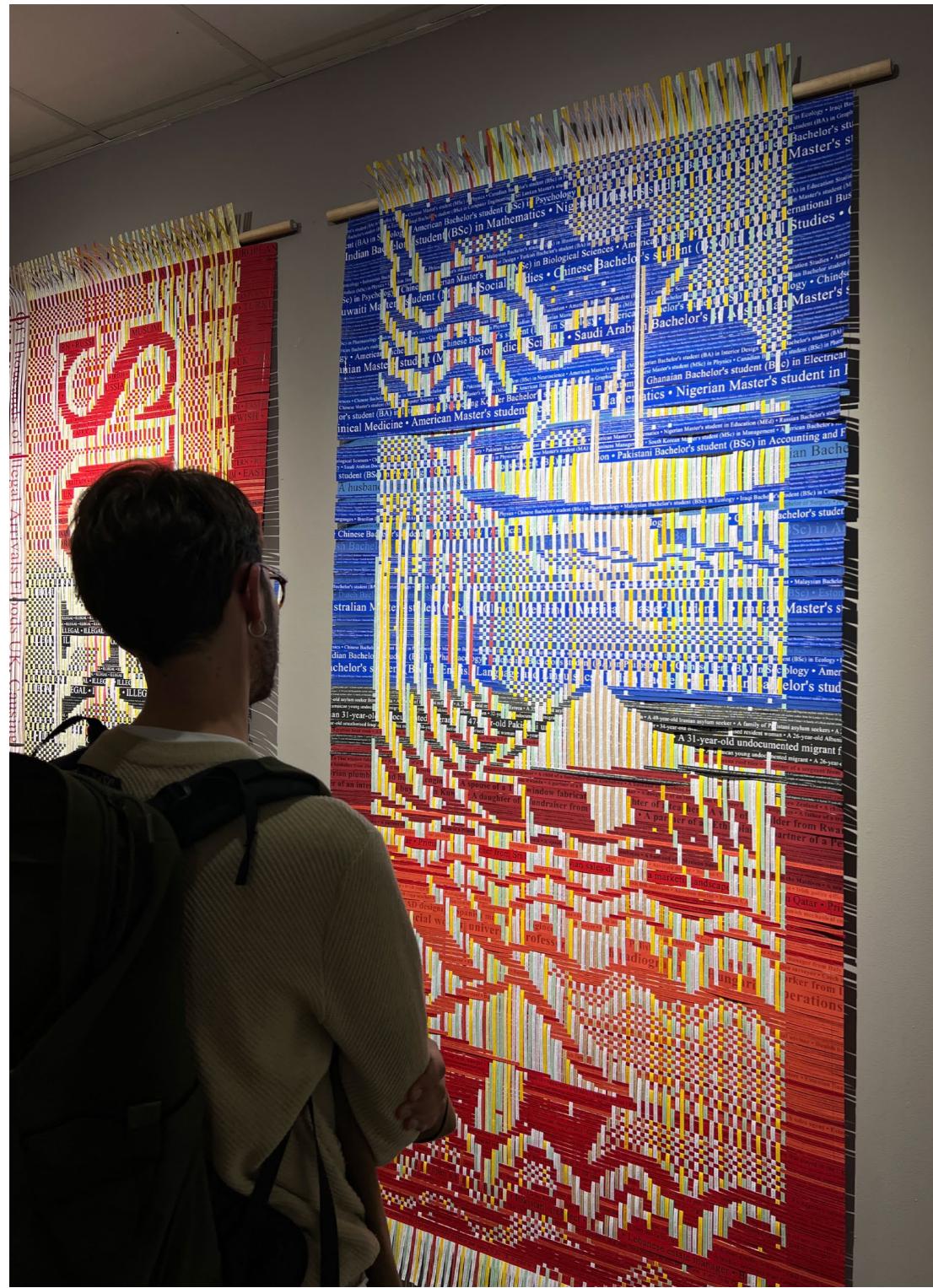
'SURGE' demonstrates how the media's extensive repetition of selective words contributes to the formation of negative public assumptions about migrants and immigration to the UK.

