

CHIMERA

Manetti Shrem Museum of Art

Created by Megan Marschall & Karen Tran

Studio185, Winter 2017

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Phase One Planning & Concept

Core Concept

Thanks to modern transgenic science, the myth of the Chimera is now a reality- this exhibit will present the artistic representations of Chimeras throughout the ages, and make the audience question whether or not they believe the Chimera should stay in the myths and stories or continue to write the future of our reality.

Exhibition Outline

A Chimera can be described as a creature that has the characteristics of two or more species morphed into one. The myth of the Chimera has long been a part of human history- they often appeared in ancient mythology and can be seen still in modern art and even transgenics . There are many variations in the way Chimeras appear in art and they are a topic of controversy today. Often times in Greek mythology the Chimera was viewed as a monster- something that rejects the flow of nature and threatens humans. However, there are also examples of Chimeras being viewed as God-like beings- for example Anubis (a creature with a dog head and human body) is known as the god of the afterlife in Egypt.

Negative and positive: The exhibition will highlight the different ways in which Chimeras are represented in various forms of art- ranging from ancient to present day. Our aim will be to create a balance between negative and positive representations so that the visitor is encouraged to form their own opinion on the subject.

What future do we want?: At the end of the exhibition, we will ask the visitors to engage in an interactive survey that will question their opinion on the morality of creating chimeras using modern transgenic science.

Exhibition Details

Title: Chimeras- The Virtuous, the Corrupt, and the Transgenic

Venue: Manetti Shrem Museum of Art, Davis CA

Date: March 30, 2017 - June 8, 2017

Audience: General Audience

Location: Davis, CA

Size of Space: 9,000 sq. ft/ 2,600 sq. meters

Number of Objects: 60-100

Exhibition Outline

Apprehension - The Apprehension section is dedicated to showing objects that cause a sense of uneasiness. We decided to use the word “apprehension” because not all of these objects are necessarily “bad” but can be seen as something that is unnerving. For example, the human-pig chimera may cause a sense of anxiety, but to many it is considered to be a medical advancement. This section will also contain the more monstrous depictions of chimeras, such as those that are described in Greek mythology, that were intentionally created to cause a sense of fear.

Optimism - The optimism section will exhibit the objects that have a feeling of positivity or were created to be presented in a positive light. For example, in this section there will be dream like creatures that can be seen in fairytales (mermaids, griffins, Pegasus, etc.)

Unearthing - The unearthing section is the area of the exhibit that will be centered on chimeras that do not cause a sense of uneasiness or positivity, but instead encourage a sense of discovery. This section will include works that explore the unique and intriguing possibilities of chimeras.

Misunderstood - The misunderstood section is similar to the apprehension section in that the room will feature objects that cause some uneasiness. However, the difference is the objects in this section were purposely made to look gruesome, but are actually only unpleasant on the surface. For example, in this section there will be gargoyles- which were created to be grotesque but their purpose is to ward off evil spirits.

Media Room - The media room will present all of the chimeras featured in film and games. Chimeras actually play a large part in popular culture- there have been countless films and shows about vampires, mermaids, werewolves, etc. This room will be the most experimental and modern part of the museum.



A01
Chimera of Arezzo
Etruscan Sculpture
31" X 50"



A05
Protien Lattice
Patricia Piccinini
31.5" x 31.5"



A09
Les Animaux Malades
De La Peste 1974
Salvador Dali
Etching
16" x 22"



A13
Sphinx (Bronze)
Greek Sculpture
3.5" x 3.5"



A02
Chimera Pig Embryo
Commissioned piece
39" x 39" x 39"



A06
Vacanti Mouse
Photography
31.5" x 19.5"



A10
Saint George and the
Dragon
Ink on Parchment
7.5" x 5.5"



A14
Griffin Head (Bronze)
Greek Sculpture
10" x 10"



A03
Human Chimera
Prohibition Act of 2005
Commissioned piece
39" x 118" x 8"



A07
Protien Lattice
Patricia Piccinini
31.5" x 31.5"



A11
Terracotta Amphora
Etruscan Pottery
12" x 9"



A15
Perseus and Medusa
Greek Sculpture
10" x 7"



A04
The Butcher Boys
Jane Alexander
Plaster, paint, wood
Life Size



A08
Le Demon Aile (Venus
Aux Fourrures) 1970
Salvador Dali
Print
15" x 11"



A12
Terracotta Amphora
Etruscan Pottery
14" x 9"



A16
Perseus and Medusa
Greek Sculpture
10" x 7"



A17
Chiron
Alessandro Romano
10" X 7"



A20
Le Spectre Et La Main
David Altmejd
Plexiglas
124.25" x 269" x 98"



A24
"In a World of 7 Billion People it's Hard to Stand Out"
Stevie Eichenberger
26" x 31" x 27"



A28
ZoraBots
Hospital Robot
18" x 12"



A18
Icarus
Alessandro Romano
10" X 7"



A21
Head of Medusa
1894
Arnold Bocklin
Plaster
24" x 24"



A25
Neil Harbisson
Cyborg
Digital
15" x 15"



A29
Misfit (dog/donkey)
Thomas Grunfeld
Taxidermy
29" x 21"



A18
Theseus and Minotaur
Antoine-Louis Barye
18" X 11.5"



A22
"Sid"
Stevie Eichenberger
23" x 14" x 19"



A26
"Glowing" Rabbit, Alba
Edwardo Kac
Commissioned Piece
10" x 10"



A30
Thomas Grunfeld
Taxidermy
39" x 25"



A19
Runescape
Bronze Minotaur
Digital
5" X 5"



A23
"Idealism"
Stevie Eichenberger
40" x 17.5" x 23"



A27
Leg Prosthetics Race
Digital
5" x 7"



A31
Thomas Grunfeld
Taxidermy
29" x 40"



A32
Misfit (deer/bat)
Thomas Grunfeld
Taxidermy
25" x 20"



A36
The Young Family
Patricia Piccinini
Silicone, fiberglass,
human hair
48" x 32" x 28"



A40
Bionic Eye
Photograph
10" x 12"



A44
Mermaid Astride a Sea
Monster
Late 16th -
Early 17th Cent.
Bronze Sculpture
13" x 13"



A33
Misfit (bird/kangaroo)
Thomas Grunfeld
Taxidermy
45" x 20"



A37
The Welcome Guest
Patricia Piccinini
Silicone, fiberglass,
human hair
15" x 18" x 24"



A41
Bionic Arm
Photograph
10" x 12"



A45
Model for a Fountain
19th Cent. 1874
Emmanuel Fremiet
14.5" x 14.5"



A34
Misfit (bird/sheep)
Thomas Grunfeld
Taxidermy
38" x 30"



A38
Gargoyle
Copper Sculpture
28" x 56" x 27"



A42
Cochlear Implant
Photograph
10" x 12"



A46
Kannon-ji 1859
Utagawa Kunisada I
Woodblock Print
14" x 10"



A35
Gargoyle
Limestone Sculpture
24" x 20"



A39
Bom Boys
Jane Alexander
Fiberglass, oil paint,
clay
41" x 142" x 142"



A43
Bionic Arm
Prosthesis Race
Digital
10" x 10"



A47
Angel
Late 15th Cent.
Stone
23" x 11"



A48
The Destroying
Angel
1935
R. H. Ives Gammell
19" X 29"



A52
Anubis
Egyptian 760-332 B.C.
Sculpture
2" x 1"



A56
The Little Mermaid
Disney
1989
Film Clip
"x"



A60
Fantasia
Disney
1940
Film Clip
"x"



A49
The Nativity with
Angels
1655
Bartolommeo Biscaino
16" X 11"



A53
Amulet of Anubis
760-332 B.C.
Sculpture
3" x 1"



A57
Spiderman
Marvel
1962
Film Clip
"x"



A61
Hunter x Hunter
2011
Anime Clip
"x"



A50
Purgatory 1480
Hieronymus Bosch
Oil on Panel
34" X 26"



A54
Offering Table
A.D. 40-50
Sandstone
17" x 20"



A58
Frankenstein
Hollywood
1931
Film Clip
"x"



A62
Indominus Rex
Jurassic World 2015
Universal Studios
Film Clip
"x"



A51
Various Fantastic
Figures
Hieronymus Bosch
Engraving
8" X 11"



A55
Video Game
Video Clip
"x"



A59
Dracula
Hollywood
1931
Film Clip
"x"



A63
Fantastic Beasts
Film Clip
"x"



A64
Planet of the
Apes
Film Clip
"x"



A68
Coraline
Film Clip
"x"



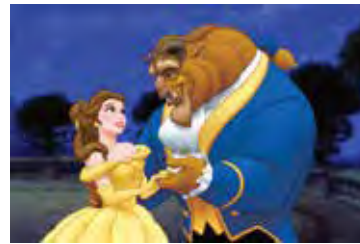
A72
Pokemon
Film Clip
"x"



A76
Godzilla
Film Clip
"x"



A65
H2O
Fiim Clip
"x"



A69
Beauty and the
Beast
Film Clip
"x"



A73
Animal Crossing
Film Clip
"x"



A77
Avatar
Film Clip
"x"



A66
Harry Potter
Film Clip
"x"



A70
Superman
Film Clip
"x"



A74
The Terminator
Film Clip
"x"



A78
Hulk
Film Clip
"x"



A67
Narnia
Film Clip
"x"



A71
Digimon
Video Clip
"x"



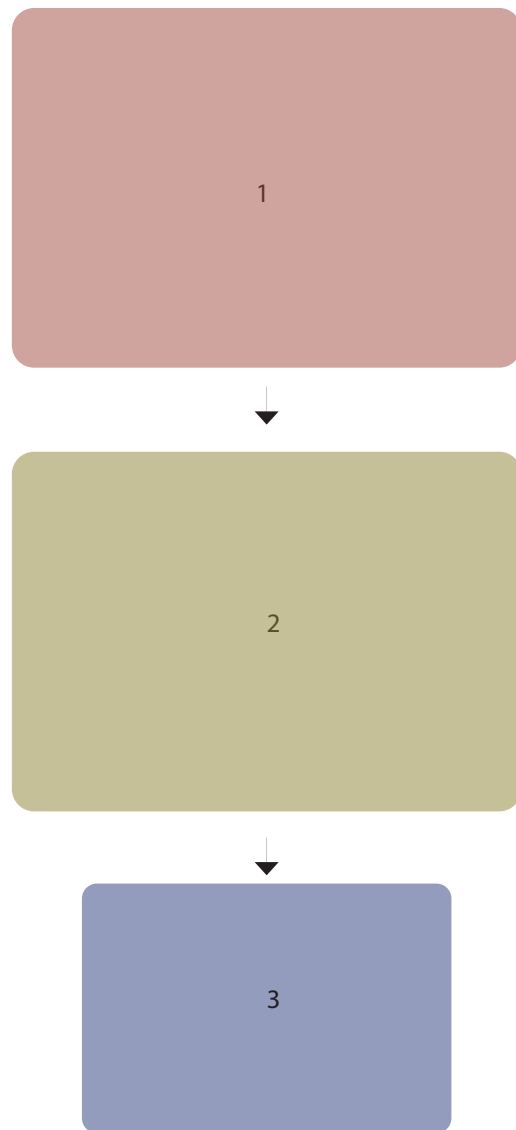
A75
Twilight
Film Clip
"x"



