



Pursuing Atlantis

The Indonesia Behind Escapism

manetti shrem
museum

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Big Idea

In an era of hyper customization and machine learning, one's idealized Atlantis is accessible with one click, but underneath their escapist fantasy are years of deep rooted historical and systemic trauma left ignored. Pursuing Atlantis uncovers the story Indonesia, a country whose pain has been shrouded by its visitors' pursuit for Atlantis-- an ideal projected at the expense of millions of lives.

Phase 1
Exhibition Content & Development

Exhibition Overview

For thousands of years, the ancient tale of Atlantis has captured the imagination of millions worldwide. For some, it is a physical space filled with awe and wonder, but hidden from plain sight and awaiting its own discovery. For others, it is an ideal, a fantasy that needs to be pursued but can never be fully grasped. Atlantis is both Icarus' sun and Odysseus' Ithaca. It is a place of escapist intoxication and yet, also one of complete acceptance and comfort.

Many have found their Atlantis in Indonesia, a southeast asian archipelago set between the Pacific Ocean and the Indian Ocean. However, unbeknownst to its pursuers is the deep seeded pain of exploitation and injustice that both the nation's land and inhabitants have had to endure. Pursuing Atlantis is a look behind the curtain. It is a journey of unraveling the ignorance behind one's exoticism, and the championing of marginalized voices.

Venue: Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA

Date: November 8, 2021 - February 20, 2022

Audience: General

Location: Gallery 1, 2, North Lounge and Lobby

Size of Space: 2,688 sq. ft., 2,112 sq. ft., 448 sq. ft.

Number of Objects: 32

Retail Area: Small area in lobby space

Merchandise: Totebags, keychains, prints of artwork

Interpretive Elements: Exhibition introduction, and object labels

Promotion: Interactive satellite installation

Security: Low risk

Exhibition Themes

Theme 1 / Dissonant Narratives

For many, Indonesia is Atlantis-- a space so detached from the western world that anything seems possible. To the foreign eye, it is a secret safe haven. Yet, Indonesia's painful past screams through its art. Visitors are first introduced to the *Atlantis Commission*, an archway in the lobby entrance that exemplifies Indonesia's charisma. However once they make their way into the space, they'll find two opposing narratives. While objects on one wall shows the romantic idea of Indonesia from foreign eyes, the two curved opposing wall shows a more tragic story.

Theme 2 / Romantisized Exploitation

With contextual knowledge about the varying narratives surrounding Indonesia, Romantisized Exploitation looks into the specific ways that the nation's rich natural resources, animals and people have been taken advantage of. Highlighting the instances where this pain is romanticized in the international stage, Eddy Susanto's *The Javanese Cabinet of Curiosities* signifies the ways that it has been harmful to the archipelago, while artworks like *Menanti Kabar dari Langit* and *Jejak Tumbuh* introduces the hope that its people still have despite its past.

Theme 3 / Hopeful Growth

Caught between an imposed fantasy and its true tragedy, the present is filled with courageous hope for the coming growth and change. While three of Indieguerillas' sculptures shows this progression from the traditional to the neo-traditional through skateboards, *Light of Journey* showcases the same idea through a boat with neon words of admirable traits in its native language. On the other hand, artworks such as *Summer Blooming*, *Eastern Fortune*, *Harmony 1* and *Hope and Peace* expresses this message more conceptually.

Theme 4 / Pandemic Reality

Alternatively, in the external world, the current pandemic has critically affected the nation and its people. Here, visitors will find a familiar sight. From a microscopic view of the virus shown through *Tumpuk Lapis Tampak Isi: Rona 6*, to the macro view of packed cities in Wianta's works, as well as the intimate lives lived in quarantine captured in *Paused 1* and Sunaryo's masked Balinese dancers, *Pandemic Reality* emphasizes the resiliency of the nation in the midst of its current and past trials and tribulations.

Theme 5 / Complex Precedent

Looking towards the future, the nation's inheritance of pain and exploitation has left its current generation with a Complex Precedent. While hopes of future change is still in the horizon, its inhabitants are still in the thick of choosing between hope and hopelessness. Eko Nugroho's *Slurping Pandora Broth* and *Nothing Gonna Change The World, No Worries*, encapsulates this tension-- challenging visitors to emphathize in the nation's winding trajectory towards healing and progress.

Exhibition Object List

All objects are contemporary artworks created by Indonesian artists in relation to the nation's history, the on-going COVID 19 pandemic, and interpretations of the imagined future-- the pursuit of Atlantis.

Apart from the Joko Avianto commission, all objects will be loaned from the Mizuma Art Gallery Collection, as well as private collections.



001
Atlantis Installation Commission, 2021
Joko Avianto, bamboo, dimensions variable



002
Menanti Kabar dari Langit, 2020
Dadang Sudrajat, acrylic on canvas, 100 x 140 cm



003
Jejak Tumbuh, 2020
Dadan Setiawan, oil on canvas, 46 x 55 cm



004
LOOK // AFTER Landscapes : #07, 2019 - 2020
Deden Hendan Durahman, ultra chrome print on cotton canvas, 120 x 65 cm



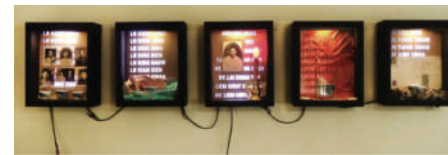
005
The Expendables no.2, 2020
Cinanti Astria Johansjah, acrylic and permanent marker on canvas, 120 x 160 cm



006
Renaissance of Panji after Frederic Leighton, The Feigned Death of Juliet, 2019
Eddy Susanto, acrylic, phosphor on Canvas, 100 x 200 cm



007
The Javanese Cabinets of Curiosities, 2015
Eddy Susanto, bamboo, teak wood, and animal bones, dimension variable



008
Nama dalam Kotak Ingatan, 2019
FX Harsono, 9 box wall installation, 30.48 x 11.43 x 26.67 cm



009
The Light of Journey, 2014
FX Harsono, wooden boat, neon tubes, and acrylic sheet, dimensions variable



010
Hand of the Ubermensch, 2020
Sigit Ramadhan, reduction hardboardcut print on paper, 120 x 50cm



011
RADIO SILENCE, 2018
Indieguerillas, wood, brass and resin, dimensions variable



012
Harmony 1, 2020
Mulyana, yarn, dacton, cable wire and plastic net, 140 x 47.9 x 100 cm



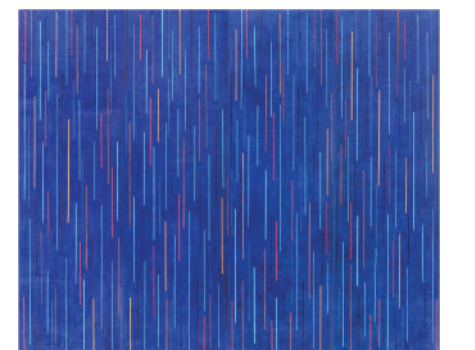
013
Slurping Pandora Broth, 2020
Eko Nugroho, wired upcycled plastics, fiberglass, and acrylic, 213 x 21 x 201cm



014
Nothing Gonna Change The World, No Worries, 2020
Eko Nugroho, wired upcycled plastics, fiberglass, acrylic, 218 x 26 x 201 cm