It is crafted from coloured and printed paper strips. Each colour group of horizontal strips features a different set of words, commonly used by the British media in relation to immigration. The size of each word group accurately represents its proportional media usage.

By weaving these words together into a generic news headline, I aim to illustrate the effects of repetitive biased language on the British public.

OVERFLOW

Commissioned by London's Migration Museum – featured in the current exhibition – 120x235cm



I created *OVERFLOW* with the aim of exposing the wide range of identities that make up the fabric of immigrants living in the UK.

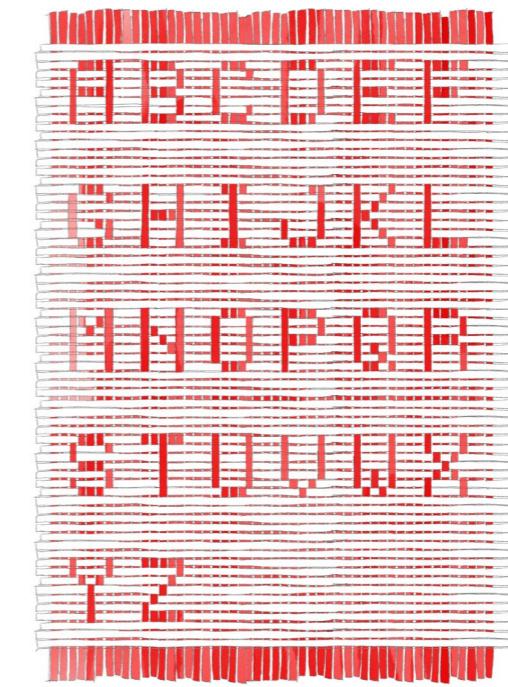
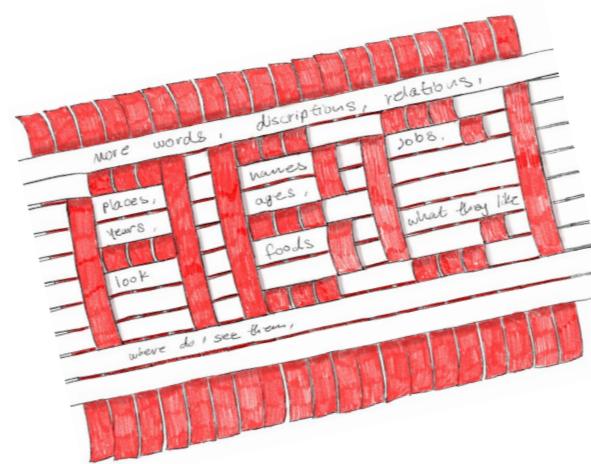
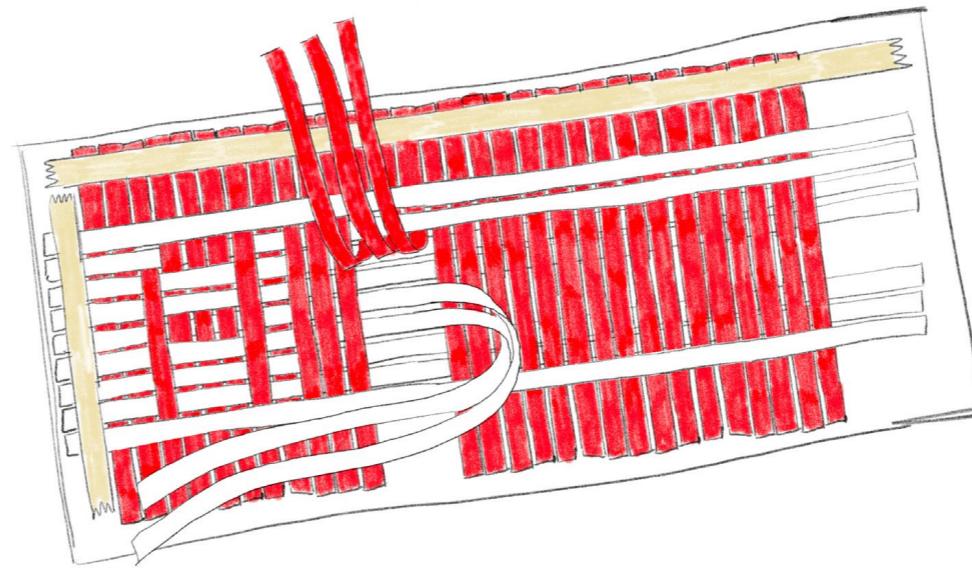
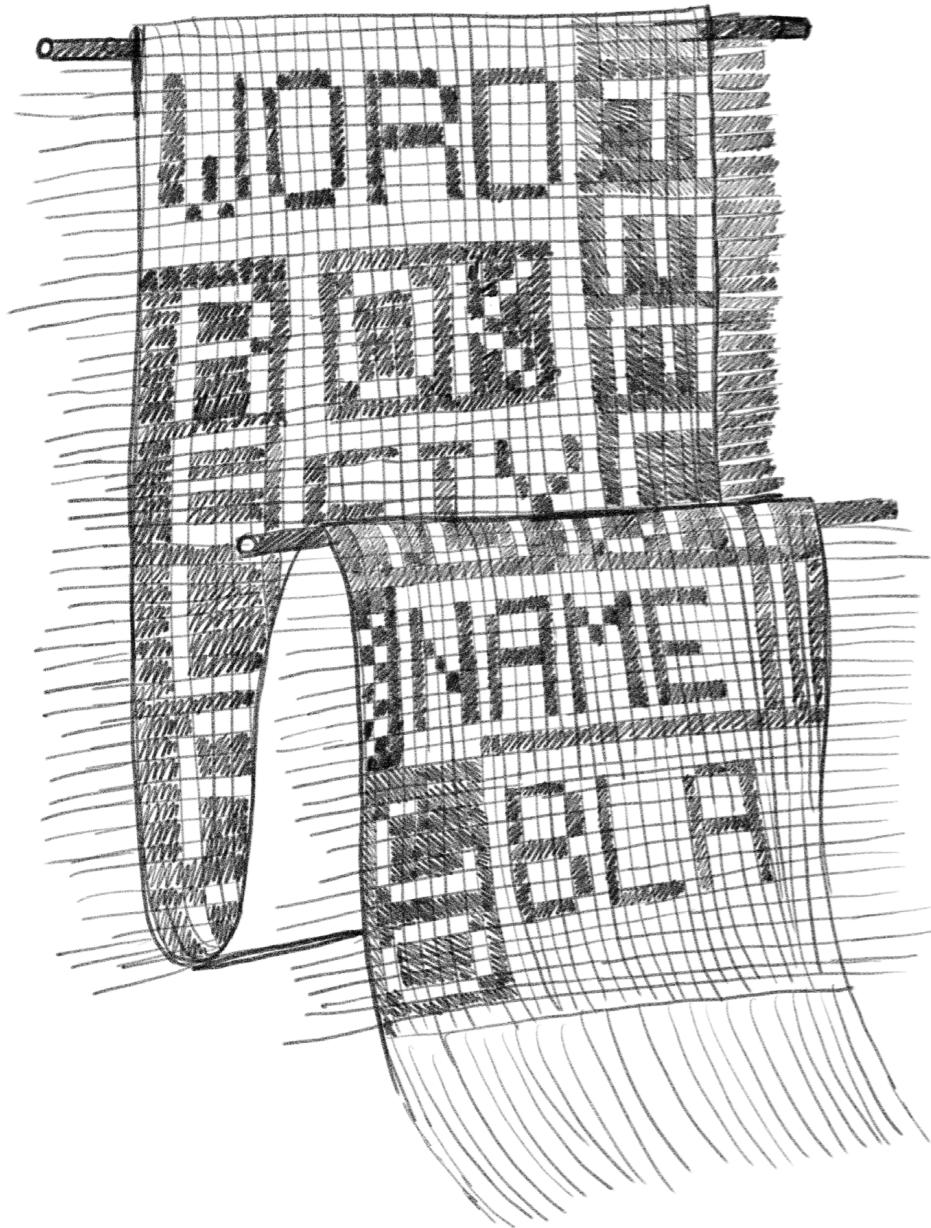
The piece disproves common public assumptions about immigrants' identities, origins, occupations, and reasons for immigrating to the UK.

