

James Williams

Portfolio Highlights



I am James Williams,
a designer

illuminatedoctopus.com
willija@mac.com
205.266.1002



Self portrait in Alfredo Jaar's *Dark Side of the Moon* at the Museo Nacional de Bellas Artes, Santiago de Chile

I design things, photograph things, occasionally print or paint things. The photographs, prints, and paintings are typically of inanimate objects or places. Rarely people, but more often of late a dog, cats, and chickens. Mostly things like parking structures, doors, manhole covers, and other things discovered walking old and new places.

I am currently the Director of Design and Technology at the Birmingham Museum of Art.

As a child I could be found drawing or playing with Legos. Not surprisingly, being a bright kid, I was tracked into advanced math and science classes in middle school, coinciding with my last art class for some time. Fortunately, in my last semester of high school I took a photography class to fill an unexpected gap in my schedule. I proved to have a natural aptitude for composition and a long standing hobby was born.

Fast forward less than a year and I was a disgruntled engineering major. Though I loved math and science, well, at least the science part, I found that honors physics and calculus III were not the way I wanted to spend my professional life. A deep inspection of the course handbook returned a number of classes offered in photography, or at least tangentially related to photography. And those tangentially related to photography were in the visual communications curriculum.

Finding the 40th anniversary edition of *Communication Arts* in the university bookstore sealed my fate. It reminded me of the interests I had as a child, defining them actually. By the next semester I was a graphic design major. Since then I've enjoyed a career ranging from small agency work through the non-profit arts sector.

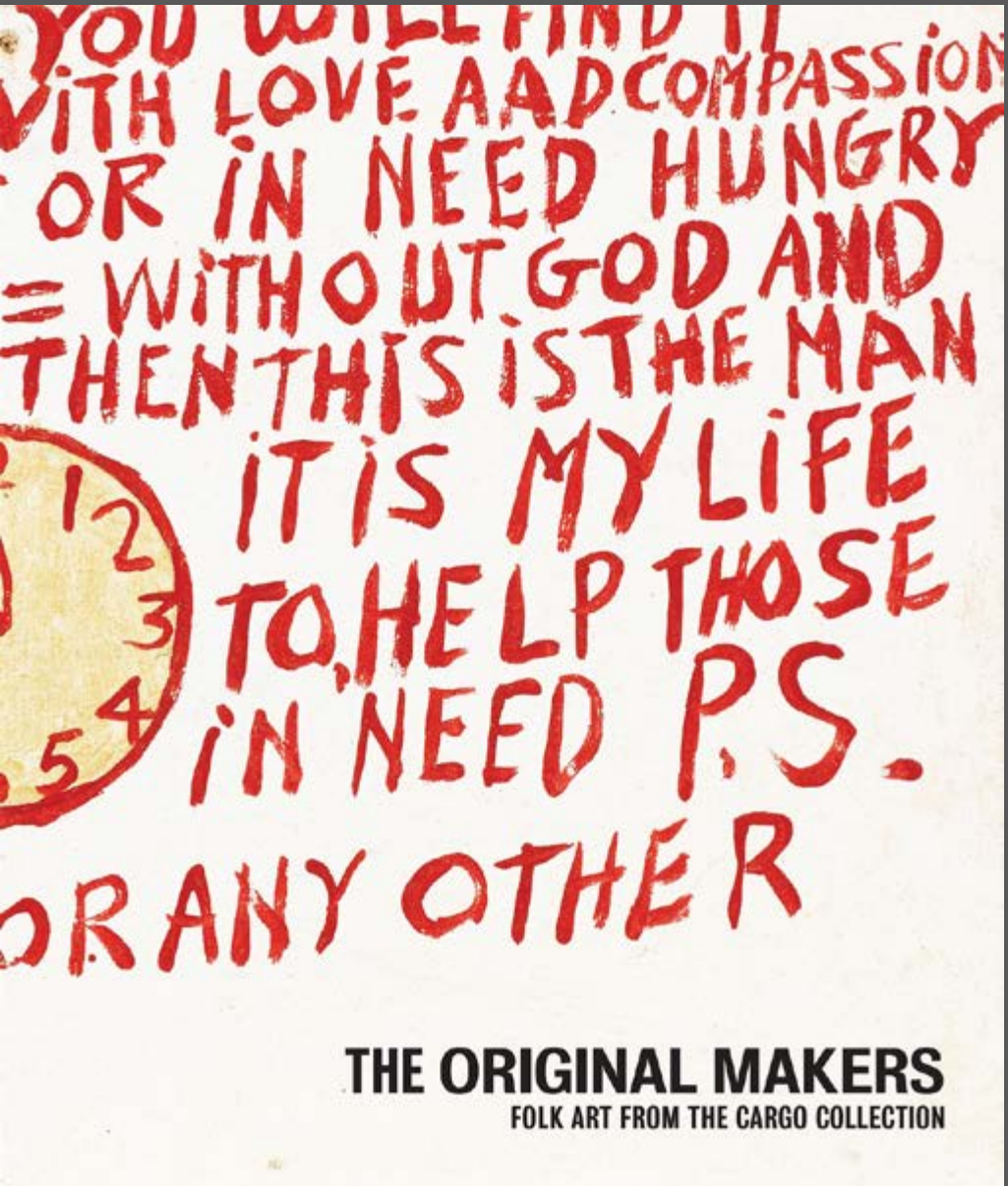
JAMES "Son Ford" THOMAS

b. 1926, Eden, Yazoo County, Mississippi
d. 1993, Leland, Mississippi



James "Son Ford" Thomas, summer 1968

James Thomas, who lived and worked mostly in Leland, Mississippi, came by the nickname "Son Ford" because he modeled cars and trucks from river clay, which he called "gumbo clay." Raised by his grandparents, he spent hours by himself making things, singing and picking the guitar (which he learned from his uncle). People were interested in his clay figures—more than his grandparents earned to buy a box of clay horses for three dollars—so he kept sculpting, adding enough to his earnings from picking cotton to buy his first guitar in 1942.