A79
Teen Titans
Film Clip
"x"

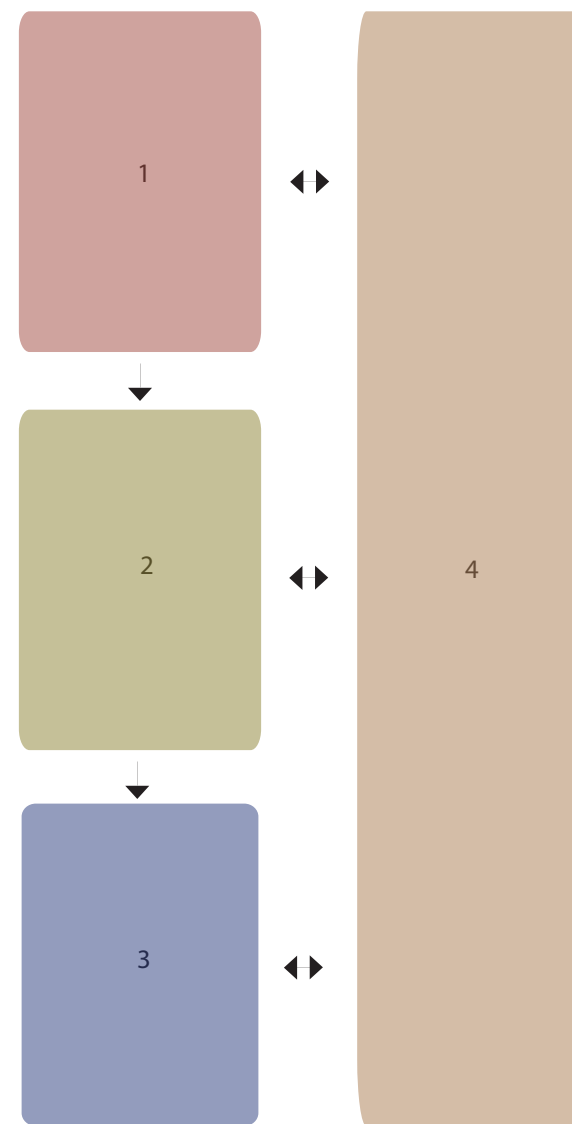
Plan one

Our initial plan was to create an exhibition with only three sections- good, bad, and an interactive space. However, we realized that not all chimeras fit into the category of good or bad. Also defining some modern objects as good or bad would be putting our own bias on them, which we were trying to avoid as much as possible.



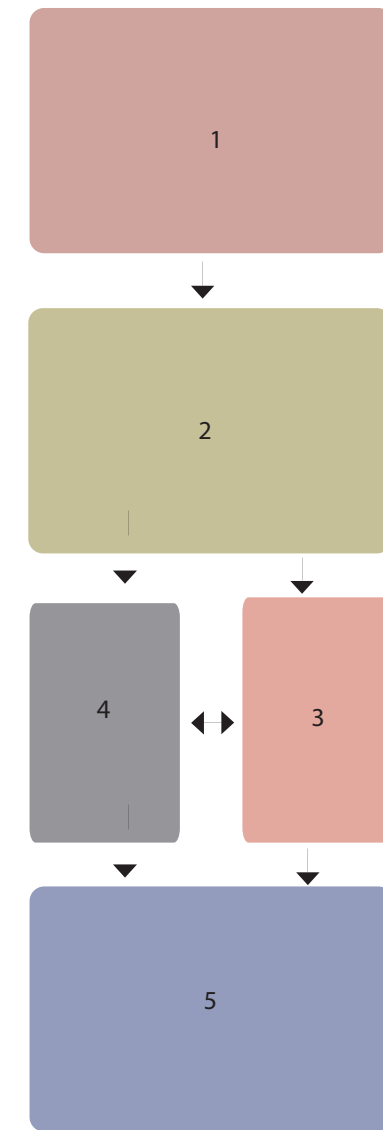
Plan two

Our next plan was to keep the good and bad sections, but also add a timeline narrative for the objects that did not fit into the category of good or bad, or the pieces we did not want to define as good or bad. The issue with this was that there would be a jump from ancient to present, because although there was some folklore surrounding chimeras in the middle ages, it was not as present as it was in the ancient past or in modern time.



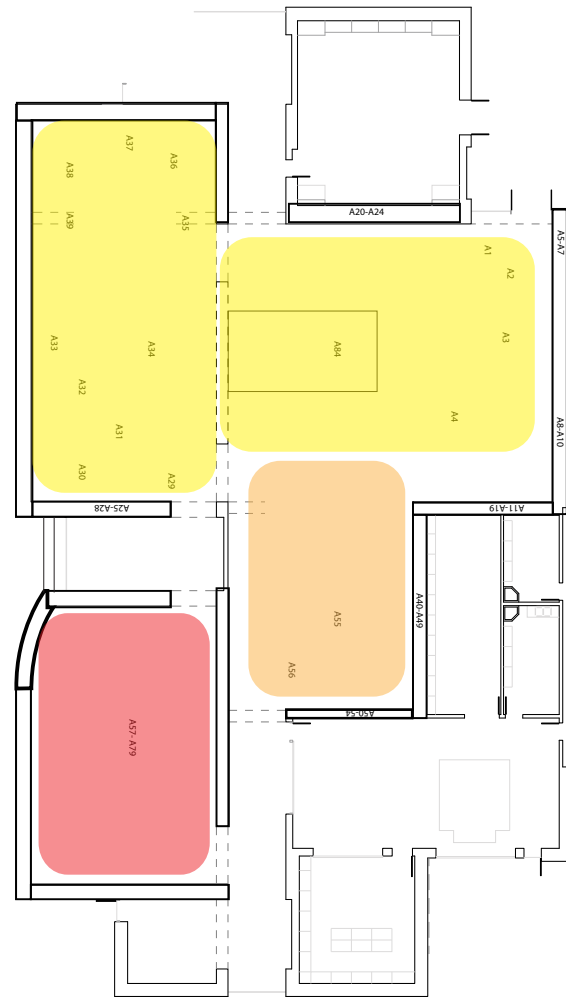
Plan three

Our third and final plan was to create an exhibit with not three, but five exhibit sections. The sections being apprehension, unearthing, optimism, misunderstood and a media center. We decided this was the best plan of action because we felt as though most of the objects we chose could be put into one of these five categories. Each section is defined with a sign and a signature color.



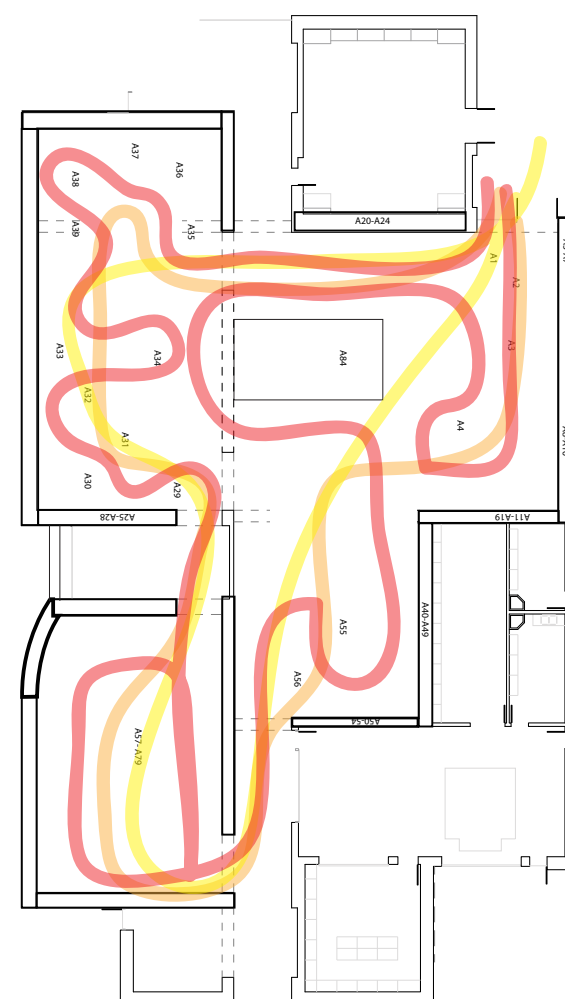
Auditory

- Quiet ■
- Mid ■
- Loud ■



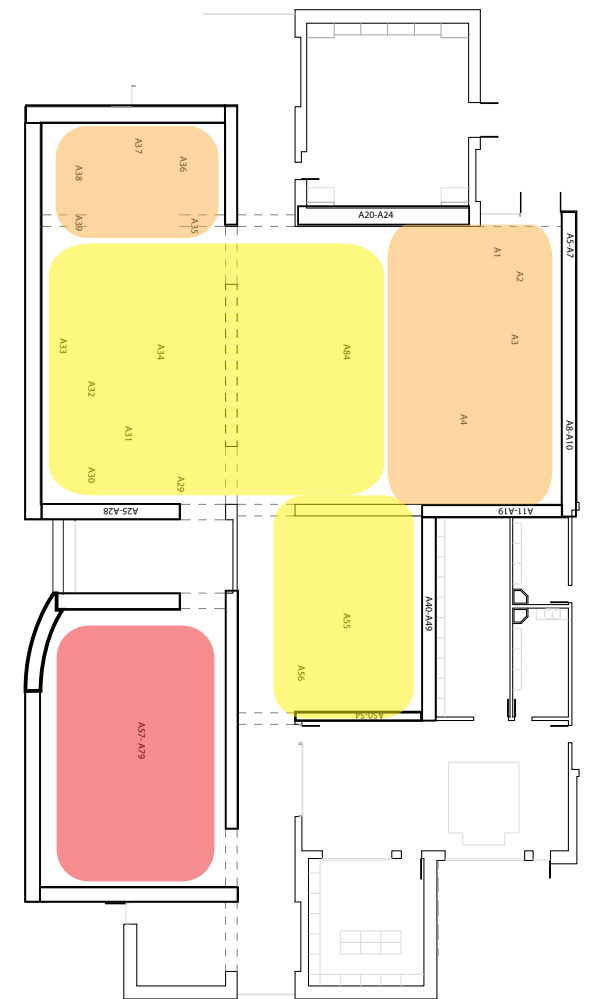
Audience

- Streeker ■
- Stroller ■
- Stalker ■



Lighting

- Bright ■
- Mid ■
- Dark ■





Jennifer Blanc

Jennifer is a student at UC Davis and is pursuing a degree in genetics. Her mother worked at a science museum when she was young, so she is somewhat familiar with how exhibits work.