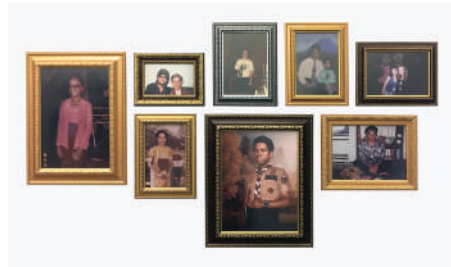
015
City Under the Mist, 2005
Made Wianta, oil and acrylic on canvas, 90 x 90 cm



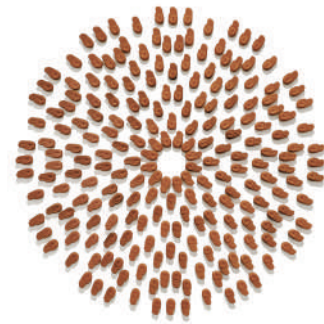
016
City Lights, 2015
Made Wianta, oil and acrylic on canvas, 267 x 320 cm



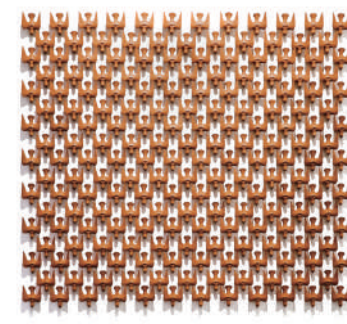
017
Vakantie in Indonesia, 2015 - 2016
Agan Harahap, C - print on photo paper,
dimensions variable



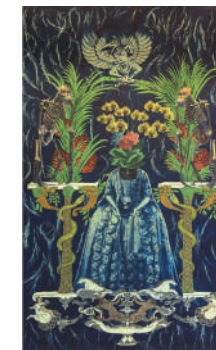
018
Childhood Memories, 2015 - 2016
Agan Harahap, C - print on photo paper,
dimensions variable



019
Radiance of Being, 2019
Albert Yonathan Setyawan, terracotta,
152 x 5 x 152 cm



020
Seers, 2019
Albert Yonathan Setyawan, terracotta,
115 x 5 x 117 cm



021
Summer Blooming, 2020
Budi Agung Kuswara, cyanotype and acrylic
on canvas, 250 x 145 cm



022
Eastern Fortune, 2019
Budi Agung Kuswara, cyanotype and acrylic
on canvas, 250 x 145 cm



023
Unburied History : Wall of Nation Series, 2017
Entang Wiharso, aluminium, resin, color pigment,
thread, light bulbs and cable, 224 x 59 x 298 cm



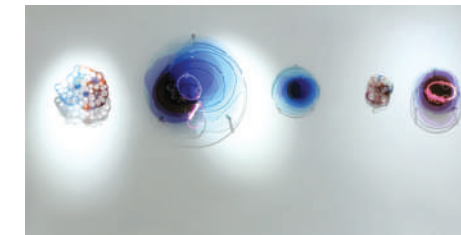
024
Hope and Spirit, 2018
Gilang Fradika, acrylic, oilbar and medium gel on
canvas, 150 x 200 cm



025
Carnival of Delirium, 2013
Indieguerillas, mixed media,
150 x 42 x 90 cm



026
The Writer's Waves, 2015
Indieguerillas, mixed media,
dimensions variable



027
Tumpuk Lapis Tampak Isi : Rona 6 , 2019
Fika Ria Santika, resin, acrylic, pigment and neon,
44 x 8 cm, 99 x 10 cm, 24 x 6 x 27 cm,
53 x 9 x 42 cm, 44 x 1.5 cm



028
Fog, 2019
Dini Nur Aghnia, clay flour on canvas board,
80 x 120 cm



029
Paused #2, 2020
Wedhar Riyadi, oil on canvas, 78.75 x 55.13 cm



030
Timur Merah Project V : The Verge of
Mortal Ground, 2020
Citra Sasmita, acrylic on Kamasan
traditional canvas, 60 x 580 cm



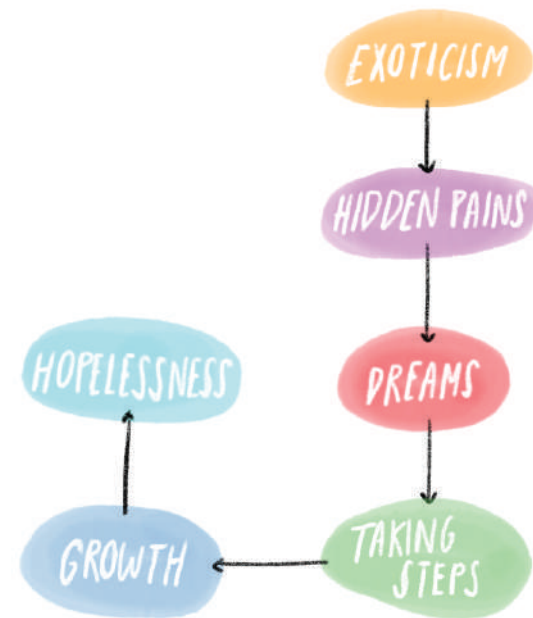
031
Kupasang Maskermu, 2020
Sunaryo, acrylic, charcoal and gold leaf
on canvas, 130 x 130 cm



032
Pajegan untuk Hyang Widhi Wasa, 2020
Sunaryo, acrylic, charcoal and gold leaf
on canvas, 130 x 130 cm

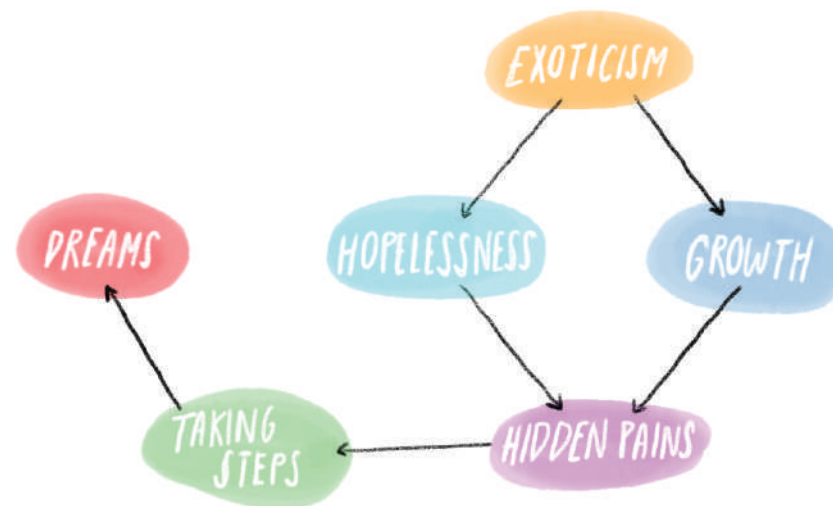
Exhibition Narratives

Within the curatorial process, each artwork was grouped into six different categories: Exoticism (the external romanticism of Indonesia), Hidden Pains (the truth behind the idealized), Dreams (the nation's internal hope for change), Taking Steps (the pursuit of progress), Growth (indicators of sustainable improvements) and Hopelessness (the present day predicament).