THE ORIGINAL MAKERS
FOLK ART FROM THE CARGO COLLECTION

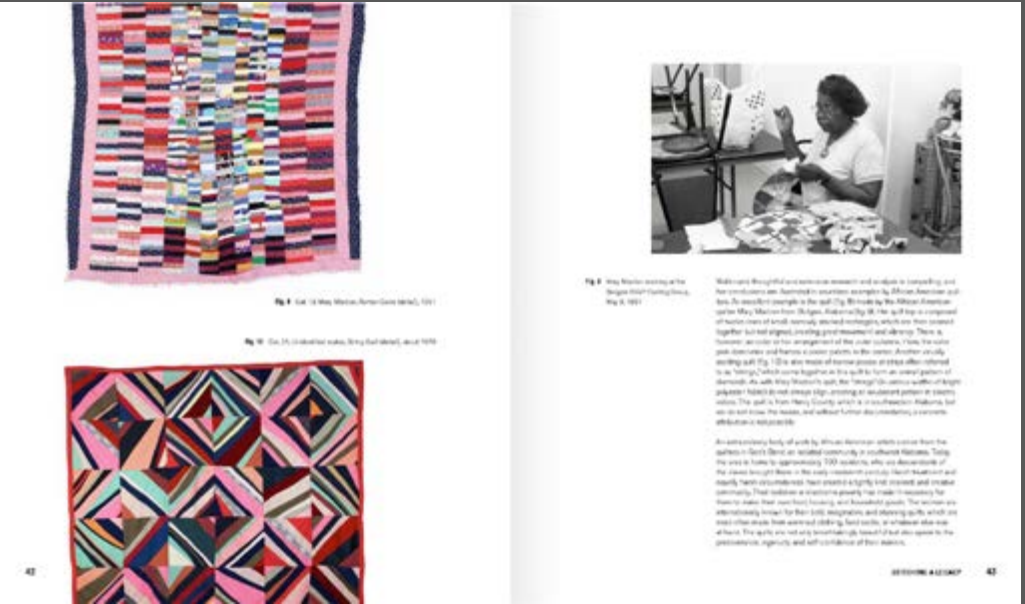


Fig. 8. Quilt by Mary McLean, Farmer County, 1901

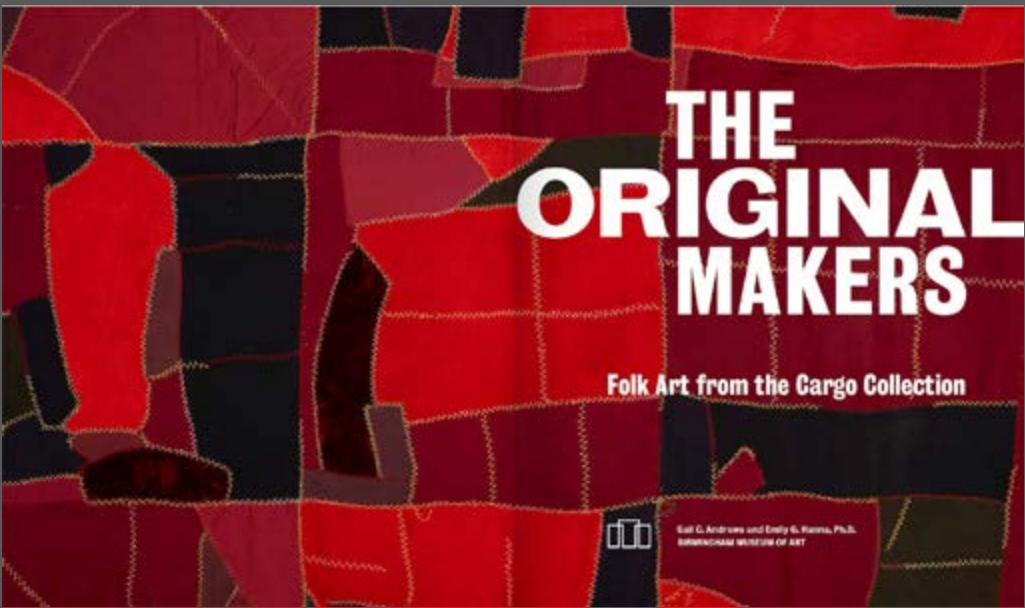
Fig. 9. Quilt by Mary McLean, Farmer County, 1901



Fig. 10. Quilt by Mary McLean, Farmer County, 1901

Midwestern thoughtful and innovative approach to quilting and her quilts are featured in numerous examples by African American quilters. The quilt shown in the top right is made by the African American quilter Mary McLean from Illinois. Quilting is a craft that is composed of many types of small, colorful, geometric shapes, which are then joined together to form a larger, more complex design. This is a traditional African American quilting technique, and it is a craft that has been passed down from generation to generation. The quilt shown in the top right is a good example of this technique, and it is a beautiful work of art.

An extraordinary body of work by African American quilters can be found in the archives of the Smithsonian Institution. The quilt shown in the top right is a good example of this technique, and it is a beautiful work of art. The quilt shown in the top right is a good example of this technique, and it is a beautiful work of art. The quilt shown in the top right is a good example of this technique, and it is a beautiful work of art.



Folk Art from the Cargo Collection

Karl G. Anderson and Emily S. Harris, Ph.D.
BIRMINGHAM MUSEUM OF ART



STITCHING A LEGACY

Karl G. Anderson
Director Emeritus

Fig. 11. Quilt by Mary McLean, Farmer County, 1901

The quilt in this collection is a good example of this technique, and it is a beautiful work of art. The quilt shown in the top right is a good example of this technique, and it is a beautiful work of art. The quilt shown in the top right is a good example of this technique, and it is a beautiful work of art. The quilt shown in the top right is a good example of this technique, and it is a beautiful work of art.