It is crafted from coloured and printed paper strips. Each colour group of horizontal strips represents a different immigrant group, such as students, workers, refugees, dependents, and undocumented immigrants. The size of each group proportionally reflects its share in the community, based on reliable databases.

By creating this piece, I hope to challenge the assumptions propagated by the British media, which frequently frames immigrants in a negative and threatening light, often portrayed as a natural disaster.

WORKSHOP - Collaborative Design

Funded by London's Migration Museum



Following a detailed proposal, I was selected to design and run funded workshops for the museum's local community.

These workshops aim to convey the diverse perspectives within the community through collaborative design focused on social engagement.

RESEARCH <--> COMMUNITY

Research interactions with academic communities



DESIGN AS INTERVENTION
Comparative Perspectives on Migration
Attitudes and Behaviours.

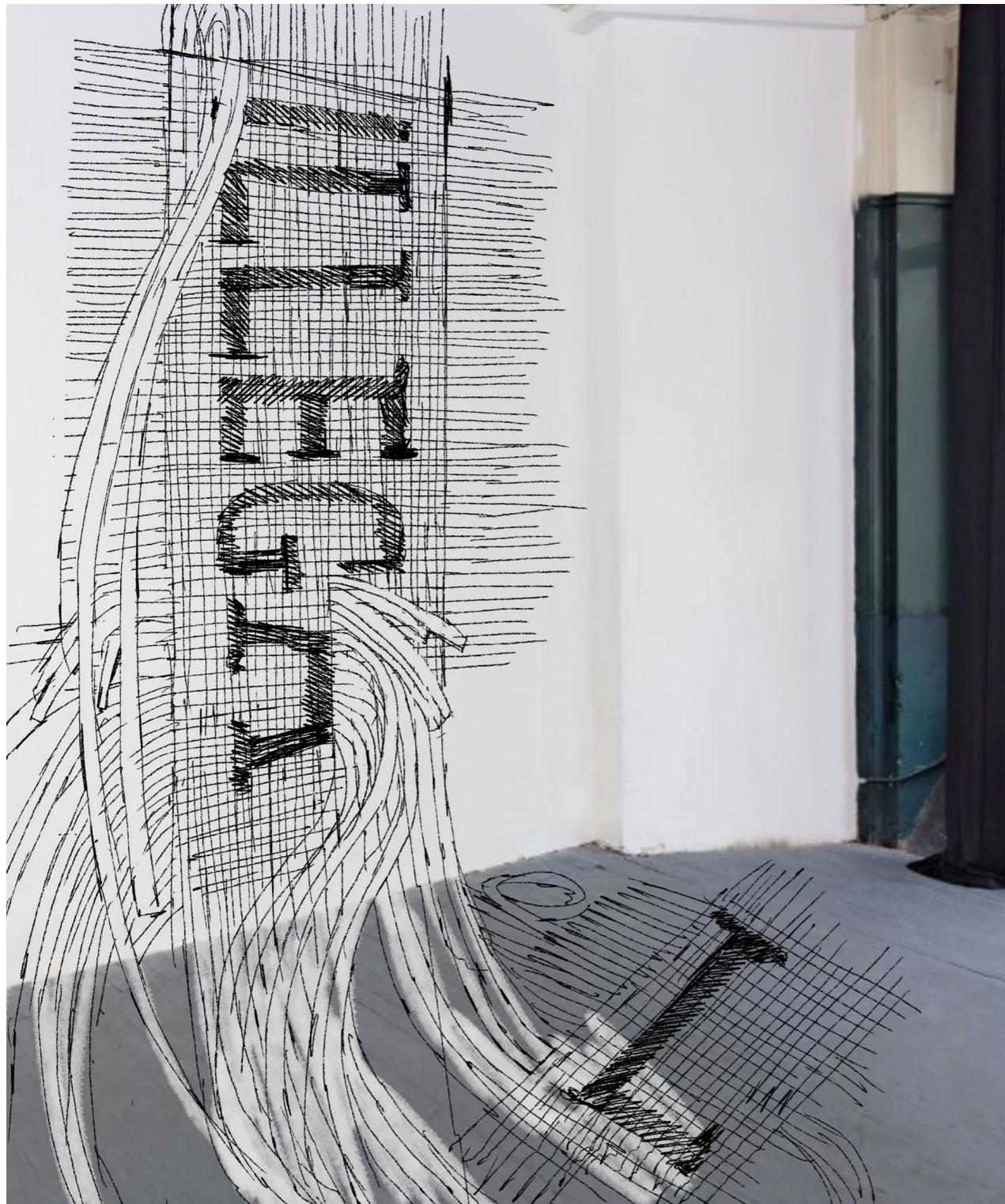
To deepen my understanding of complex research on perceptions of immigration in the UK, I collaborate with academic researchers in the fields of political science, linguistics, and sociology. Recently, I have worked with William Allen (British Academy Postdoctoral Fellow, University of Oxford) and Robert McNeil (Deputy Director, The Migration Observatory at the University of Oxford), as well as organisations such as The Migration Observatory and COMPAS (Centre on Migration, Policy, and Society).

