

ELLA KRISPEL

PORTFOLIO

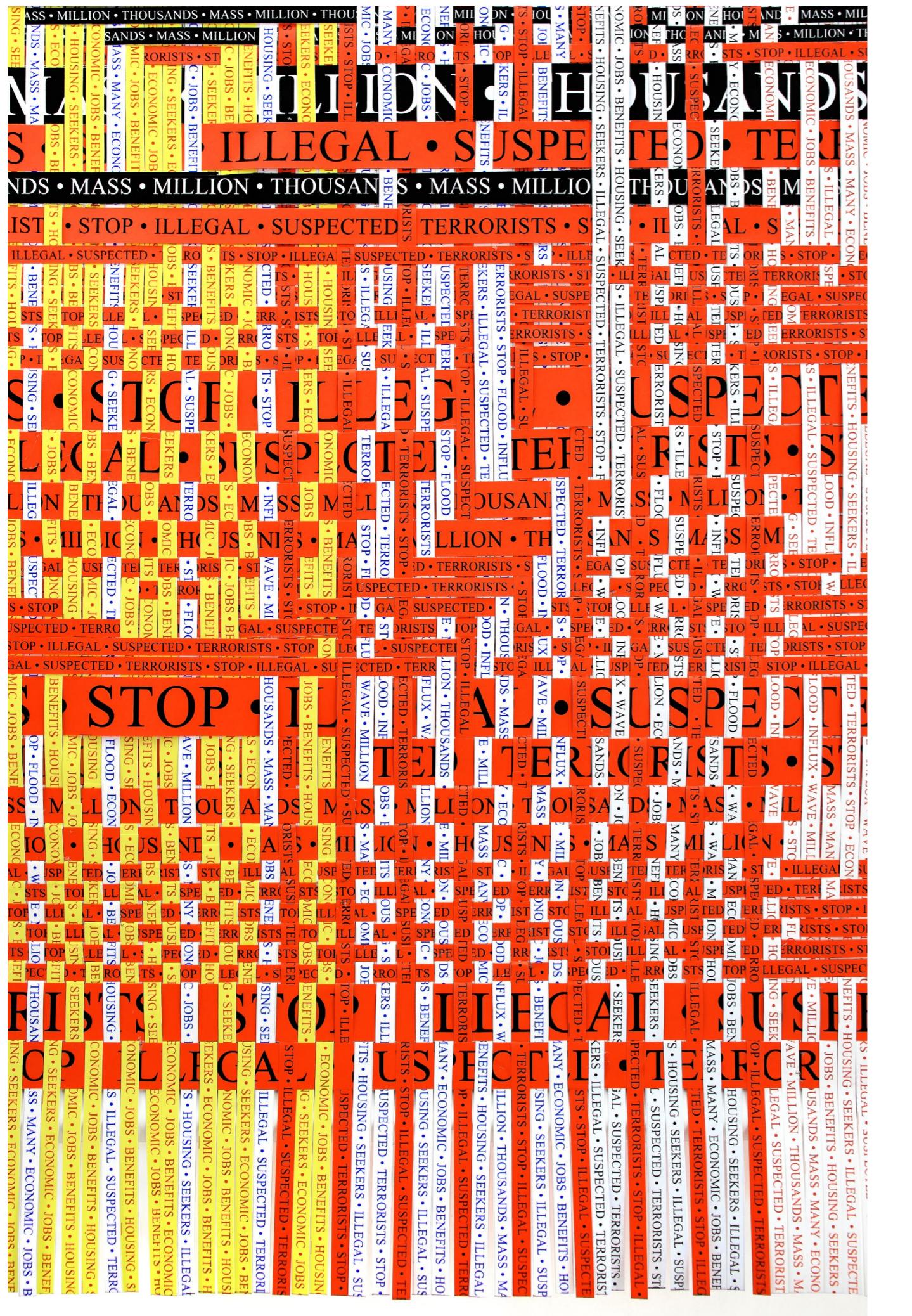
PRINT DESIGNER & ILLUSTRATOR



IMAGINED IMMIGRATION

'Imagined Immigration' is an expanding collection of large-scale posters that explores the tension between British public perceptions of immigration and actual immigration data. It focuses on the media's impact on public discourse. The posters illustrate the process of information-making, revealing its flaws and biased nature. By weaving concrete data into warped assumptions, the viewer is invited to examine more closely how these assumptions are constructed.

The work was developed using data from The Migration Observatory at Oxford. It will be exhibited at The Migration Museum from mid-September 2024, accompanied by a community-based workshop.









UNKNOWN QUANTITIES 10

Unknown Quantities is an annual publication focusing on a wide range of cultural issues with contributions from a variety of writers and artists. I worked on the design and curation of its 10th edition together with a small team of designers. UQ10 'SATURATION' investigates the effects of the inflation in information on the creative world. It offers a body of articles, interviews and art that respond, react to, and examine this phenomenon.





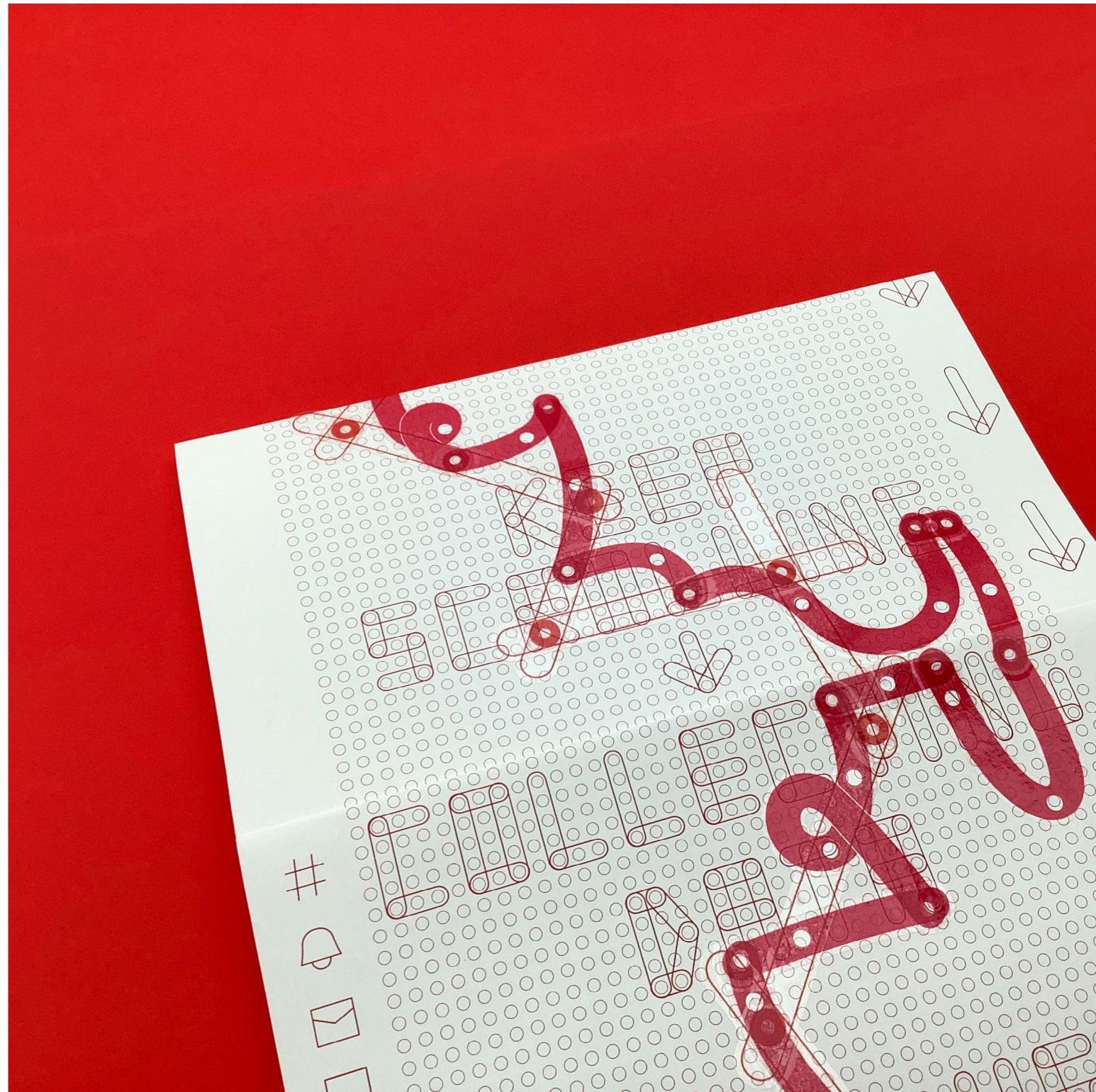
2022



PLAY - STICKER GAME

PLAY, an interactive sticker game, was designed to be a playful demonstration of the curation algorithm existing in social media.





2022



WORDS FORMATION

A double-sided folded publication design. Made with graphics created in Cinema 4D.



The nature of words in social network communication is often elusive and shifty. Their meaning and context are constantly reformed through their journey within the vast territory of virtual communication networks.

Focussed on a visual investigative enquiry of the process that words and information go through in social network communication, my aim is to explore the network's effect on the meaning of words through their unstable state of frequent reformation. This process, that words go through online, is often invisible and untraceable to us users, and therefore brings up questions of trust, meaning distortion, and knowledge reformation.

Going forward from my initial exploration, I zoomed into a visual investigation of the journey words and information go through online. My aim was to explore the network's effect on the meaning of words through their unstable state of frequent reformation, which is often invisible and untraceable.

In everyday face to face communications we tend to place a certain amount of trust in words and information we hear or read. After considering many factors, such as relevant qualifications, personal acquaintance, our unique positions and the speaker's/writer's identity, we decide whether to read a text or hear a person, and choose whether to trust it in the information presented to us. Thankfully, many of us have the liberty to be selective and choose which information we expose ourselves to. We get to choose the books we read, the magazines and newspapers we buy, the social media we choose to be a part of and the people we want to follow. In other words, in the physical world we are able to choose the information we read or hear.

But what happens when the communication relocates out of the physical world and into virtual communication networks? These days many of us consume most of our content, information and knowledge online, a great deal of it through virtual communication networks such as the popular social media websites. In this realm of social media, the curation role is often taken from us and given to invisible algorithms, and by proxy to privately-held companies.

Not only that the words we consume are curated by profit-led invisible algorithms, some companies are choosing to play a much more aggressive game in this virtual power field. Earlier this year, Twitter introduced its new global Crisis Misinformation Policy.

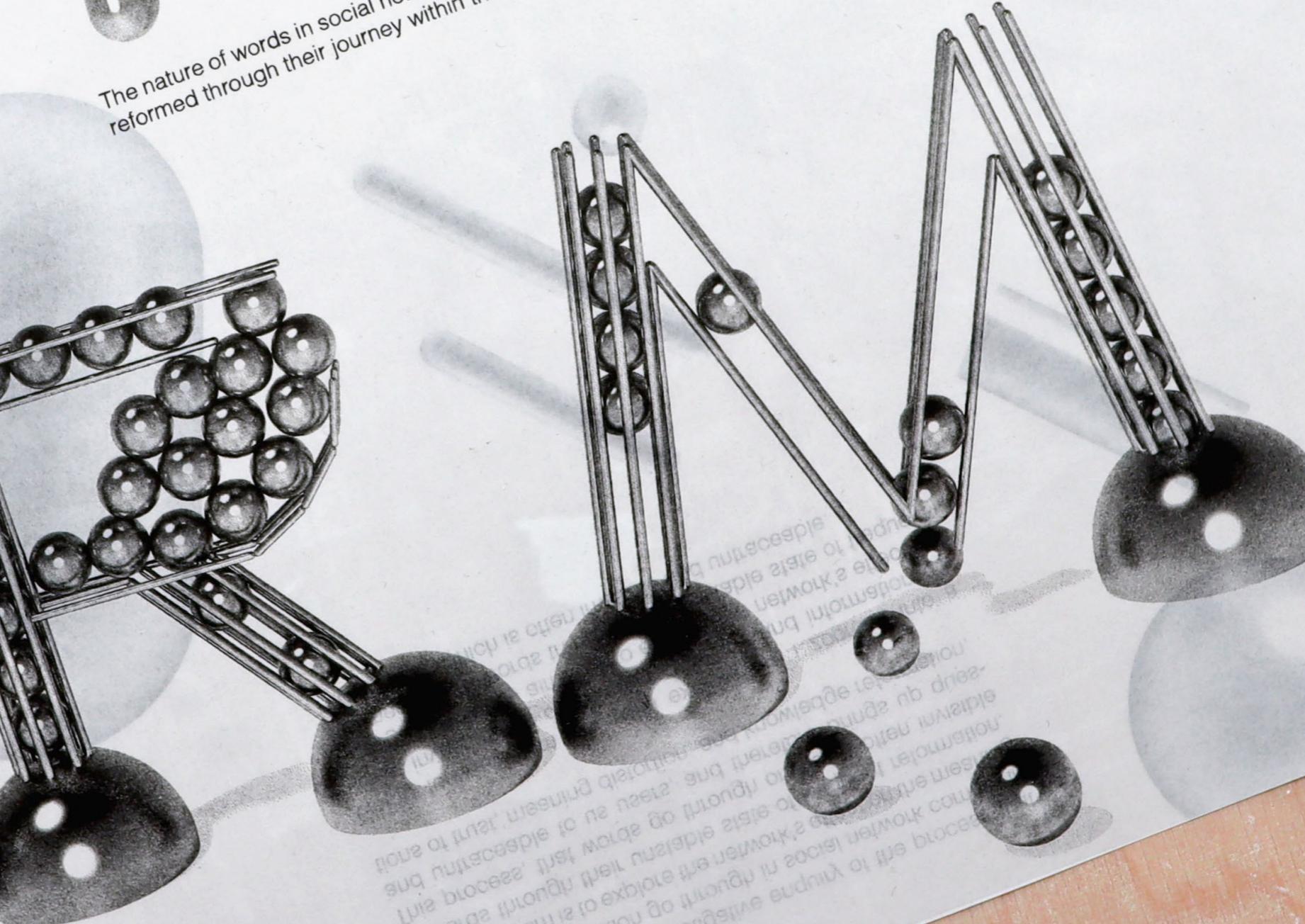
This new policy aims to "guide our [Twitter] efforts to elevate credible, authoritative information, and will help to ensure viral misinformation isn't amplified or recommended by us during crises". Twitter presents this policy as a necessary act to control over the spread of misinformation on a global scale. But is it their place as an American, privately held, profit-led, Western company to reinforce such global policy, that I would dare to compare to an act of censorship?