She suggested having more interactive elements, because in her experience it is easier to learn about science through experiencing it. However, she warned that we should make the difference between what is art and what is science very clear. This is because she said people might begin to think that genetic modification is as simple as for example, a taxidermy in which the head of a lion is sewn onto the body of a goat.

Jennifer said "creating a chimera is a very complicated process, and it is important that people don't confuse the reality of genetics with the imaginative and unrealistic qualities found in art".



Sharon Luan

Sharon Luan is a student at UC Davis and is pursuing a degree in genetics. She thought it would be interesting to have an exhibit on chimeras, but she suggested showing the "reality" of what a chimera is today in genetics.

She referenced a study on mice where the results of the genetic modification was just patches of fur that were different colors. Sharon suggested showing this because often times people make the idea of a chimera more scary in their heads, when in real genetic experiments they are often very close to the original animal.



Phase Two Spatial Analysis

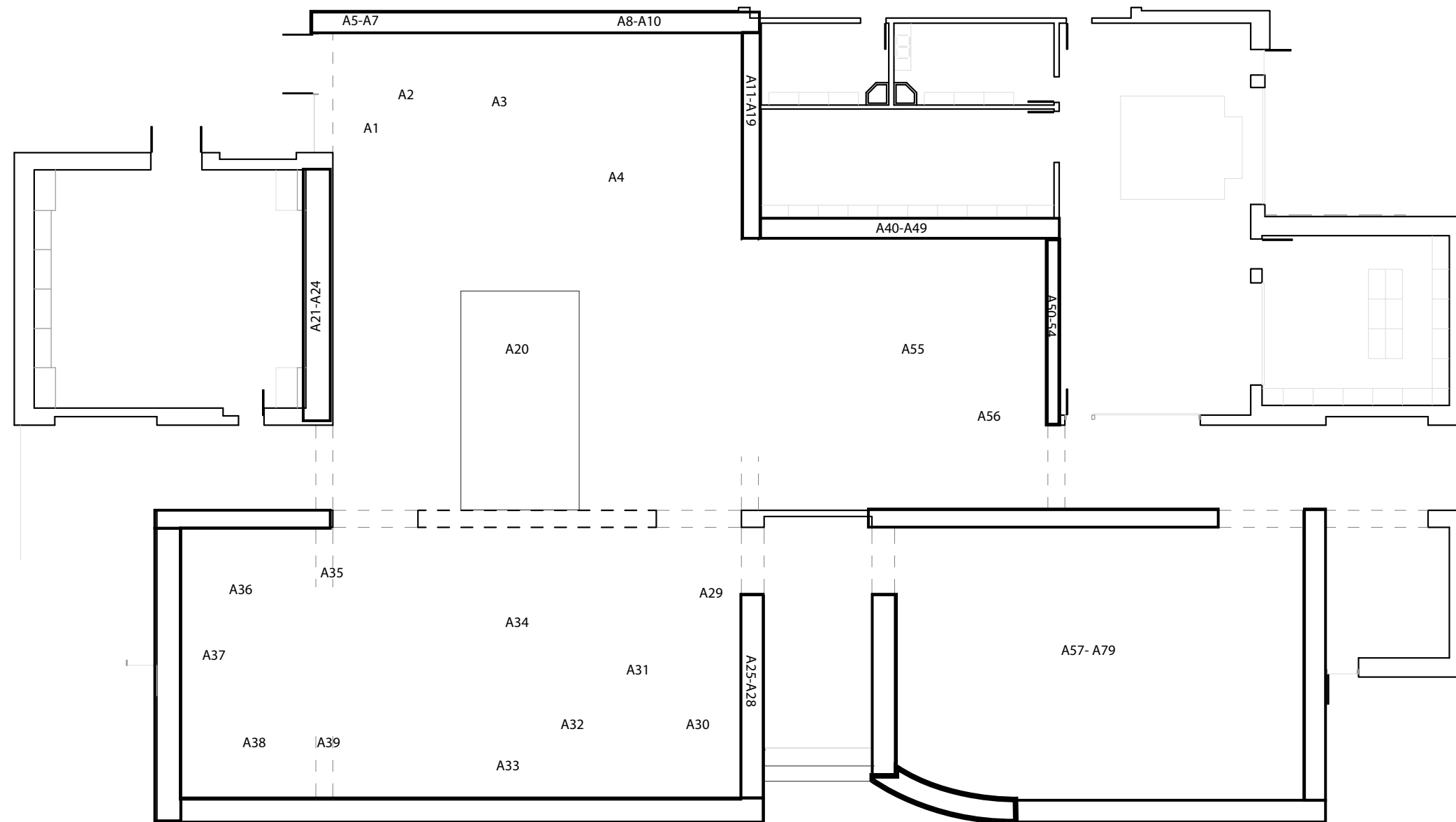
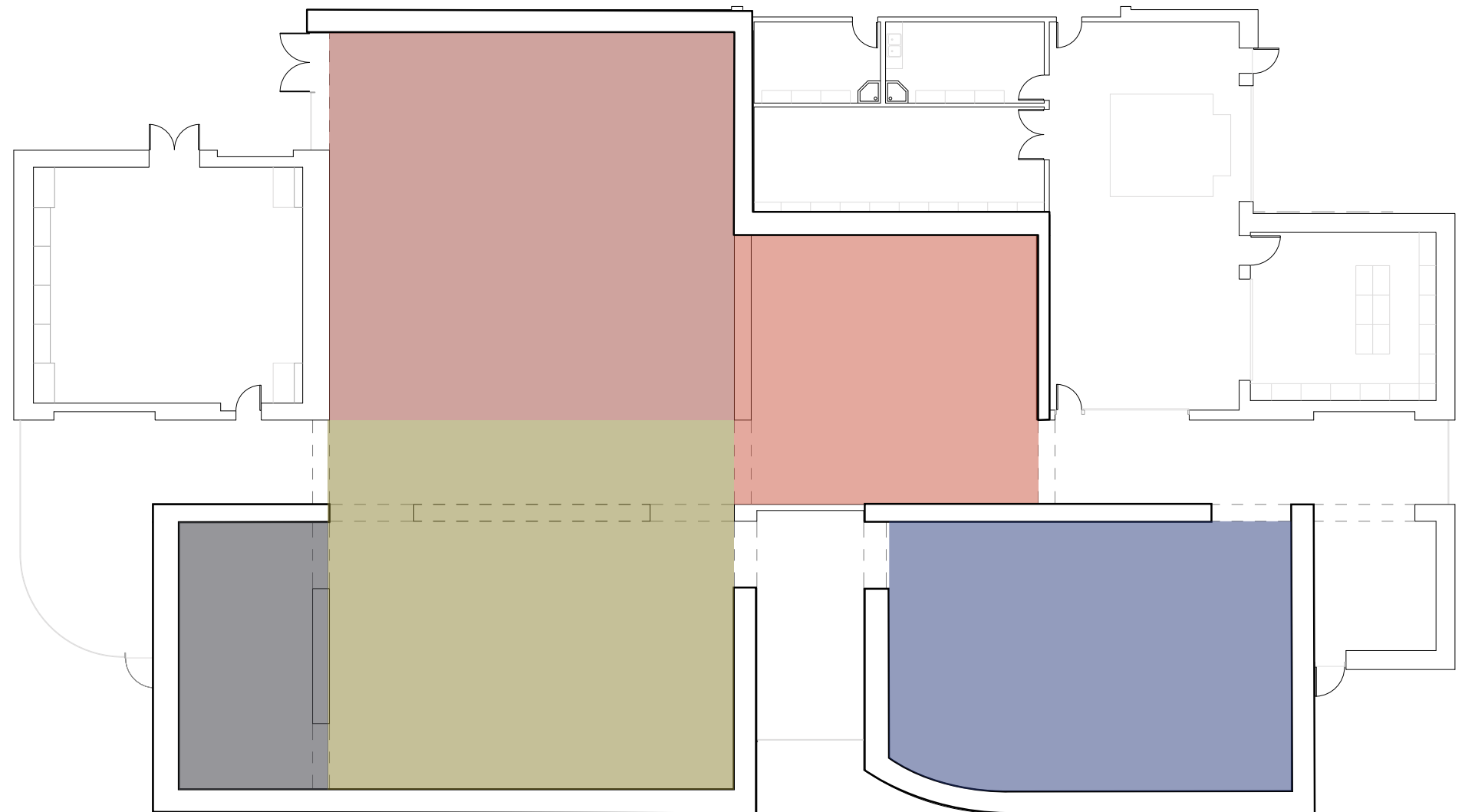


Exhibit Sections:

- In **apprehension** there are objects such as the original chimera, which was considered to be a greusome creature.
- In **unearthing** we have more expiremental art forms, such as taxidermy that morphs creatures together, as well as certain expirments in biology.
- In **misunderstanding** we have objects that we feel have been misrepresented- take for example gargoyles.
- In **optimism** we have objects like a clay sphynx, which was considered to be an omniscient creature by Egyptians.
- Lastly, our **media room** plays films and games that have chimeras in them- ranging from "The Little Mermaid" to "Dracula".