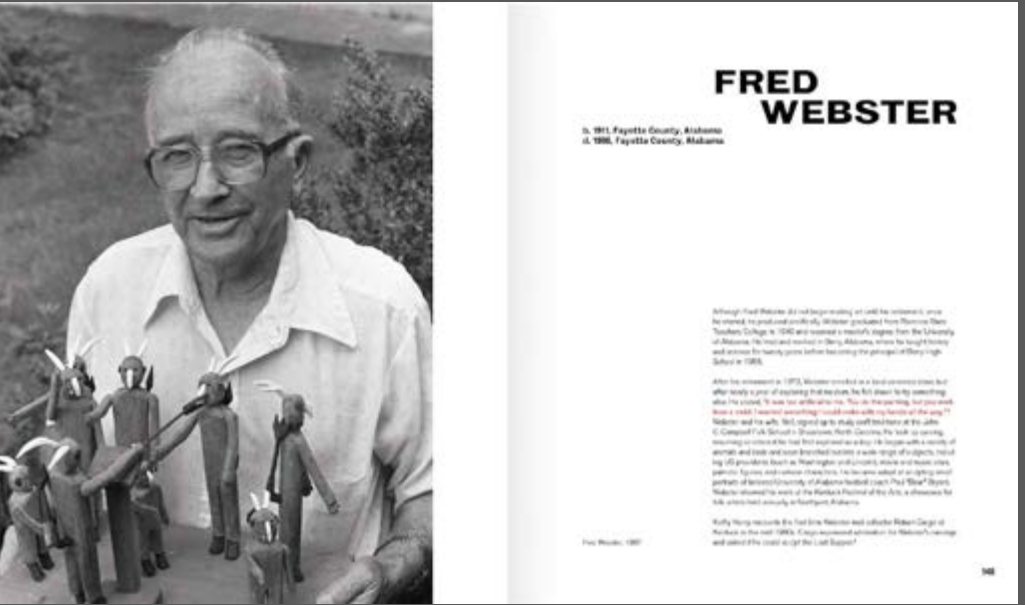


JAMES "Son Ford" THOMAS

c. 1900, Edgar, Taylor County, Wisconsin

100

101



FRED WEBSTER

c. 1900, Fayette County, Arkansas

102

103



Fig. 12. Quilt by Mary McLean, Farmer County, 1901

The Original Makers

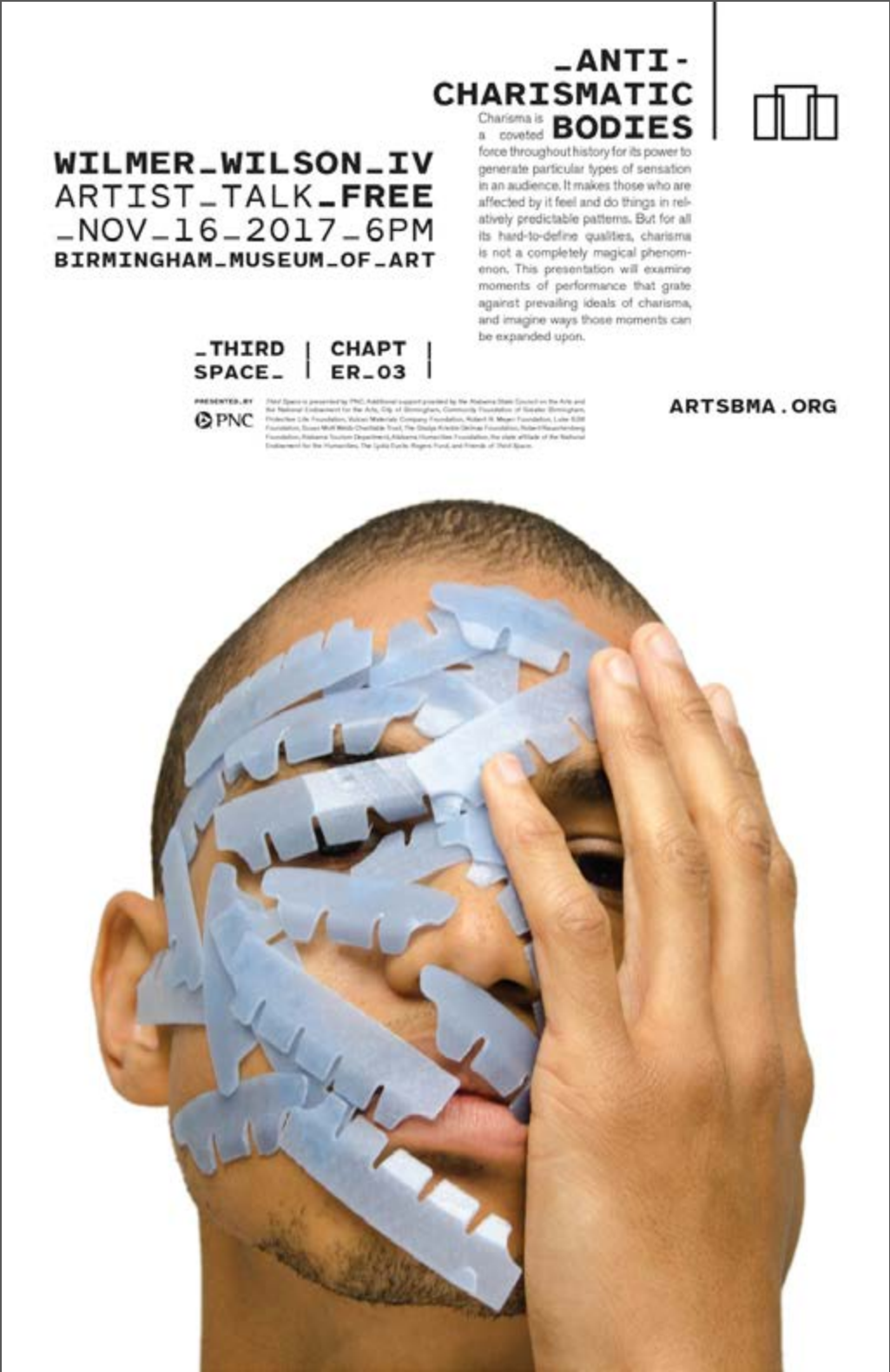
Birmingham Museum of Art
Exhibition Catalog