Twitter portrays itself in this policy as an organisation that has the global community interest as their first priority. They claim to act upon viral misinformation that could worsen cri-

sis-like situations worldwide. They defined crises "as situations in which there is a widespread threat to life, physical safety, health, or basic subsistence" and took the liberty to prioritise and act upon whichever crisis they see as more urgent. This is evident in their first crisis misinformation management that focuses on the very unfortunate war between Ukraine and Russia. This evidently catastrophic war was prioritised over the tragic, but less popular online, Tigray war. Another contradiction would be their selective view of the definition of crisis. While they work to protect us from exposure to "False coverage or event reporting", they would still try to push multiple ads of addictive substances such as alcohol, which killed 8974 people in 2020, across the UK.

[Twitter] efforts to elevate credible, authoritative information, this Misinformation Policy aims to "guide our [and will help to ensure viral misinformation isn't amplified or recommended by us during crises." Twitter presents this policy as a necessary act to control over the spread of misinformation on a global scale. But is it their place as an American, privately held, profit-led, Western company to reinforce such global policies, that I would dare to compare to an act of censorship?

LLAKRISPEL.CO.UK





2021
Book Illustration

NOAH'S NOT SAD, HE'S BLUE

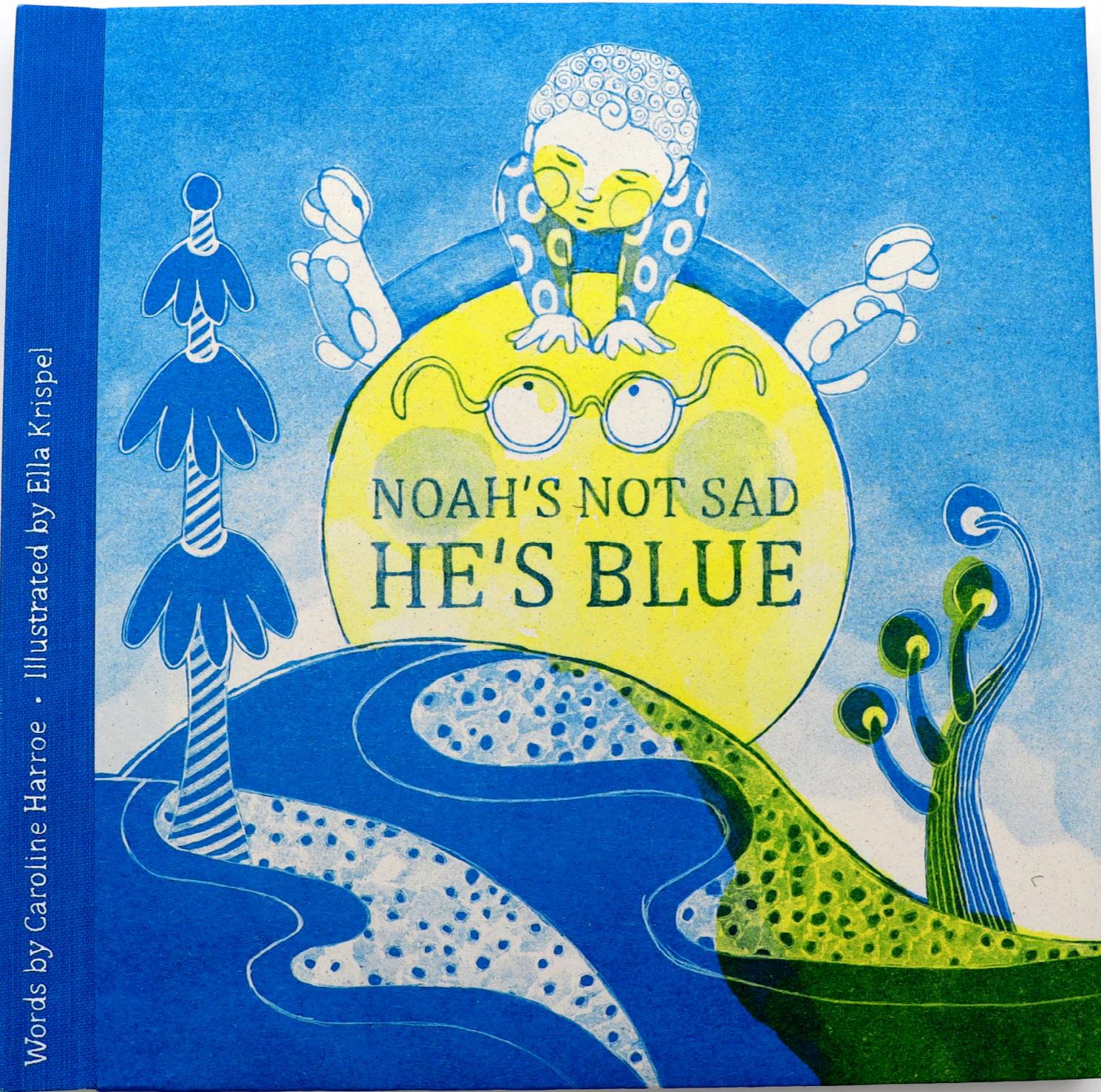
I illustrated and designed this book for a charity organisation called 'Harmless'. The book was designed as a tool to activate children's imagination for communicating difficult emotions during therapy.



Instead, mu-
she started to dra-
Noah started to draw too.
He drew the sun.
He drew the sun how the sun looked
He drew the yellow and the orange, and he
seemed to shine on everything and make it glow



Words by Caroline Harroe • Illustrated by Ella Krispel



Then he drew the sun to
The sun wasn't sad.
The sun wasn't bright and
The sun was... blue.

"Mummy,
I do



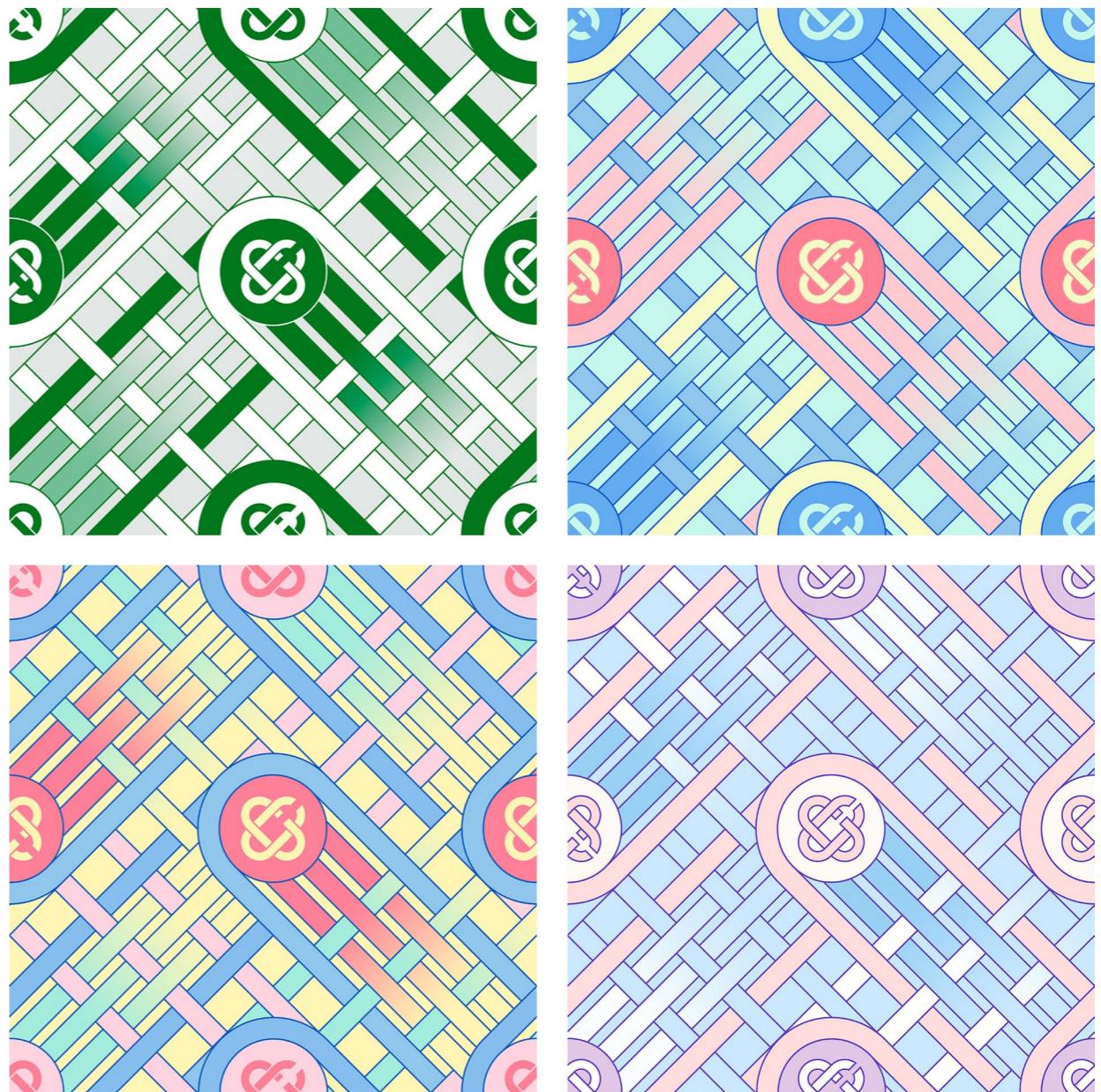
Monograms and logo manipulations

One of the key responsibilities in my current role as a senior print designer is the design of numerous iterations for brands logos, identity and monograms. Each season requires new and substantially different versions of these assets, communicating the brand's changing inspiration and story through graphics.