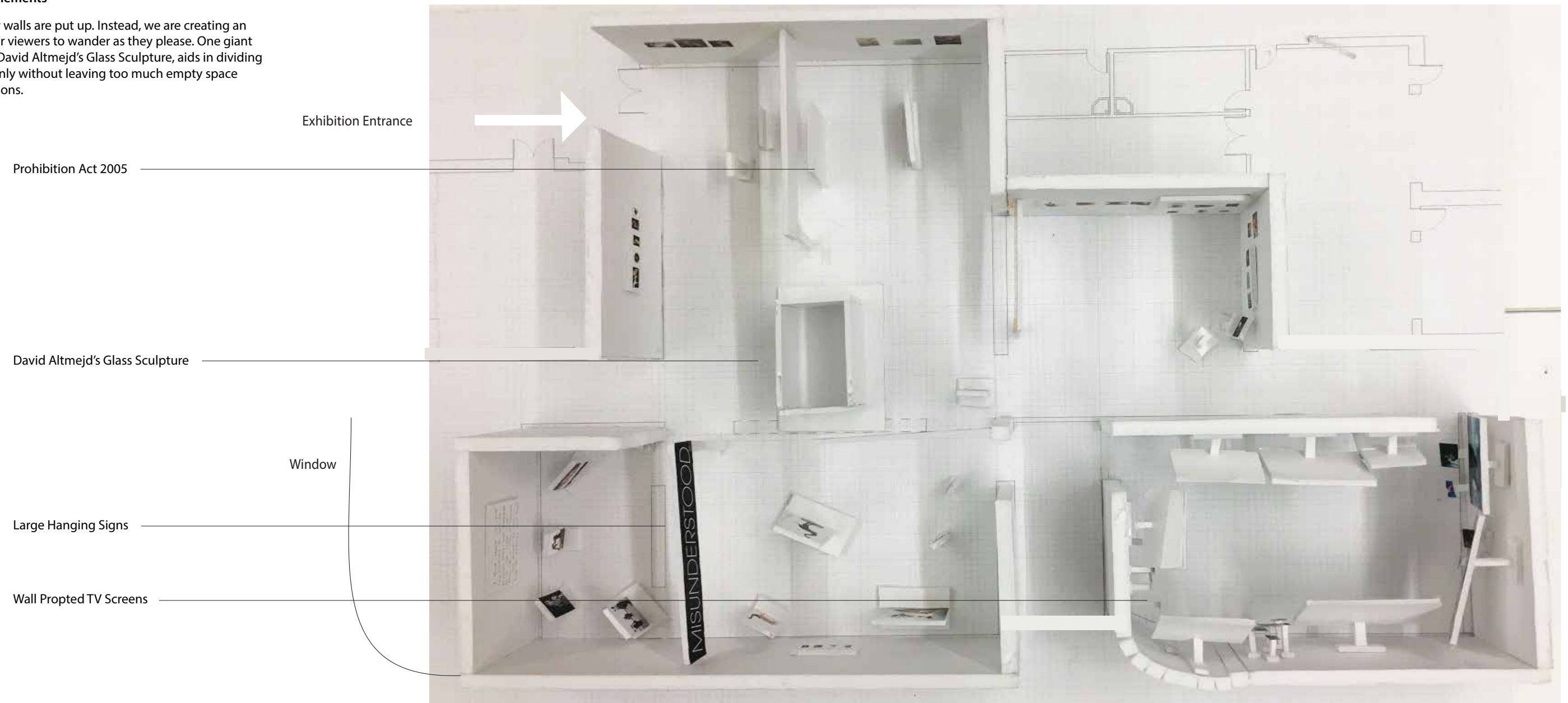
Legend

-  Apprehension
-  Unearthing
-  Optimism
-  Media Room
-  Misunderstanding



Interpretive Elements

No temporary walls are put up. Instead, we are creating an open space for viewers to wander as they please. One giant center piece, David Altmejd's Glass Sculpture, aids in dividing the space evenly without leaving too much empty space between sections.





Apprehension

The first photo shows an overhead shot of the exhibition entrance. This will be the first section visitors will enter.

The next two photos display a more detailed perspective of the layout and objects upclose.





Unearthed & Misunderstood

The first photo shows an overhead shot of the Unearthed and Misunderstood sections

The visitors can choose which direction they would like to take after walking through the Apprehension section.

If they move directly to their right, they will encounter either one of these sections.





Optimism

To the left of the Unearthed section, we have the Optimism section.

The first image shows an overhead view of the pathway between Optimism and Unearthed.

The second image is an upclose view of the Optimism section.



Media Room

This final room is more secluded from the rest of the exhibition space.

The images show people to scale viewing the various sized screens.



Phase Three

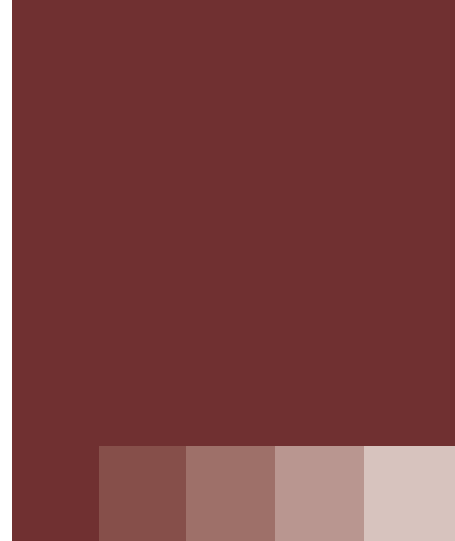
Staging & Interpretation

Color Palette

This exhibit will use dark, sophisticated colors. Each section will have its own monochromatic color group, with exception for the Media Room, which will have walls and floor will be the same throughout.

Benjamin Moore paint colors are listed next to each exhibition section.

Apprehension (Arroyo Red 2085-10)



Misunderstood (Black Knight 2136-10)



Flooring



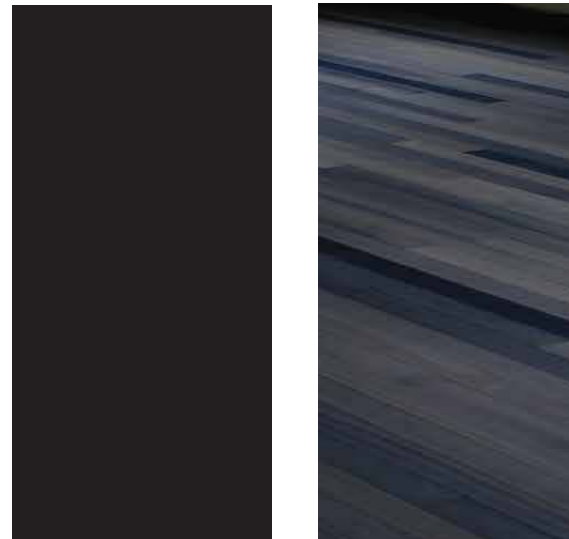
Fonts

This exhibit will use ITC Avant Garde font for the signage and statements.

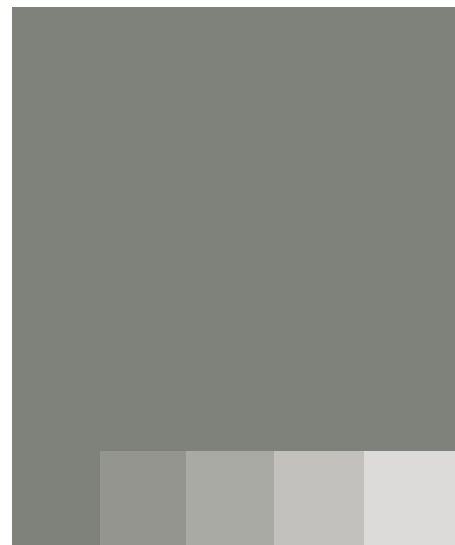
Information about the exhibit will be printed as stickers and stuck onto the walls in a simple, uniform format.



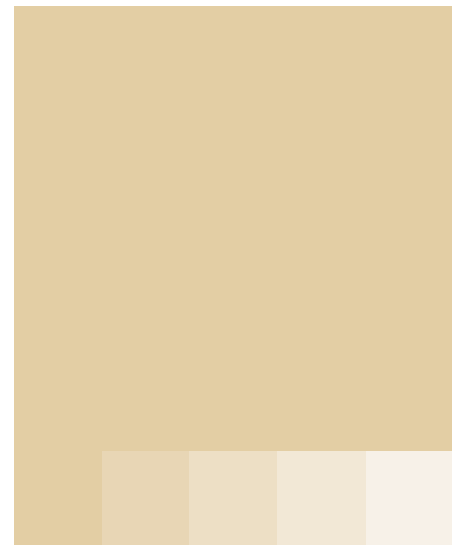
Media Room (Jet Black 2120-10)



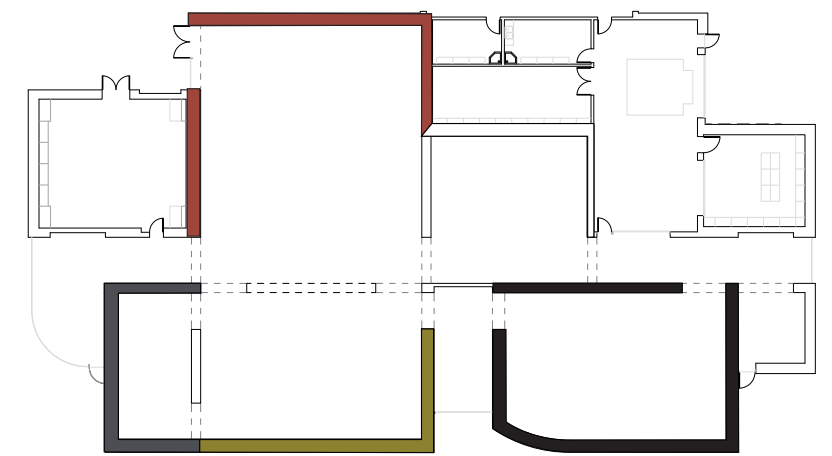
Discovery (Carolina Gull 2138-40)



Optimism (Light Khaki 2148-40)



Paint Floor Plan



Creating an Atmosphere

Using a combination of vibrant to neutral faded colors on the walls can create a welcoming atmosphere without overwhelming the viewers with too much color.



Spacial Planning and Lighting

Open spaces allow for viewers to navigate the exhibit in any fashion. General lighting above will dimly light the open floor, and focused lighting will highlight the unique pieces in the exhibit.



Immersion in the Element

Viewers will immerse in a room full of variation in lights, color, images, and audio.



Display Cases

Objects will be presented mainly with rectangular glass barriers. "Scientific" objects will be presented with round, tubelike glass cases to symbolize the viewer's process of discovering the object.



Exhibition Seating

Simple wood furnishings will be placed throughout the exhibit, with the exception of the Media Room.