/ Boarding

GLENN_KAINO+TOMMIE_SMITH
THIRD SPACE | CHAPT ER_01 | APRIL 18 2017 6PM
FREE ARTSBMA.ORG



JCDecaux



Third Space | Chapters

Birmingham Museum of Art
Posters



Birmingham Museum of Art Marketing Campaign



FEB 22—MAY 18
AT THE BIRMINGHAM MUSEUM OF ART
ARTSBMA.ORG

DELACROIX

AND THE MATTER OF FINISH

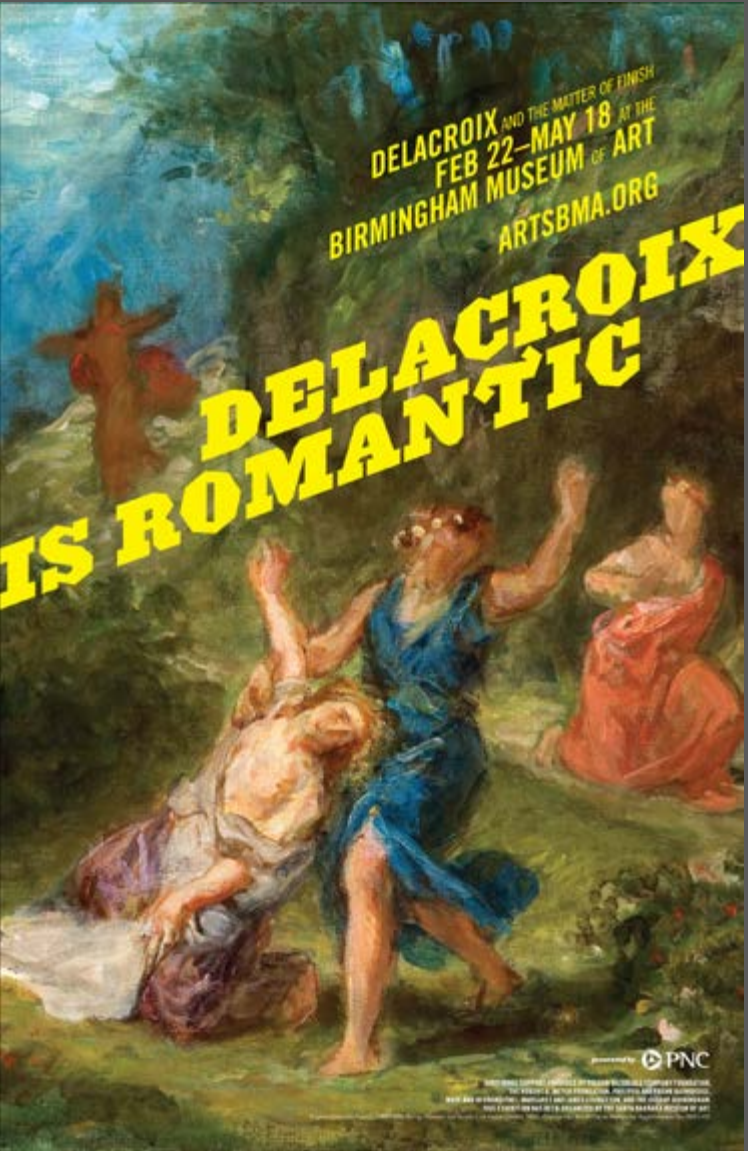
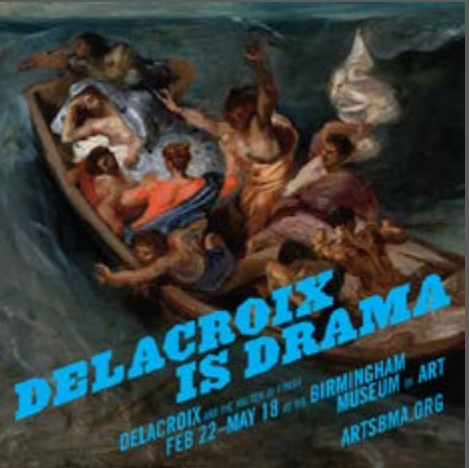
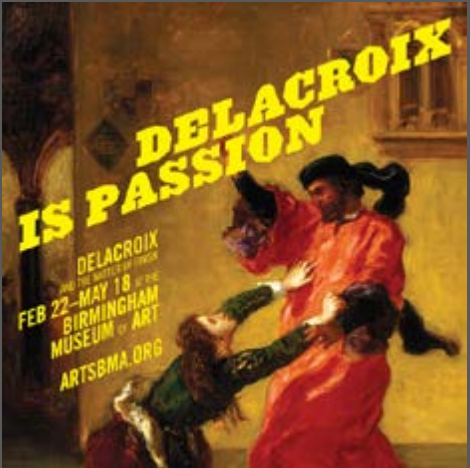
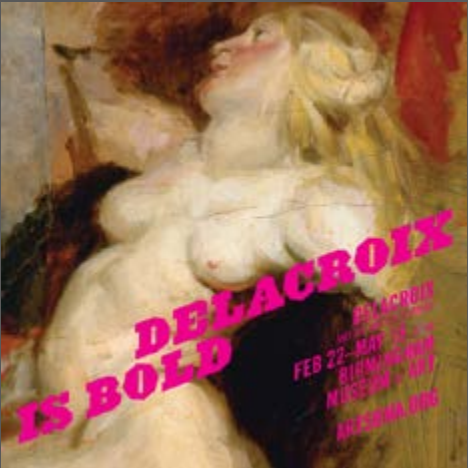
presented by **PNC**

ADDITIONAL SUPPORT PROVIDED BY VULCAN MATERIALS COMPANY FOUNDATION, THE BANKS FOUNDATION OF ALABAMA, THE ROBERT R. MEYER FOUNDATION, PHILIPPA AND FRANK RAINBOWS, MAYE AND BERNARD FREL, MRS. CHARLES W. IRELAND, MARGARET AND JAMES LIVINGSTON, MD., AND MRS. LEE STYLLINGER, JR., PATRICK CATNER, LISA AND MIKE CHEVY, TERRY K. SIMMONS, AND THE CITY OF BIRMINGHAM. THIS EXHIBITION HAS BEEN ORGANIZED BY THE SANTA BARBARA MUSEUM OF ART.

Eugène Delacroix, French, 1798-1863, *Liberty Leading the People* (detail of *Liberty Leading the People*), 1830-31, oil on canvas, Wallace Art Museum, Baltimore, Maryland, 1931 (1716)