SS22
Casablanca Paris



PING PONG MONOGRAM

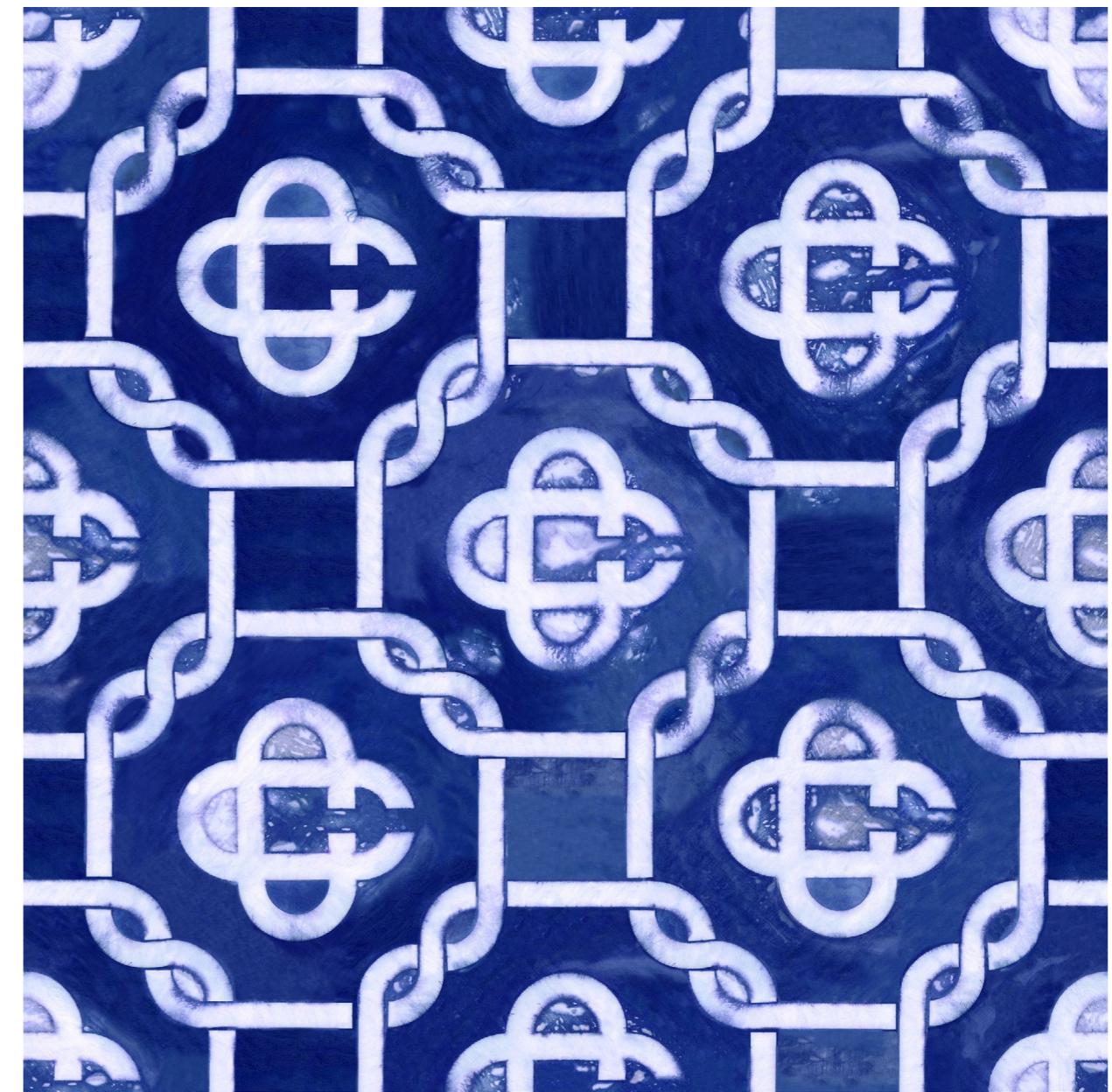




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WOOD BLOCK MONOGRAM

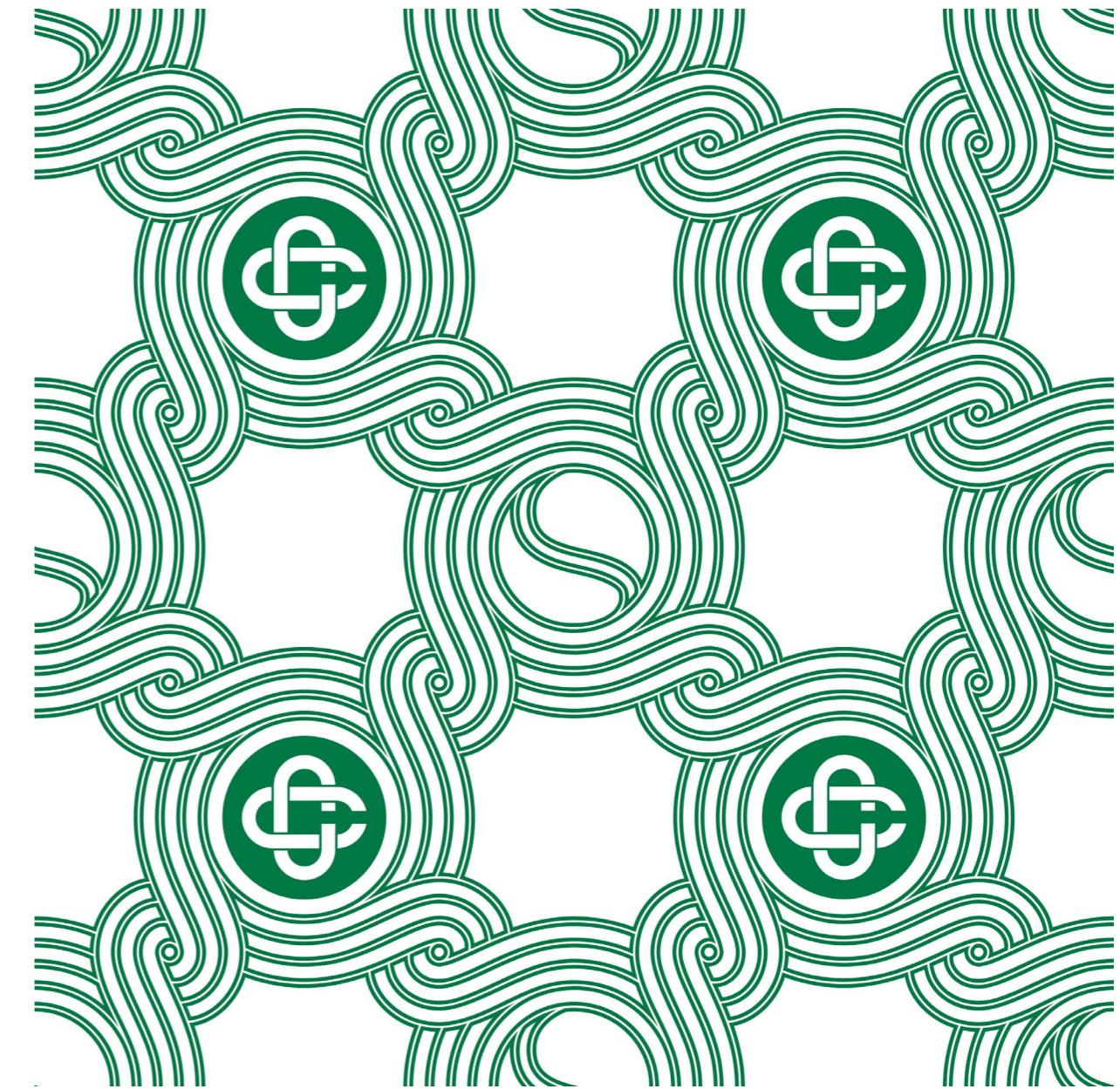




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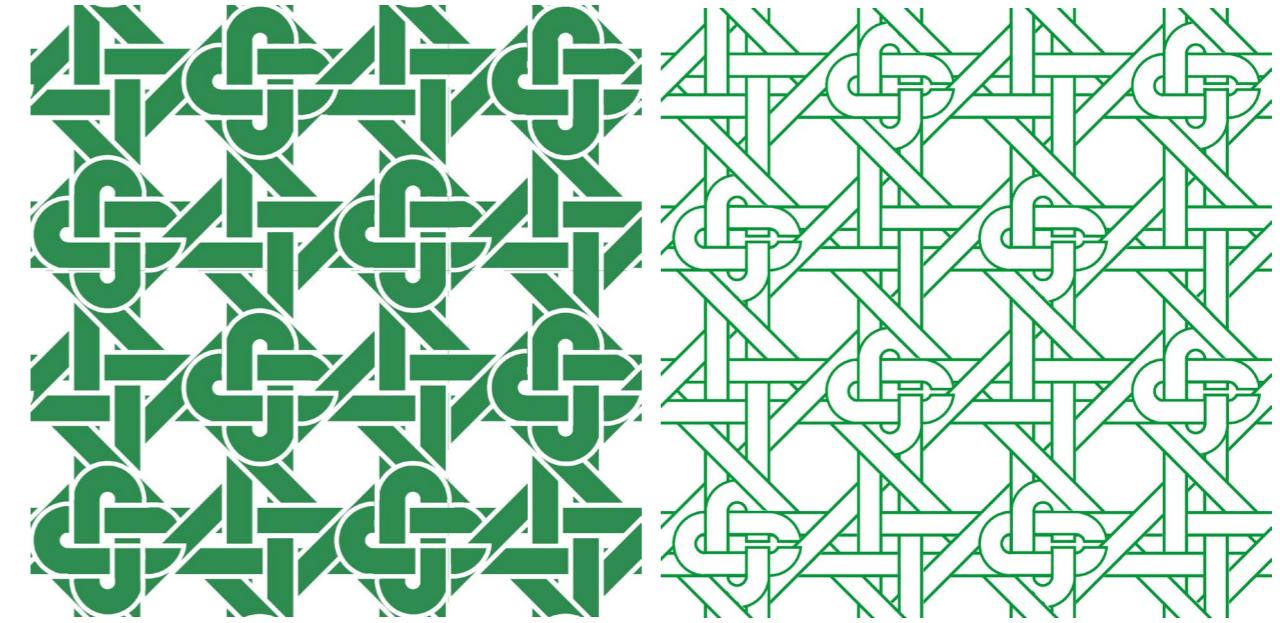
ROPE MONOGRAM



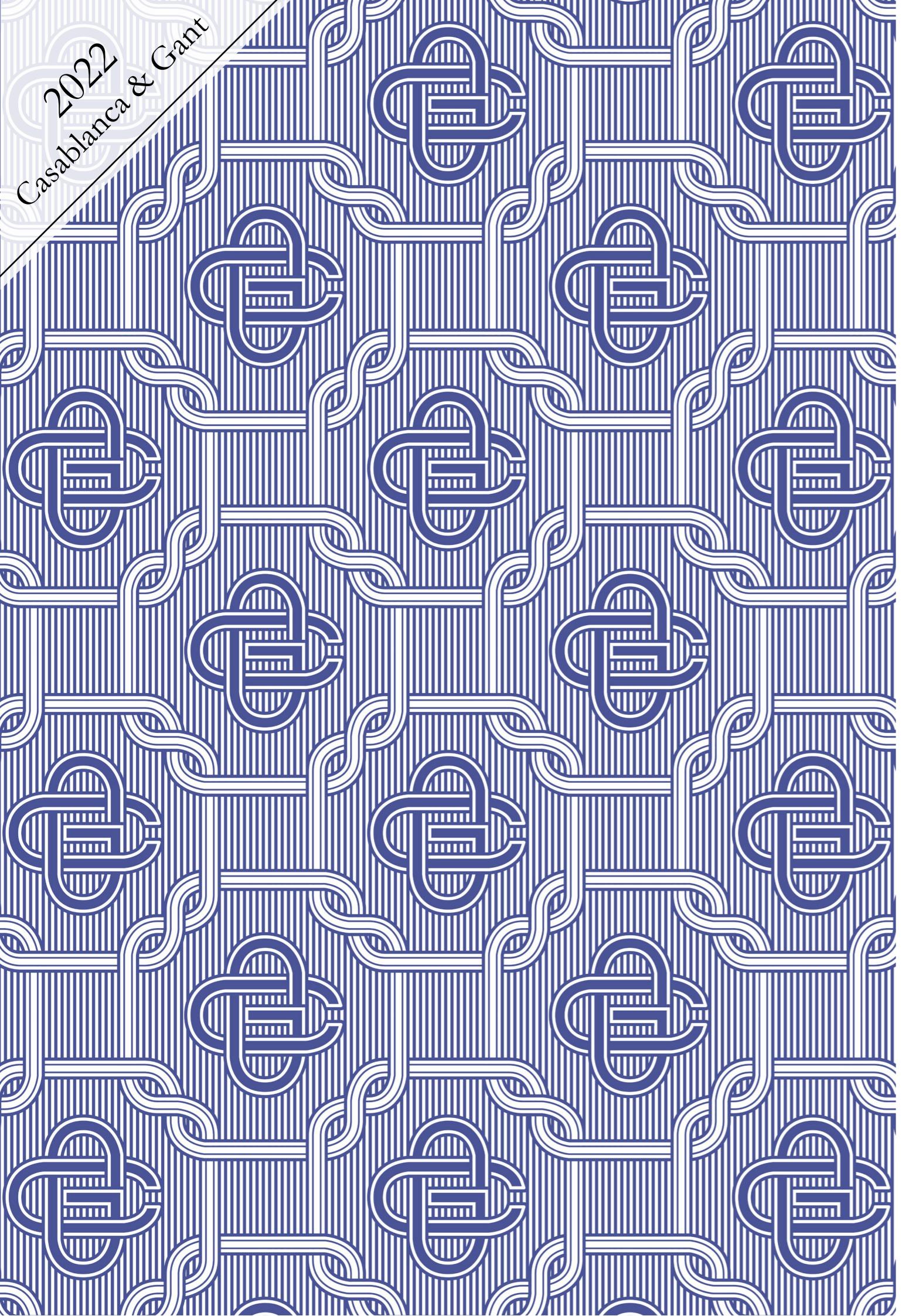
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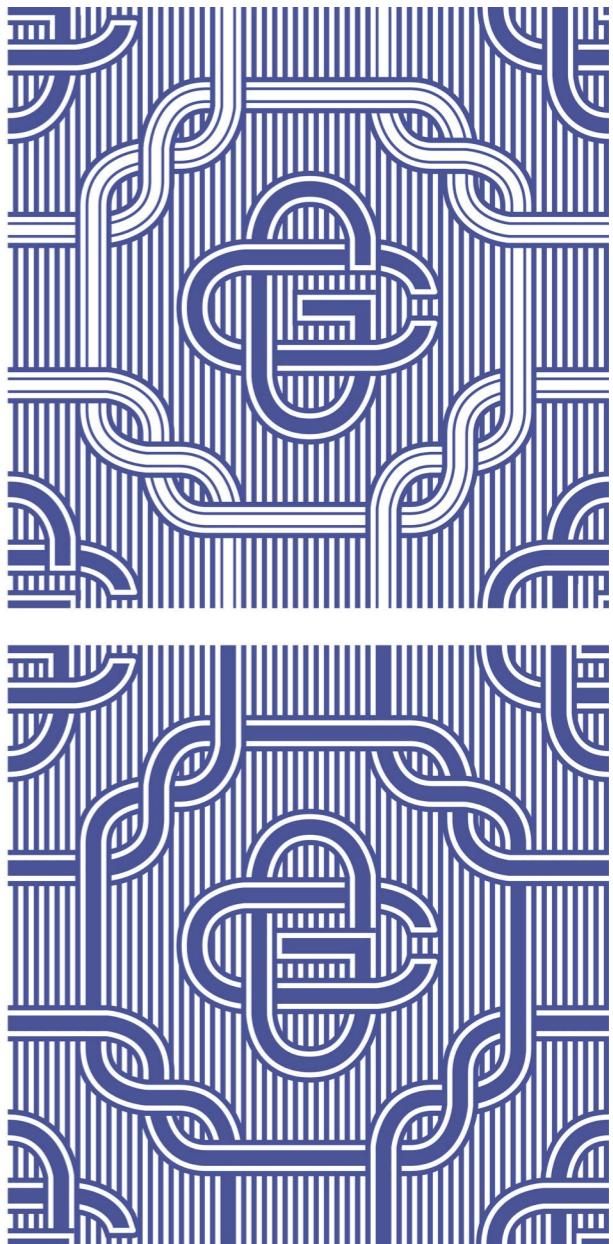
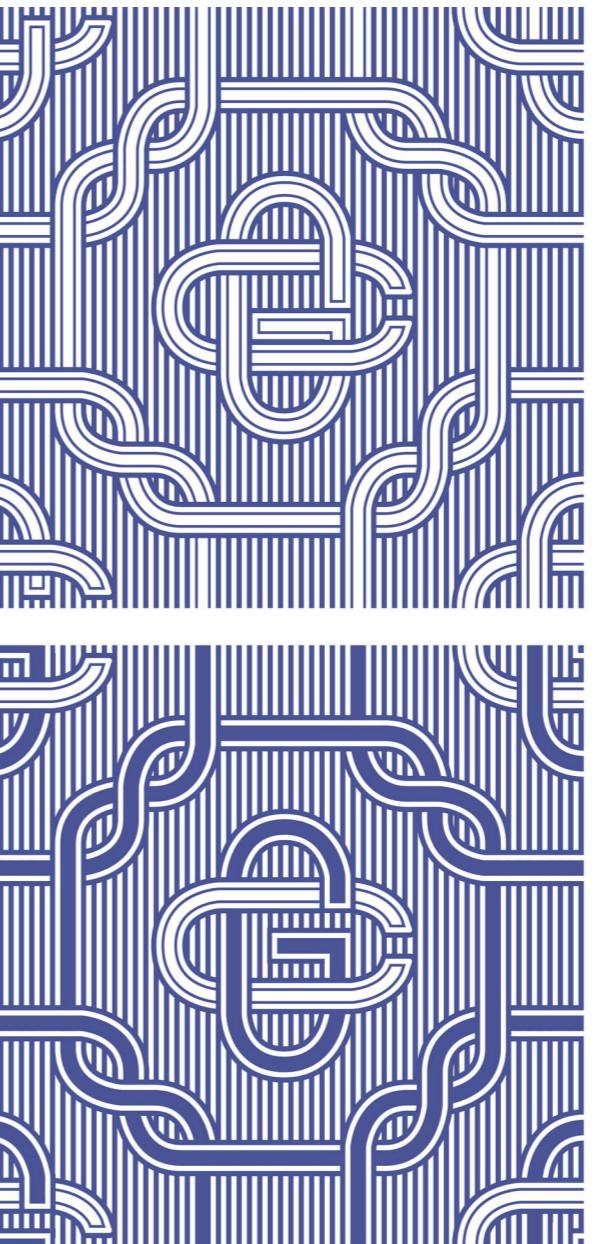
WICKER MONOGRAM