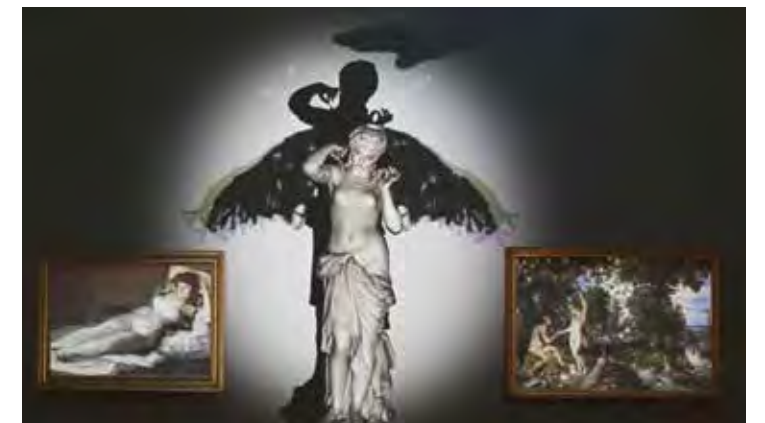
The wood is used to stay consistent with the flooring and overall neutral atmosphere of the exhibit.

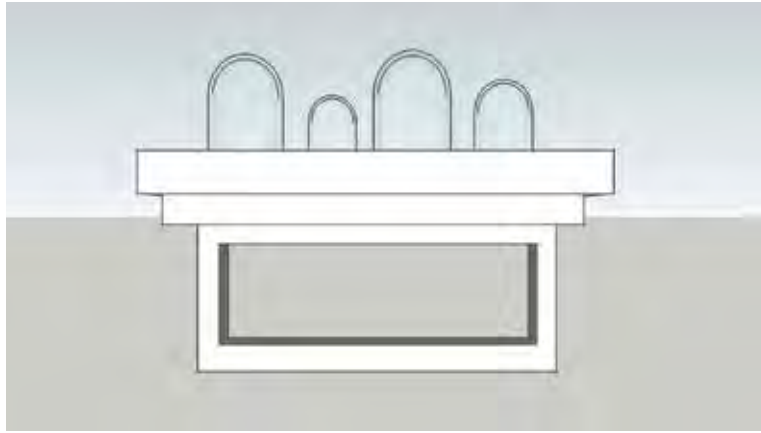
Curved seating will be placed in the Media Room.



Projection onto Objects

Art and quotes can be projected onto objects and walls to enhance the characteristics of the objects in the section which it is placed.

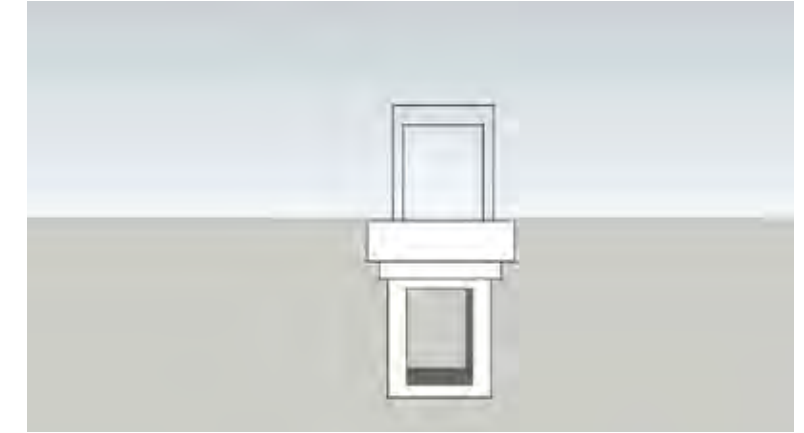




- Basic table with glass jars on top.
- Created for small statues to be displayed.



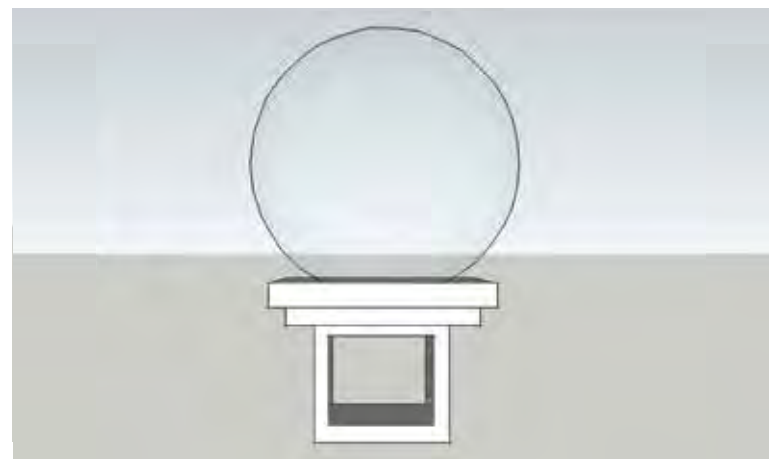
- Large glass box with white exterior.
- Meant to display medium to large objects.



- Simple glass case on modern table.
- Meant to display individual pieces that are small to medium in size.



- Large display case inspired by laboratories and test tubes.
- Created to display medium to large objects.



- Created specifically for the pig embryo piece.
- It is meant to replicate the shape of an embryo.



- Seating for the media room and around the exhibit.
- In the media room, the seating must be white so that viewers can see the seating in the dark.
- In other rooms the seating can be made out of wood and metal.

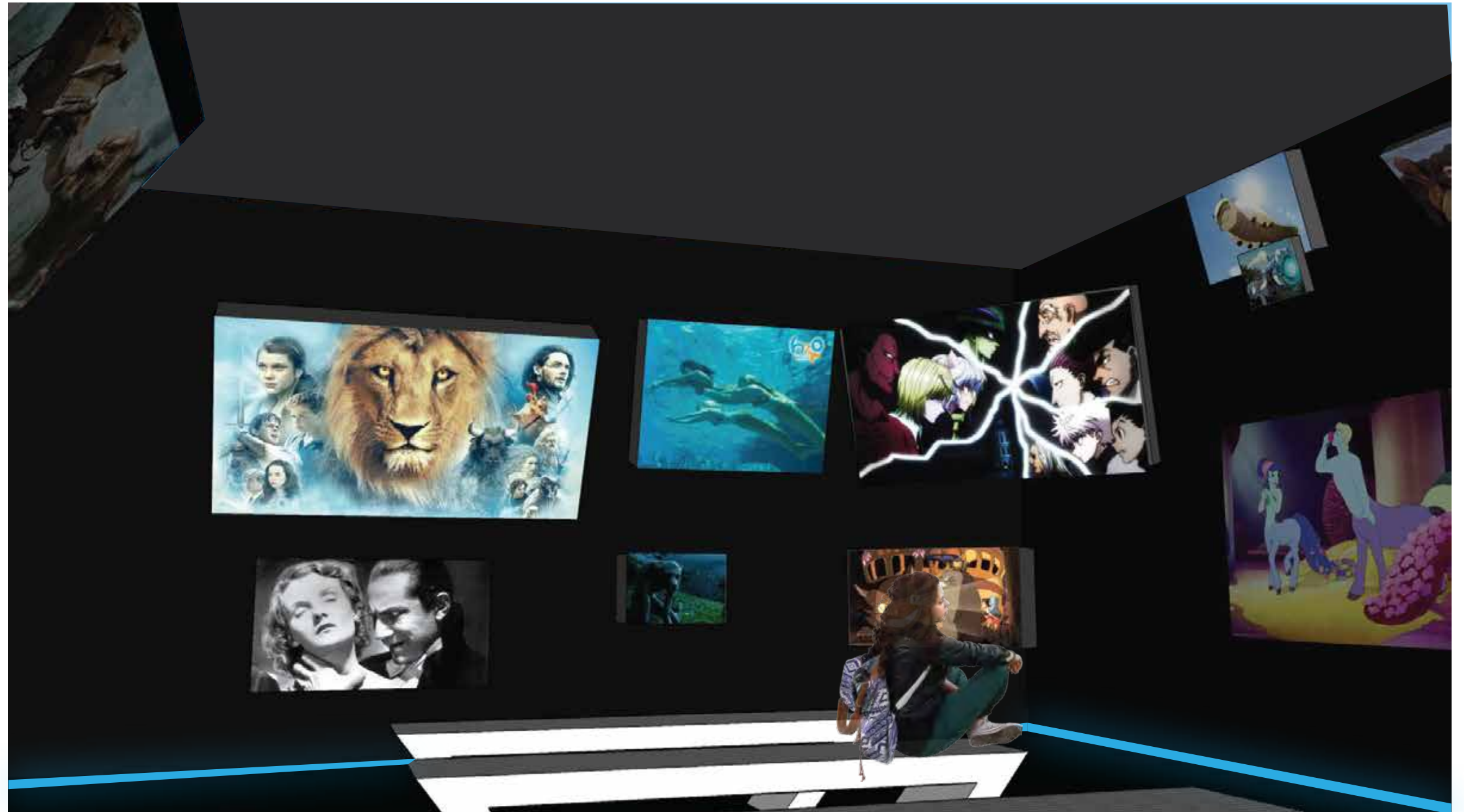
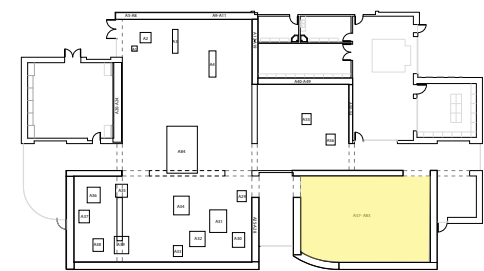
Media Room

This room is the most experimental part of the exhibition. The walls are covered in screens of varying sizes and shapes.

This will also be the place where museum-goers will be able to sit down and rest.

The room is meant to make the viewer feel like they have been transported to a world in where there are chimeras everywhere. There will be lighting along the floor to help the museum-goers walk around the room.