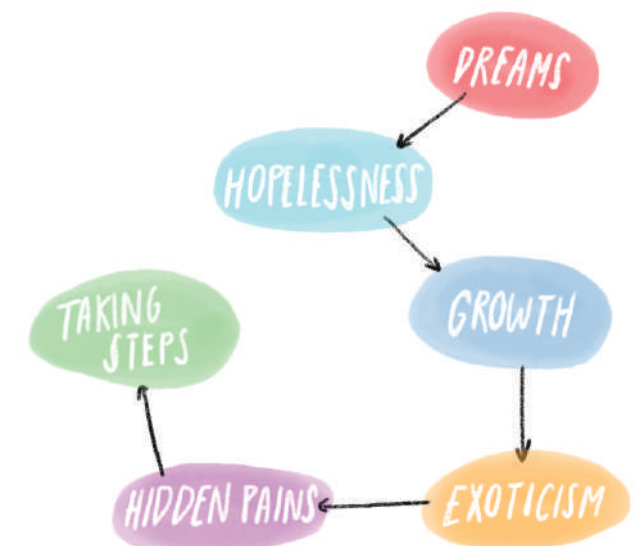
Honest Transparency:

By contrasting the Exoticism and Hidden Pains themes, visitors are introduced to the irony of Atlantis at first glance. However, after that point, the exhibition takes a more optimistic tone with Dreams followed by Growth and Taking Steps. However, as visitors explore the place further into the North Lounge, they see things in a different light. Rather, they see the current transparent and honest state of Atlantis (highlighted by the glass in the North Lounge), as opposed to where its heart hopes to be (hidden from the outside view).



Asymmetrical Information:

With the introduction of Exoticism, visitors are faced with an option to choose between Hopelessness or Growth without fully understanding the history of Atlantis-- a position that many who don't fully know Indonesia face. As they make their way to Gallery 2, however, more information is given through Hidden Pains. Hence, bringing context to previous works viewed, and more weight to the bravery and optimism behind Taking Steps and Dreams (highlighted in the North Lounge's brightness).



Atlantis as Reality:

As visitors walk into the gallery space, they find themselves tangled in a world of fantasy through the Dreams of Atlantis. However, as they travel further, they find a tug of war between it and Hopelessness which then leads into Growth. In entering Gallery 2, they are given more context to the external workings beyond one's personal tug of war. First they're confronted with their own Exoticism, in relation to the Hidden Pains that it masks. As they venture into the North Lounge, visitors are encouraged to take their own Next Steps out of ignorance and into a more informed understanding of Atlantis as it is-- not as its fantasy.

Phase 2

Spatial Planning and Object Placement

Scale Model Documentation

While the visitors enter and exit through the main door in gallery 1, each temporary wall has been designed to encourage visitors to explore the space, by placing artworks behind each curved wall. Not only does this speak to the broader theme of exploring the hidden truths of the marginalized, but its curves also signifies the waves that crushed the Atlantis-- a metaphor that highlights trading the erasure of painful realities, for the comforting ideal.

Exhibition View

Behind gallery 1's first curved wall are pieces that highlight the expendability of developing countries like Indonesia.

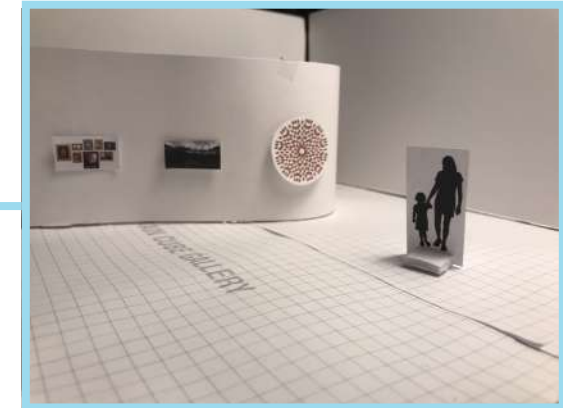
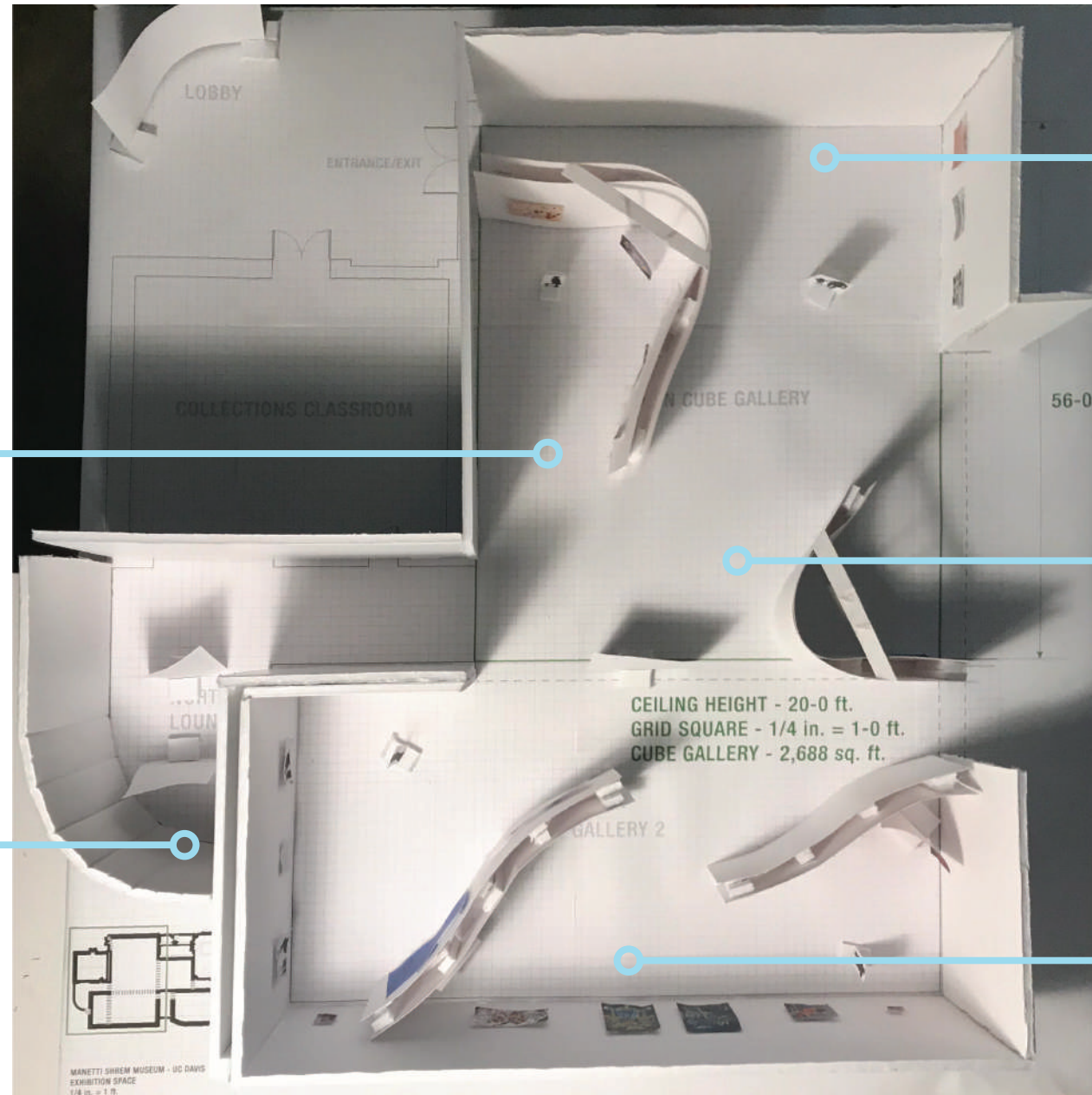
Although its beauty and wonders are celebrated, it's past of oppression is left out of the equation.