2022
Casablanca & Gant



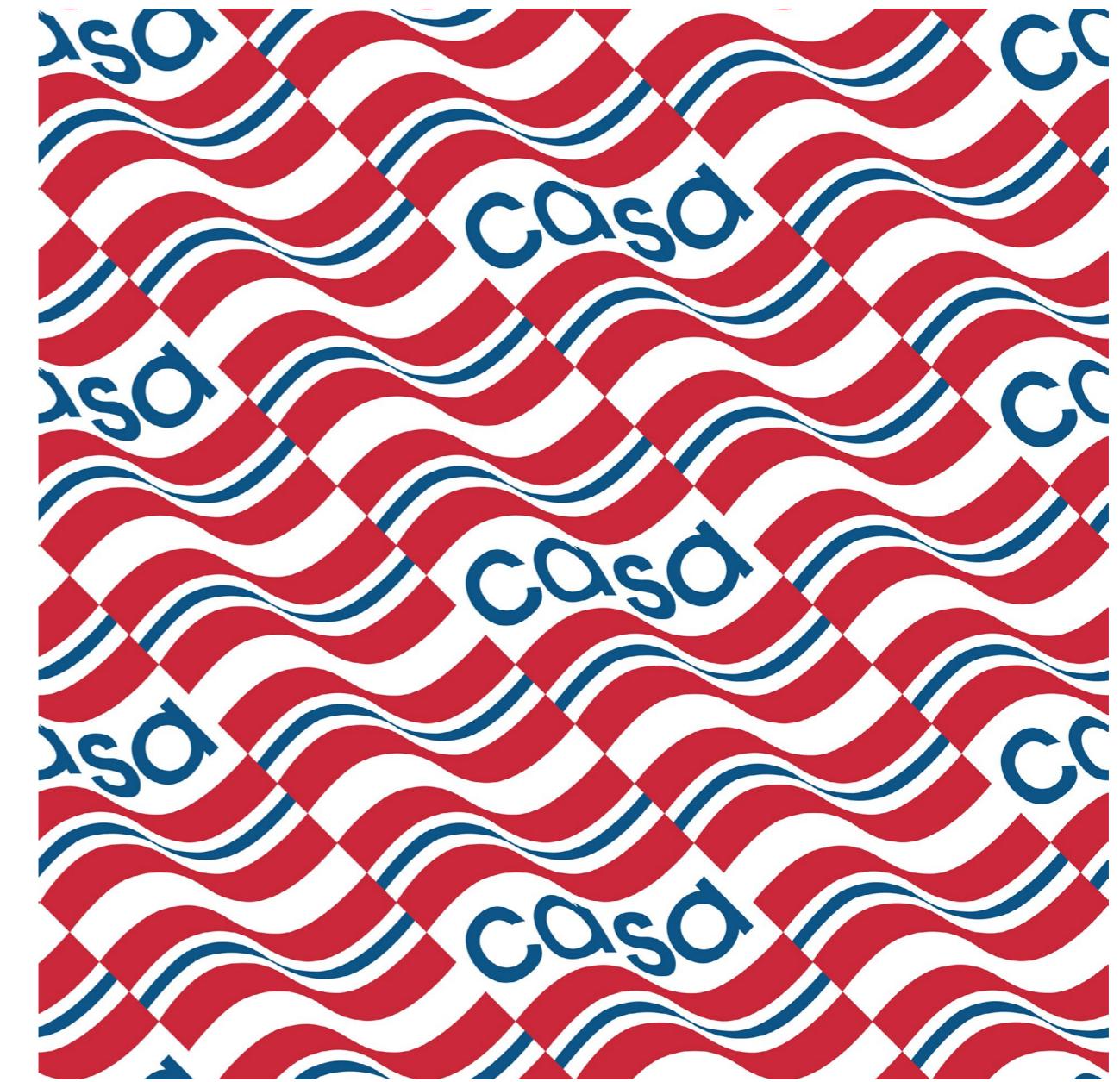
GANT AND CASABLANCA COLLABORATION MONOGRAM AND LOGO DESIGNS



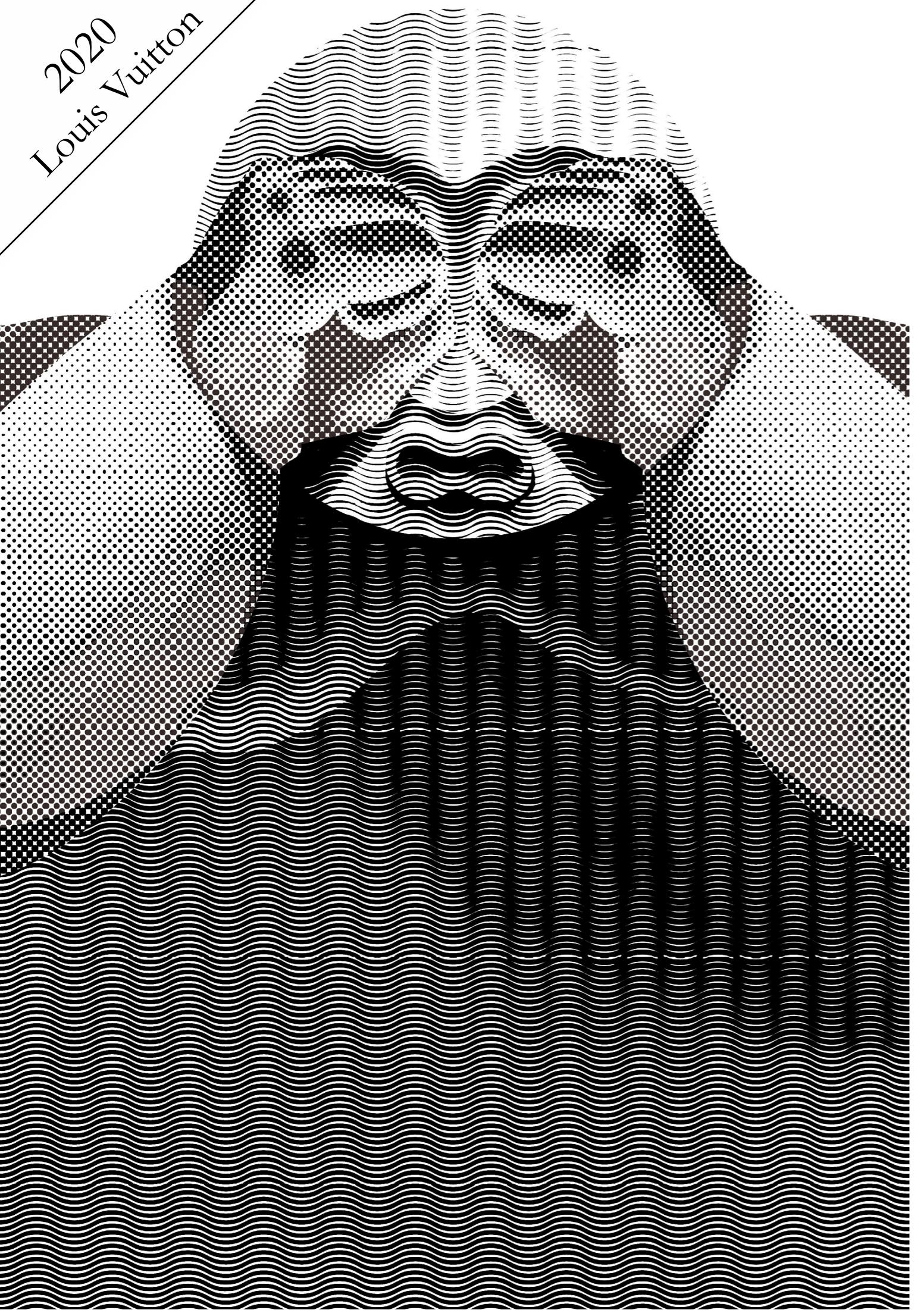
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Casablanca Paris