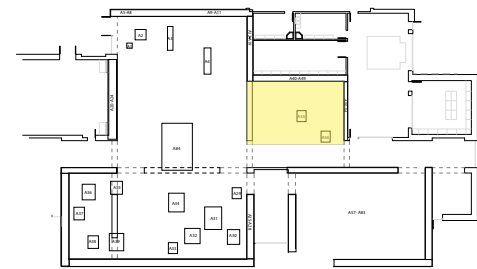
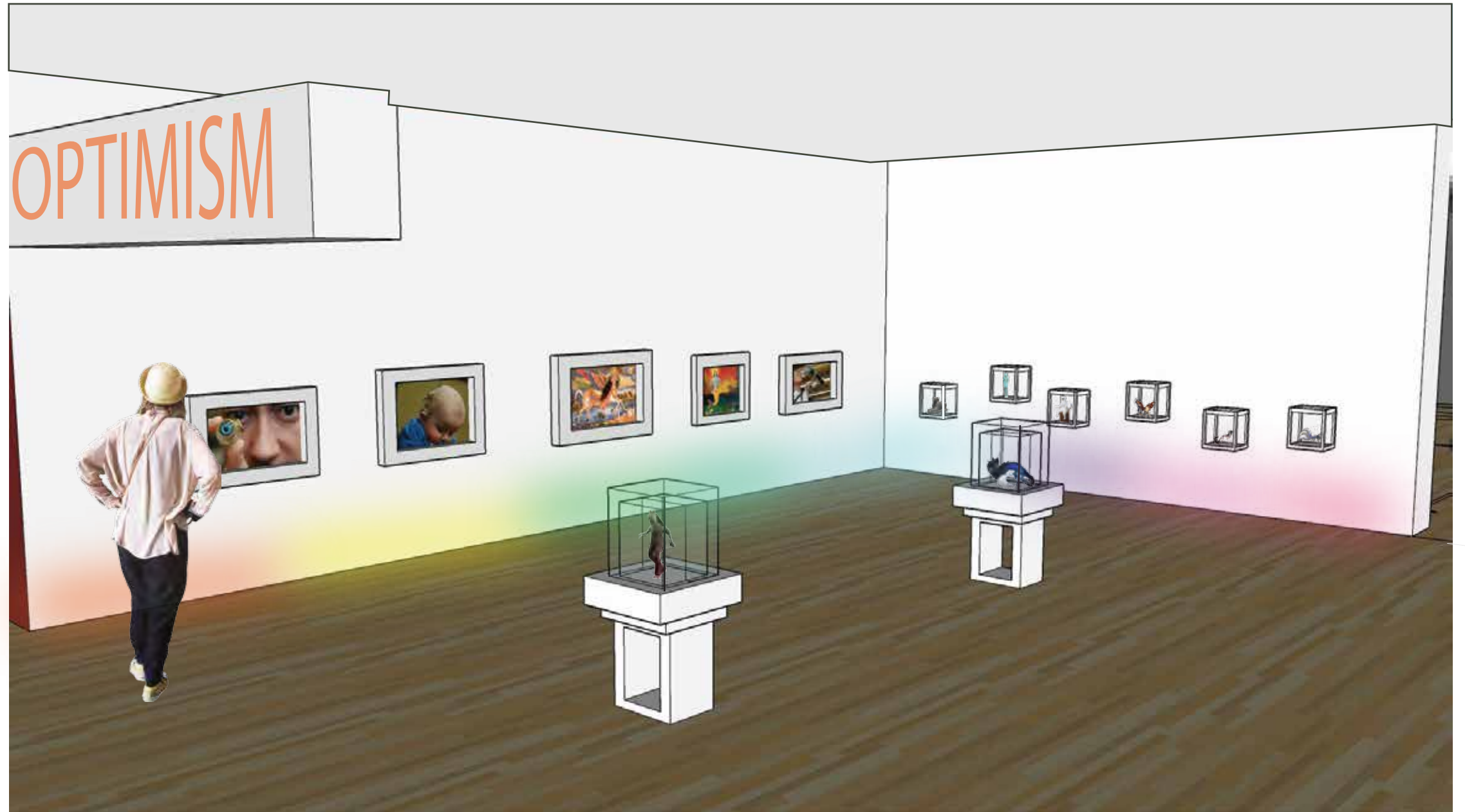
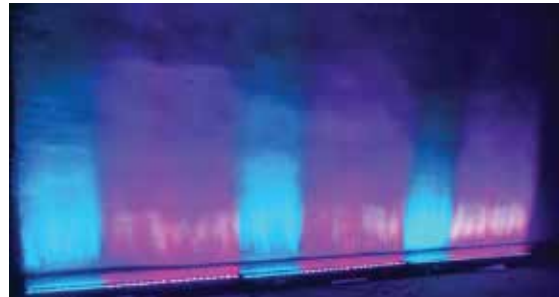
Hidden lighting along floor



Optimism Room

This room is the brightest of all the rooms, because it is meant to encourage a positive feeling. Because there will be colorful lighting on the sides of the walls, we have kept them white.

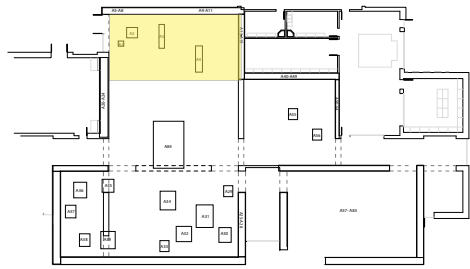
Colored lighting along wall



Apprehension Room

For this room we wanted to go with a dramatic look to draw in the viewer. The red walls will create a feeling of caution, but it is a dark red so it is not too distracting. The lighting will be dramatic on the front two statues- this will draw attention to them as well as give them a sense of importance.

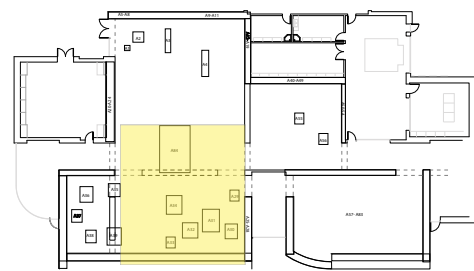
Dramatic Lighting



Unearthing Room

This room is meant to encourage a sense of discovery. Typically the color green is associated with science, so that is why we choose this color for the walls. The exhibit cases were inspired by test tubes, and to add to the science aesthetic they also will be lit from below as seen in the picture below.

Glowing Surface





Phase Four

Visual Language & Identity

Typeface Description

Bebas Neue Bold

The primary text is used for main titles and important details such as dates, museum name, and exhibition name. Bebas Neue Bold's eye-catching design is legible from a far distance. It is also simple, yet sophisticated, juxtaposing the playful banner design.

Bebas Neue Regular

The secondary text is used for the subheading on the bus station sign and the banner on the bus. Using this typeface, it reads, "The Virtuous, The Corrupt, & The Transgenic."

Charter Bold

This tertiary text will be used for the interior design on the Chimera Definition Wall and on the Object labels to highlight important subheader information, which separates the title from specific details.

Charter Roman

For the detailed information on the Chimera Definition Wall and Object Labels, Charter Roman gives viewers the vibe that they are reading a ripped out page in a book. This matches our brand, which displays chimeras as mix-matched creations from torn images of various species.

Typeface

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 ! \$ # & % @ ?

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 ! \$ # & % @ ?

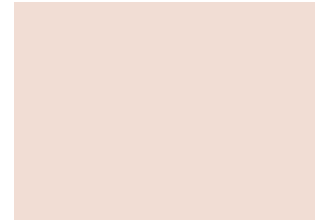
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! \$ # & % @ ?

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! \$ # & % @ ?

Background Colors:

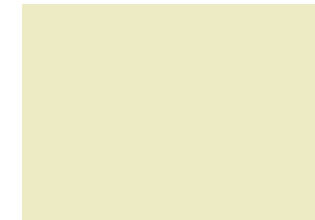
These colors will be used as the background colors for the banners and bus signs. These colors are light enough to make sure the text and images above it can be easily seen by viewers.

Fairest Pink (2092-70)



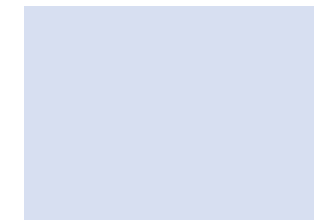
CMYK		HEX / RGB	
C	4	HEX	# f1ddd4
M	13	R	241
Y	12	G	221
K	0	B	212

Light Daffodil (2027-60)



CMYK		HEX / RGB	
C	7	HEX	# edebc3
M	2	R	237
Y	28	G	235
K	0	B	195

White Heaven (2068-70)

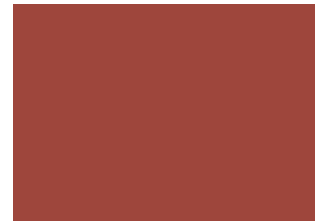


CMYK		HEX / RGB	
C	14	HEX	# d7dff1
M	8	R	215
Y	0	G	223
K	0	B	241

Secondary Type Colors:

These three colors are used in the subheading for the Chimera title. The mustard yellow will highlight "Virtuous," the maroon-"Corrupt," and the deep blue -"Transgenic."

Grand Canyon Red (2090-10)



CMYK		HEX / RGB	
C	11	HEX	# 9e463c
M	75	R	158
Y	68	G	70
K	32	B	60

Oregano (2147-10)



CMYK		HEX / RGB	
C	44	HEX	# 8c7f31
M	40	R	140
Y	100	G	127
K	13	B	49

Brilliant Blue (2065-30)



CMYK		HEX / RGB	
C	85	HEX	# 1b75bc
M	50	R	27
Y	0	G	117
K	0	B	188

Primary Colors and Logo:

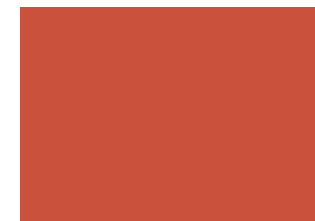
The dark gray is used for the "Chimera" title. It is a dark and neutral color that can be used on top of the background colors. The dark orange and blue are used in the SMoA logo.

Witching Hour (2120-30)



CMYK		HEX / RGB	
C	61	HEX	# 4d4d53
M	53	R	77
Y	45	G	77
K	43	B	83

Fire Dance (2171-20)



CMYK		HEX / RGB	
C	15	HEX	# ca523d
M	81	R	202
Y	82	G	82
K	4	B	61

Blue (2066-10)



CMYK		HEX / RGB	
C	100	HEX	# 28377c
M	93	R	40
Y	20	G	55
K	7	B	124

Interactive Title Wall

The Interactive title wall will be located in the lounge area of the museum, so museum-goers can interact with it before or after they finish walking through the exhibition.

It is a fun light hearted activity that plays on the idea of the "exquisite corpse" drawing game.

In the bin at the bottom the wall there will be several images ripped into sections that people will be encouraged to mix and match with each other so they will create new creatures.

At the end of the day the images will all be taken down and put back in the bin, so there will be a fresh start for the next day.