Delacroix and the Matter of Finish

Birmingham Museum of Art
Marketing Campaign



Art +
Exhibit

Celestia Morgan
REDLINE

October 5 • 2019 – February 16 • 2020 • Pizitz Galleries



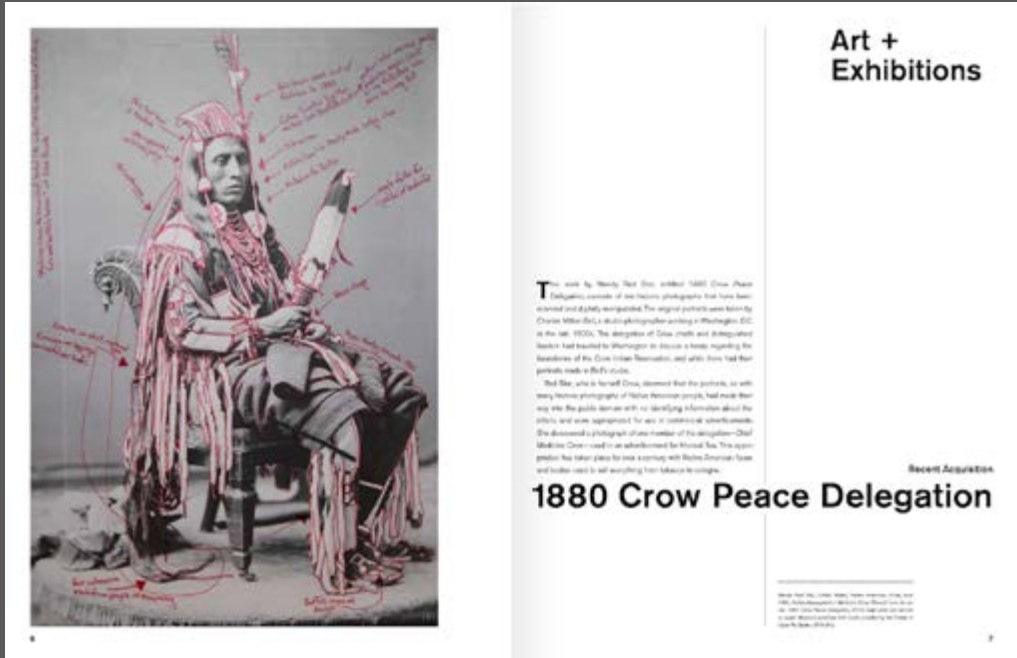
Celestia Morgan: *REDLINE* presents a series of photographs and small sculptures by artist Celestia Morgan that explore redlining in Birmingham, Alabama. Beginning in the 1930s, the Federal Housing Administration systematically denied mortgages to prospective homeowners in order to prevent residents from building wealth on the basis of race, religion, and immigration status. This practice of housing discrimination was called redlining after the red lines drawn by banks and government officials on housing maps and disproportionately affected Black, Latinx, and Jewish residents. These red lines designated African American or Latinx neighborhoods and singled them out as "undesirable" for investment. Birmingham-based artist Morgan was raised and currently lives in neighborhoods that were once redlined, inspiring her three-part series that examines the practice through photographs of houses, silhouettes of neighborhoods, and images of the interstate that divides this city.

Postal Map of the City of Birmingham, Alabama (Reproduction), May 1933, A. J. Hawkins, American Born Birmingham, Alabama 1980, David Birmingham, Alabama 1979, Courtesy of the National Archive, Cartographic Branch

Interstate 20/59 #1, from the series "REDLINE" 2017, archival pigment print, Celestia Morgan, American born 1981, Museum purchase with funds provided by the Spring Family Charitable Foundation in memory of David and Natalie Spaulding, T2019.01


Medium

Birmingham Museum of Art
Magazine



**ART
ON THE
ROCKS**
PRESENTED BY DALE'S SEASONING
SELECT FRIDAYS AT THE BIRMINGHAM MUSEUM OF ART
JUNE 11 / JULY 19 / AUG 9

FOOD / PERFORMANCE / ART / DRINKS / MUSIC



Art on the Rocks

Birmingham Museum of Art
Rebrand / Integrated Branding



Original



Option A

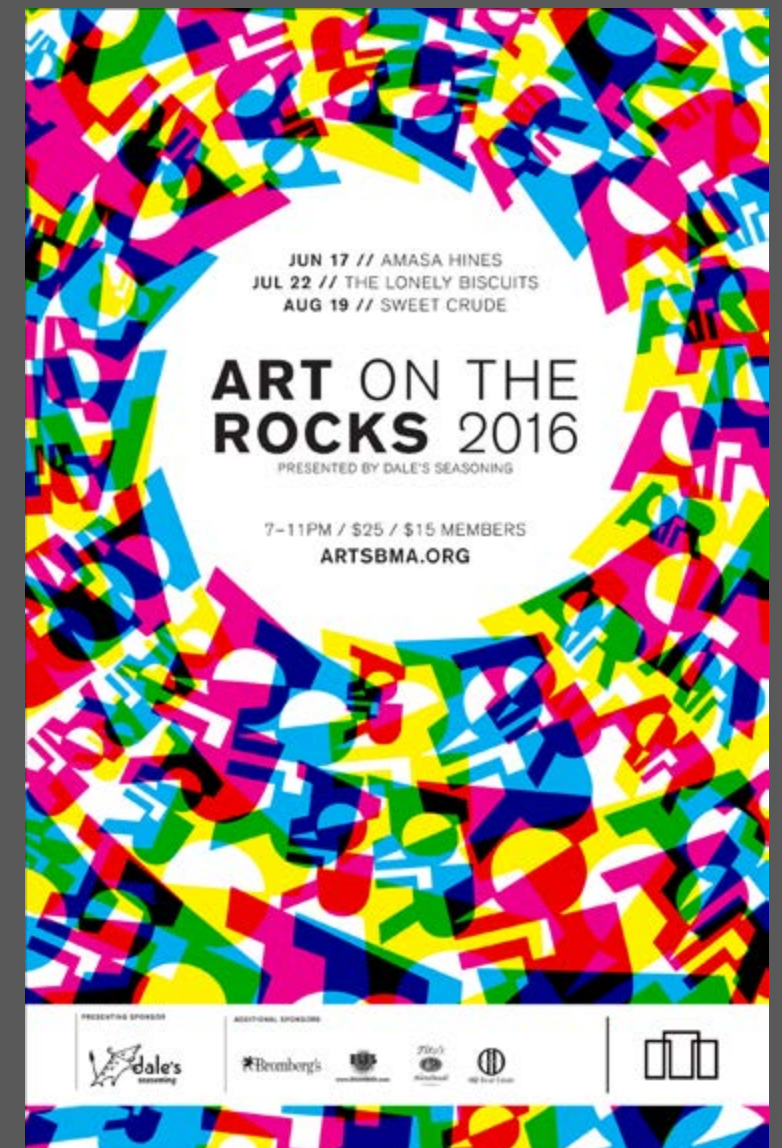
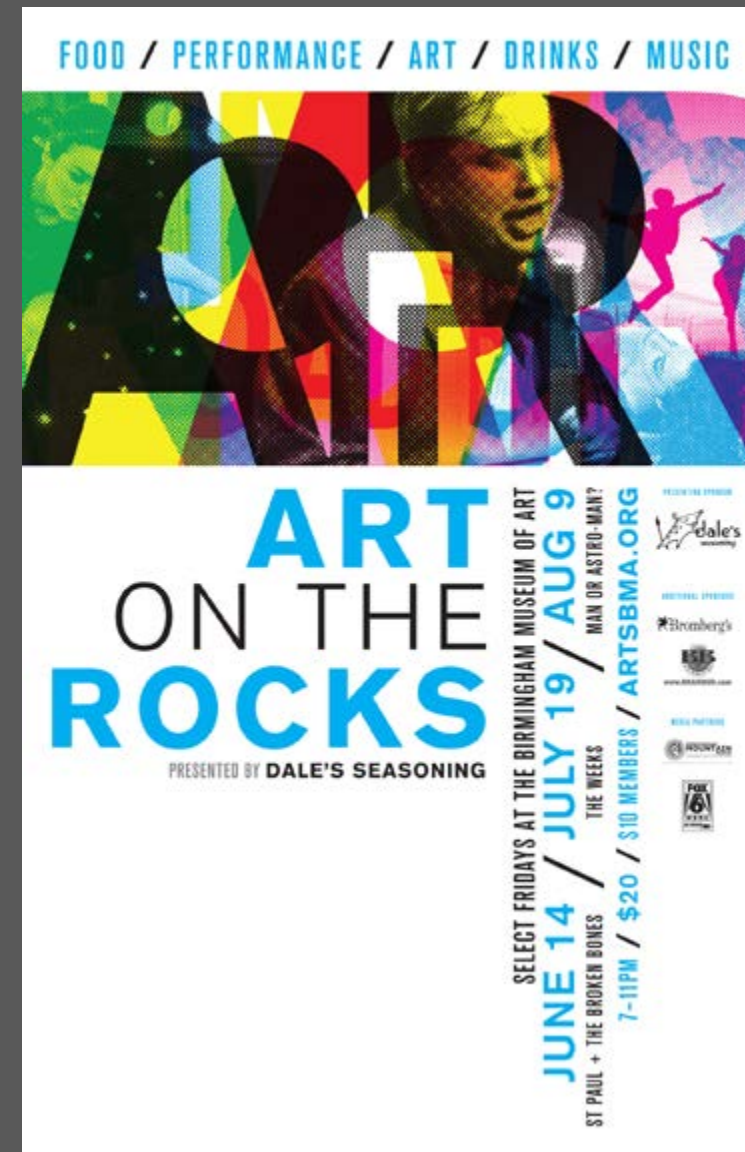