FLAG MONOGRAM

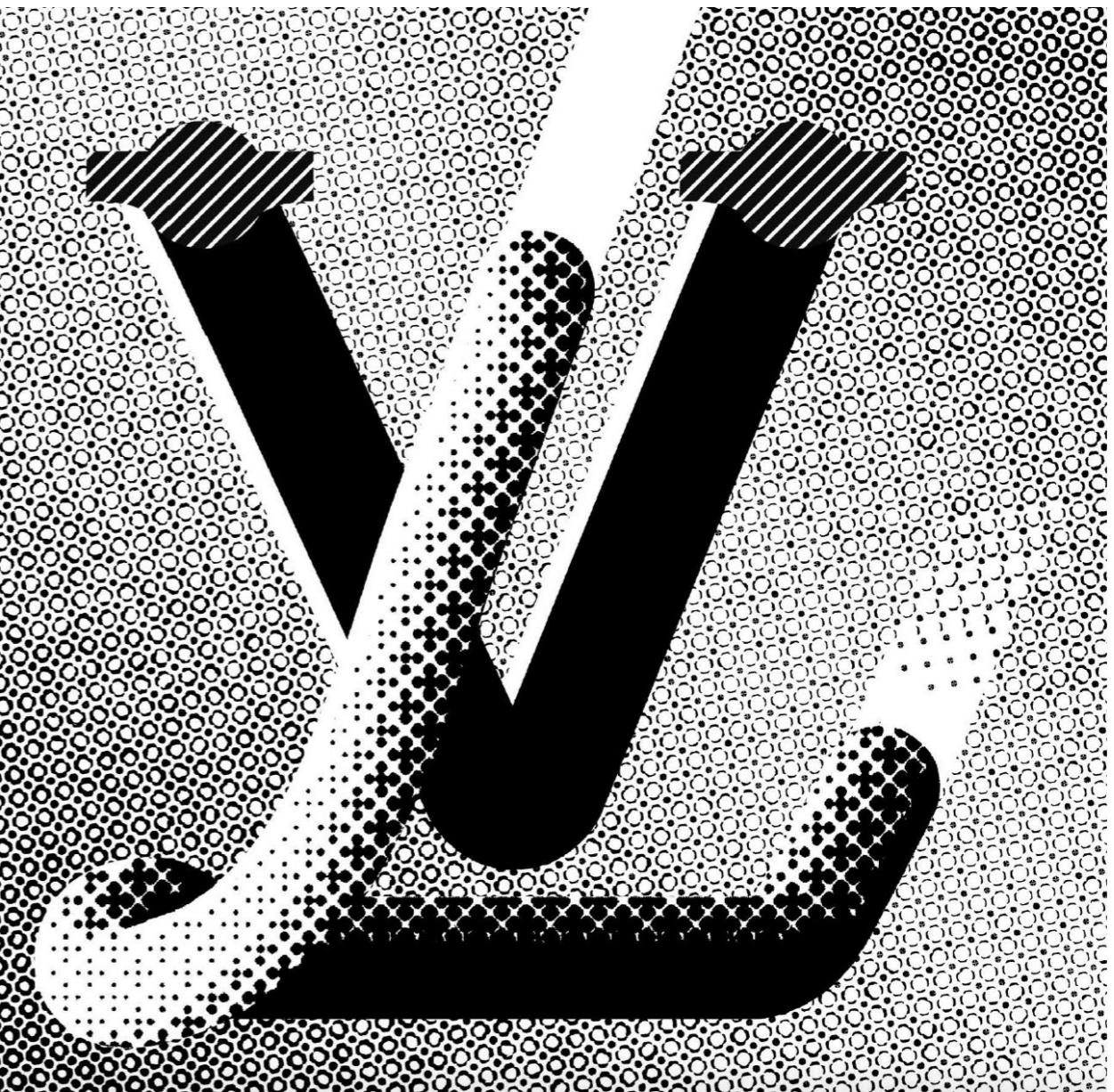


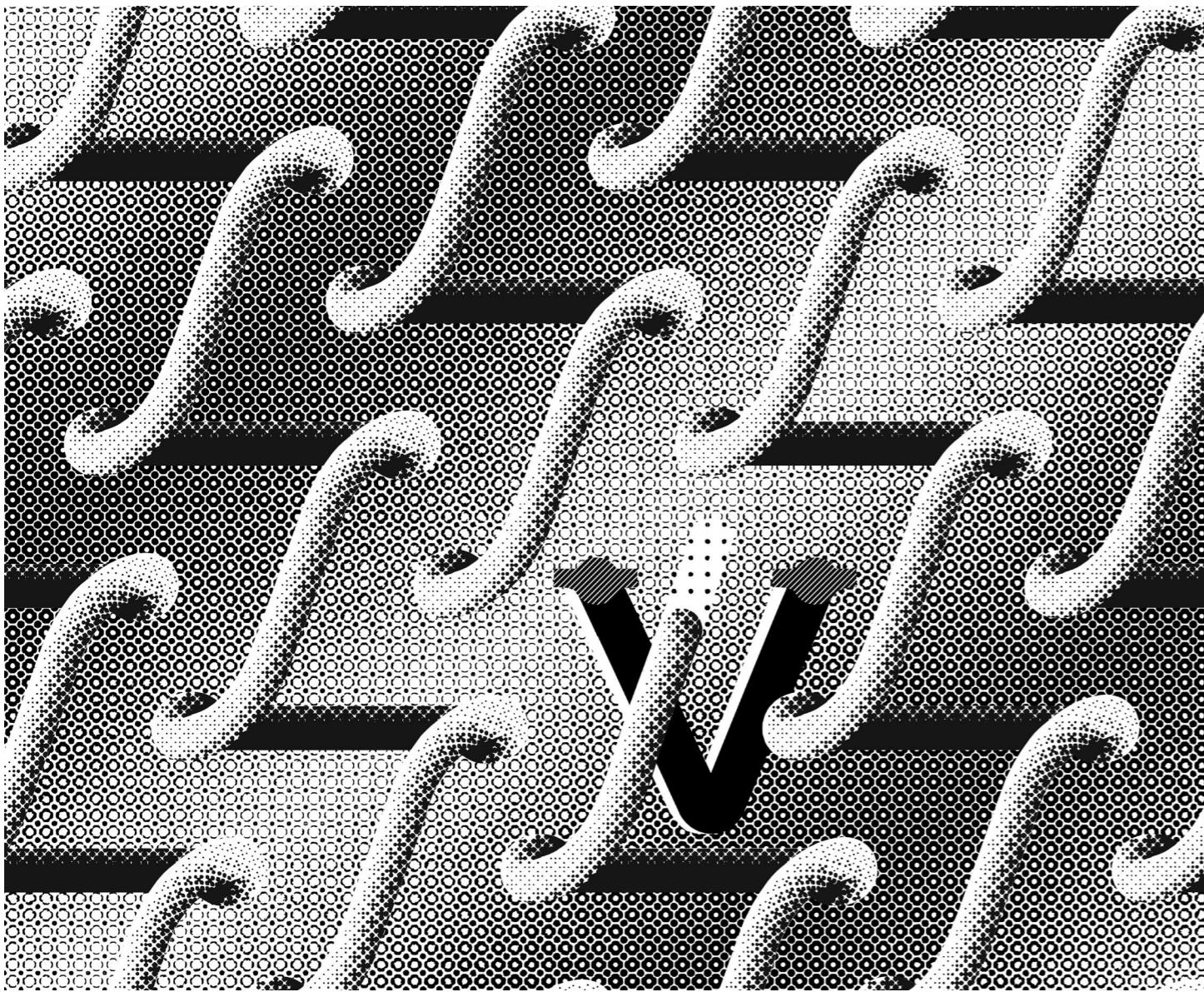
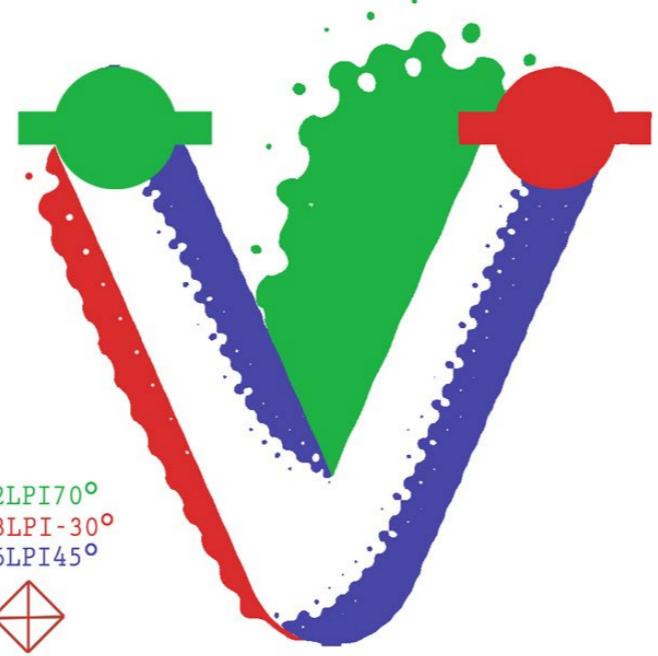
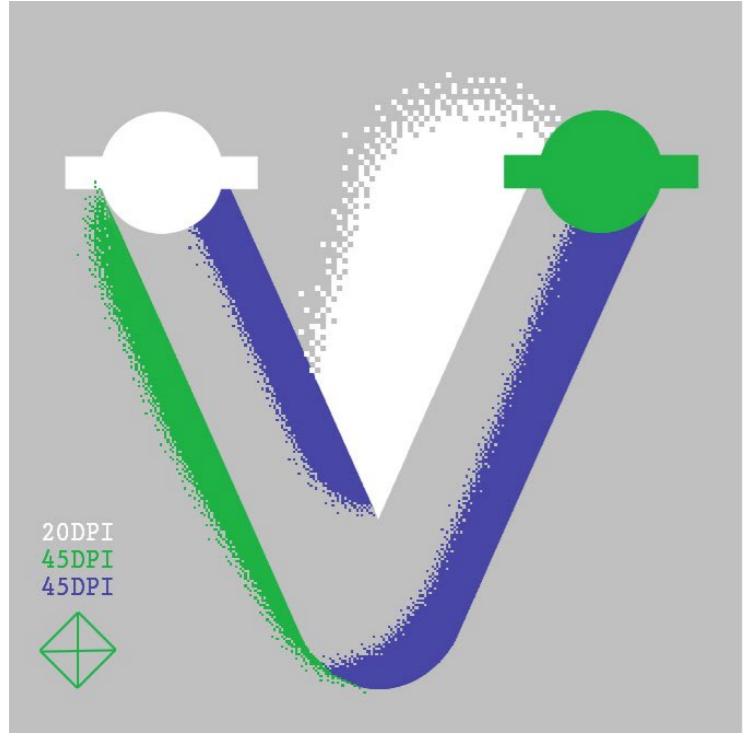
2020
Louis Vuitton

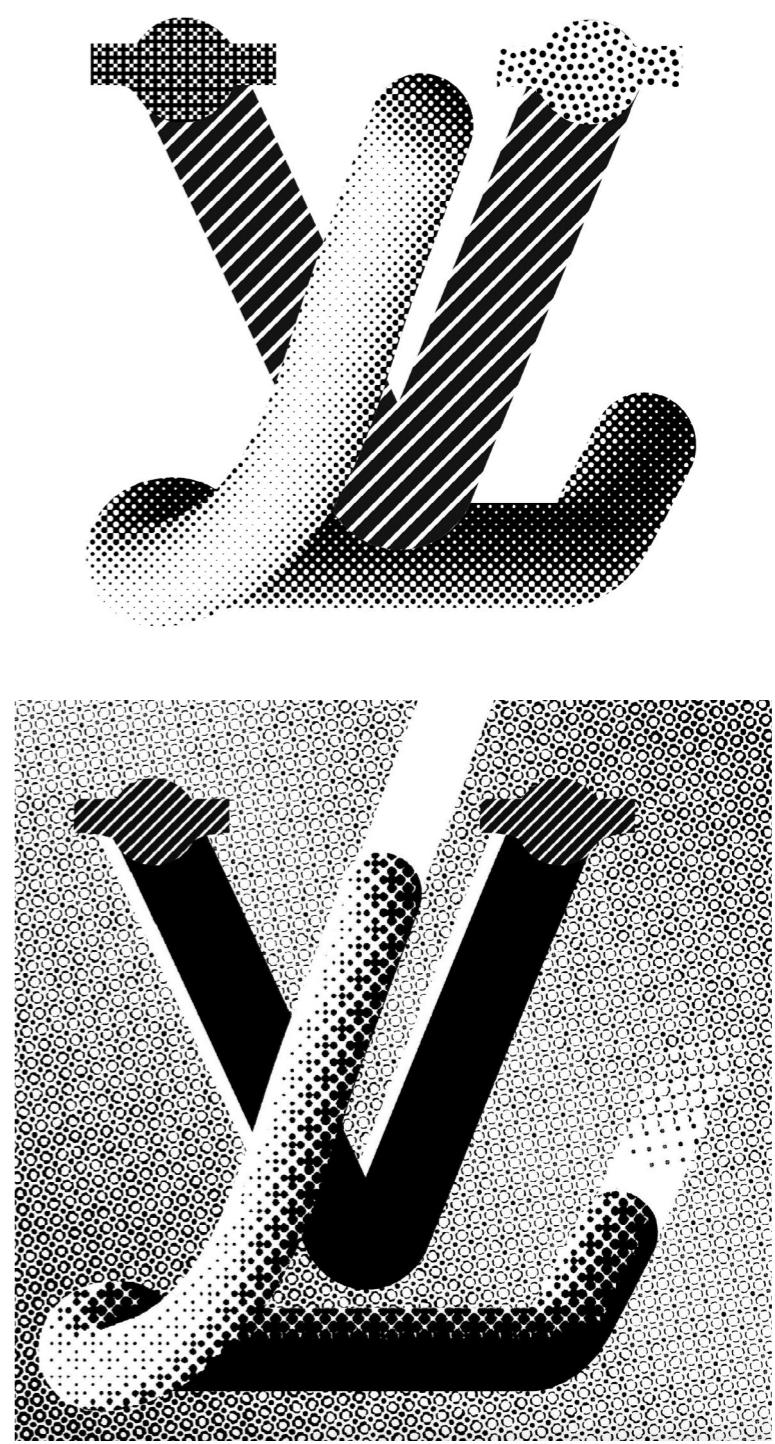
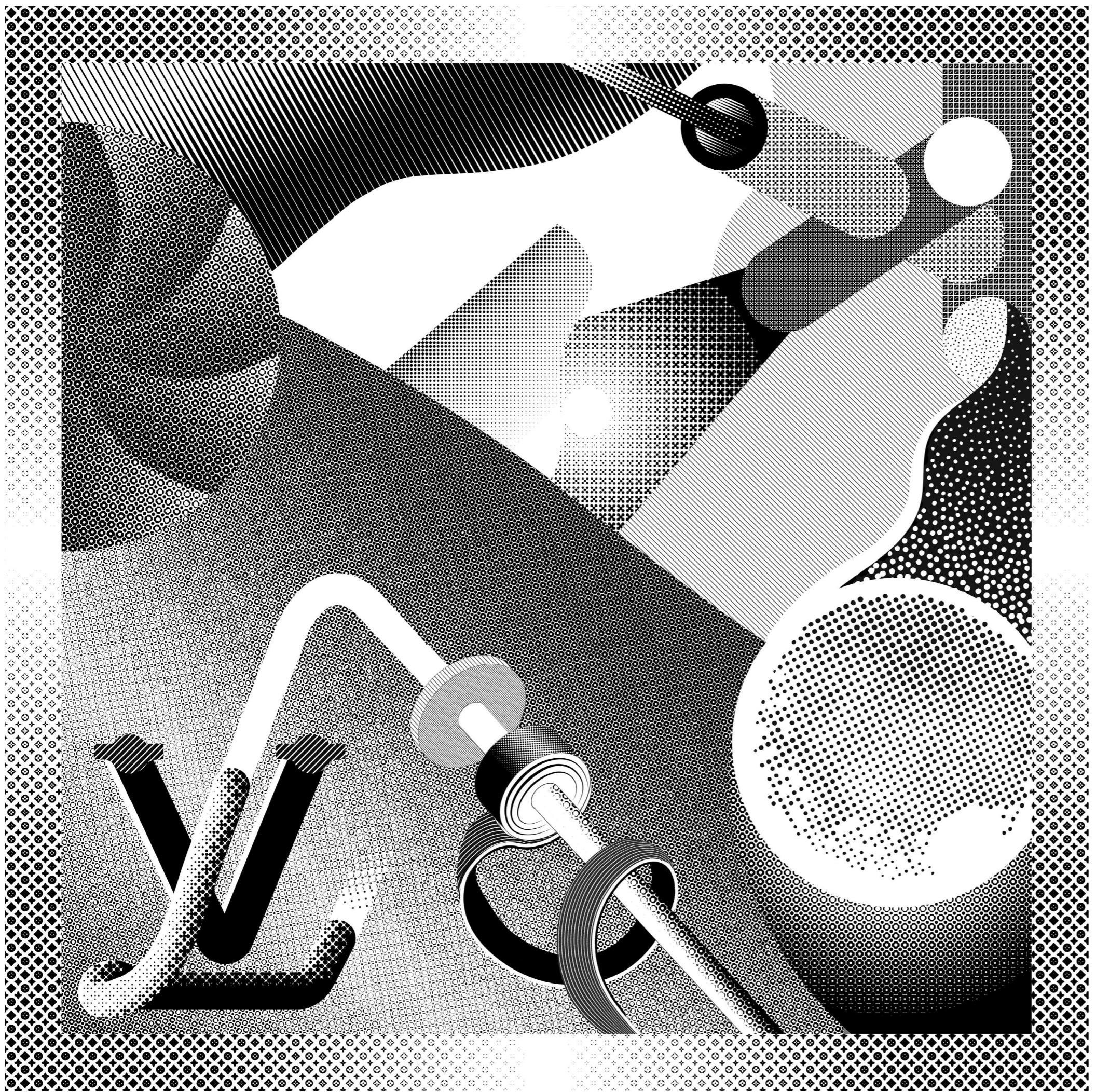