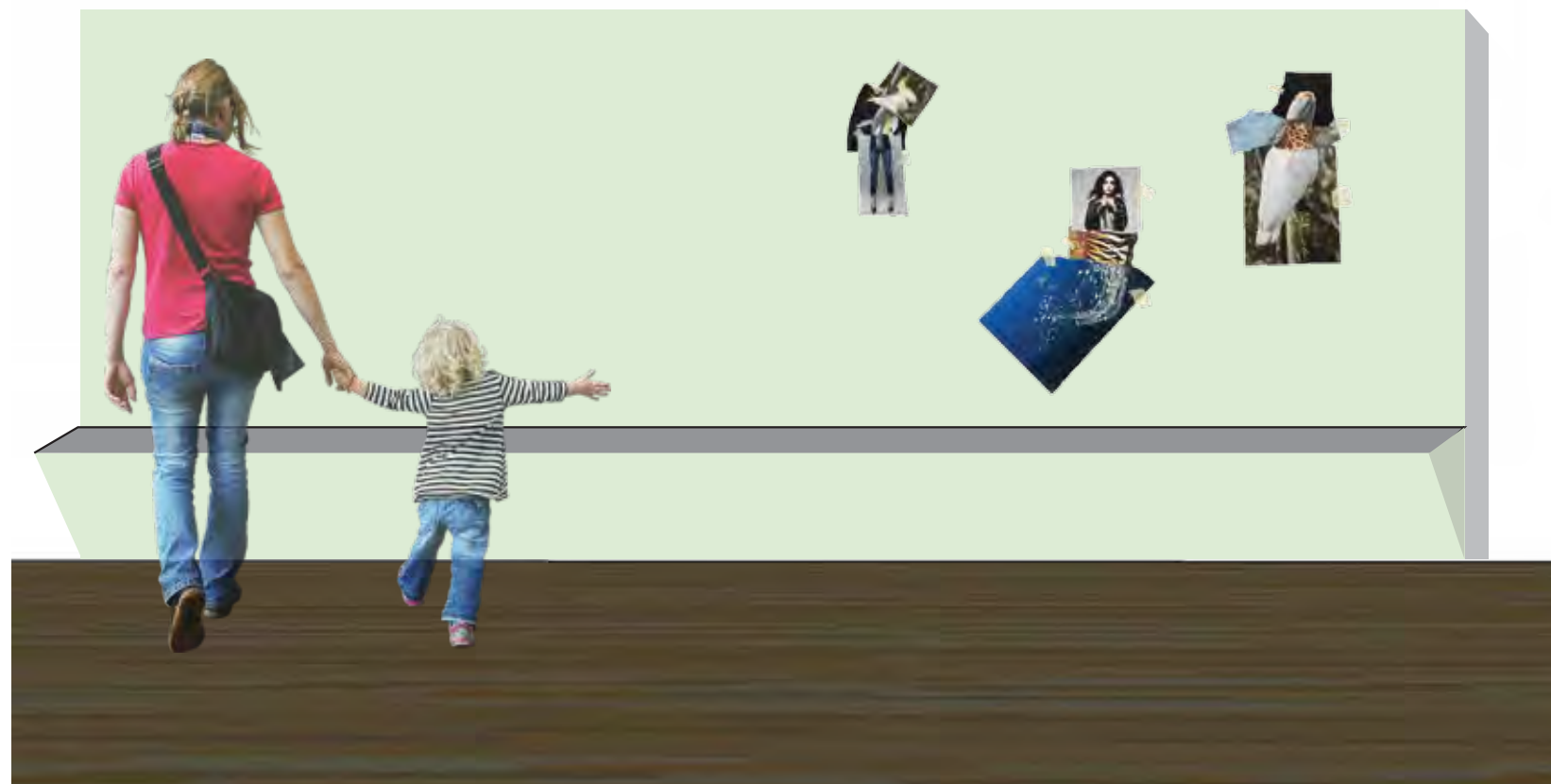


**BUILD YOUR OWN
SCRAPBOOK CHIMERA**

STEP ONE: CHOOSE YOUR IMAGES FROM THE BIN BELOW

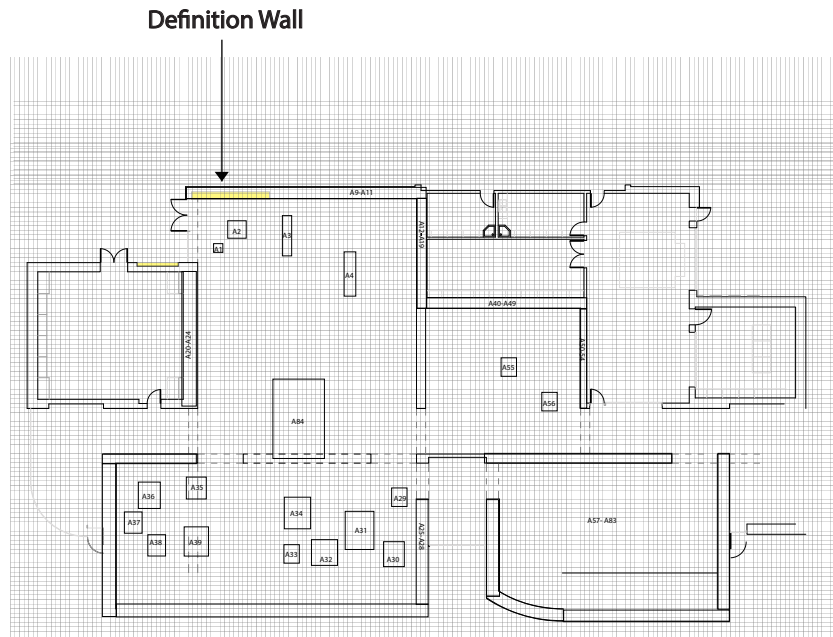
STEP TWO: MIX AND MATCH THE PIECES TOGETHER TO CREATE A NEW ANIMAL

STEP THREE: USE THE TAPE PROVIDED AND SHOW OFF YOUR WORK ON THE BOARD



Definition Wall

The definition wall will be directly to the left of the entrance at the very start of the museum. It is very important that the museum-goer fully understands what a chimera is in order to understand the exhibit. The fonts used are Bebas Neue and Charter.



Object Date
Charter Bold
40 pt

Object Media
Charter Bold
30 pt

Object Name
Charter Bold
50 pt

Artist Name
Charter Bold
30 pt

Object Information
Charter Roman
18 pt

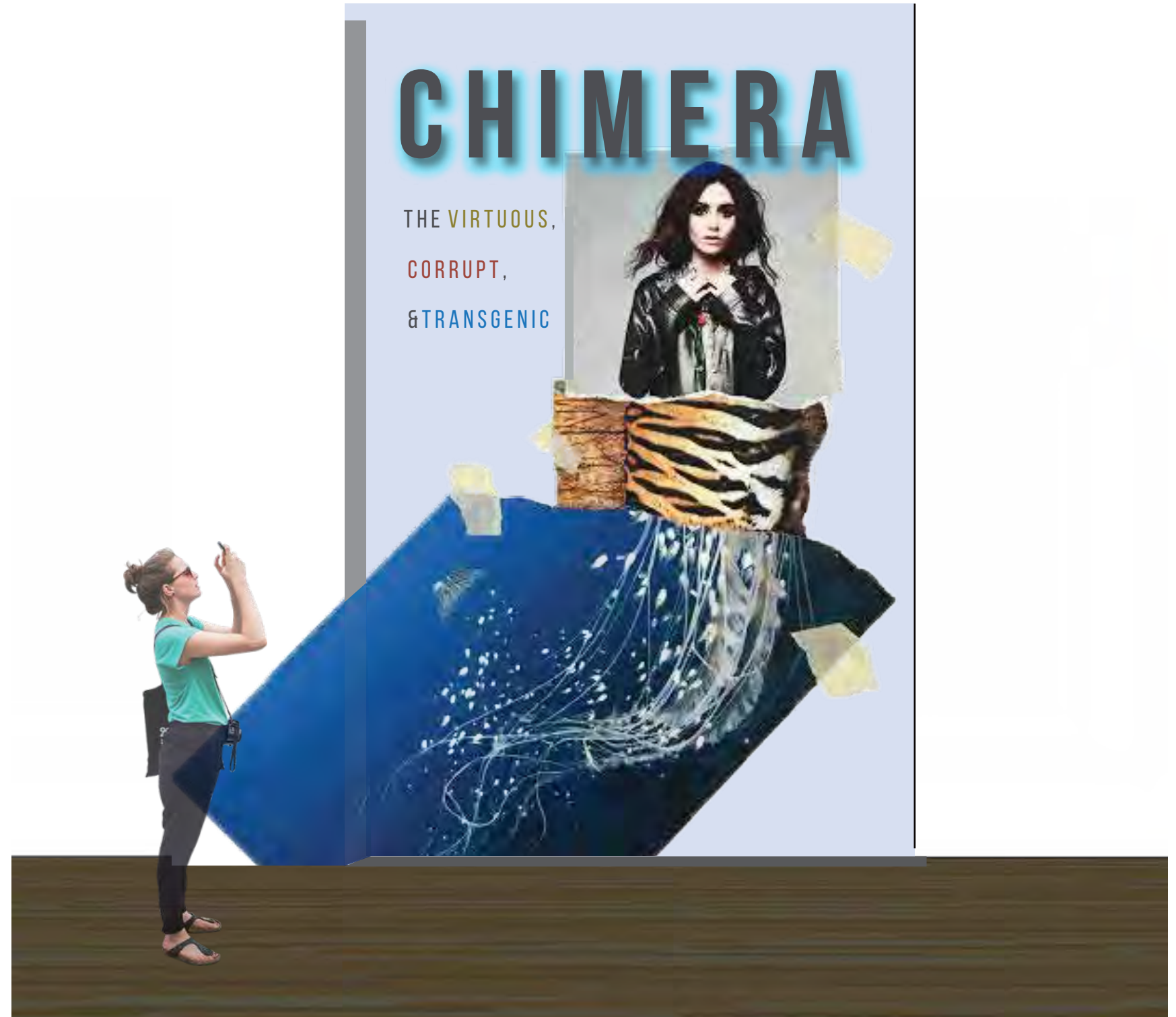
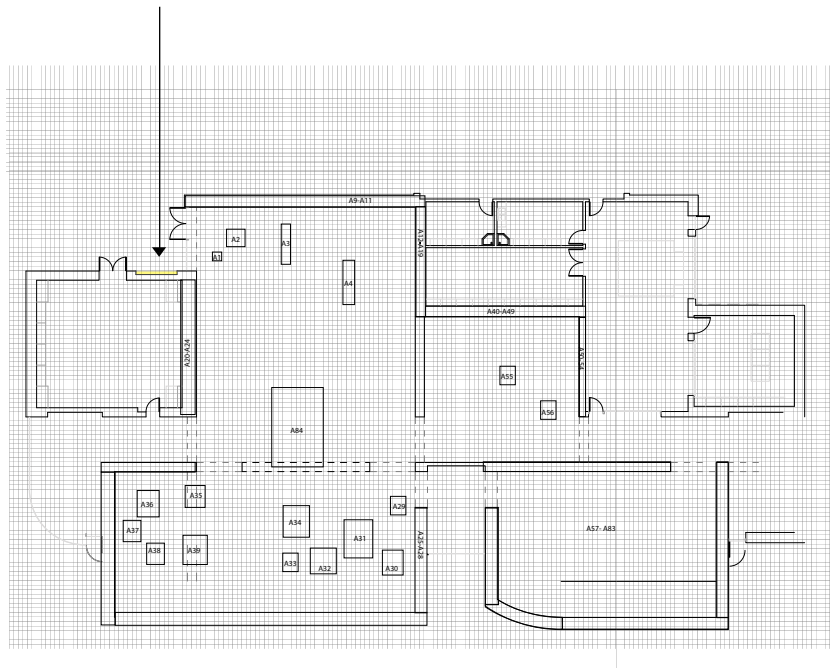
Protien Lattice **1997**
Patricia Piccinini Photography

“I have to admit to feeling a certain sympathy for laboratory rats and for models. Both are pieces of meat... Both lab rats and models are taken as tokens, representatives of a set of characteristics. It is ironic then that certain pieces of meat take on such specific importance. A human ear for instance.”