Exhibition View

In the North Lounge, Eko Nugroho's works are meant to be a commentary on world that the lounge is exposed to.

Passing on-lookers are shown themselves through these pieces--challenging them to think about their roles in their own contexts.



Exhibition View

As visitors first enter the space, they are immediately confronted with a dialogue between the artworks on the two opposing walls.

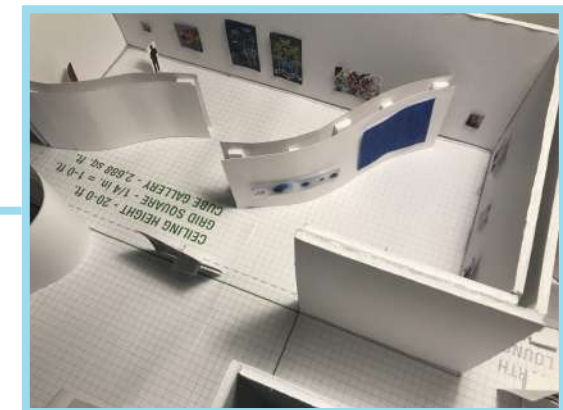
While one highlights the idealistic outsider's point of view, artworks on the curved wall emphasizes a different story-- the locals'.



Exhibition View

In the center of the exhibition is Wiharso's Unburied History, showing the painful past of Indonesia, through its rich material and craft.

By equipping visitors with more context, this central space represents a "choose your own adventure" point of the exhibit.



Exhibition View

Throughout Gallery 2, visitors are presented with the realities and impacts of the Corona Virus outbreak in Indonesia, as well as the hopes and dreams of the nation for further growth and change, even with its painful and complex past and present.

Exhibition Above View (0.25 in = 1 ft) | As visitors first enter the exhibition, they are first introduced to the dissonance between the ideal versus reality. Throughout gallery one, visitors are shown examples of exploitation and historical pains behind its curved walls. In gallery two, however, visitors are shown present realities of the pandemic, as contrasted to the optimism, growth and hope that's been preserved on the other side. Lastly, the North Lounge has been utilized to showcase the Eko Nugroho pieces, highlighting the complexity of growth and unearthing the truth behind the ideal.

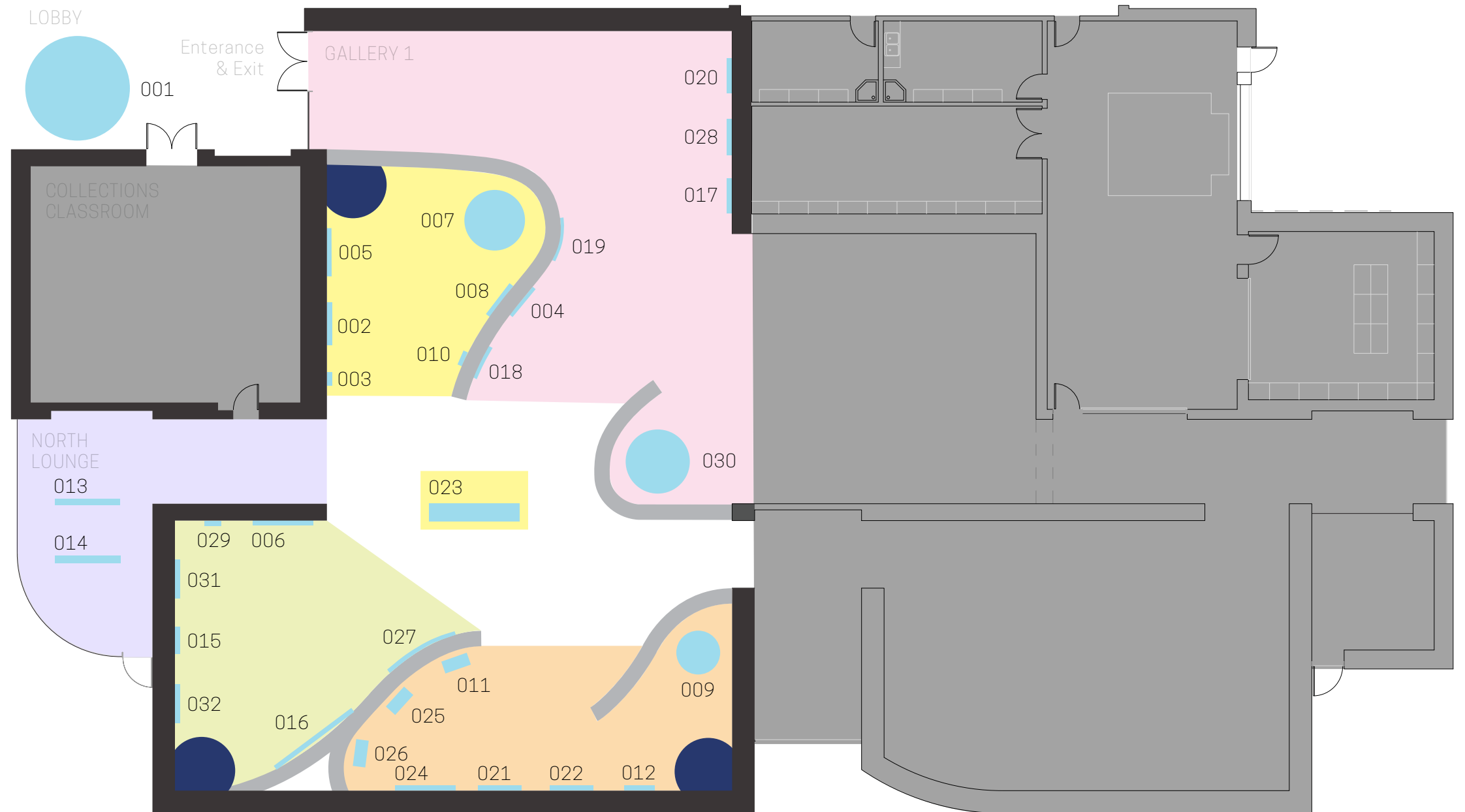
Exhibition Plan and Object Placement

The exhibition is divided into five main portions, each one providing the visitors with more information of the truth behind the ideal.

By taking the initiative to explore the space by looking behind curved walls, visitors will be met with the discovery of an installation, that is surrounded by artworks that discuss similar topics-- creating a dialogue from artwork to artwork, as well as artwork to visitor.

Once visitors find their way between Gallery 1, 2 and the North Lounge, they are free to explore the rest of the space in whatever order they choose, now that they've understood that this exhibition is one that encourages exploration and looking deeper.

- Dissonant Narratives
- Pandemic Reality
- Romantisized Exploitation
- Complex Precedent
- Hopeful Growth



Exhibition Plan (0.07 in = 1 ft.)