LOUIS VUITTON

Digital illustrations, logo manipulations and monogram design for Louis Vuitton's menswear accessories collection.







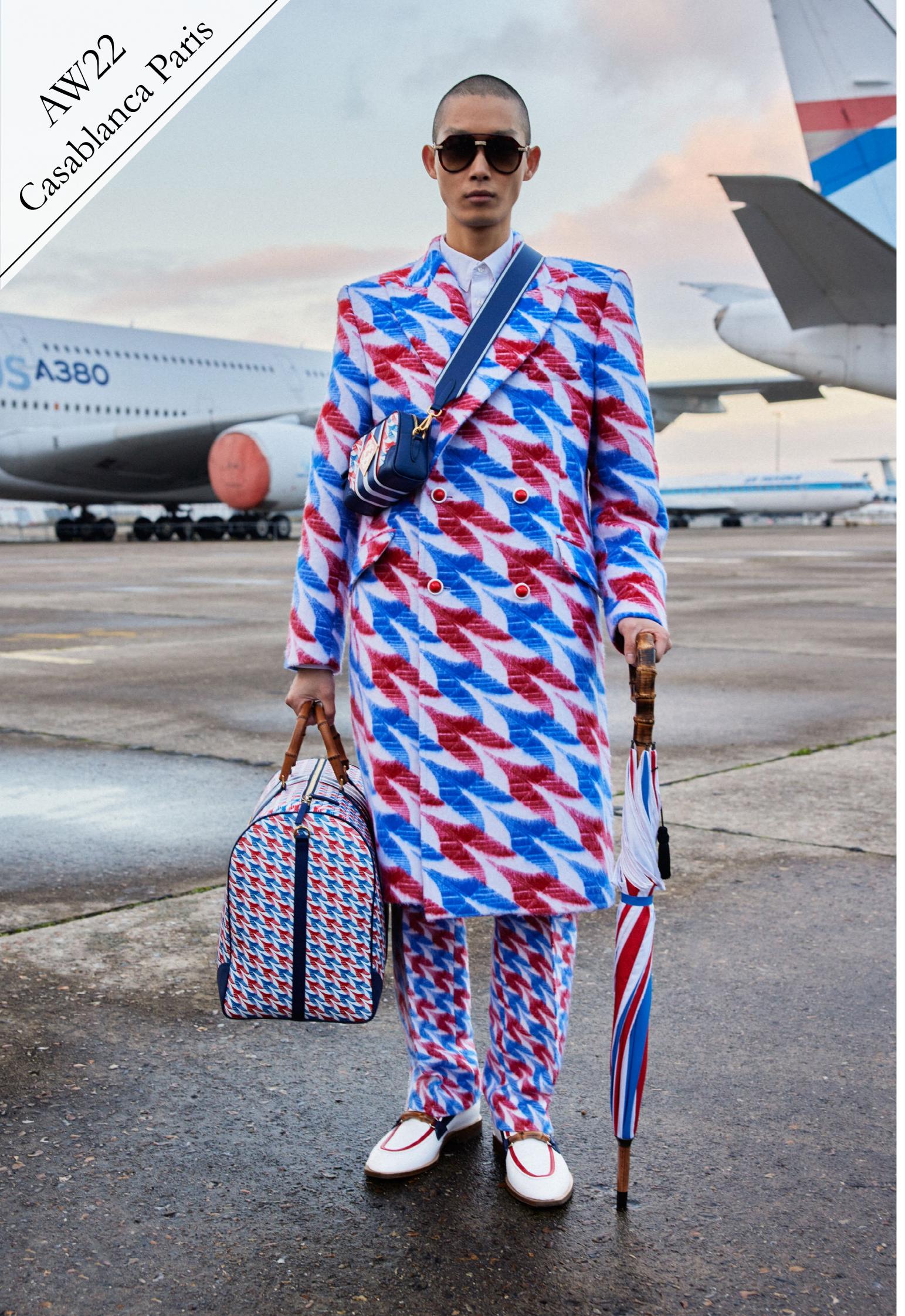
AW21
Casablanca Paris



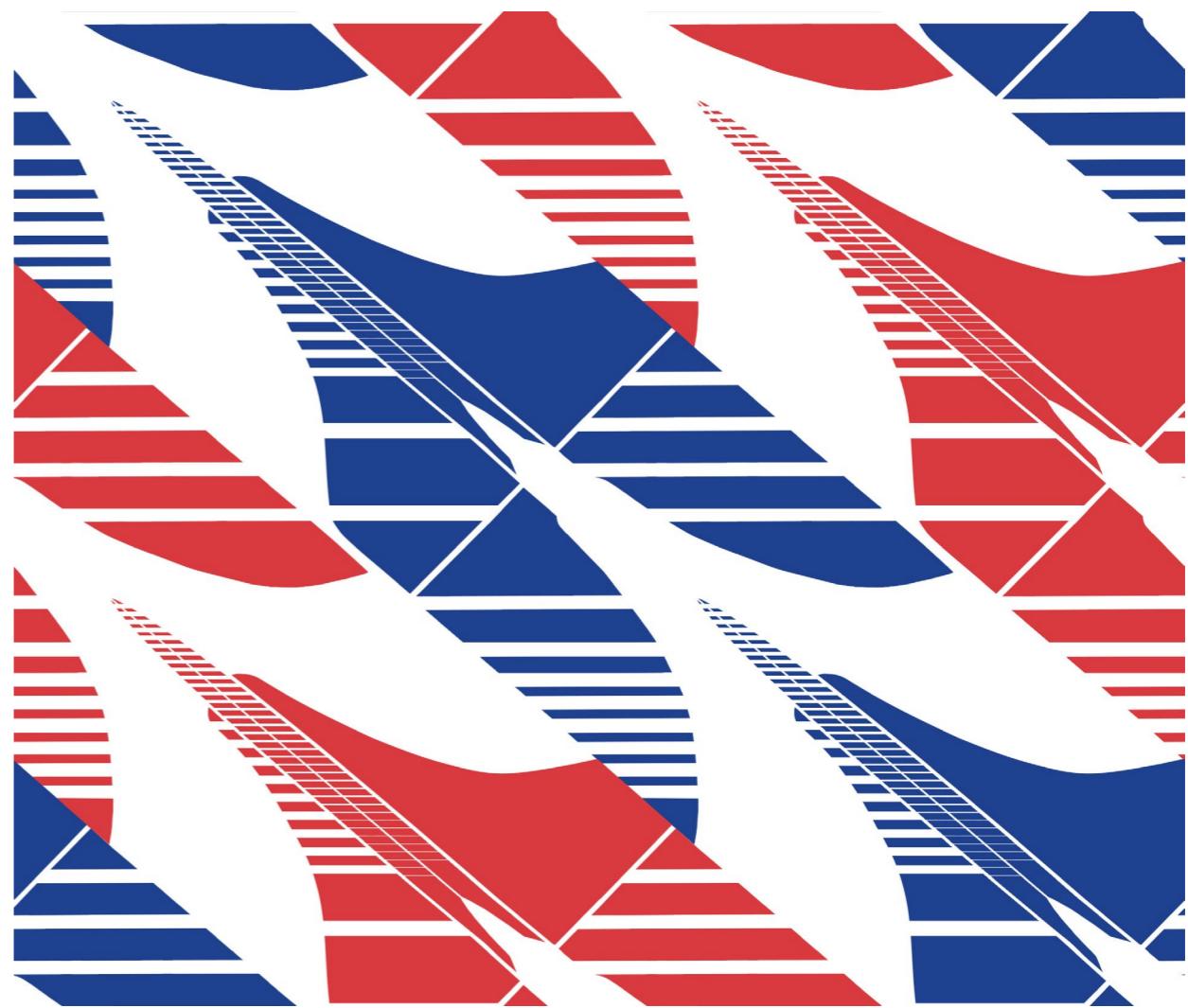
DIAMOND MONOGRAM



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CONCORDE REPEAT AND GRAPHICS