Main Title Wall

The main title wall will be located right before the entrance to the museum exhibition. It will feature the same imagery as used in the banners, and the same typography. The word "Chimera" will be lit from the back and will pop out of the wall.

Main Title Wall



Bus Sign

This graphic will be used on double-decker buses around Davis to advertise the exhibition. This is the most eye-catching option, and will draw attention to pedestrians and bikers on the streets of Davis.

Top Banner:

The subheading of the exhibition title is featured. The type has a regular weight. There are three colors used for each unique word.

Bottom Banner:

The bottom banner displays the MSoA logo on the top, the Chimera title and the exhibition dates below the logo, both in a bold weight.

Color:

These banners will be shown in three colors, light salmon, light blue, and light yellow.



Other Variations:



Exterior Banner Signs

The museum exterior banner sign features the main Chimera sign in three different colors, as well as a smaller banner sign with an exhibition object image, the exhibition opening dates, and the Manetti Shrem Museum Logo. The color of the smaller sign will correspond to the color of the Chimera banner on the same post.

Background Image:

This image displays a fraction of one of the many unique pieces that are displayed in the exhibit. The back of the banner will show the same image.

Type:

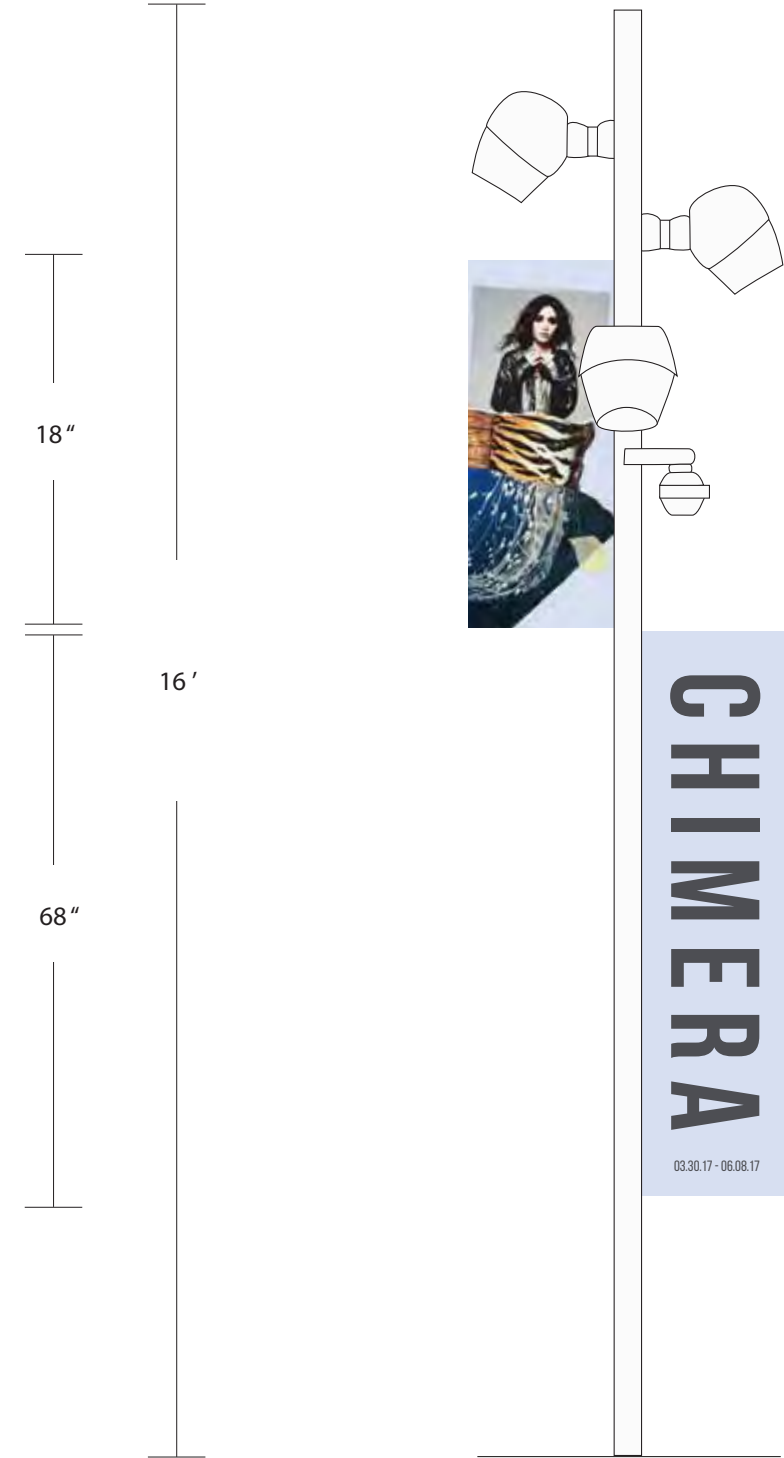
The bottom third displays the date of the exhibition. It also includes the MSoA Logo. The date is enlarged and put on separate lines for legibility.

Color:

Since there are 9 light poles, there will be 3 colors welcoming the visitors in the courtyard, giving them a taste of the eclectic theme.

Main Banner:

The main banner shows the exhibition title. The text color is a neutral gray-black, since it is displayed on different colored backgrounds.



Bus Station Sign

This graphic will be used at bus stop displays around Davis to advertise the exhibition. This eye-catching option will draw attention to pedestrians and bikers on the streets of Davis.

Type:

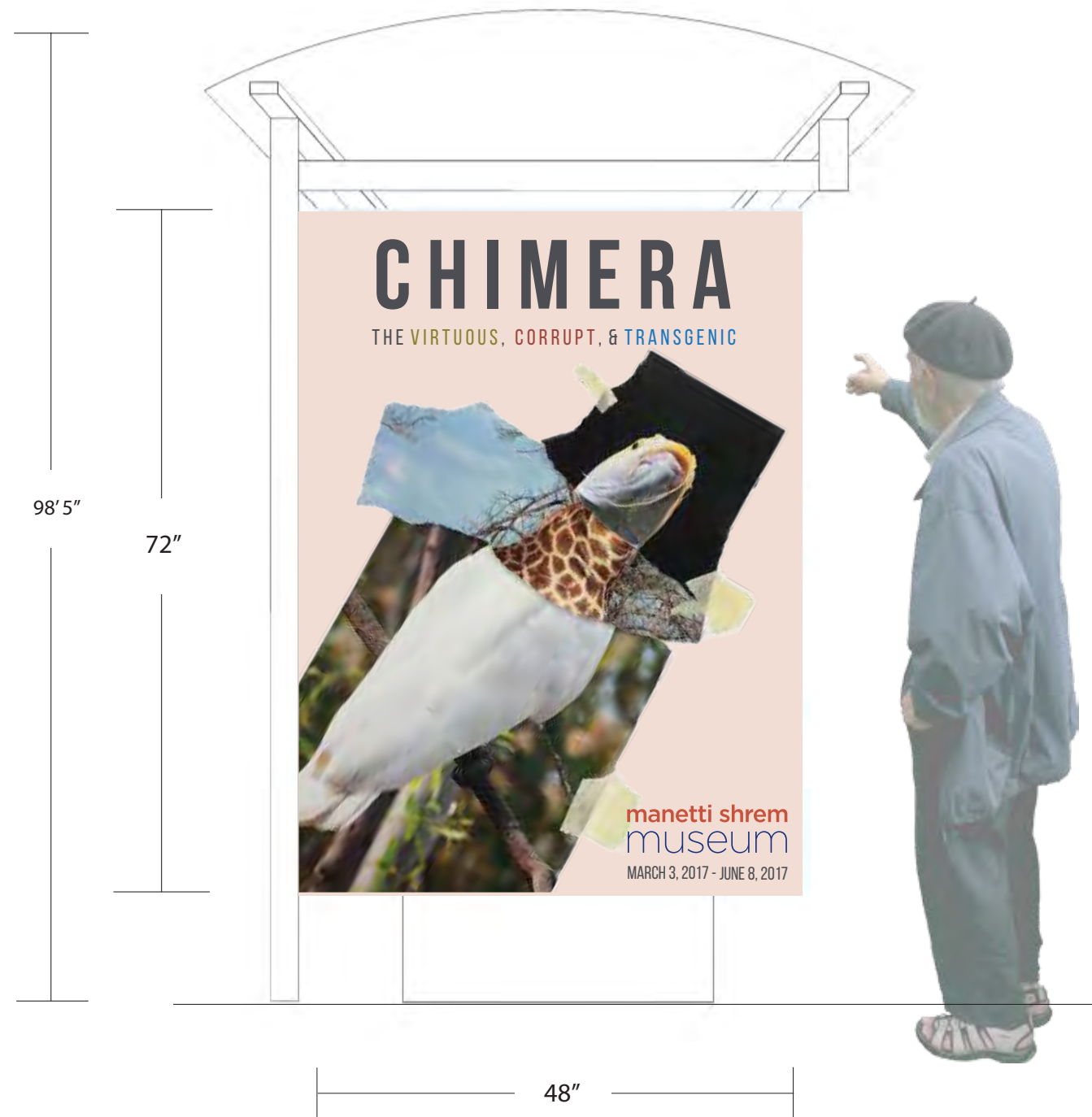
A bold font and regular font are used for the exhibition information. The type for the SMOA logo uses the original type.

Color:

There will be a variation of signs. These signs will be shown in three colors, light salmon, light blue, and light yellow.

Images:

These are original images made to advertise the torn out and taped creation of a Chimera. There are three different images used for the three sign colors.



Other Variations:

