



School: School of Design

Researcher: Alex Williamson

Project Title: US Editorial Illustration and Exhibition *Untitled/Re-assembled*

UOA: 32

## Research Timeline

Date	Rationale of research activities and decisions undertaken
June 2014	<p><b>US Editorial Illustration</b></p> <p><b>New Yorker - Gender Politics - LGBTQ</b></p> <p>Source photography provided by client at start of brief which was to illustrate an article about the Politics of and relationships between different LGBTQ groups combining relevant news images in the story alongside textural elements to create an impressionistic narrative collage. Process over 1 week involved several iterations and discussions exploring composition and emphasis on different visual / narrative elements. This illustration has been an important commission and is often referenced by other designers when they approach me to commission new work.</p> <p>It has also been relicensed for use in other editorial contexts and was the image that led the Curators at UAFS to contact me and offer the exhibition.</p>
June 2015	<p><b>The Economist - US Prisons industrial complex</b></p> <p>Source photography provided by client at start of brief which was to create an image that portrayed the US prison system and its economic impacts by incorporating relevant images alongside textural elements to create an impressionistic collage. Process over 1 week involved several iterations and discussions exploring composition and emphasis on different visual elements.</p>
May 2016	<p><b>Rolling Stone - Baltimore, Corrupt Policing, Death of Freddie Gray</b></p> <p>Source photography provided by client at start of brief which was to illustrate an investigative article about corrupt and violent</p>

	<p>policing in Baltimore, combining relevant news and stock images alongside textural elements to create an impressionistic narrative collage. Process over 2 weeks involved several iterations and discussions exploring composition and emphasis on different visual elements</p>
December 2017	<p>Philips Exeter Magazine - 1968: The Year That Changed America</p> <p>Source photography provided by client at start of brief which was to illustrate a map of USA and incorporate relevant iconic images / historic moments alongside textural elements to create an impressionistic collage. Process over 2-3 weeks involved several iterations and discussions exploring composition and emphasis on different visual elements.</p>
February 2018	<p><b>The New Republic</b> - Trump vs the Federal Bureau of Investigation</p> <p>Source photography provided by client at start of brief which was to illustrate the FBI / James Comey investigation of Trump combining relevant news images alongside textural elements to create an impressionistic narrative collage. Process over 1 week involved several iterations and discussions exploring composition and emphasis on different visual elements.</p>
March 2018	<p>Wall Street Journal - US Oil Production</p> <p>Source photography provided by client at start of brief which was to create an image that portrayed US oil production and its economic forecasts incorporating relevant images alongside textural elements to create an impressionistic collage. Process over 2-3 weeks involved several iterations and discussions exploring composition and emphasis on different visual elements.</p> <p><b>Hollywood Reporter</b> - Gun Violence, post Parklands High School shooting</p> <p>Source photography provided by client at start of brief which was to create an image that related the Parklands High School shooting events and characters incorporating relevant images alongside textural elements to create an impressionistic news based collage. Process over 1 week involved several iterations and discussions exploring composition and emphasis on different visual elements.</p>
April 2018	<p><b>The New Republic</b> - Global Warming / USA Flooding</p> <p>Source photography provided by client at start of brief which was to illustrate the impacts of global warming and flooding on the USA combining relevant news images alongside textural elements to create an impressionistic collage. Process over 2-3 weeks involved several iterations and discussions exploring</p>

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	composition and emphasis on different visual elements.
June 2018	<p><b>SPL Intelligence Report</b> - Anniversary of the Charlottesville, VA, protest and deadly attack.</p> <p>Source photography provided by client at start of brief which was to illustrate a review of the Far - Right Charlottesville, VA, protest, combining relevant news images from the event and images of significant characters in the story alongside textural elements to create an impressionistic narrative collage. Process over 2-3 weeks involved several iterations and discussions exploring composition and emphasis on different visual elements. In this commission it was important not to give too much emphasis on any one character - or to make them seem too idealised.</p>
April 2020	<p><b>O Magazine</b> - Article highlighting the book 'Caste' by Isabel Wilkerson</p> <p>Source photography provided by client at start of brief which was to create an image that related to the book 'Caste' by Isabel Wilkerson. The client brief was to represent America as an 'old house' in need of repair and to incorporate relevant images into an image of an old house alongside textural elements. Process over 3-4 weeks involved several iterations and discussions exploring composition and emphasis on different visual elements to tell the story.</p>
November 2020	<p><b>New Statesman</b> - Future of the GOP / Republican Party</p> <p>Source photography provided by client at the start of brief which was to illustrate an article about the Future of the GOP / Republican Party after Trumps election loss, combining relevant news images in the story alongside textural elements to create an impressionistic narrative collage based around a fragmented Trump figure. Process over 1 week involved several iterations and discussions exploring composition and emphasis on different visual / narrative elements.</p>
September 2018	<p><b>Exhibition <i>Untitled/Re-assembled</i></b></p> <p>Initial Contact / Exhibition offer</p> <p>Contact at UAFS had seen earlier works for the New Yorker including the LGBTQ illustration and contacted me via my agency, Debut Art. The intention was to feature an illustrator in the gallery with contemporary work applied the social causes.</p>
January 2019	<p>Initial Designs / Concept for Exhibit:</p> <p>decision taken to show work informally / works to be shown as A1/A2/A3 posters / pinned to wall not framed.</p> <p>The work being editorial based is not like 'fine art' - it is temporal and often disposable - visible one week in a newspaper, gone the next. I was uncomfortable 'framing' this work and giving it this visual importance. I also have long-standing interest in showing /</p>

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exploring the process in the work, regularly preferring the earlier looser iterations of the work to the ones approved by the client.

As I worked through selecting images digitally I grouped the image files in folders used Adobe Bridge to view, edit and select them. In this application the images are all viewed equivalently - ie at the same scale - A5 appears the same as A0, rough sketches and process pieces alongside final art. The files are also initially jumbled by the random titles, like a digital web based / image tumblr.

From these actions / thoughts came 2 decisions:

I decided to print and show the work in a non precious way as 'posters' pinned to the wall. Each image was printed as large as possible to an 'A' format to give visual consistency and structure but some 'large' images would be process sketches and some 'small' images might be final artworks.

I decided to follow this jumbled but ordered approach and to build the show as a collage of posters in the space giving no preference or hierarchy to finished / unfinished work. The intention was to mimic the collage process and create new narratives or associations in the space.

February 2019      Digital Selection of Pieces and Preparation of Files for Print. Initial editing and concept to show process works alongside final works and to explore Merz.

March 2019      Editing / selecting printed works: experimentation and decisions taken on layout by arranging printed and trimmed prints in studio on desks. During this process images became layered on top of one another and at this point I decided to further the idea of the collage in the space and to push the idea of exploring / showing process by layering the printed posters onto alternating large A0 textured backgrounds which were scanned and taken from sketchbook pages.

Images were also then mapped to gallery plan / gallery walls as digital files / illustrations for hanging (as shown).

April 2019      Prints Shipped to UAFS with instructions / visuals for hanging. Large backgrounds printed in US and Exhibition put together by gallery team.

May 2019      Exhibition opens.