Phase 3

Staging, Atmosphere, and Interpretation

Exhibition Materials, Color and Lighting

M-1



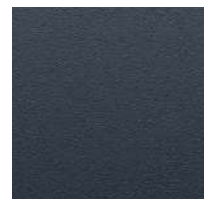
Birch Plywood
Wall surfaces &
Furniture

M-2



Concrete
Flooring

M-3



Bioplastic
Pockets of Rest
Furniture

Material

The vision behind the atmosphere palette was to create a space where visitors would feel both comfortable and yet, challenged.

While the birch plywood for wall surfaces feels familiar, the concrete flooring presents a cool and less inviting ambiance -- just as the plant based polymer is both a material that is familiar due to its ample use in mass production, yet impersonal.

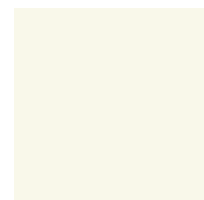
By creating a space that hints to a warehouse, the materials used within the space is meant to create a feel of being behind the scenes. However, the high gloss creates a very pristine look.

P-1



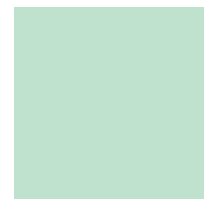
Benjamin Moore
Blue - 2066-10

P-2



Benjamin Moore
Crisp Linen - CSP-305

P-3

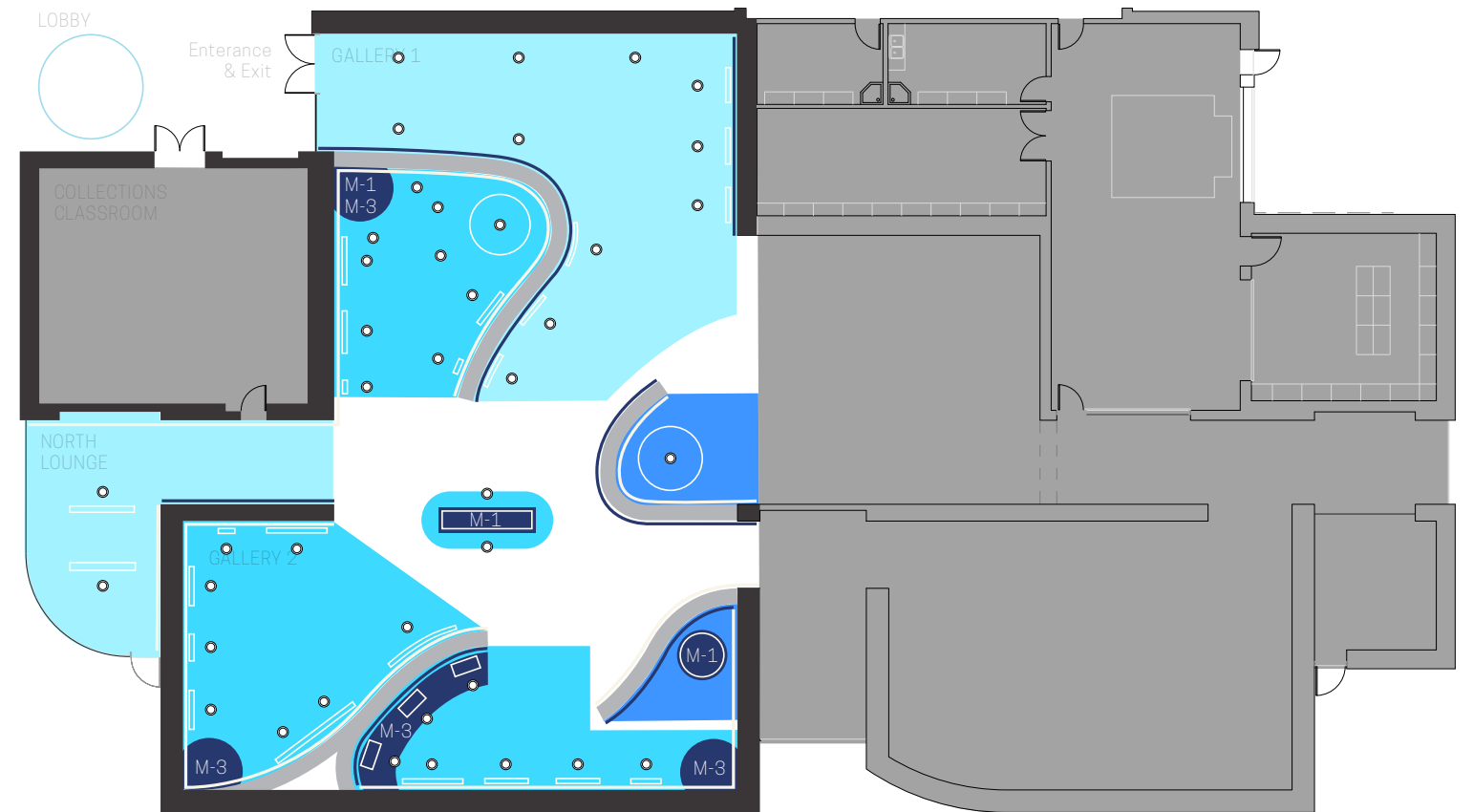


Benjamin Moore
St. John's Bay - 584

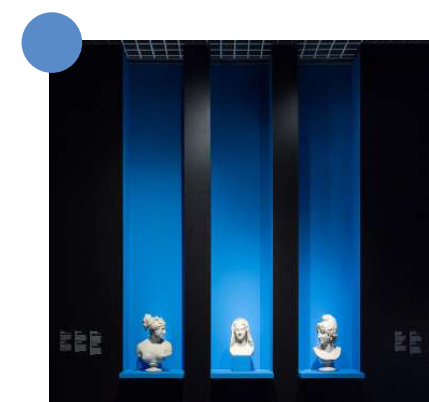
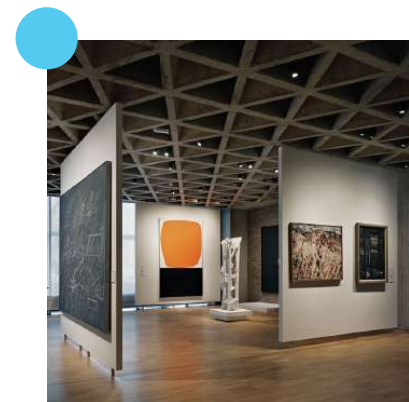
Paint

Inspired by Atlantis, the main colors for the exhibition is a rich dark blue, whose shade hints at the depth of the topic explored. To complement it, the light jade color and the linen white was used to bring in a sense of visual familiarity (water, air, grass).

However, because the two shades are not what one often sees in nature, it harks back to the mystery behind what "should" have felt familiar.



In the diagram above, the white circles represent LED lights pointed to their respective artworks (outlined in white or blue). All wall surfaces will be made of birch plywood and painted according to the colored lines showed above. All flooring will be made of concrete. While furniture pieces (shown in dark blue and labeled M-1) will be made of birch plywood, as those labeled M-3 (Pockets of Rest furniture) will be made of plant based polymer.