Option B



Option C

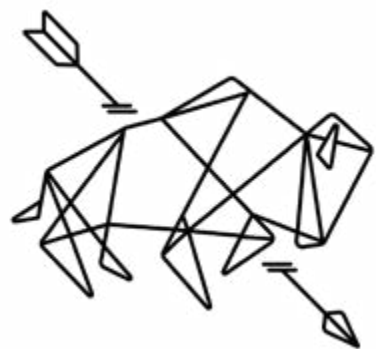
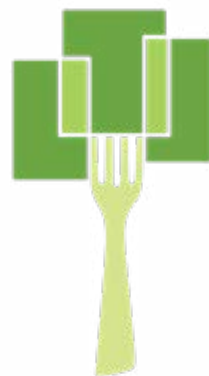




Art on the Rocks

Birmingham Museum of Art
Annual Variations





HE SHOT THE SWEAT, THE GRIME, THE FRENZY



HE IS **IAN DICKSON**, ONE OF MORE THAN 100
PHOTOGRAPHERS ***Who Shot Rock & Roll***: A PHOTOGRAPHIC HISTORY, 1955-PRESENT
JUNE 24-SEPTEMBER 18, 2011 AT THE BIRMINGHAM MUSEUM OF ART

Who Shot Rock & Roll

Birmingham Museum of Art
Marketing Campaign

HE SHOT THE SWEAT, THE GRIME, THE FRENZY




HE IS **IAN DICKSON**, ONE OF MORE THAN 100 PHOTOGRAPHERS **Who Shot Rock & Roll**: A PHOTOGRAPHIC HISTORY, 1955-PRESENT
JUNE 24-SEPTEMBER 18, 2011 at the BIRMINGHAM MUSEUM OF ART
TICKETS: **\$10**
SEATING AVAILABLE

60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.

HE IMMORTALIZED A THUG'S POET'S INK



HE IS **DANNY CLINCH**, ONE OF MORE THAN 100 PHOTOGRAPHERS **Who Shot Rock & Roll**: A PHOTOGRAPHIC HISTORY, 1955-PRESENT
JUNE 24-SEPTEMBER 18, 2011 at the BIRMINGHAM MUSEUM OF ART
TICKETS: **\$10**
SEATING AVAILABLE

60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.




HE REVEALED THE INNER WORLD OF A RELUCTANT ICON

HE IS **BARRY FEINSTEIN**, ONE OF MORE THAN 100 PHOTOGRAPHERS **Who Shot Rock & Roll**: A PHOTOGRAPHIC HISTORY, 1955-PRESENT
JUNE 24-SEPTEMBER 18, 2011 at the BIRMINGHAM MUSEUM OF ART
TICKETS: **\$10**
SEATING AVAILABLE

60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.



MAMA SAID DON'T MISS WHO SHOT ROCK & ROLL


A PHOTOGRAPHIC HISTORY, 1955-PRESENT
THROUGH SEPT. 18
60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.

PRESENTING SPONSOR: **Protective** ADDITIONAL SPONSOR: **WorkPlay** PROMOTIONAL PARTNERS: The Birmingham News and its.com • FOX 35 • 103.7 The Q


HE SHOT A HOUND DOG ON THE HUNT

HE IS **ALFRED WERTHEIMER**, ONE OF MORE THAN 100 PHOTOGRAPHERS **Who Shot Rock & Roll**: A PHOTOGRAPHIC HISTORY, 1955-PRESENT
JUNE 24-SEPT 18, 2011 at the BIRMINGHAM MUSEUM OF ART
TICKETS: **\$10**




60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.




YOU JUST HAD TO BE THERE THEY WERE

THEY ARE **IAN DICKINSON, DANNY CLINCH, WILLIAM "POPSIE" RANDOLPH & ALFRED WERTHEIMER**, A FIVE OF MORE THAN 100 PHOTOGRAPHERS **Who Shot Rock & Roll**: A PHOTOGRAPHIC HISTORY, 1955-PRESENT
SUMMER 2011 at the BIRMINGHAM MUSEUM OF ART
TICKETS: **\$10**



60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.