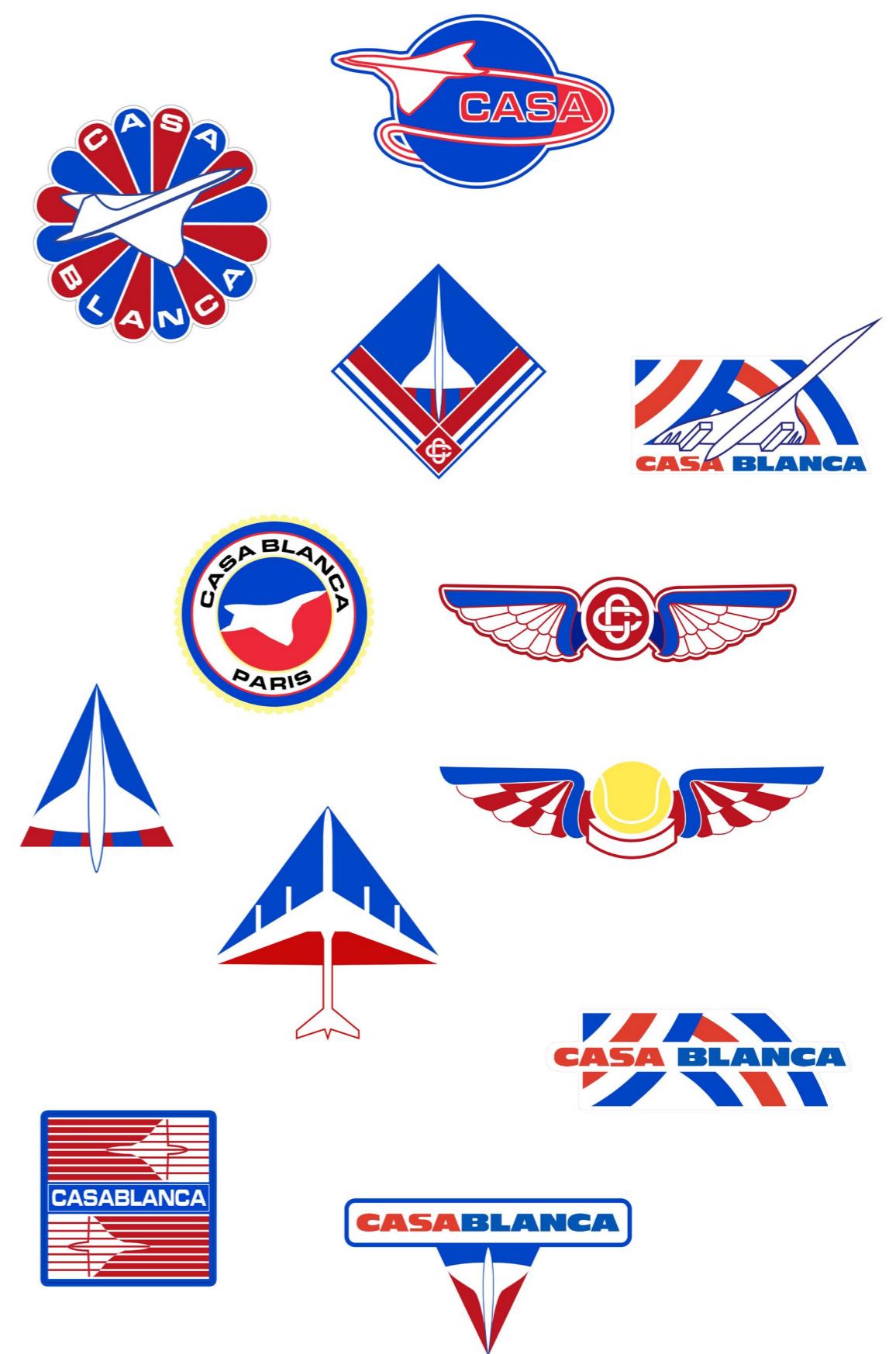


Illustration for 3D products

Digital illustration is another substantial part of my practice.
I use illustrations, printed on a range of products, to tell the
story of each collection.

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AVIATION ILLUSTRATION



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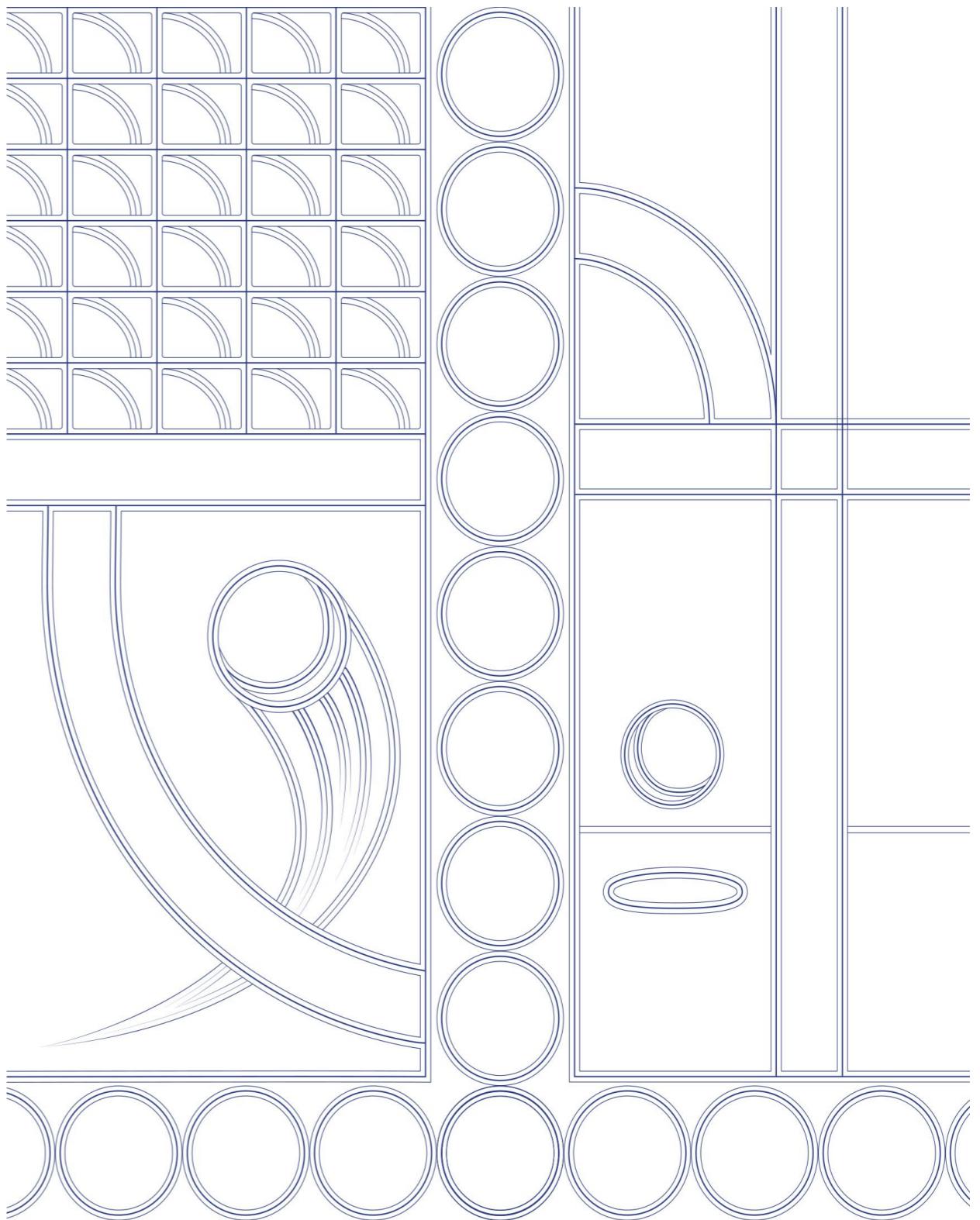
THE RISING SUN ILLUSTRATION



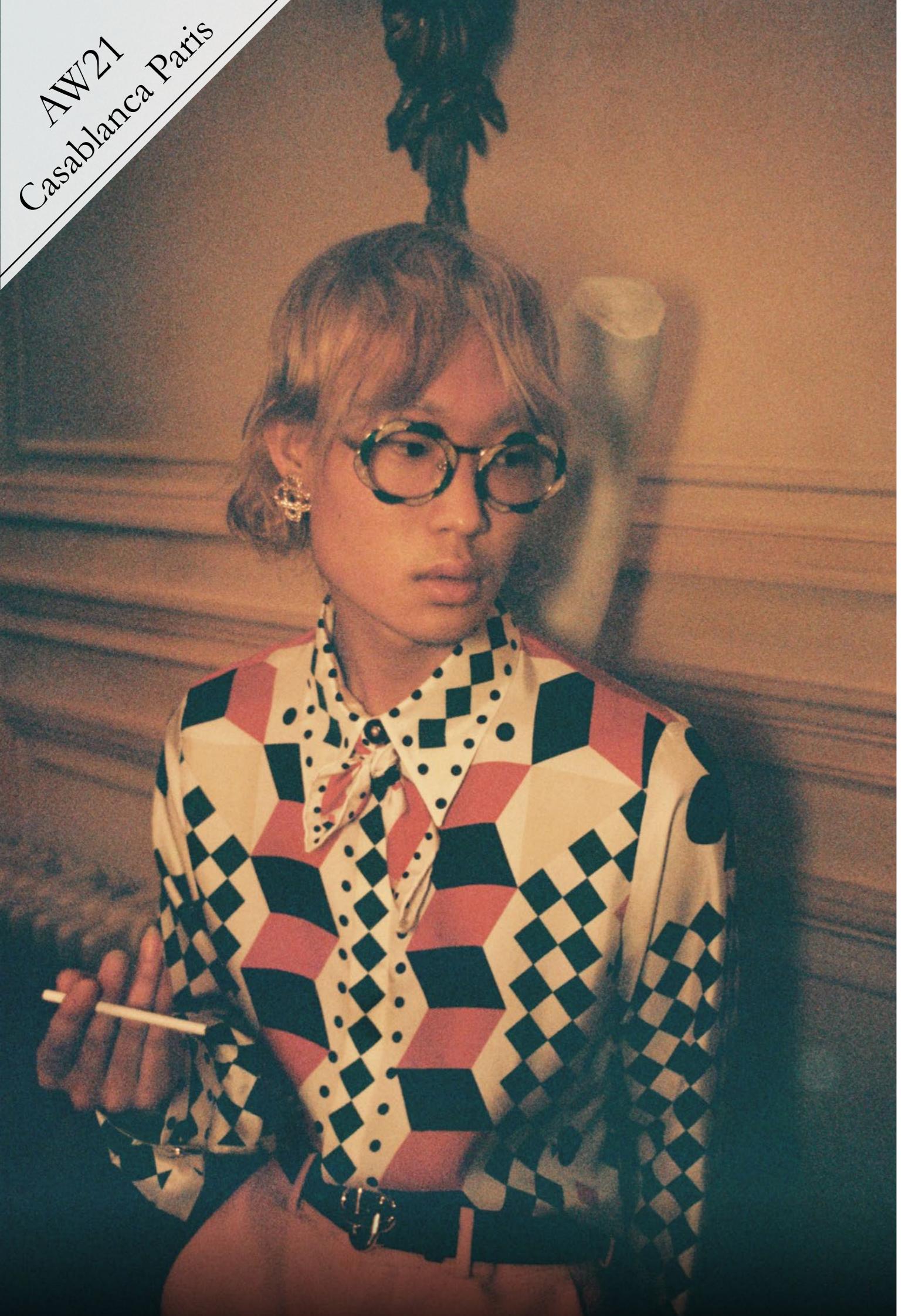
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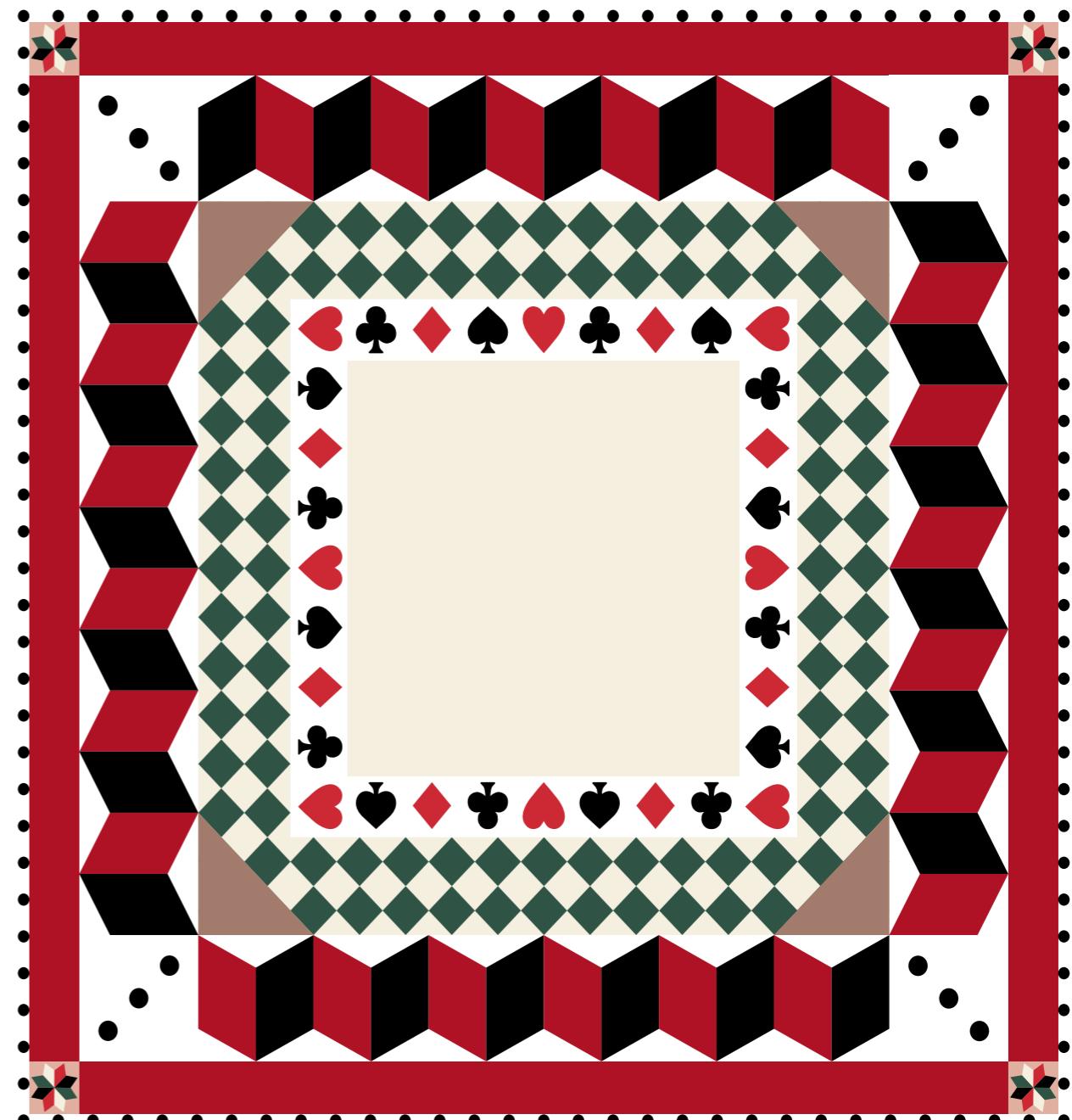
ABSTRACT GAME ILLUSTRATION