Areas highlighted in light blue will have a cool-colored wash and spotlight over each piece. In the medium shade of blue, artworks will only have a cool-colored wash. While artworks in the dark blue space will only have a spotlight.

Exhibition Furniture

While the Cylindrical and Rectangular Base are the two pieces of furniture that act as additional base protection for the two sculptures, the Pockets of Rest Series were specifically designed to further reiterate the theme by both utilizing curves and encouraging visitors to explore the space further.

By hiding interactive elements inside of them, each Pockets of Rest furniture were created to look like a piece of the wall is being peeled back-- much like the overarching theme of looking deeper-- while also providing spaces for introspection and exploration.



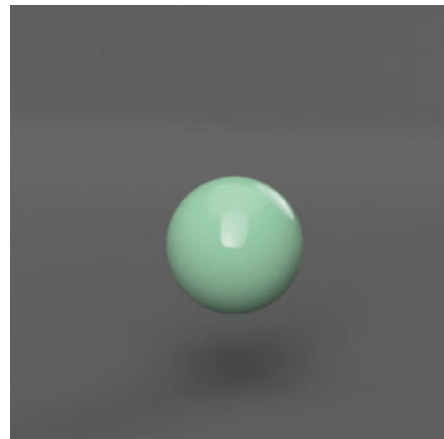
Cylindrical Base
71.5 x 224.6 in
M - 1 in P - 2, glossy finish

Embedded LED lights
1 piece
Hopeful Growth



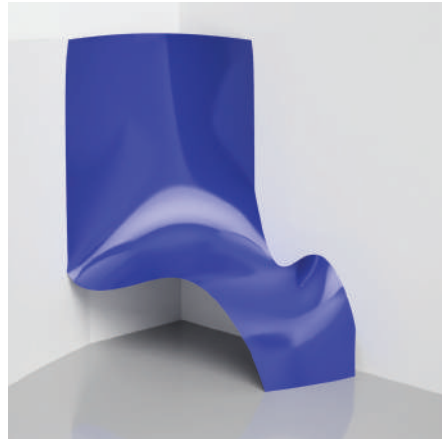
Rectangular Base
11.8 x 49.3 x 156.4 in
M - 1 in P - 2, glossy finish

1 piece
Romantized Exploitation



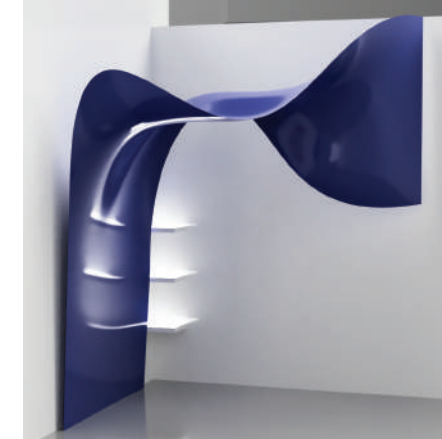
Pockets of Rest: Sphere Chair
18.7 x 18.7 x 18.7 in
M - 3 in P - 3, glossy finish

4 pieces
Romantized Exploitation &
Pandemic Reality



Pockets of Rest: Seating
143 x 167.7 x 209 in
M - 3 in P - 1, glossy finish

1 piece
Pandemic Reality



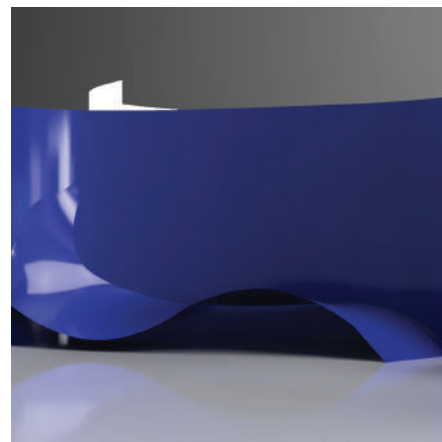
Pockets of Rest: Reading
143 x 115.5 x 110 in
Tent: M - 3 in P - 1, glossy finish
Bookshelf: M - 1 in P - 2, glossy finish

Bookshelf tops are embedded with LED lights
1 piece
Romantized Exploitation



Pockets of Rest: Hearing
118.1 x 78.7 x 118.1 in
M - 3 in P - 1, glossy finish

Wall-attached headphones & audio player
1 piece
Hopeful Growth



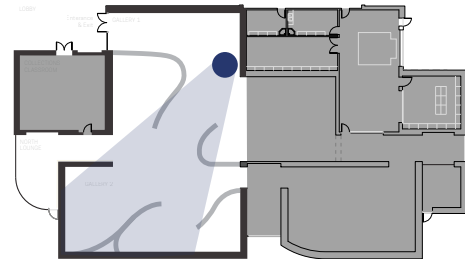
Pockets of Rest: Casing
143 x 57.6 x 254.8 in
M - 3 in P - 1, glossy finish

1 piece
Hopeful Growth

Typical Exhibition Views

As visitors enter the space, they will be met various curved walls with two main colors-- white and blue. As they make their way into the center of the exhibition, they will find that the two colors are meant to different themes within the space.

Curved walls create a peek-a-boo effect for more sculptural pieces.