Following this work, I was invited to give a talk titled 'Design as Intervention' at a recent conference on 'Comparative Perspectives on Migration Attitudes and Behaviours' at the University of Oxford, and at the Alpine Fellowship Symposium in Italy last July.

2025

CURRENT COMMISSION

The Bomb Factory Art Foundation – Holborn gallery



My current focus is on designing newly commissioned works for an upcoming exhibition (2025) at The Bomb Factory Art Foundation's Holborn gallery.

For some time now, I have wanted to take my tapestry collection in a slightly 'wilder' direction. My aim for this commission is to allow the audience to metaphorically engage with the process of assumption-making (weaving repetitions of specific words), rather than only viewing the final result or the evidence of the process, as seen in the tapestries I have created so far.

I envision this as a work-in-progress tapestry, featuring loose ends and unfinished aesthetics.

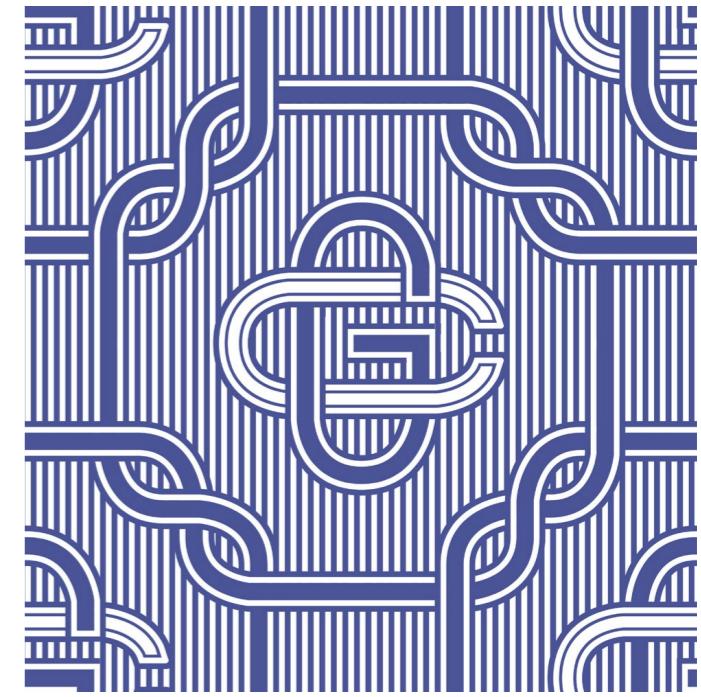
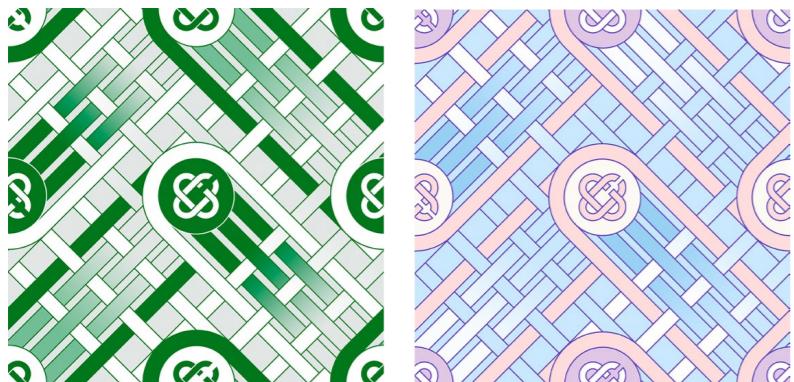
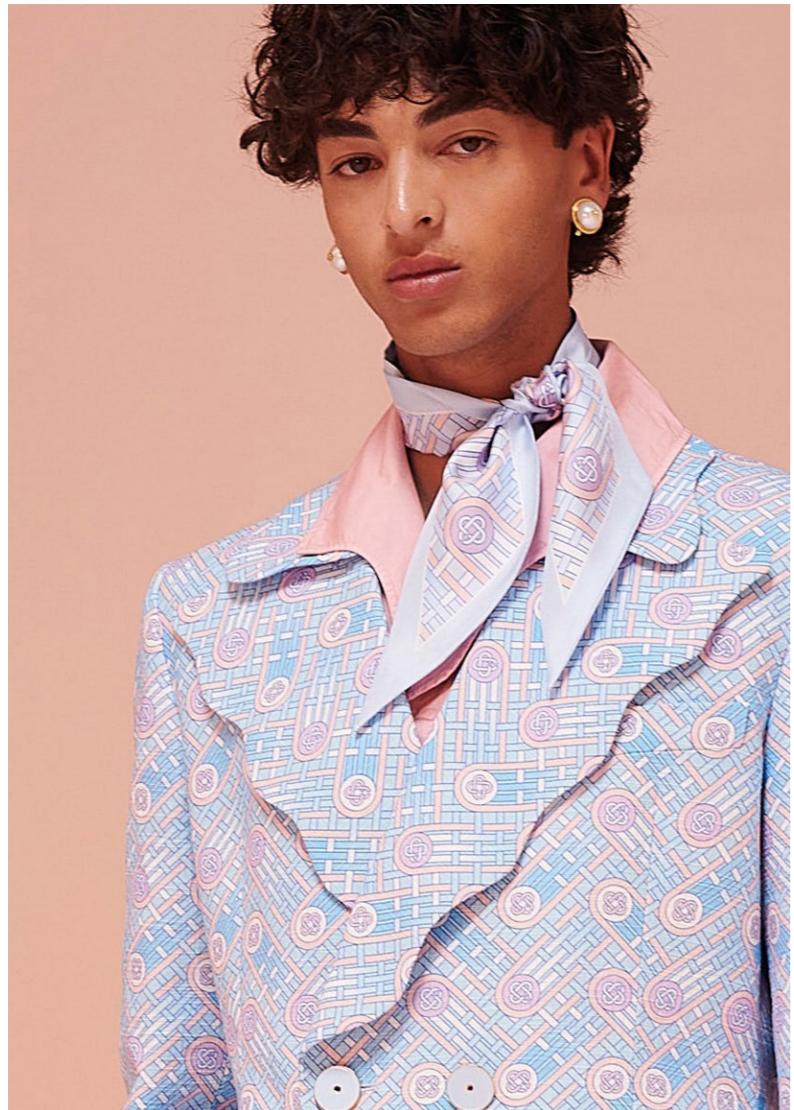
Brief Industry Portfolio