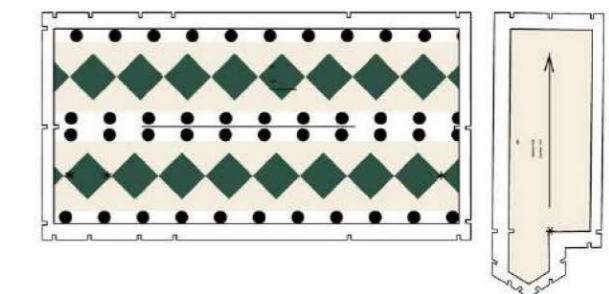
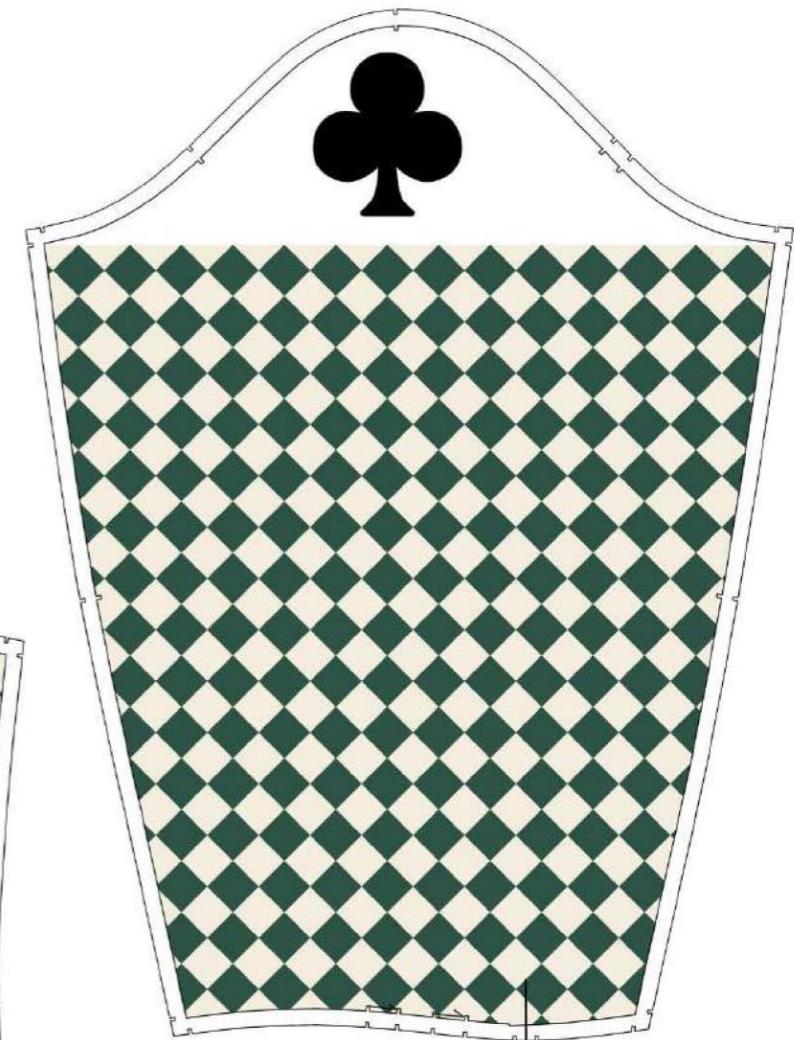
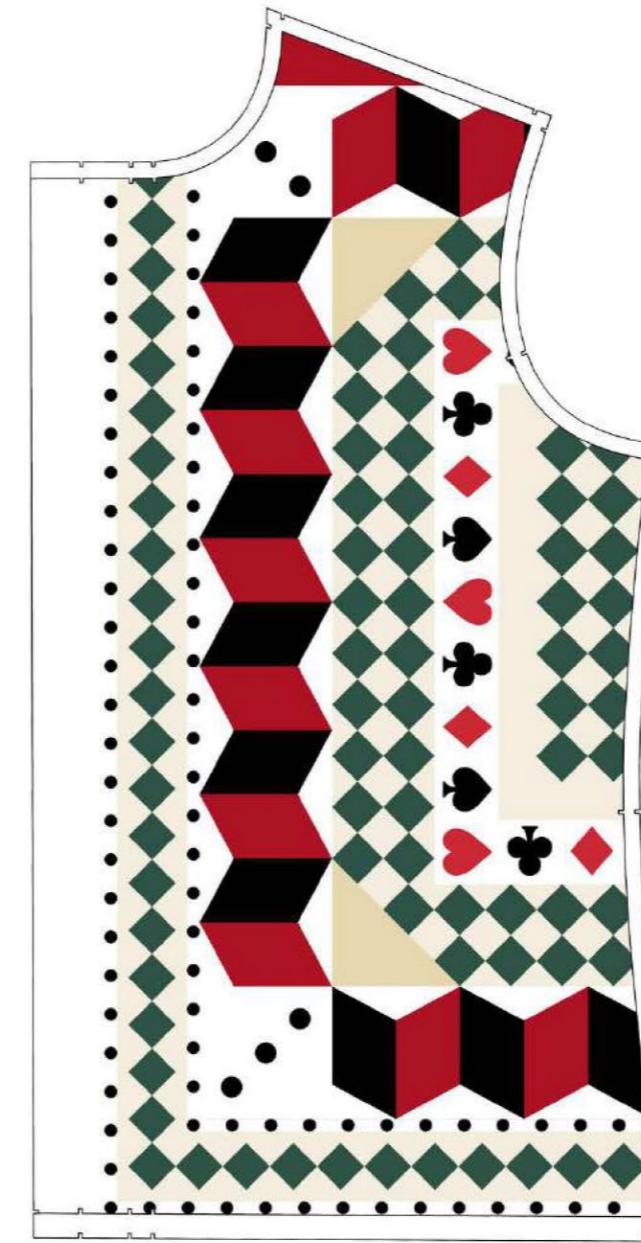
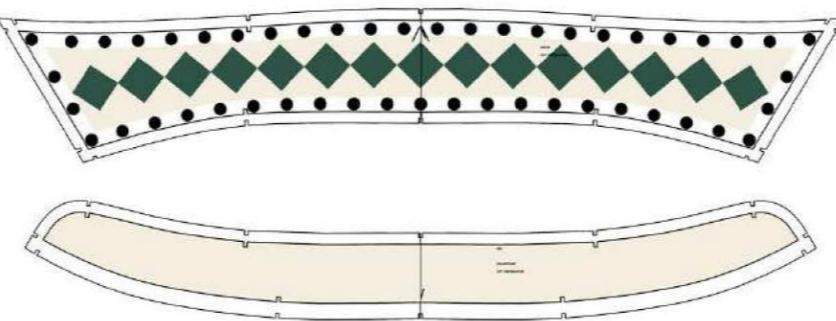
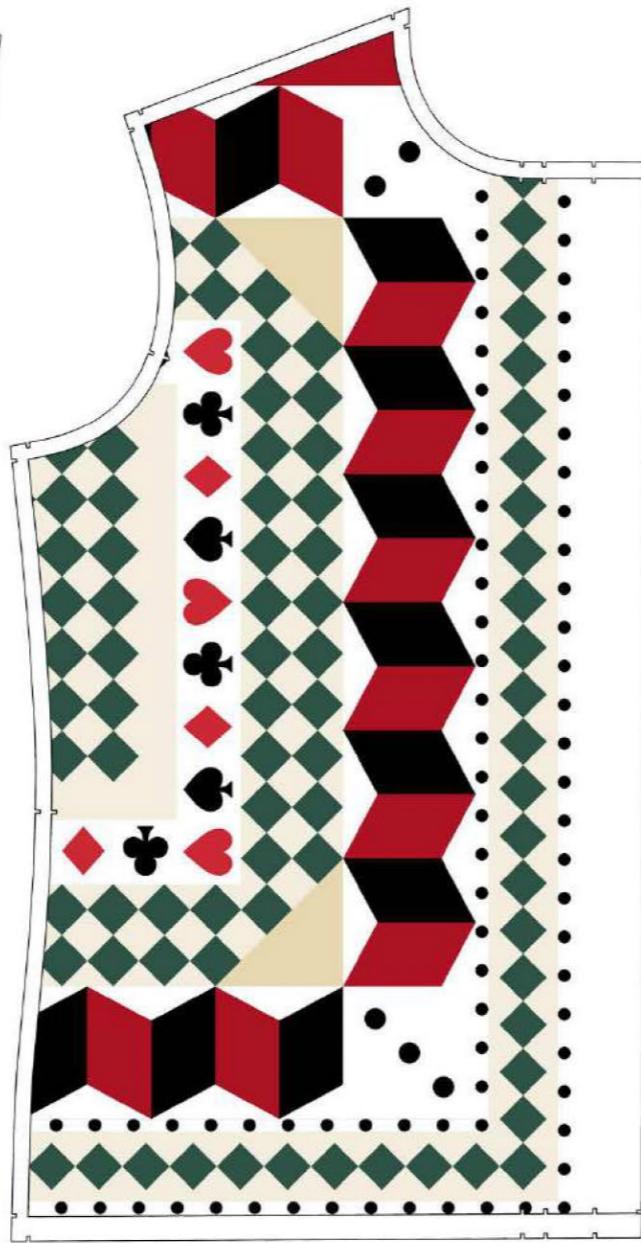
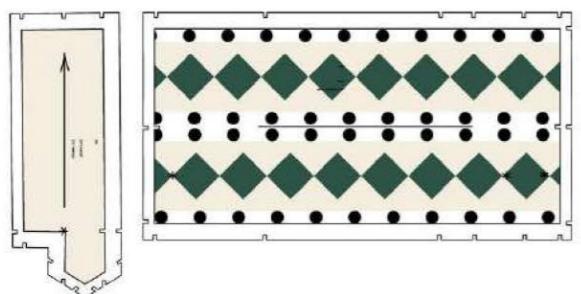
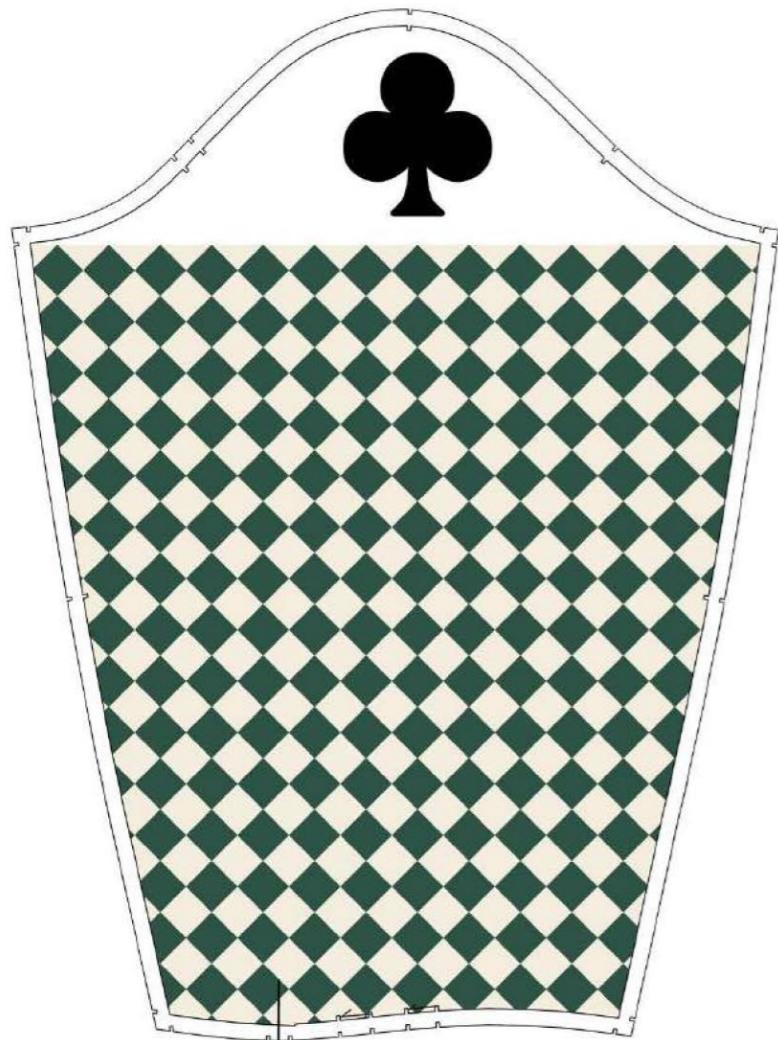


AW21
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GAME BOARD ILLUSTRATION





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