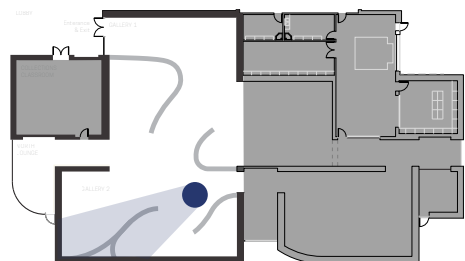


Typical Exhibition Views

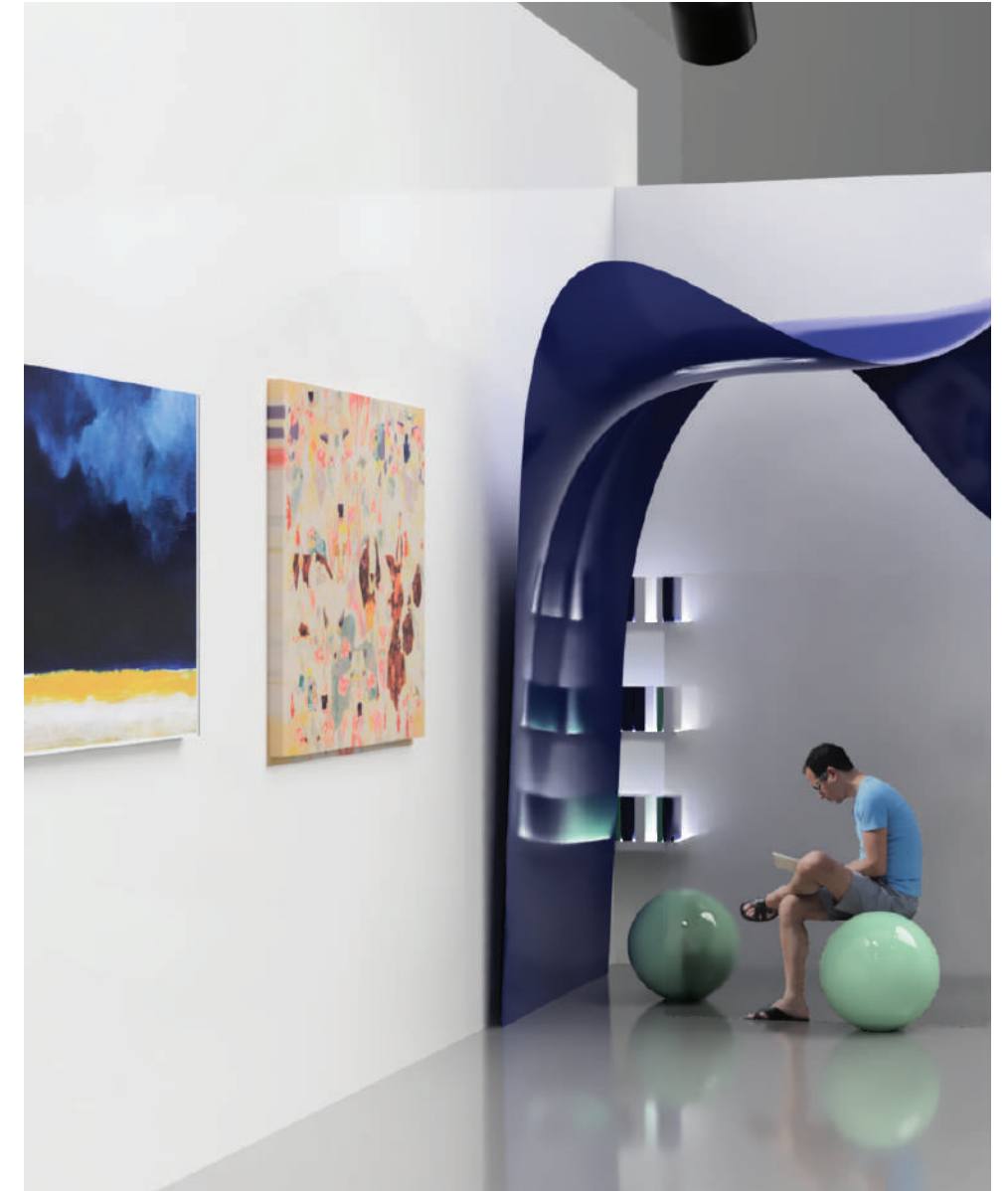
Throughout the exhibition, visual contrasts are made through the curved surfaces versus corners, as well as the the colors of one space versus the other.



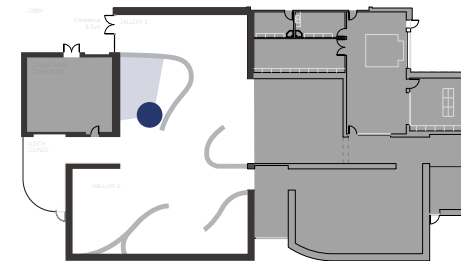
The blue wall and furniture creates a peel-back effect of the wall, while also creating visual contrast.



By utilizing blue and green to contrast against the white, visitors are given bread crumbs to more interactive spaces which will become less obvious further into the exhibition.



Visitors are encouraged to explore the space and are congratulated with hidden "exclusive" areas where one could reflect and explore the theme further.



Phase 4
Visual Language and Graphic Identity

Exhibition Graphics Palette

Eko Nugroho's Slurping Pandora Broth encapsulates the unwieldy predicament that Indonesia is caught between-- its deep rooted scars of exploitation, and the blissful ignorance of the tropical fantasy. The chaos of its patterns, shapes and colors, hide the true identities of people who suffer from this issue most, echoing the exhibition's theme of exploring alternative narratives of the marginalized.

From colors tying back to the physical exhibition space to the contemporary typeface harking back to sole curation of Indonesian contemporary artworks, each element of the graphics palette communicates a unified message of curiosity and contemplation.

Primary Colors

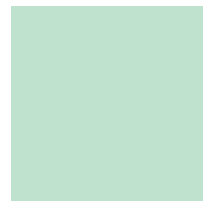
G-1



HEX #27386e
CMYK 100/87/0/31

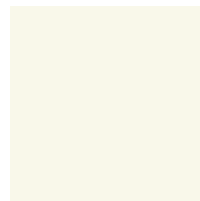
Secondary Colors

G-2



HEX #bee2d0
CMYK 25.17/0/21.61/0

G-3



HEX #f9f8ea
CMYK 1.66/0.9/7.81/0

Color Palette: Each color has been chosen to extend the three original exhibition colors unto all promotional elements, to maintain the continuity of the exhibition's message. In the same vein, the colors have also been utilized the same way. While the blue cover the majority of the graphics, it is the green and white that highlights key information.



Key Exhibition Promotion Image: Slurping Pandora Broth, 2020, Eko Nugroho, wired upcycled plastics, fiberglass, and acrylic, 213 x 21 x 201cm

Pursuing Atlantis

The Indonesia Behind Escapism

Graphic Treatment for Exhibition Title: While the title, "Pursuing Atlantis" will be in Apercu - Medium, its subtitle, "The Indonesia Behind Escapism" will be in Apercu Pro - Light. In promotional graphics, both will be in #bee2d0

manetti shrem
museum

Existing Museum Logo: Utilizing all white Manetti Shrem Museum logo.

Apercu - Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$#&%@?

Apercu Pro - Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$#&%@?

Apercu Pro - Light

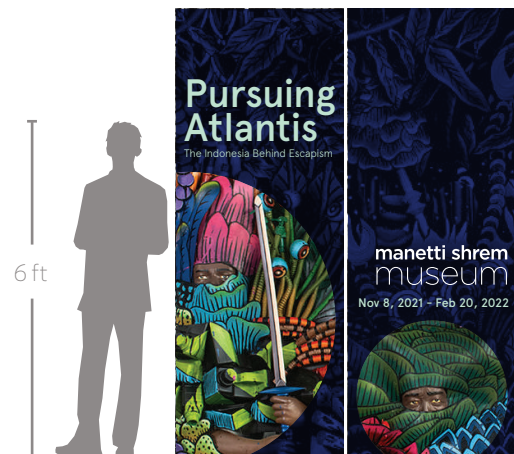
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$#&%@?

Typographic Palette and Specifications: By having Atlantis in the tile of the exhibition, visitors may be misled to thinking that the exhibition is history-based. To counter this, I chose two contemporary fonts, which still had a classic feel due to its elongated round characters and blunt straight edges. Through these fonts, typographical heirarchy will be emphasized through varying weights and color.

Typical Promotion Graphics

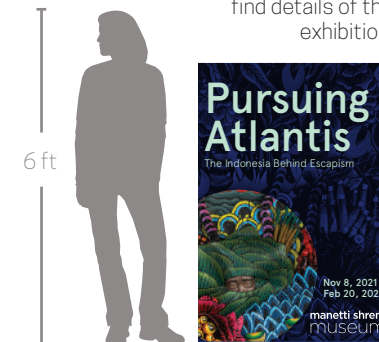
Apart from communicating exhibition details, the goal behind these promotional graphics is to highlight the theme of peeling back the truth through imagery. Not only does Slurping Pandora Broth (2020) exemplify the hidden lives caught in a sea of chaos, but by highlighting these elements through color and contrast, emphasizes how one could learn about these truths by taking the time to decipher it.

Due to its intricate details, the two hidden people within the piece was highlighted with two green circles, echoing the green sphere seating surrounded by blue walls in the exhibition space, as well as the overarching theme of looking deeper.