Print and textile designs for luxury fashion brands

Ella Krispel

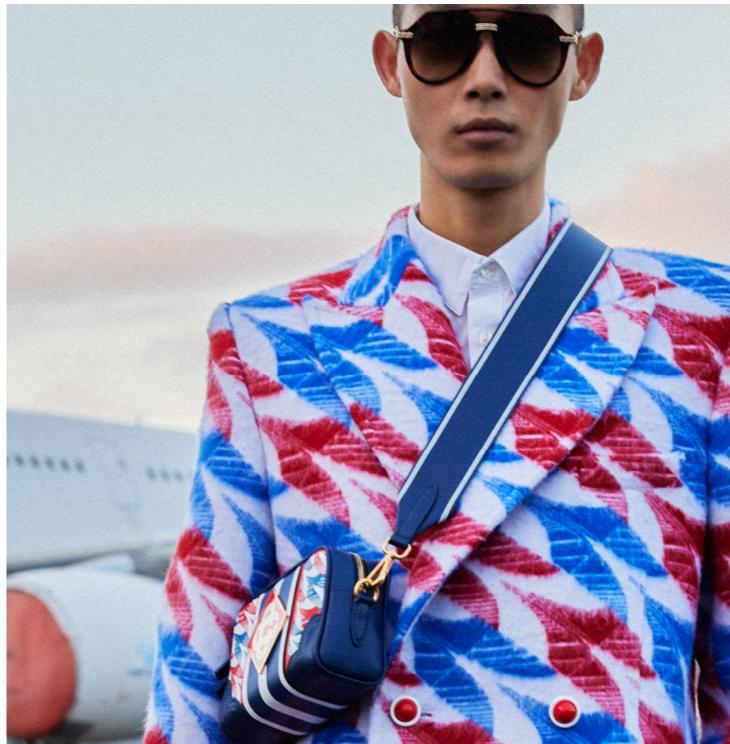
INDUSTRY

Logo manipulation / redesign / repurpose / recontextualise



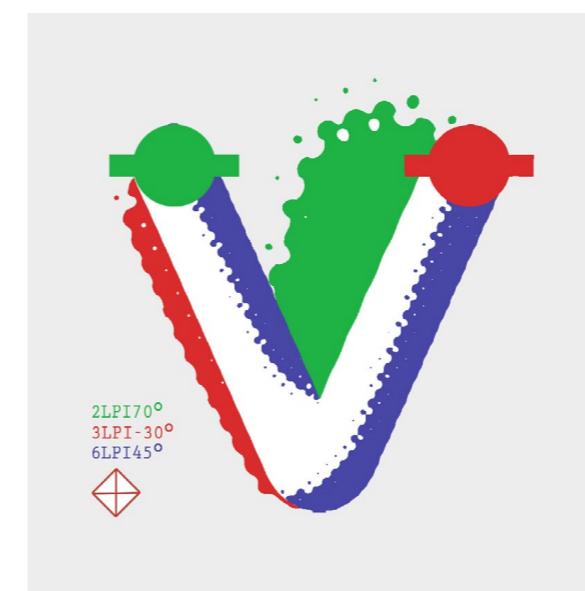
INDUSTRY

Text as texture / pattern / branding / visual storytelling



INDUSTRY

Logo reframing / recontextualise / visual language



INDUSTRY

Using the form of text to convey metaphors, instructions, emotions, and perspectives



Thank you