PARTY LIKE A ROCKSTAR

HOST YOUR NEXT PRIVATE EVENT AT THE BIRMINGHAM MUSEUM OF ART AND TREAT YOUR CLIENTS TO THIS SUMMER'S HOTTEST EXHIBITION, **Who Shot Rock & Roll**: A PHOTOGRAPHIC HISTORY, 1955-PRESENT // JUNE 24-SEPTEMBER 18, 2011

FOR MORE INFORMATION VISIT
60 BIRMINGHAM MUSEUM OF ART WWW.ARTSBMA.ORG



HE CAUGHT A BEATLE POST-BREAKUP

HE IS **ALLAN TENENBAUM**, ONE OF MORE THAN 100 PHOTOGRAPHERS **Who Shot Rock & Roll**: A PHOTOGRAPHIC HISTORY, 1955-PRESENT
JUNE 24-SEPTEMBER 18, 2011 at the BIRMINGHAM MUSEUM OF ART
TICKETS: **\$10**
SEATING AVAILABLE

60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.



Who Shot Rock & Roll


A PHOTOGRAPHIC HISTORY, 1955-PRESENT

JUNE 24-SEPT 18, 2011
60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.

LAST CALL

Who Shot Rock & Roll
A PHOTOGRAPHIC HISTORY, 1955-PRESENT
SHOW'S OVER SEPT. 18



60 BIRMINGHAM MUSEUM OF ART WWW.ROCKBMA.COM

Who Shot Rock & Roll: A Photographic History, 1955 to the Present has been supported by the Bradley Museum. Additional funding is provided by the City of Birmingham and the Members and Corporate Patrons of the Birmingham Museum of Art. Promotional support is generously provided by The Birmingham News and its.com, FOX 35, and Clear Channel Radio.

PRESENTING SPONSOR: **Protective** ADDITIONAL SPONSOR: **WorkPlay** PROMOTIONAL PARTNERS: The Birmingham News and its.com • FOX 35 • 103.7 The Q

EDITED BY
Anne Forchheimer-Tarrach, PhD

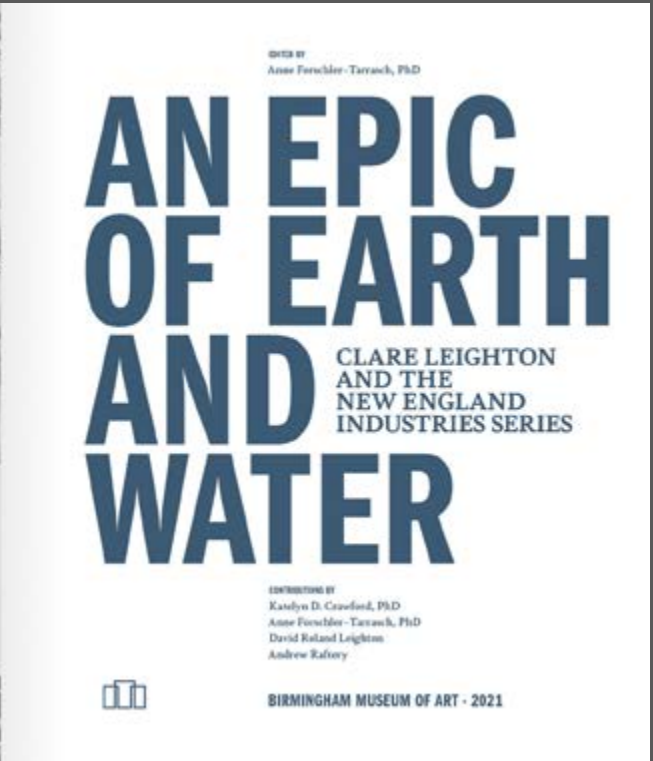
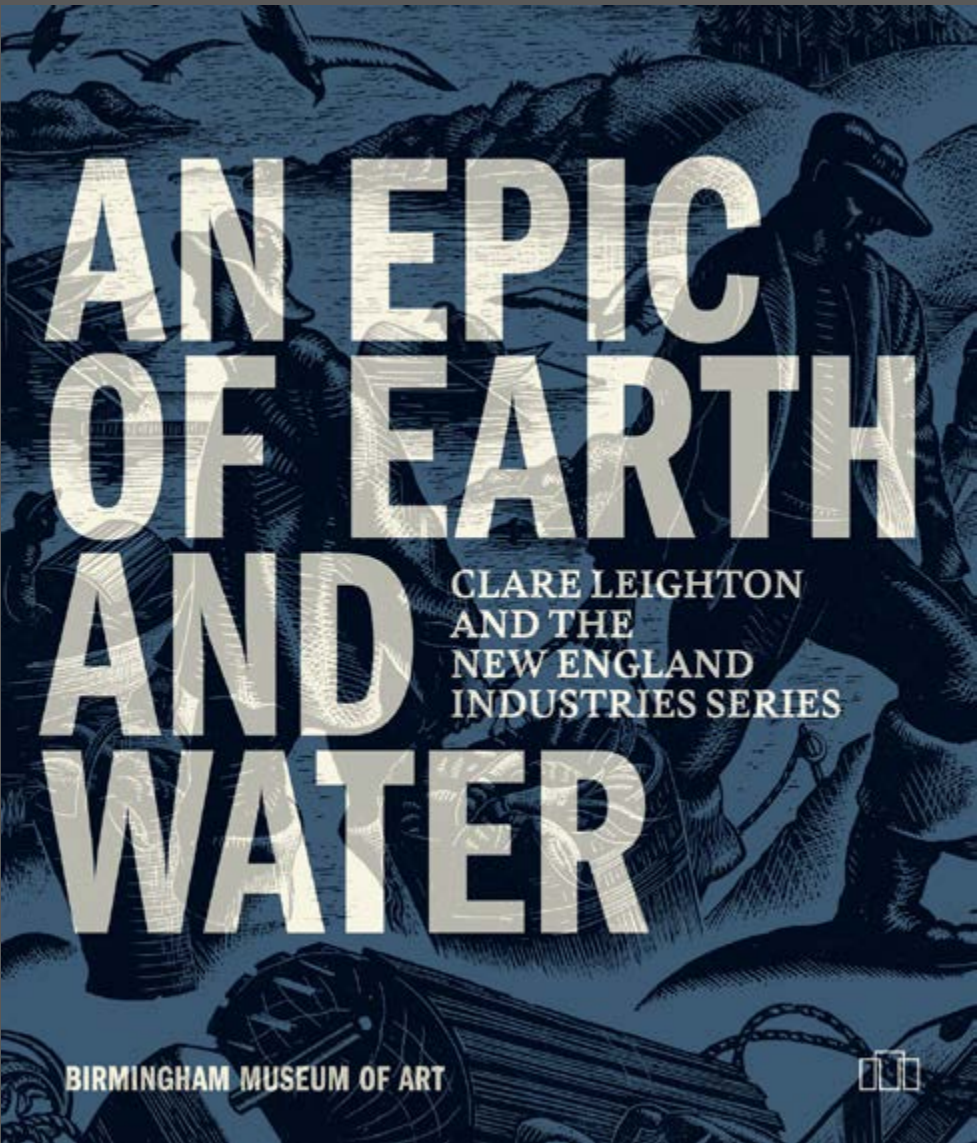
AN EPIC OF EARTH AND WATER