Promotional Street Banners: Printed on vinyl (96"x36"), the street banners were designed by mirroring and splitting Eko Nugroho's Slurping Pandora Broth (2020) into two halves.

By highlighting the person in the lower half of artwork, the eyes of viewers are naturally drawn from the upper half of the poster to the lower half, where they'll find details of the exhibition.



Promotional Bus Kiosk Poster: Printed on translucent film (60" x 42"), this poster emphasizes one half of Eko's piece.

Typical Exhibition Graphics

As visitors first enter the space, they are welcomed by a mural that shows the intricacies and hidden messages of the exhibition. Inside, however, coupled with each object is a straight forward object label in crisp linen and blue that helps extrapolate upon these hidden messages to help visitors piece the exhibition narrative together with each interaction.



Through the title wall, visitors will read more about the exhibition in-between the two hidden people embedded within the wall-- a subtle hint to the unpacking of their story.



Exhibition Title Treatment: Within the exhibition space, visitors are introduced to a familiar graphic imagery, in a form of a mural.

EKO NUGROHO Slurping Pandora Broth

2020

Wired upcycled plastics,
fiberglass, and acrylic

Created in the years following the downfall of Indonesia's dictator, Eko creates art for and inspired by the people.

During the 2020 pandemic, he criticizes the chaos of current political and social climates, through a reflection of the human condition.

He explores the lives hidden in the midst of the chaos-- one completely submerged in their surroundings, while another is ready to protect themselves.

Eko highlights their current crisis, with the stories behind their eyes left unheard.

Exhibition Object Label (1 in = 0.56 in) : Printed on 6" x 8" crisp linen acrylic, each object label will be placed on the left side of each artwork then centered to ensure a 5 ft distance from the ground.

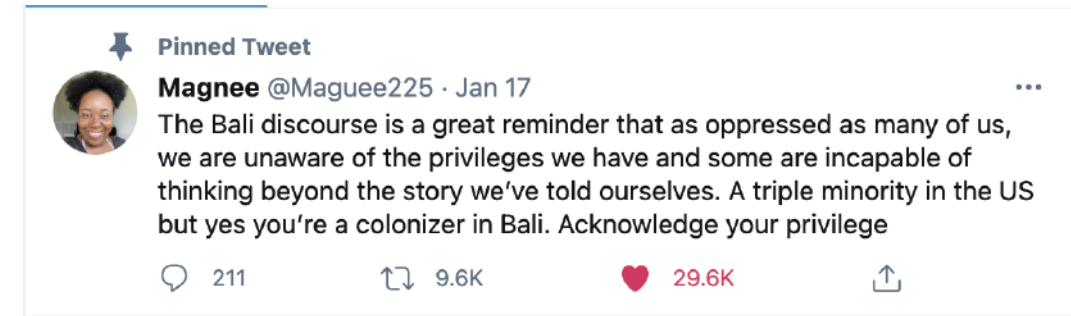
Appendix
Best Precedence Inspiration
About the Designer
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Best Precedence Inspiration

Inspired by a viral Twitter thread by Kristen Gray, an American influencer who was encouraging her followers to move to Bali during the pandemic, Pursuing Atlantis was designed to be the antithesis of her actions. While her tweets sparked an outcry from locals about gentrification and privilege, Pursuing Atlantis aims to show the deep rooted and untold historical pains behind the discourse. Through Indonesian contemporary art and the following influences, the exhibition was created.



Klein, Yves. IKB 179, 1959, www.tate.org.uk/art/artists/yves-klein-1418.



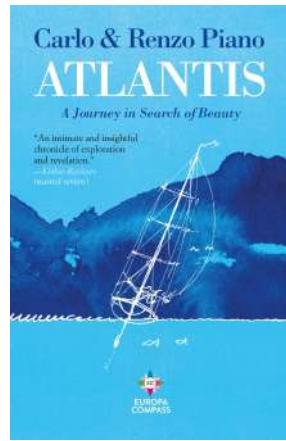
@Maguee225. "The Bali discourse is a great reminder that as oppressed as many of us, we are unaware of the privileges we have and some are incapable of thinking beyond the story we've told ourselves. A triple minority in the US but yes you're a colonizer in Bali. Acknowledge your privilege." *Twitter*, 17 Jan. 2021, 8.19 AM, <https://twitter.com/Maguee225/status/1350840056668426246>.



Titus Kaphar, Her Mother's Mother's Mother, Jack Shainman Gallery, 2014, New York.



Daniel Arsham, Melting Walls, MOCO Museum, 2011, Amsterdam.



Piano, Carlo, et al. Atlantis: A Journey in Search of Beauty. New York, Ny, Europa Editions, 2020.



Matti Schevchenko Sandin, Segerns Pris — Narva 1700, Swedish Army Museum, 2017, Stockholm.



@kristentootie. "Moving out of America in my 20s has been a game changer. I've been living in Bali, Indonesia for a year with my girlfriend. A Thread..." *Twitter*, 16 Jan. 2021, 9.41 PM, <https://twitter.com/kristentootie/status/1350453242086391808>.



Nikken Sekkei, Private Collection, Hoki Museum, 2012, Japan.



David Abad, Deep Cove System Gallery, B.LUX, 2012, Spain.



Staples & Charles LTD, Yale Center for British Art Permanent Collection, Yale University Art Gallery, 2006, Connecticut.



Manuela Fernandes, The Franco Maria Ricci Collection, National Museum of Ancient Art, 2014, Portugal.

About the Designer

Growing up in Jakarta, Indonesia, Jovita is no stranger to the socioeconomic gap faced by millions living below the poverty line. Seeing how this gap is intensified due to climate change's increased severity of natural disasters, she was inspired to do more-- to bring about equitable and sustainable economic development through design.

With a double major in Development Economics and Design at UC Davis ('21), Jovita is now a Bay Area based designer, pushing for design that spark social and development growth in countries like her own.



Jovita Wattimena

Peer Review Summary

- Phase 1** Having initially curated artworks based on six categories (Exoticism, Hidden Pains, Dreams, Taking Steps, Growth and Hopelessness), my team helped me realize that using these categories as my exhibition's themes would create a less intriguing narrative. To counter this, I decided to regroup my artworks into five new themes: Dissonant Narratives, Romantisized Exploitation, Hopeful Growth, Pandemic Reality and Complex Precedent.
- Phase 2** Although the curved walls allowed the exhibition to translate the action of uncovering information, it also introduced new problems--namely, limiting wall space for art, as well as added corners. Hence, I began moving art to different galleries, recategorizing them and reimagining their narratives. Lastly, I color coded the different themes for better visualization.
- Phase 3** Because the colors chosen were vibrant, I was advised to use them in a way that was less distracting. I had initially rendered some walls green, but then decided to stick to blue and white walls, and use the green as an accent color through furniture.
- Phase 4** Sadly, I wasn't able to get any feedback from my peer group on this phase, however, I did change my once green duo tone circular graphics into color, extrapolated the contents of the object label further while still keeping its overall style minimal, and carved two circular areas in the introduction wall to further spotlight the artwork's hidden subjects.

Peer Reviewers:

Zoey Ward
Kendall Doten
Katherine Coviello