CLARE LEIGHTON
AND THE
NEW ENGLAND
INDUSTRIES SERIES

CONTRIBUTORS BY
Kathryn D. Crawford, PhD
Anne Forchheimer-Tarrach, PhD
David Roland Longham
Andrew Ratnery

BIRMINGHAM MUSEUM OF ART - 2021







ing Reception

FRANK FLEMING
Between Fanta

FRIDAY · FEB

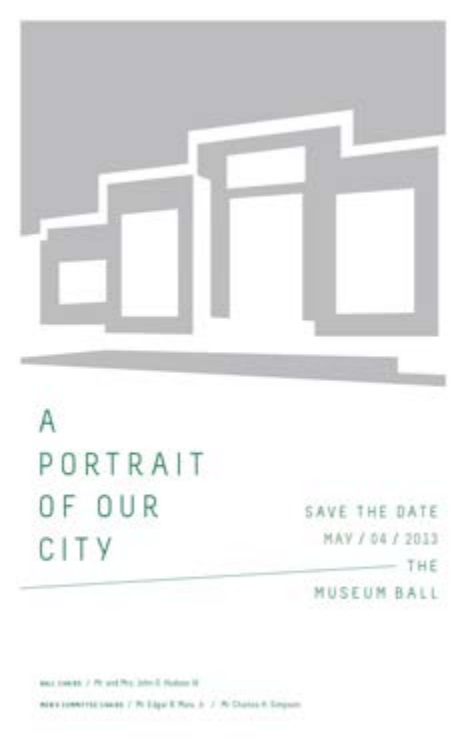
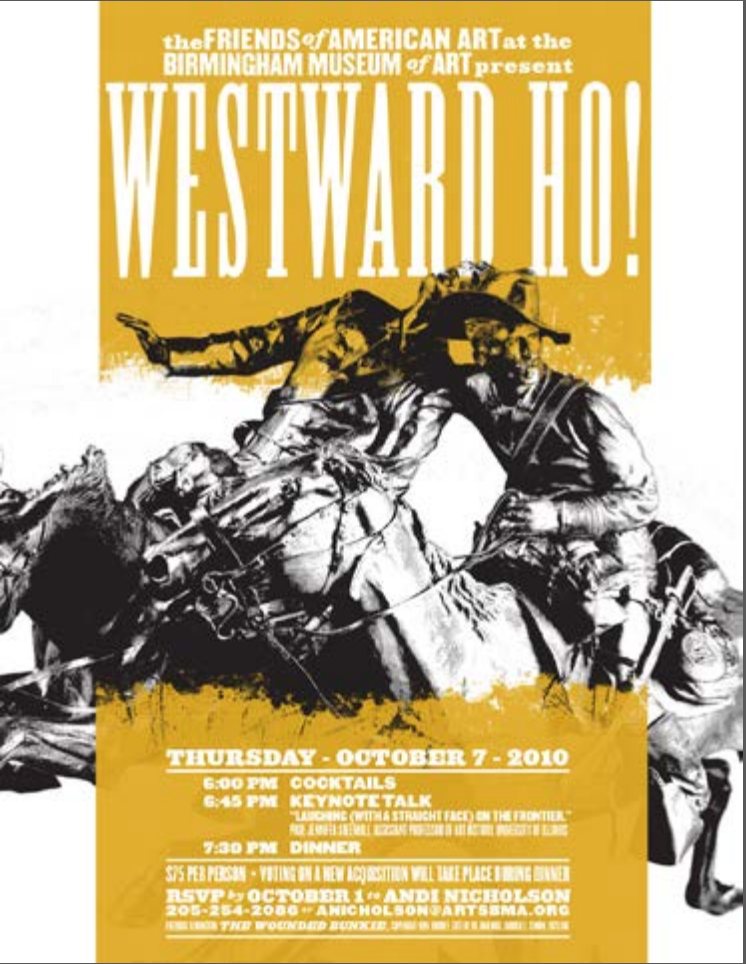
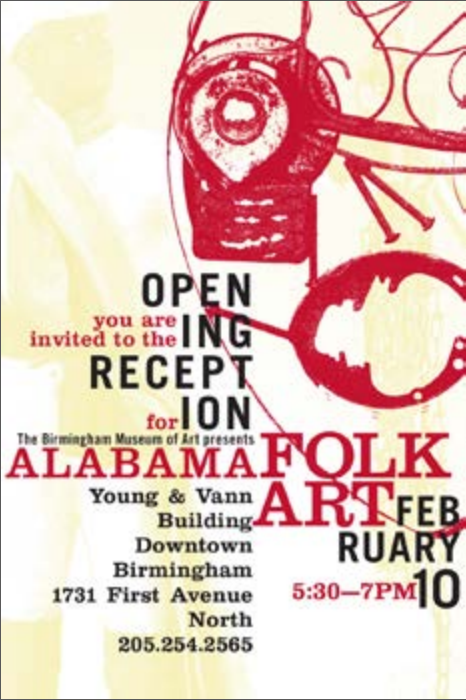
Lecture & Open



Birmingham Museum of Art
2600 River Avenue North
205.254.2005 www.artbma.org
Birmingham, AL 35203

Invitations + Ephemera

Various



JAPANESE FILM FESTIVAL

AUGUST 7-10 • FREE
BIRMINGHAM MUSEUM OF ART

AUGUST 7 // 7PM
HARAKIRI
[1962]

AUGUST 8 // 6:30PM
47 RONIN
[1941]

AUGUST 9 // 10:30AM
FROM UP ON
POPPY HILL
[1959]

AUGUST 9 // 1:45PM
TALES OF THE
TAIRA CLAN
[1959]

AUGUST 10 // 1PM
SEVEN SAMURAI
[1954]

INTRODUCTIONS AND Q&A SESSIONS
FOR EACH FILM GIVEN BY:
Professors Matt Loney, Ross Rucka, and
Bob Shuman of Birmingham-Southern
College; Professor Catherine Conenkrige
of University of Alabama at Birmingham

See full schedule of events and
descriptions of films on
ARTSBMA.ORG



Wall

Posters

Various

